

Stock Footage Series: Spotting Ad Trends

A look at new offerings from leading stock shops over the past six months that are of particular relevance to the advertising community for both traditional spotmaking and other forms of sponsored content. Beyond this stock exchange, senior executives from footage houses reflect on "stock market" trends in commercials.

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U.K.'s Academy Films Launches Content Arm

The venerable Academy Films in London has formally opened Academy Content, a division specializing in varied forms of sponsored content that extends beyond traditional spotmaking. The new venture is headed by James Cunningham whose career spans the ad agency, production house and entrepreneurial sectors.

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Australia/New Zealand Series: State Of The Biz

As the film commission community converges upon Wellington, N.Z., for its annual Cineposium, parts Down Under have become a focal point of attention for other reasons, including a most favorable exchange rate on the dollar. Production house executives in Australia and New Zealand assess the market, and where their ad industry-related business is coming from.

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Editing & Post Series: On The Cutting Edge

Artisans, execs assess impact of new tools and business models.

See page 15



Connecting Via Phone

W+K's Online Drama For Nokia Rings True As Entertainment

By Robert Goldrich

LONDON—"It's too confining to describe what we do as advertising anymore," related Ben Walker, creative director at Wieden+Kennedy (W+K), London.

A prime example substantiating this is a multi-faceted branded entertainment project, Nokia's online drama *Supernova*, which Walker and his creative director colleague Matt Gooden headed up for W+K.

The concept behind the campaign for the Nokia line of Supernova multimedia cellphones resonates with the young adult target audience—namely that people's lives are on their cellphones. "Early on in the mobile market, it wouldn't have been all that troubling if you lost your phone. But now, someone could pick up that phone and in effect see your diary, piece together your world. It's a really interesting storytelling dynamic," said Walker.

Nokia campaign components include TV spots that drive traffic to the website www.somebodyelsesphone.com where via an episodic online drama the stories of three fictitious characters' lives unfold. We are privy to the lives of Anna, Luca and Jade via access to their cellphones, which contain film, photos, voicemails and text messages. Each character has a Facebook page where visitors can make friends, interact and follow each story as it progresses. At press time the campaign was just at the

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CA Filming Incentives Proposed

By Robert Goldrich

SACRAMENTO, Calif.—Though still a long way from being realized, proposed economic incentives to help California keep and attract filming are on the table for discussion. They were put there by Gov. Arnold Schwarzenegger (R-CA) as part of an stimulus package designed to boost employment and revenue in the Golden State.

This proposal and assorted others—including spending cuts in different areas and a temporary rise in sales tax—are up for consideration by Gov. Schwarzenegger and California lawmakers during this month's ongoing special session of the legislature which the governor convened to deal with the state's massive budget shortfall—now pegged as being in excess of \$11 billion and in jeopardy of growing to \$20 billion-plus down the not-all-that-distant road.

Details of the filming incentives measure were sketchy at press time with only bullet points provided by Gov. Schwarzenegger's office. The proposal calls for granting targeted tax credits (from 20 to 25 percent) to the film and TV industry, with the focus being on new production and production returning to the state. Justifying this measure, according to Schwarzenegger, are that it would keep thousands of jobs in the state, help to

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Leagas Delaney, Noam Murro Take Hike For Timberland

LOS ANGELES—Those of us old enough remember the classic campaign in which Mother Nature tells us it's not nice to fool her with margarine that tastes like butter. She then takes her revenge for being deceived.

Well fast forward to today and it's quite plain to see that Mother Nature still takes considerable exception to being messed with as evidenced by "Friend," a commercial for Timber-

land's Earthkeepers line of eco-friendly outdoor footwear.

The spot was directed by Noam Murro via Biscuit Filmworks, Los Angeles, and Independent, London, for agency Leagas Delaney London, which beat out three U.S. agencies for global creative duties on Timberland at the beginning of the year. (Timberland had formerly been handled by Arnold Boston.)

At the time of awarding the business to Leagas Delaney, Carol Yang, who is VP of marketing for Timberland (headquartered in Stratham, N.H.) said, "We were looking for a partner who can help us create a distinctive voice for Timberland to forge a strong emotional connection with our consumers."

"Friend" represents a key part of the first major stateside splash for

Timberland out of Leagas Delaney. At press time, the commercial had just made its debut on ESPN, Comedy Central and local network affiliates in key markets.

The overall campaign also includes the broadcast spot "Podium"—directed by Ivan Bird of London-based production house Rattling Stick—as well as an online component which features

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— Robin Berg, Director

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"We opened eyes at the Outdoor Channel when we shot *Spear Gun Hunter* on XDCAM HD," says Robin Berg, president of BEI Inc. and director of the new series, *Savage Wild*. "When they saw the durability, that was big. When they saw the possibilities for program exchange and archive, that was huge. And when they saw how well the footage matched far more expensive camcorders, they started converting their entire operation." To hear the full story, visit us online.

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By Robert Goldrich



Rebranding Venice

In his Best Picture Oscar-winning *Annie Hall*, Woody Allen as the character Alvy Singer discussed New York City's plight to his friend Rob.

Singer observed, "Don't you see? The rest of the country looks upon New York like we're left-wing, communist, Jewish, homosexual pornographers. I think of us that way, sometimes, and I live here."

I was prompted to hearken back to a 30-year-old film upon receiving a press release relating to the famed Venice, California. Virtually a lifetime Southern Californian, I too have out-of-touch, absurd notions of cities in my own backyard like Venice--Muscle beach, zanies on the boardwalk, cult "wheat germ" killers as Woody Allen once quipped about Los Angeles.

But jarring me back to reality and away from the postcard stereotypical is the good work of the Venice Media

District (VMD), the subject of that alluded to press release. The VMD brings the creative, artistic companies and people of Venice together to do much good, among the latest examples being the VMD serving as a vehicle for the Venice Arts program by providing internship opportunities for at-risk youth at VMD member compa-

nies in the area.

"Our joint partnership with Venice Arts provides a way for students to garner real-world experience in the media industry," said Robert Feist, VMD chair and owner of audio post house RavensWork. "We make sure our students receive hands-on experience in a real working environment."

This past summer, the intern was Kristen Ramirez and the company was editorial house Final Cut (which also has offices in New York and

London). At Final Cut/L.A. Ramirez was afforded the opportunity to gain behind-the-scenes knowledge from industry experts in the field of editing software and hardware, as well as experience in completing music videos and commercials.

"Venice Arts' programs are so inspiring. Their students, who would

grams in documentary photography, filmmaking, and digital media/arts, primarily targeting low-income youth in the Los Angeles area. Since 1993, the program includes regional national, and international participant photo documentary projects with adults and children. For more information about Venice Arts, visit www.venice-arts.org

"I hope her experience here and the relationships she developed better situate her for her dream editing job after she completes schooling."

otherwise not have access to a digital lab and intense long-art mentoring, are a pleasure to have as interns," related Peter O'Donovan, Ramirez's mentor at Final Cut. "Kristen came to us extremely knowledgeable in the many technologies that we use, and it was a pleasure having her with us. I hope her experience here and the relationships she developed better situate her for her dream editing job after she completes her schooling."

Venice Arts runs innovative pro-

As for the VMD, it was created in response to the changing business landscape in the beachside community, and has very defined goals:

- Create networking opportunities and business-to-business awareness.
- Raise awareness of VMD through city designation and promotion
- Attract business and entrepreneurs to the area.
- And create a vehicle for non-profits to access the assets of the VMD. (www.venicemediadistrict.org)

By Bill Bennett, ASC



How Artful Images Were Created For GM

One of the many fascinating things about :30 storytelling is that every project is a different experience with unique challenges. I recently collaborated with director Tim Damon of Damon Live Action on the production of 100,000 feet of running footage for national, regional and local spots that will be used to help introduce 54 General Motors automobiles and trucks. The footage will also be used for other purposes, including video displays at dealerships and on DVDs shown to individual prospects.

I have shot hundreds of commercials during the past 25-plus years, but this was my most ambitious endeavor to date. It was my eighth co-venture with Tim at the helm during the past 18 months. There was a close collaboration with creative directors from Campbell-Ewald (Chevrolet), Deutsch, Inc. (Saturn) and Leo Burnett (BPG).

Our eight-day production schedule was as precisely choreographed as a ballet. We had four camera crews working simultaneously at practical locations in Denver and Salt Lake City.

Some 120 people were involved in this grand venture, including Teamsters who used 14 trailers to haul the vehicles to the right places at the right times. Both cities have new, attractive,

high-density, residential and retail neighborhoods in urban settings, as well as country roads with farms, trees and lush green grass for backgrounds.

A decision was made upfront to produce the running footage in four-perf Super 35 film format with images composed in 4:3 aspect ratio and protected for 16:9. Our goal was to give the editors flexibility to use the same images in HD format composed in 16:9 and in standard definition format in a 4:3 frame without compromising.

The clients wanted footage in bright sunlight with blue skies and green grass in the backgrounds. We shot scenes during mid-mornings and afternoons when the sun was low in the sky and above the horizon, using Kodak VISION2 5205 film. The 250-speed, daylight film enabled us to use longer and slower lenses when needed, sometimes at faster frame rates for slow-motion effects.

When filming cars in city lights at night, my preference is Kodak VISION3 500T 5219 stock, combined with Zeiss Master Prime lenses at stop T1.3. I often have the lab "push" the process one stop to get lush images with true colors and rich black tones. This amazing new emulsion "sees" the night the way the human eye does.

There were no storyboards. We had

"shopping lists" in the form of still images of exterior and interior shots and angles. The agencies didn't want features of people in the cars visible in interior or exterior shots, so we tinted the windows with a gel which made images of drivers into silhouettes.

All four crews had the same instructions regarding exposing the negative, using filtration, comprising composition, creating movement, etc., so footage intercuts seamlessly. I was

generally with the first crew filming beauty shots. Sometimes the car was stationary, and other times we were filming a moving vehicle with an ARRIFLEX 435 Xtreme camera and Angenieux 17-102 mm zoom lens on a Technocrane with a Flight Head. I also supervised rig shots filmed by the fourth unit. The spots are showing in their various formats now.

William (Bill) F. Bennett, ASC has compiled 1,000+ TV spot credits.

Flash Back

November 21, 2003 For the first time since the Directors Guild of America (DGA) Awards established a commercial category some 24 years ago, foreign spots have become eligible for the annual competition....Director Paul Santana has come aboard ka-chew!, the live action commercial production unit of class-key chew-po, inc., a division of Hollywood animation studio Klasky Csupo.....Ad agency veteran Francesca Cohn has been named to the newly created post of director of strategic development for Santa Monica-headquartered Ascent Media Creative Services Group. Cohn had been VP, interactive/direct/broadcast at Team One Advertising.....

November 20, 1998 Director Sean Mullens has signed with bi-coastal Headquarters.....Though the NBA is on strike, three spots for the Seattle SuperSonics—"Sam," "Nate" and "Gary"—continue to net awards, having collectively scored the Grand Prize in the television/cinema portion of the London International Advertising Awards....Director John Massey has joined The Story Companies, with bases of operation on both coasts, in Chicago and Dallas.....

how many
production
companies finish
what they start?



PEOPLE & PROJECTS

Academy Content Opens Under Aegis Of Cunningham

By Robert Goldrich

LONDON—Academy Films, a long-standing mainstay commercial production house in London headed by managing director Lizzie Gower, has launched Academy Content, a division specializing in varied forms of advertiser-supported content ranging from viral spots to shorts to longer form branded entertainment.

The new Academy venture is under the aegis of James Cunningham who's spent the past five months developing the division, which formally opened a couple of weeks ago. Cunningham

company enabling production companies, ad agencies and others to share work in progress online).

Earlier this year, Cunningham exited WIP Space, a company in which he is still a stakeholder, to lay the foundation for Academy Content. He has brought on board director Darren Statman and the helming team of Lee & Dan (Lee Ford and Dan Brooks), who are exclusive to the Academy Content roster.

Lee & Dan are viral experts, having worked extensively in that arena as a directing/writing team in recent years,

irected promos and Lee was a creative at Ogilvy, London.

Director Statman had also been freelancing before joining Academy Content. His last commercial production house affiliation was Village Park in London.

Cunningham said Statman's film-

ography includes longer form online material that has a documentary style and feel. The director's background spans both commercials and photography. Much of his reel contains short films and work with a documentary bent, all marked and enhanced by his photographic eye.

On tap

Beyond Statman and Lee & Dan, Academy Content can tap into the marquee directorial talent at Academy Films—a lineup that includes Jonathan Glazer, Water Stern, Nick Gordon and Frederic Planchon—for select projects.

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James Cunningham has laid the groundwork for Academy Content over the past several months.

has an ad agency pedigree (in account management at such London shops as TBWA), production house experience (handling marketing/repping at Suburban Films, Cape Town) and entrepreneurial acumen (running WIP Space, a London-based technology

turning out content for such brands as MTV, EA Games and the U.K. Conservative Party. The duo has been together for three years and was directing on an independent freelance basis prior to joining Academy Content. Before coming together as a team, Dan di-

NEW YORK—Editor Stéphane Dumonceau has joined the roster of Final Cut, New York. He returns to the spot edit house arena after taking a two-year sabbatical to work on a feature film, write and travel. During his time away he managed to keep his feet wet in advertising, taking on a handful of projects for Wieden+Kennedy, TAXI and Droga 5.

Prior to his leave, Dumonceau had been at Mad River Post as a senior editor and sound designer. He has cut campaigns for such clients as ESPN, Nike, Levi's Fox Sports and MTV, collaborating along the way with assorted notable directors, including Mark Romanek, Errol Morris, Stacy Wall and

Spike Lee.

Dumonceau has been recognized for his work on the award show circuit, garnering kudos which have included an AICP Show honor for best editing, and AICE Awards for best editing in the sound & music category, and best editing of a spec spot.

"Stéphane has the unique ability to work on dramatic and visual content, as well as comedy," related Stephanie Apt, president of Final Cut. "He knows how to find the rhythm and sentiment of a film, and with his extraordinary sound design skill, each project is a finely crafted story."

Dumonceau first came aboard Mad River Post in 2002 after five years ed-

iting for FCB, helping to put its San Francisco-based, in-house editing arm Gravy Editorial on the industry map, cutting jobs for Levi's Dockers, Sega, Zima and Fox Sports Net.

The Zima work was directed by Traktor of bicoastal/international Partizan while the Fox Sports Net/MLB campaign was helmed by feature filmmaker Christopher Guest.

Dumonceau joins a Final Cut roster in N.Y. which includes editors Carlos Arias, Alex Hagon, Sarah Iben, Akiko Iwakawa, JD Smyth, Jeff Stevens, Ashley Kreamer and Michael Dart Wadsworth, as well as composer/sound designer Terressa Tate. Final Cut also maintains shops in L.A. and London.

Director Warren Kushner Spreads His Wings At Partizan

LOS ANGELES—A spec reel showcasing his filmmaking prowess broke Warren Kushner into the spot directorial ranks, landing him on the roster of HSI Productions in March 2000, just a couple of months before the SAG/AFTRA strike against the advertising business began and went on 'til late into that calendar year. While the timing was hardly fortuitous, Kushner nonetheless began working and his stock built steadily as a director, first at HSI and then at Bedford Falls (which later morphed into Reactor Films for commercials), and now for the past nearly two years at bicoastal/international Partizan.

There were several pivotal projects in Kushner's career along the way, including the Priceline campaign work featuring William Shatner for agency Gotham, N.Y., and a Bedford Falls-produced Mini Cooper ad, "Carbonation," out of Crispin Porter+Bogusky, Miami, which won an ANDY Award in the television/automotive category in 2004. "Carbonation" showed a young



Warren Kushner

man motoring about San Francisco, taking on the scenic city's curves and inclines at a healthy speed in his Mini Cooper. He finally comes to a stop and decides to pop open a can of soda, which spews liquid all over. We view this carbonated explosion from outside the car, the visual highlight being the soda effervescence now covering the interior of his windshield. Not to worry, he wipes away just enough to get a view outside so he can keep on driving his Mini.

Kushner cited "Carbonation" as a turning point for him on a couple of fronts. For one, it represented the mix of visual and comedic performance

work for which he has become known—avoiding being pigeonholed in one or the other. Secondly, it earmarks his penchant for repeat business in that he's maintained an ongoing relationship with Crispin, a prime example being his "Kick'n Chicken" Burger King spot which started on television and then wound up extending its life virally, generating heavy YouTube traffic. The Partizan-produced job stars James Hong (whom Kushner brought into the project) as a martial arts mentor to a chicken whose kick is much too powerful. We see the chicken kick a pillar of a temple, causing the building to collapse. But after wreaking destruction in different scenarios with its kick, the chicken finally heeds Hong's advice and gently taps his guru's walking stick, cracking it ever so slightly. Hong proclaims that his pupil is finally ready and next we see an inviting shot of BK's Spicy Chick'n Crisp sandwich which has "just a little kick."

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Director Stuart Rideout Signs With Crossroads

LOS ANGELES—Crossroads has brought director Stuart Rideout aboard its roster. The London-based Rideout, who was formerly repped stateside by Rascal Films, New York, continues to be handled in the U.K. by RSA Films, London.

Via RSA, Rideout has collaborated with leading London ad agencies such as BBH, Leagas Delaney, BMP, TBWA, M&C Saatchi, DDB and Abbot Mead Vickers. Among his spot clients have been Sony PlayStation, Canon, the Bahamas Tourist Board, Kodak, Tropicana and Suzuki.

Rideout made his first industry mark at his own design-based, U.K. production company, Mighty, garnering numerous awards. He has received assorted honors for his television channel identity and program title sequence work, including a D&AD Award, Promax Gold, Silver and Bronze, BDA Gold and a BAFTA and Royal Television Award.

Currently Rideout is in the development stages of a feature film with actor/producer, Frank Harper. Rideout has also helmed several music videos, winning a best dance video award from MTV for "Chase the Sun"

by Planet Funk, as well as short films. On the latter score, *Arachnid* won first prize at the Portobello Film Festival.

Rideout broke into the business as an assistant to noted creative director Martin Lambie-Nairn of U.K.'s Lambie-Nairn & Co. There Rideout got the opportunity to work with clients that included BBCL, BBC2, TV001, TV3 and Channel 4, creating primarily TV brand identities, logos and television brand solutions.

A multimedia and content creation firm, Crossroads maintains operations in New York, L.A., Chicago and London, with an affiliate office in Toronto. The company has six divisions: Film, Television, Commercials, Music Videos, New Media, and Creative Services. All offer exclusive talent spanning directors, show creators, writers, and producers.

Rideout said he was drawn to Crossroads in part by its owner/executive producer Cami Taylor. "I recognized a kindred spirit in respect to work ethic, attitude and sense of humor," he said of Taylor. "To me, all these qualities are vital to the experience of filmmaking and truly contribute to my development as a director."



Stuart Rideout

W+K Finds Drama Online

Continued from page 1

midway point of a six-week run so Walker wasn't yet at liberty to discuss certain details. Suffice it to say that the audience will be able to determine how each character should proceed. Furthermore fans of the online drama will have the chance to win tickets and meet the characters at a series finale party slated for Paris.

Big Balls

Production entailed filming across three continents with W+K bringing the directorial team Big Balls, consisting of Gavin Rowe and Luke Taylor, on board for the project. Big Balls has an online content pedigree, having developed the noted series *Kate Modern*.

When approached by W+K, Big Balls in turn sought out a solid production roost for the campaign, gravitating to mainstay house Academy Films, London. (Academy has since



Ben Walker

formed Academy Content, a division specializing in work that goes beyond traditional commercialmaking. The new venture is headed by agency and production house vet Jams Cunningham—see separate story in this issue.)

Big Balls, Academy, W+K and website firm B-Reel in Stockholm spent some eight months developing and producing the online series.

Initially W+K, Big Balls and Academy sought out screenwriters for *Supernova*, putting together a list of candidates and finally culling that down to three accomplished writers—Chen Chen from China, Penelope Skinner from the U.K. and Stacey Harman from the U.S. Each penned a full-length script for one of the characters. Script supervisor was Kate Hardie.

"From a personal point of view," said W+K's Gooden, "I've loved working with drama script writers developing longer format storylines—and from Wieden's [point of view], it's been a chance to really dig into our digital capabilities. Everyone involved has been outstanding. Great fun, can't wait to do next year's follow-up."

Walker noted, "We're telling linear stories through four different mediums—film, photos, text messages and

voicemails—and people can connect with these stories in a nonlinear fashion, in whatever way they feel comfortable. They can get email updates to keep in touch in a general way or they can delve much more deeply into each character if they care to. We're talking six weeks of content for each character—which translates into eighteen weeks worth of content to keep visitors engaged."

Team effort

Among the other key W+K contributors were creatives Fabian Berglund and Ida Gronblom, planner Andrew Stirk, account handlers Penny Brough and Jessica Finning, TV producer Danielle Stewart and digital producer Clements Brandt.

The talent on the overall campaign spanned 500 artists, 38 shoot days, two months in postproduction (Moving Picture Company, London, with Joe Guest of Final Cut editing TV and Edward Line and Joce Hockings cutting online content), nearly 100 crew people and four cinematographers (Mattias Montero and Stuart Bentley in London, Nikhil Paniz in Los Angeles and Xio Dee in China). Providing production support stateside and in China, respectively, were companies DNA and ASAP.

Beyond the website and online drama, production encompassed such elements as 14 TV commercials, 52 viral teasers, 32 press and poster ads.

Walker noted that the four different angles (film, text, voicemail and photos) whereby viewers can connect with the online drama characters led to varying takes.

He observed that a viewer might not like a character on film but may somehow relate to how he or she communicates via text, for example. This makes for a creatively stimulating experience for consumers.

"This is very much in line," said Walker, "with what we've been doing at Wieden for ages—trying to push the boundaries. And doing it for a client like Nokia, what's brilliant for Matt and I is we have to do it at double the speed. Nokia is at the forefront of technology and communications and we have to constantly stay ahead of the curve with the content we create for them."

"We've felt for a long time that media that interrupts is becoming less and less relevant and powerful," continued Walker, noting that the agency often opts "to make our communications web-based and to not go with traditional media only."

"For Matt and I, it means we're being constantly challenged. Sometimes that can be scary. But it is always interesting and exciting."

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McNamara Rebrands, Adds Warshaw

NEW YORK—Production house McNamara Film Company, which opened last year in New York, has rebranded itself as COLLECTIVE. The change in moniker reflects a commitment to expand and bring together a diverse group of directors and artists.

In that vein, COLLECTIVE has brought director Jeremy Warshaw aboard its roster and is currently in talks with other artisans, including directors, photographers and designers.

“With a collective approach, we can capitalize on the talents of our directors and artists,” related David McNamara, partner and director/photographer of COLLECTIVE, who won a Gold ADDY Award for his Marathon Oil campaign last year.

“Our clients will have a unique option to combine the skills of one or several artists, drawing upon their combined strengths toward a singular cohesive campaign.

Warshaw is known for his documentary skills, real person stories and his abilities to elicit natural performances both in short and long form. His diverse background includes positions on the agency side at Saatchi & Saatchi and TBWA in both the U.K. and the U.S. In 1992, he founded The Observa-



Jeremy Warshaw

tory in New York, a company specializing in producing highly creative films, which reveal how people behave in their natural habitats from a Wall Street trading room to a supermarket to their homes. As a commercial director, Warshaw began at Maysles Films where he helmed real people campaigns for American Express, KC Masterpiece, Procter & Gamble, and Tylenol.

Warshaw also established Give A Damn Films to produce broadcast spots and long-form films for charities and worthy causes. Through the Advertising Education Foundation he has lectured at Williams College, University of Texas, and Lehigh University. He also authored a chapter in

the book, “AIDS Prevention Through Education, A World View,” published by Oxford University Press, describing the advertising and marketing strategies he developed for the New York City campaign for AIDS education.

“Having come from an agency background, I understand how a fluid collaborative process with a director can yield a stronger and better concept,” concludes Warshaw. “Michael [Collective managing partner/executive producer Garza] and David [McNamara] are not only technologically savvy, but they are able to harness this process and push the creative further. I like the open cooperative atmosphere that is part of COLLECTIVE’s DNA. If I need help, I can go to other artists just like they can ask me for input when they need it. It’s the way I’ve always liked to work and it’s so relevant for what is being demanded by agencies now.”

COLLECTIVE is built on a production model offering solutions that span across multiple platforms—from broadcast to print to the web—to maintain conceptual continuity. The aforementioned Marathon Oil TV and print campaign for Wyse Advertising is a prime example.

ARTISANS

FilmCore Ups Ruth Mamaril To Editor

NEW YORK—As part of its commitment to developing new talent, FilmCore has promoted Ruth Mamaril to full-fledged editor. Mamaril joined FilmCore in 2006 as an assistant editor and since that time has accumulated a number of credits as an editor and co-editor. Among them is a current spot she cut for V8 out of Young & Rubicam, New York, and directed by the Snorri Brothers (Einar and Eidur Snorri) of bicoastal Smuggler.

Mamaril has been working as an assistant editor in the commercial industry for eight years. In addition to FilmCore, she has held staff posts at Spot Welders and Stuart Waks Editorial. She has also freelanced through several editorial shops including Mackenzie-Cutler, Cosmo Street, Bug Editorial and Lost Planet.

Since joining FilmCore, Mamaril has taken advantage of several opportunities to edit. Her credits include the spots “The Midnight Sun” and “The Belly’s Evolution” for Kodak and Ogilvy & Mather, New York, and a promotional campaign for MTV. Additionally, she served as co-editor with FilmCore’s Livio Sanchez on the music video “Tranquilize” for The Killers.

“Garden in the City,” the spot Mamaril cut for V8, posed a special editorial challenge as it is composed entirely out

of still photographs. Mamaril worked closely with the Snorri Brothers, who provided her with QuickTime rough cuts, and special effects shop Smoke & Mirrors to tell the story of a man handling out tomatoes as the city environment around him becomes magically covered in greenery.



Ruth Mamaril

“There was a lot to convey in 15-seconds,” recalled Mamaril. “I tried to maintain the directors’ aesthetic throughout the spot—the sense of magical realism—and to push the vibe and spirit of V8.”

Mamaril added, “I like the challenge of using technology to create something visceral. I like details, the difference one frame can make, or the effect music and sound can have on a spot.”

Mamaril is currently cutting a short documentary for the Snorri Brothers about their recent participation in the New York Photo Festival.

FilmCore maintains shops in New York, Santa Monica and San Francisco. Based in New York, Mamaril is available to cut out of any of FilmCore’s studios.

FilmCore opened its New York operation in late 2005, after a year in temporary Manhattan quarters. The company began in Southern California in ‘74 and launched its San Francisco office in ‘94.

Jon Ettinger is managing director, overseeing all three FilmCore shops. He also continues in his original role at the company as executive producer of the San Francisco office.

Ettinger works in tandem with FilmCore New York executive producer Andrew Linsk, and Scott Friske who is executive producer of FilmCore, Santa Monica.

The FilmCore New York roster of editors includes Jinx Godfrey, Livio Sanchez, Tiffany Burchard and Mamaril. FilmCore also lists editors Doug Walker and Gordon Carey as part of the N.Y. staff, but they are based in San Francisco and Santa Monica, respectively. Additionally FilmCore New York continues to rep the talent at U.K.-based edit house The Quarry.

8 SHOOT November 21, 2008

Short Takes

BBH CONCEPT HOLDS WATER FOR BRIT AIRWAYS

A large school of fish frolics in what appears to be the deep blue sea, as do seals, rays and other forms of aquatic life. Yet the camera soon reveals that the underwater environment they’re in has some man-made peculiarities—seals swim by a ticket counter, through an x-ray machine. Tortoises congregate at a bar/lounge. Dolphins glide up escalators—all to the accompaniment of the song “The Good Life,” adding to a serene, peaceful feel.



CLICK HERE TO VIEW SPOT

The camera pulls back to show London’s Heathrow Airport Terminal 5, a huge glass encased structure that appears in this spot as an aquarium, with sea life cavorting about. Indeed this is the calmest airport in the world as super’s invite us to “Upgrade to British Airways” and to partake of the exclusive new Terminal 5.

The TV :60 titled “Aquarium” is part of a campaign with digital and print components out of BBH London, directed by Daniel Barber of Knucklehead, London, with VFX from Framestore, London. Pedro Sabrosa was VFX supervisor/lead Flame operator for Framestore. 3D lead technical director was Simon French. Animation leads were Mike Mellor and Jimmy Farrington. Framestore producer was Michael Stanish with Dave Ludlam serving as colorist.

The BBH team included creative directors Alex Grieve and Adrian Rossi, art director Paul Yull, copywriter Adi Birkinshaw and producer Victoria Baldacchino.

Ben Davis was the DP.

Paul Watts edited via The Quarry, London.

VES CALLS FOR STUDENT INVOLVEMENT

The Visual Effects Society (VES) is accepting entries for its first ever Student Award. The deadline for submissions is December 5, and the winning student will receive the award live at the 7th Annual VES Awards Show, to be held on February 21, 2009 at the Century Plaza Hotel in Los Angeles.

Sponsored by Autodesk, the student award has been established to honor outstanding achievement in visual effects on any project that was created by a student or group of students while attending an accredited school. Qualified students at schools from all over the world are eligible and encouraged to send in their submissions by the deadline. The winning student will be provided with free airfare from anywhere around the world and two nights’ accommodation to attend the show.

Rules and procedures can be found at www.vesawards.com.

The annual VES Awards show honors outstanding visual effects in film, television, animation, commercials, special venue projects and video games.

PEOPLE IN THE NEWS....

Smoke artist Derek Johnson has joined the roster of digital post house Drive Thru Editorial, Minneapolis. He comes over from Crash+Sues, Minneapolis, where he worked on spots for such brands as Best Buy, FedEx and Target. Johnson came up the ranks at Crash+Sues where he spent 12 years, the last five as a Smoke artist....VFX artist/supervisor Ed Mendez has joined DIVE, a division of Shooters Post & Transfer, Philadelphia, that specializes in VFX and post supervision for features. Mendez had been compositing supervisor at Santa Maria, Calif.-based Café FX.



Derek Johnson

At DIVE, Mendez has been working on *The Road*, starring Viggo Mortensen and Charlize Theron; and *Happy Tears*, starring Demi Moore. At Café FX, Mendez worked on *Spider-Man 3*, *The Kite Runner* and *John Adams*, the latter resulting in his first VFX Emmy....

Leagas Delaney Makes Stateside Impact For Timberland

Continued from page 1
interactive games and banners.

"Friend" opens on a pair of male hikers cresting a ridge amidst gorgeous mountainous scenery. As they revel in the spectacular view, a powerful gust of wind violently knocks one of them down the mountainside. The wind's force makes him seem like mere tumbleweed, his descent halted with a thud thanks to a conveniently placed rock.

He picks himself up and appears not too worse for wear, all things considered—that is until a bee spots him and rushes off to roust the rest of his hive colleagues.

Moments later a large swarm of bees enters the scene and chases after the hiker, who this time encounters a not too conveniently placed rock which seemingly rolls itself in his path, tripping him up, sending him again tumbling down steep terrain. He then gets up and runs frantically to escape his buzzing pursuers. Still, the bees are all over him.

A tree then joins the act, uprooting itself and waddling over to smack the guy into a fast flowing river below. Swept up by the powerful current, he manages to finally escape the river rapids and returns to land like a beached whale. But there's no rest for the weary as he's spotted by a pair of falcons who stalk him. They swoop down towards him as we see his horrified facial expression.

A product shot of the Earthkeepers shoe appears on screen, accompanied with an explanation that reads, "Wear the new Earthkeepers made with recycled materials or nature might get you back."

The spot then returns to the beleaguered and bedraggled guy who then sees his hiking comrade walk by safe, sound and unscathed—he of course is wearing Earthkeepers.



Timberland's "Friend"

Finally the poor, exhausted, beaten up hiker—with bee sting welts on his face along with cuts and abrasions—is left to licking his wounds.

But his ordeal isn't over, the icing on the cake being his having to suffer one more indignity from the animal kingdom—a beaver laughs at him.

"Friend" is tagged with the campaign slogan "Take It All On," as is the earlier alluded to "Podium."

In the latter commercial a hiker goes on a grueling excursion to reach his desired "podium," the top of a snow-capped mountain.

Bee creative

"Friend" got an assist from visual effects studio Framestore, London. During a shoot in a Central California national park over the course of a week, Framestore visual effect supervisor Stephane Allender was on hand to oversee the necessary effects elements and plates.

Allender also directed a second camera unit.

"The bees were the biggest single digital element," he said. "And although we shot some live bees on location using a blue box, we ended up creating them almost entirely in the postproduction process.

"We shot a dead bee," he continued,

"which [Framestore] Inferno artist Marcello Pasqualino resurrected—perhaps I should say re-animated—adding beating wings and moving legs, projecting and painting the creatures and building a hive for them in Flame. In addition, our 3D team created the

swarm that chases the poor guy down the mountainside."

The workload was divided between 2D and 3D teams. Besides the swarm, the 3D ensemble also created the roots of the aggressive tree, while the tree itself was shot on blue screen and brought to life in Flame.

Additional location-based blue screen work included the establishing shots of the eagles, and the initial fall off the mountainside, achieved with the help of an air cannon, a stuntman and plenty of cushions.

Core team

The core creative team from Leagas Delaney consisted of creatives Tim Delaney and Rob Burleigh, and producer Michelle Hickey.

Jay Veal and Jani Guest served as producers on "Friend" for Biscuit

Filmworks and Independent, respectively. The DP was Matt Labatique.

"Friend" editor was John Smith of The Whitehouse, London.

The comical "what more could go wrong?" bent of the spot was accompanied by a funny bone-tickling track titled "He'll Be Falling Down The Mountain," an arrangement of the famed song "She'll Be Coming Round The Mountain." Composer was Nick Southwood. Audio mix was done at Wave Recording Studios, London.

The Framestore talent contingent included Allender, Pasqualino, and a 3D artists team of Paul Denhard, Michele Fabro, Martin Aufinger, Jim Dodd, Thierry Marchand and Richard Coley. Colorist was Framestore's Steffan Perry.

—By Robert Goldrich

Calif. Mulls Over Filming Incentives

Continued from page 1

stem and hopefully reverse the rising tide of runaway production to other states and for that matter countries that have major incentives in place, and the fact that for every \$100 spent on production in California, \$285 is generated in economic output.

California is one of only 10 states not to have financial incentives for filming. The governor's administration cited the highly lucrative, employment-generating primetime sitcom *Ugly Betty* as an example of the kind of business that California is losing. Disney uprooted the series from Los Angeles and took it to New York earlier this year in order to take advantage of the expanded incentives program enacted in both New York State and City.

Not yet known is if Gov

Schwarzenegger's proposal includes TV commercials and other forms of advertiser-sponsored content.

Amy Lemisch, executive director of the California Film Commission (CFC), told *SHOOT* that proposed filming incentives at least gaining life in legislative discussion represents a positive development. "At the very least, it raises the level of awareness of how important incentives can be in terms of impacting our economy," she affirmed. "Film, TV and commercial production generate jobs and revenue. Filming is a key contributor to making California's economy healthy again."

Besides jobs and production expenditures, there's significant tax revenue generated by production, noted Lemisch, who testified to that effect last year during the first public hearing of the State Assembly Select Committee

on the Preservation of California's Entertainment Industry (*SHOOT*, 9/21/07), held in Burbank.

At that session, Lemisch cited a Los Angeles Economic Development Corp. (LAEDC) report which provided a handle on tax revenues generated by filming. For example a feature film with a budget of \$70 million translates into nearly \$10.6 million in state taxes. A commercial spending \$560,000 would generate \$47,000 in state taxes. And keep in mind that these figures are an underestimate of revenue—state unemployment and disability taxes as well as state taxes on any corporate profits are not included. The productions described also generate substantial tax revenues for city and county governments, including sales tax, business license fees, utilities and parking taxes, permit fees and hotel taxes.

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Executive Producer

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Stock Answers Score Originality Points For Content

Footage feedback addresses industry trends and new offerings carrying relevance for ad agency creatives

A SHOOT Staff Report

Canvassing the stock footage community, SHOOT sought feedback on not only industry trends but also new offerings that would be of interest to advertising agency creatives and producers relative to commercials as well as other forms of sponsored content.

On the trendy front, we asked for observations on how the use of stock footage has evolved this year in spots. Respondents were also invited to provide an example reflecting that trend or trends.

As for what's new in the stock market, there's a wide range of new fare now available. And the relevance of that content to the ad industry coincides with some commercialmaking trends, a prime example being the coming into prominence of documentary-style work. As reflected in our recent Directors Issue, Fall edition (10/24), documentary directors figured prominently in both profiles of established helmers as well as up-and-coming directorial talent.

Appropriately enough, new stock footage offerings also register on the documentary scale. For instance, Corbis has just made available imagery from Maysles Films, the production house launched in 1962 by lauded documentarians Albert and David Maysles. While David passed away in 1987, Albert keeps on going strong, having recently signed with Nonfiction Unlimited for commercials and new media advertising projects. Albert Maysles was profiled in our earlier alluded to Directors Issue.

Among the work cited in Corbis' listing of the Maysles collection are such celebrated documentaries as *Gimme Shelter*, *Meet Marlon Brando*, *With Love from Truman*, *Salesman* and *Grey Gardens*.

Additionally, our rundown of new recent stock offerings includes the natural wildlife and kingdom documentary-style content from the acclaimed Oxford Scientific Films (OSF).

The OSF menu, which includes time lapse photography capturing nature, has become available via Photo-

library Group.

And for those with a hankering for classic newsreel documentary footage, consider *The March of Time* newsreels of the 1930s-'50s, which have recently become part of the HBO Archives.

Here's a sampling of the responses we received relative to notable trends and new offerings:

BBC Motion Gallery

Jan Ross, senior VP: Amongst all of our footage, we find that what sets BBC Motion Gallery apart from the rest is the variety of clips showing real life and real people. These collections are of growing interest to agency clients. Wieden + Kennedy recently licensed for a Nike spot from the BBC programs *Human Body: Brain Power*, *Human Brain: The Self*, *Brain Story: Mind's Eye* and various sports clips. The clips were used for a campaign based around the Olympics in Beijing. The TV spot celebrated the 20th anniversary of the "Just do it" campaign by showing a collage of inspirational sports imagery. Michael Jordan kissed his NBA championship trophy, Lance Armstrong defeated cancer, and over 30 different athletes from 17 different countries were featured. The display of real moments created a compelling and inspirational message to celebrate the brand's milestone.

New offering: BBC Motion Gallery represents one of the most diverse selections of HD footage in the world. Pristine, stunning images that range from spectacular aerials and location shots to those hard to find shots of people living their lives and doing their jobs. This HD collection is beautifully mastered onto D5, 1080/24p. The masters are available either in HDcam or D5. This material is brand new, never-before-seen footage, originally shot on 35 mm. The subjects include long aerials, various American landscapes, Tanzania wildlife, Bhutan and Nepal landscapes and cultural images including Buddhist monks, Moon, sunsets, clouds, Flowers blos-

soming, Caribbean and Hawaii coasts and beaches, and freight trains.

HD footage from the BBC series *Galapagos* was recently made available, as was HD aerial footage from renowned cinematographers Brian J. Terwilliger and Gary Kauffman.

The Blacklight archive collects images from Europe, Africa, Americas and Asia; covering nature, people, lifestyle and locations. Clips include aerials, time-lapse, fast and slow motion. Collection focuses on portraits of people and animals; landscapes, skylines and waterscapes; plants; culture; leisure and work.

URL: www.bbcmotiongallery.com

Corbis

New offering: Maysles Films

Description: Recognized for making some of the world's best known documentaries and character studies including *Gimme Shelter*, *Meet Marlon Brando*, *With Love from Truman*, *Salesman*, and *Grey Gardens*, the Maysles brothers have captivated audiences around the world for more than 50 years.

New offering: Ron Chapple Aerials

Description: Stunning high-definition aerial footage capturing non only some of the most iconic spots in the Western U.S. but also difficult to reach desert locations.

URL: www.corbis.com

Getty Images

Danielle Leeper, global product marketing manager: Stock footage is still an invaluable resource for clients to produce a quality project within tight budget and time constraints; however, the depth, breadth, quality and accessibility of today's stock footage has moved its use into the forefront of the creative process for many customers. The evolution and growth of the Internet and other new media platforms, with the shift in advertising now being spent towards these new mediums, now means that stock footage is utilized beyond the traditional commercial format.

A prime example is a commercial created by the Martin Agency in Richmond, Va., for Al Gore's organization Alliance for Climate Change. The clips were used for the TV spot and this message was also placed on the web for a viral web campaign.

New offering: one80

Description: a unique rights-ready collection filled with surprising, conceptual footage created with high production value, relevant subject matter and exceptional creative direction.

URL: www.gettyimages.com

HBO Archives

Max Segal, director of HBO Archives: This summer HBO Archives made available High Definition clips from the classic *The March of Time* newsreels of the 1930s-50s. *The March of Time* uniquely shaped the way America saw the world and how the world saw America.

HBO Archives has selectively accessed original 35mm films to both restore and transfer to HD. HBO Archives reports clips were particularly popular during the election season, notably iconic Washington DC and the Statue of Liberty, as well as key issues promoted by Special Interests relating to race, global warming, financial challenges and religion.

Classic 1940s-50s vintage Americana imagery was also licensed recently for a commercial for the Kohl's department store chain.

The footage from *The March of Time* has a natural 'storytelling' feel. Once the decision was made to make available this one-of-a-kind footage in high definition, the demand for this unique collection increased.

Our website now features footage and text online searches, as well as low-resolution video downloads, free research and screeners.

URL: www.themarchoftime.net

Photolibrary Group

Glenn Parker, CEO: Over the past six months at Photolibrary we've no-

ticed some advertising agency and production clients are stretching their budgets by choosing stock footage as an alternative to original production, especially when the subject matter or locations will be more expensive and difficult to obtain.

Production companies also seem to be doing more work directly with corporate clients for site-specific video projects in addition to their regular television commercial work with the ad agencies.

And we're seeing a lot of footage being used for mood reels as agencies are pitching for new work.

New offering: Photolibrary's Oxford Scientific (OSF) collection remains a popular choice for coverage of the natural world, time-lapse cinematography and other specialized material that is commonly incorporated into all forms of advertising.

The OSF collection is offering new HD/Standard definition footage from the new breed of digital H/S cameras such as the Phantom HD which shoots up to 1000fps at 2K resolution. Many of the new shots have a more naturalistic feel that the older, usually studio-based material. Very popular with commercial clients!

URL: www.photolibrary.com

Shutterstock

New offering: Royalty Free Footage Subscription Service.

Description: Shutterstock Footage now offers video clips through a variety of affordable subscription plans, with a choice between high definition or non-HD.

All clips are royalty-free and can be used forever. The footage library contains in excess of 75,000 clips and grows daily.

URL: www.shutterstock.com

Thought Equity

Kevin Schaff, CEO: It's clear the emerging media explosion has changed the way agencies view stock footage. No longer "filler" footage

Continued on page 23



Jan Ross



Danielle Leeper



Max Segal



Glenn Parker



Kevin Schaff

Academy Films Launches Content Division, Adds Directors

Continued from page 6

And a third talent conduit for the division is fashioned after a more traditional TV model in which Academy's talent agent and entertainment industry connections offer access to a pool of multi-disciplinary (i.e., online and TV programs) directors and writers.

Cunningham reasons that this mix of talent can accommodate the wide range of advertiser supported projects that are evolving—from modestly budgeted fare (shorts, viral spots) to more big-ticket production, including online comedies and dramas, long-form documentaries and the like.

"The benefit of having both a music video and commercials department," said Academy Films' founder Gower, "is that we are well versed in working on budgets at any level. The key is to retain the integrity of our creative work and the production values, whether it's a low budget viral or top-end brand funded programming."

On the former front, Lee & Dan at press time were wrapping an online viral campaign for rock band Keane.

Nokia drama

And on the bigger budgeted score, Academy—prior to the official launch of Academy Content—has to its credit a Nokia Supernova-sponsored online drama for Wieden+Kennedy, London (W+K), which debuted last month.

The directorial team Big Balls (Gavin Rowe and Luke Taylor)—who are accomplished in the online content realm, having developed the se-

ries *Kate Modern*—was approached by W+K about developing an ambitious online drama for the Nokia Supernova line of multimedia cellphones.

Big Balls in turn gravitated to Academy which produced and project managed the campaign over an eight-month stretch.

The project entailed not only the ongoing drama series but also TV spots driving traffic to the website

(on www.somebodyelsesphone.com) where the stories of three fictitious characters' lives unfold. We are privy to the lives of Anna, Luca and Jade via access to their cellphone handsets. Each character has a Facebook page where visitors can make friends, interact and follow each story as it progresses.

Production encompassed filming across three continents with the Nokia campaign running in 10 different languages globally. Other digital elements include banner ads and a widget, which can be downloaded from the aforementioned website to desktop or social network pages, updating as the site does, enabling people to receive messages as the characters' phones receive or send theirs.

The campaign will run six weeks, culminating with the audience being able to dictate how each character should proceed and then seeing a little later what has transpired. A series finale party is slated for Paris—fans will have the chance to win tickets to attend and meet the characters.

Big Balls' Rowe and Taylor said they were drawn to the fresh, inspired idea of an audience being able to see and gain insights into people's lives through their mobile phones. The directors teamed with W+K and Academy to source a number of potential writers from target territories for the Nokia campaign. This field of candidates was whittled down to one each from the U.K., U.S. and China.

(See separate story for more on this Nokia campaign, as related by W+K London creative director Ben Walker.)

Genesis

While the Nokia online drama was described by Cunningham as "a precursor in a way to the formation of Academy Content," the fact is that Gower had pretty much decided to diversify Academy in this manner well prior to the emergence of the ambitious W+K project.

"The company was moving in this direction anyway but the Nokia job certainly reaffirmed the reasons for us doing so," related Cunningham.



Nokia's Supernova

Every

story

needs



Every story needs **BBC** Motion Gallery bbcmotiongallery.com. A different take.

Top Spot of the Week

Dir. Simon McQuoid, Fallon Break It All Down For Holiday Inn Express

By Christine Champagne

If you were watching *Saturday Night Live* recently (Jon Hamm of the Emmy-winning *Mad Men* hosted), you'll recall that after the opening monologue, the show cut to what at first seemed to be an *SNL* short that had a mild-mannered businessman being challenged to a freestyle rap battle by a group of guys on a New York City street corner. To their surprise (not to mention ours), he shows them up, launching into a rhyme sprinkled with references to strategic plans and PowerPoint presentations before he concludes, "I betcha y'all wonder why my rhyme is so tight. I did stay at a Holiday Inn Express last night."

It really wasn't until the mention of Holiday Inn Express that anyone—well, at least this reporter—would have known that this was a commercial and not one of those funny films that *SNL* typically runs immediately after the opening monologue.

"I heard that from several people who thought it was a *Saturday Night Live* skit, which we take as a huge compliment," said Al Kelly, executive creative director of Fallon Minneapolis, the agency that created the :60

commercial, which is titled "Rapper" and was directed by Simon McQuoid of bicoastal Go Film.

By the way, "Rapper" was originally intended as a web-only spot before graduating to cinemas and then a prime slot on *SNL*.

Word is that "Rapper" had been slated to run later in the show but was upped to a more prominent position because skits had to be dropped to accommodate the absence of cast member Amy Poehler, who gave birth that day.

"Rapper" is part of a three-spot campaign (McQuoid directed all of the new commercials), a continuation of the 10-year-old Stay Smart-themed effort

that finds people able to do all sorts of amazing things after staying at a Holiday Inn Express.

In the 30-second "Baby," a newborn cuts its own umbilical cord right out of the womb.

When the stunned doctor looks at the baby's parents for an explanation, the father utters, "Well, we did stay at a Holiday Inn Express..."

"...about nine months ago," the mother adds.

Meanwhile, in the :30 "Fainting," a fan is overwhelmed by the sight of

his idol Cal Ripken while standing in line at a book signing and passes out. A doctor also waiting to get an autograph from the baseball star, who makes a cameo in the spot, steps forward to provide assistance, but a security guard turns him away, shouting out, "Did anybody stay at a Holiday Inn Express last night?"

The goal with all of the commercials is to update the Stay Smart campaign theme—billed as being the longest-running campaign in the hotel industry—and make it feel younger and more current, Kelly explained.

Having worked with McQuoid previously, Kelly said he knew the director had "the perfect combination of great film and performance" to make the new Stay Smart spots impactful.

Speaking specifically of "Rapper," McQuoid recalled reading the script and feeling confident that the commercial would easily come together if the right actor could be cast in the lead role.

Casting Sale

However, casting the part was anything but easy. Hundreds of performers auditioned before actor Jonathan Sale, whose credits include *Law & Order*, nailed it.

"He wasn't someone that was acting the part, he was the part," McQuoid related, "and he was extraordinary."

That said, Sale's appearance had to be altered to fit the role because he looked "too cool" in McQuoid's estimation. So the director put a fat suit on the actor to give him a soft and pudgy shape, parted his hair on the side and outfitted him in typical office attire, including a tie and "those hilariously awful shiny patent leather shoes with the toggle on the front."

The director sought to make Sale look not like a caricature but rather unremarkable, "like the guys you see on the train or pass on the street that you don't really bat an eye at."

McQuoid also chose an ordinary location, shooting "Rapper" in Manhattan's Lower East Side on the corner of Eldridge and Allen outside of a deli, relying on the bright glow generated by the lights under the deli's awning to isolate Sale in the darkness.

"He would nail it every time," McQuoid said of Sale's performance. "It was completely effortless."

Rhyme time

Once the shoot wrapped, Erin Virgin of Fallon's in-house editorial facility The Assembly Line got to work cutting "Rapper."

"We had a lot of material, so we had to make some pretty tough choices as to what to leave in and what to cut out," Kelly said, noting that the original rhyme was actually more than a minute long.

"But it is always a better situation to have too much and have to make those choices than to be in a situation where you don't have enough," observed the editor.

It should be noted that Fallon copywriter/art director Roberto Lastra penned the lyrics that Sale delivered, Kelly pointed out.

"He's not a rapper at all. English is his second language, and he really worked hard on that rap, and it shows," Kelly praised, noting, "When you read the comments the spot has gotten on YouTube [where it has garnered more than 400,000 views], rappers really respect the writing of the rap, and they're surprised to hear than an ad guy wrote it."



Simon McQuoid



[CLICK HERE TO VIEW SPOT](#)

Local rappers in the 'hood pick on a schlumpy looking business guy only to find out that their victim can rap with the best of them. They look and hear in amazement as he puts them to shame with his inspired rhyming. How did he get so street smart? He stayed at a Holiday Inn Express last night.

TOP Spot OF THE WEEK

CLIENT
Holiday Inn Express.

AGENCY
Fallon Minneapolis.
Al Kelly, executive creative director; Mike Gibbs, group creative director; Roberto Lastra, copywriter/art director; Hans Hansen, art director; Vic Palumbo, director of broadcast; Ted Knutson, producer.

PRODUCTION COMPANY
Go Film, bicoastal.
Simon McQuoid, director; Jim Frohna, DP; Gary Rose, partner/executive producer; John Davison, producer. Shot on location in New York City.

EDITORIAL
The Assembly Line, Minneapolis.
Erin Virgin, editor.

POST
The Syndicate, Santa Monica, Calif.
Beau Leon, colorist; Brandon Chavez, color assistant.

AUDIO
RavensWork, Santa Monica.
Scott Burns, mixer; Edgar Maldonado, assistant; Ashley Bartell, executive producer.

TALENT
Jonathan Sale.

The Best Work You May Never See

Alberta's Libraries Are Worth Checking Out

By Robert Goldrich

Mum's the word. Silence is golden. Certainly from our days as youngsters all the way to adulthood, public libraries have always been places of quiet. If you dared to make noise, you could count on an emphatic "Shush!" from the librarian and the evil eye from other patrons.

But this campaign extolling the virtues of what Alberta's Libraries have to offer makes it difficult to be quiet. The offbeat yet somehow logical cause-and-effect humor of these four 15-second TV spots out of Vancouver, B.C.-based ad agency Rethink makes it impossible not to laugh. And of course, laughter is verboten in libraries.

In "Scrapbooking," we open on a woman who's looking through library shelves and finds what she's looking for: a how-to book on scrapbooking. Next we see her at the check-out desk, happy to embark on what promises to be an entertaining arts and crafts learning experience.

Two days later, the same woman is back at the library, looking a bit off kilter and disoriented. She's seated at a computer workstation, gazing at the monitor, pressing down on a stapler as if it were a computer mouse. She's clearly out of it and we then see why on the computer monitor screen. She's looking up the symptoms of and treatment for glue inhalation. Scrapbooking has turned her mind into scraps.



[CLICK HERE TO VIEW SPOT](#)

A trip to the library invariably begets another.

An Alberta's Libraries logo appears on screen, stamped by the slogan, "Books and beyond," and accompanied by a rundown of resources offered, including Internet, workshops and CDs.

"Scrapbook" was one of four similarly themed spots in a campaign directed by Adam & Dave (Adam Brodie, Dave Derewlany) of Holiday Films, Toronto. With tongue firmly planted in cheek, the helming duo offered a joint statement which in part read, "We were both attracted to this job because neither of us can read, and we thought this would be a good excuse to go into a library for the first time." Referring to Rethink copywriter Katie Ainsworth and art director Chad Kabigting, Adam & Dave continued, "We loved Katie's and Chad's scripts. They were simple and quite dark, and reminded us how libraries can lead you down the road to ruin, but then get you right back on track."

The Rethink team included creative directors Ian Grais and Chris Staples, art director Kabigting, copywriter Ainsworth and producer Ann Rubenstein.

credits

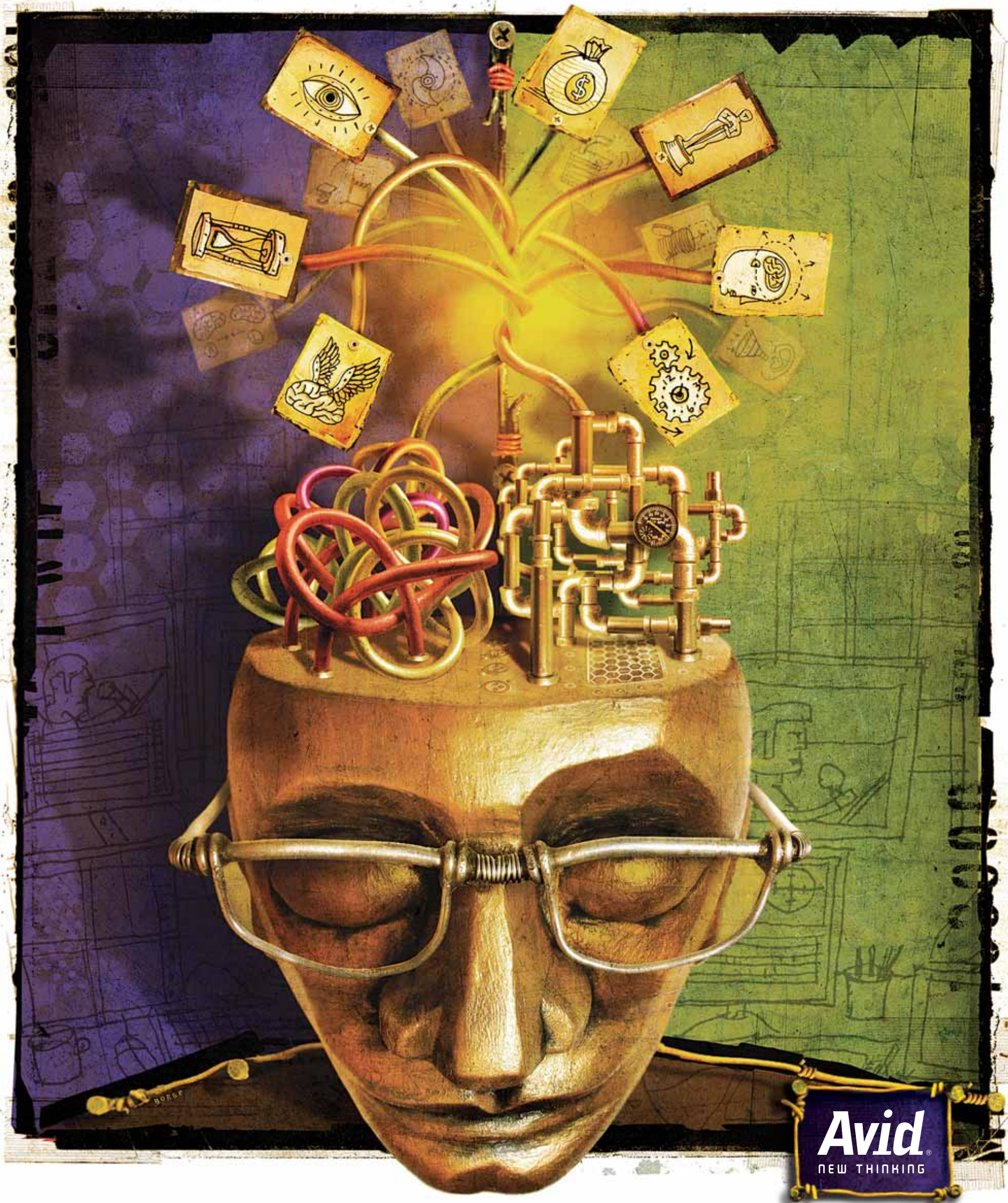
Client Alberta's Libraries Agency Rethink, Vancouver, B.C.
Ian Grais, Chris Staples, creative directors; Katie Ainsworth, writer; Chad Kabigting, art director; Ann Rubenstein, producer.
Production Holiday Films, Toronto Adam & Dave (Adam Brodie, Dave Derewlany), directors; Josefina Nadurata, executive producer/producer; Chris Pavoni, line producer; Jonny Cliff, DP. **Editorial** Tonic Post, Vancouver Melanie Snagg, editor
Visual Effects Tonic Post Post Technicolor, Toronto Randy Perry, colorist **Sound** Koko Productions, Vancouver Chris Hobbs, sound designer/engineer



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New Toys, New Models

While the technology curve continues to be steep with new innovations making an impact both on the creative and business fronts, sometimes the cause and effect can get lost in the shuffle as companies scramble day to day to maintain a positive momentum.

So SHOOT thought it a good time for reflection, asking post/editorial executives and artists to assess how new advances in hardware and software—as well as how new ways of doing business—have come to roost and affect their professional lives.

We posed the following question:

What new technology (i.e., software, hardware including post equipment, HD camera lensing) and or way of doing business (workflow, creative partnerships) has positively or negatively impacted your creative role and/or business model this past year? Please explain—and feel free to cite a recent project that reflects this impact.

Here's a sampling of the feedback we received:



Steve Beal,
president, Bionic, New York

Earlier this year, our company, the creative boutique Bionic, announced a strategic alliance with our friends Flying Machine, one of New York City's top branding firms. The idea was to make our design, editorial and audio services come together with the incredible expertise of Flying Machine's Micha Riss and have him serve as creative director for Bionic on

campaigns and projects.

The evolution of this idea came after we had watched some mega-post houses of the 80's and 90's like National Video and Editel drastically over-reach with their offerings. A CD on the level of Micha is extremely hard to find, and after we had collaborated on several successful projects, we realized that in these tight economic times, why not forge a creative alliance instead of launching our own competing department?

As we've learned first-hand, finding the right alliance can be a very cost-effective way to grow your business. Both of our companies feel extremely fortunate to have found a relationship like this that is mutually beneficial: We're perfect puzzle pieces fitting together, tapping into each other's work, contacts and building up our reels.

The proof is in the bottom line—at Bionic we're seeing close to a tripling of revenue for our graphics department, with the added benefit that work is spilling over into our editorial and audio suites. Together, we've teamed up to give Eye2Eye Digital a full promo package for the HBO original movie *My Zinc Bed*. We've also created a double width HD presentation with plenty of 3D animation and special FX for 303 East 33rd Street, the first green condominium in Manhattan's Murray Hill neighborhood. More is on the way.

This creative alliance with Flying Machine has gone far and beyond any technology upgrade we could have made.



Roe Bressan, president/COO,
Bluerock/Spontaneous, New York

High-definition technology has provided a tremendous opportunity for Bluerock and Spontaneous to partner with production companies and advertising agencies to foster a renewed sense of the creative collective. As editors and designers, we are collaborating more than ever before utilizing all that technology has to offer to tell the client's story. Obviously, the lack of an industry HD standard is challenging, but we accepted a long time ago, that a formula work flow was a thing of the past. We hooked our wagons to understanding as much as we could about the HD universe and have worked actively to share that knowledge with our clients, educating, protecting and creating with them simultaneously.



Post/editorial executives and artisans assess the impact of new technology, approaches

A SHOOT Staff Report

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Post And Editorial Artisans Think Out Of The Toolbox

Continued from page 15



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

The future is here. After much discussion surrounding “digital workflows,” the industry has finally begun to make good on the promise of a “tapeless” environment. That is not to say that everything is completely sorted out. In fact, given the many options for acquisition (Red vs. Phantom, for example) and finishing (What flavor of HD would you care for today, sir?) the world of postproduction has never been more confusing. The good news is that after many years of post being perceived as “easy” to do, the pendulum has swung back toward the many well educated and experienced post professionals in our business. I cannot imagine a responsible client trying to do a complex job these days without a team of well-informed post folks. Once again, experience counts.

Once again, experience counts.



Samantha Hart, co-president,
Foundation Content, Chicago

On the post side of things, we can't say enough about the Xsan infrastructure that Apple has put in place for us. We have been able to handle a much greater HD workflow as a result of our extensive storage capabilities and the efficiency of the system. We are currently augmenting our Xsan with SAS drives to help facilitate our render farm as our graphics division has also significantly expanded in recent months.

But our greatest advancements as a company continue to be due to our dedicated and talented staff and the creativity they bring to each and every project.



Igor Kovalik, editor/partner,
Beast, bicoastal and Dallas

The last year has seen a significant paradigm shift in postproduction. For years, the editing workflow was pretty much standardized. Images were captured on film, dailies would arrive on tape, editors would cut, approved cuts would be transferred, onlined, mixed and delivered. With few variations, this was the dominant model that's been in place as long as most editors have been cutting.

This is no longer the case. Increasingly jobs are presenting new challenges to not only Beast's workflow, but our business model as well. With the recent advances in camera technology, “asset acquisition” takes on many forms as does the delivery medium. This spring, I worked on three back-to-back RedCam jobs. No two shared the same workflow. With the emergence of new technologies, the offline shop is now becoming a lab as well. We are now handling drives straight out of the camera. Extracting the files and getting them into Avid/Final Cut can add days to the process depending on the amount being shot (which in these formats ALWAYS ends up being way more than film). Seldom does the schedule and/or budget account for this. Furthermore, there is the added liability of handling “the negative” in the form of the drives.

Finishing adds a whole range of new options as well.

Although exciting on many levels, these new technologies put added pressure on the offline shop to effectively handle the expectations of each project and the limitations created by its specific workflow. Not only do our assistants need to be completely aware of the latest technical advancements, but the producers need to have an equally in-depth knowledge. Given the current economic climate and the lack of clients' experience with some of these formats, the need to protect the project as well as the company is greater than ever.



Craig Leffel, senior colorist/partner,
Optimus, Chicago

I would say one of the biggest impacts in the last year for us at Optimus is Non-Film Acquisition Imagery. Digital motion picture cameras have been a long time in coming, and it's a really exciting time. It seems like every time a new camera is released, a new workflow needs to be addressed. It's been really rewarding to work with Knox McCormac, our director of operations, and guide our staff and clients through the educational process, because this is really new for everyone. The frustrating part is the conversations that sometimes happen on set that are out of our control... sometimes through misunderstanding or just plain misinformation, the idea gets communicated that shipping massive amounts of data into a post house will be “No big deal” or “It's digital, that means you can start working in no time”—and all that happens on our end is that we have to start raising red flags and running for cover... because no one wants to hear that things just got harder or slower. Here's a little math for you—if your production runs at 24 frames per second—that's 86,400 frames per hour. Those frames have to be moved from set to post, and then converted into something an editor can edit comfortably with. That does not fit into the realtime language we've all been speaking the last 20 years. Right now it's technology dependent, and that will change over time. What is clear is that the process has changed forever, and the language and expectations we currently use are clearly in need of change. At Optimus, we regard this as a tremendous opportunity to help ease our clients into a new dynamic given our familiarity with the strengths and pitfalls of the latest “gifts” technology has brought us.



Elad Offer, creative director/owner
DIGIT, Los Angeles

1. The most groundbreaking is the evolution of really early and close cooperation between us as a VFX and design house and advertising agencies. We are becoming more and more involved early in the projects—all the way to the client pitch and in some occasions even in helping the agency get the business in the first place. Being called in early really allows us to play a creative role and bring new looks and new possibilities to the table and have them incorporated seamlessly into the creative rather than struggling later in the process with what are some times conflicting approaches.

2. An important technological innovation has been the introduction of P2 cameras or other high-definition, relatively low cost “prosumer” cameras with direct to drive capabilities. This has totally revolutionized our ability to do pretty complicated and elaborate tests for our clients without a huge expenditure in shooting costs. We can go out and grab the elements we need at a high resolution without much trouble and that extends our abilities to try things out before committing to a real shoot.

3. The introduction of direct to hard drive pro cameras like the Red and Viper is slowly starting to revolutionize our business but not only in the way that most people think but rather on the coloring side. Because we as a postproduction house get delivered high definition but even more importantly, high bit-depth, image sequences to work with, we can now do in the online practically the same amount of color work that the colorist can do directly from the film. We are starting to see more projects where the telecine facility is no longer part of the process and all the coloring gets done in the online; there are many advantages to this: reduced cost, much improved “power windows” (we can use free form garbage masks and roto-scoping to single parts of the image out as well as use automated trackers and other new technology), flexibility of the pipeline and so on but the biggest advantage to the client is that we are doing the coloring in the context of the edit and can check it while its playing; there is no longer a worry of having to go back to do a “tape to tape” or fix some shots because they don't look right when cut in.

4. On the 3D CGI side a huge leap forward has been made in the quality and ease of use of tracking systems; we've reached a point where we can track in 3 dimensions, relatively painlessly, almost any scene. All that's needed is enough visual cues for the algorithms to snap on to. What this means is two fold: first, us VFX sups can be a lot less annoying on set and put a lot less demands on production in order to get the quality of the tracking we need; most of the time the director can just shoot with a completely free camera and we can still insert CG elements in later. Second, it is much easier now to insert CG elements into shots that were never shot with that in mind opening up many new creative opportunities and also allowing us to fix more things, more quickly and more easily, once already in post.

Continued on page 20

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Things Are Looking Up For Ad Industry Business Down Under

Production house execs in Australia, New Zealand are fairly optimistic even with a global economic downturn



Anna Fawcett



Lizzy Nash



Paul Prince



Jonathan Samway



Mike Vanderfield

A SHOOT Staff Report

WELLINGTON, NZ—Film commissioners from around the world are currently in Wellington for the 33rd annual Association of Film Commissioners International (AFCI) Cineposium 2008 which is running from Nov. 19-23.

Peter Jackson, the Academy Award-winning director of the *Lord of the Rings* trilogy which filmed on location in New Zealand, noted, "It's great that the AFCI Cineposium brings film commissioners together to learn and exchange information and best practices. Ultimately, it helps filmmakers like me who work on a variety of locations and rely on the local film office to partner with our production teams on the ground. It's even better news that Cineposium will be in Wellington. The region is a terrific environment for filmmaking and filmmakers. The residents and local government are incredibly enthusiastic, helpful and friendly."

Wellington's film commissioner, Delia Shanley, manager of Film Wellington, described Wellington as being "a world leading center of screen production. We at Film Wellington are incredibly honored to be hosting this year's Cineposium and extend a very

warm welcome to all the international attendees. The event provides the perfect opportunity for all film office representatives to share ideas and production experience, and also allows Wellington to showcase the success of its screen industry.

"As the longest running regional film office in New Zealand, Film Wellington is focused on keeping Wellington film friendly and provides a free support service to international and local screen productions."

While Wellington has become a focal point thanks to the Cineposium, the fact of the matter is that both Australia and New Zealand are piquing worldwide interest from the filmmaking community, including those in the advertising industry.

So at this opportune juncture, SHOOT sought feedback from executives at leading commercial production houses Down Under to get their take on the state of the business.

We posed the following questions:

1. How has the troubled global economy impacted commercial-making in your country—or is too early to tell?

2. Where is your ad industry-related business coming from

(agencies in your own region, stateside, Europe, Japan)?

3. What is the nature of that business—TV commercials, longer forms of varied advertiser-sponsored content? Feel free to cite some of your more recent ad-related projects.

Here's a sampling of the feedback we received:

Anna Fawcett, executive producer, Filmgraphics Australia

1. Well before the global economy crashed, the advertising industry as we know it was changing. Budgets for TVC production were and still are challenged. Obviously the crash has further diminished the amount of conventional production being done and the money spent on it. And also had an effect on the type of work being done by agencies; we have seen an interesting mix of projects over the last few months. This business has changed and will continue to do so, though not just because of money.

2. Filmgraphics has a great reputation which in this age of uncertainty is a definite plus and this brings in scripts to us from around the world. Over the last few weeks we've quoted for Ger-

many, Singapore, Australia, USA and China. The Asian market has become a huge source of business, and this is apparent by the fact that USA companies are opening offices there.

3. A positive thing that has come out of this crash for Australia is to make our currency low against the USA dollar so we are again viewed as a country where your budget will go a lot further. The art of survival is to have a bigger client base than your own country, know your craft and be able to make the budget go further through clever solutions, and to diversify into other areas. We released a feature film this year in the States called *Restraint* and made a TV series for the Weather Channel.

There are other projects we are working on, which if we want to be the first to do them, I shouldn't mention in an article in SHOOT.

Lizzy Nash, executive producer, Walkabout Films (production services firm), and founder/executive producer, The Feds (production company focused on content creation in an emerging new media environment), Australia

1. It's too early to tell however, two major commercial networks have

had major advertising forecast write-downs which has in turn dropped their share prices. We have yet to see a trickle down effect make its way into the advertising realm.

Although we are way behind the Northern hemisphere, digital and content client exploration and demand are definitely growing.

2. The Australian dollar is at its lowest in five years so there is heightened interest from all countries but work is still primarily coming from the U.S.; however U.K. and German production affiliates are currently pursuing offshore facilitation projects.

On the local side—main play commercials work is coming from Australia and Asia with a continuing growth in local content and digital projects.

Paul Prince, managing partner/CEO, The Sweet Shop, Auckland, N.Z.

1. The Sweet Shop, NZ, had the biggest month ever in October. Between the great exchange rate, the good will we've created by our global initiatives in the States and Europe/U.K. and the signing of new talent, we are counting our lucky stars that the business hasn't suffered.

This is not to say that it's not



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Filmgraphics Productions Facilities Australia

Australia has always been one of the best locations to shoot in the world. Where else can you shoot on a coral reef, in snow covered mountains, the outback or in a world class city like Sydney all within a couple of hours flight from each other? The good news is that Australia is now back to being one of the cheapest. In recent years the Australian dollar has been strong, but right now it's back to more normal levels. Currently 1 USD buys \$1.45 AUD. Filmgraphics is Australia's premier production company and has worked with the best in the world both overseas and right here at home. But be quick, who knows what the financial market will throw at us next?

If you'd like to know more about how to make the most from your budget. Please contact: Chris Moore cmoore@filmgraphics.com M. +61 405 134444
Anna Fawcett fawcett@filmgraphics.com M. +61 404 866065

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tougher, that fighting for jobs is at its fiercest or that even booked jobs are wobbly right up until the first payments. It's just that we have a unique selling proposition along with the kind of creative assets that have helped us manage through and I dare say, to flourish.

2. We have become a truly global company. We don't rely on any individual market or agency. And we are as happy to do work out of Eastern Europe or the Middle East, the States or Austral Asia. Our job is to offer smart creative and financial solutions to all markets equally.

3. Despite the downturn in the global economy, in general, of course, advertisers still support TV advertising as a first line of marketing attack. That business is still a requisition business that is key to our company. Although our company is creatively driven first, we have begun, in fact, to discuss with enlightened agencies making custom production arrangements with global TV clients who are influenced by a procurement mentality that has begun to infiltrate global marketers.

As daunting as it sounds, this is an exciting prospect that we project will have greater impact on the business in the mid and longer terms. Several top heads of television are rightly anticipating their clients' needs by investigating new models for taking advantage of currency exchange and the reduced cost structures we can offer out of New Zealand. We are very fortunate indeed to have come from a place where this is within The Sweet Shop's core offering.

Jonathan Samway,
executive producer,
PRODIGY, Sydney, Melbourne,
and Auckland

1. An overall slowing of consumer spending is definitely taking effect, which does give us the impression that we're looking straight down the gun barrel of an economic downturn. So, naturally we would expect there is downward pressure on client budgets and much greater pressure on delivery of results.

However, this is not entirely the situation locally, as the trigger hasn't been released and TV commercial

production has still maintained its forward momentum.

A positive point for the US market is that our dollar has dropped to its lowest in over five years. This is proving to be a windfall for U.S. productions companies and U.S. agencies looking to shoot offshore and have tired of the South African and South American locations they have used in the past. Also U.S. agencies are looking to source creative talent at its source.

Overall we know that the downward pressure on budgets, the upward pressure of clients' expectations causes a high degree of competitiveness for advertising production, but these are becoming permanent fixtures in the industry landscape and nothing entirely new to us. At this point, the overall pace of the troubled global economy creeping into our country, feels relatively slow.

2. PRODIGY's large source of advertising production is generated in Australia as well as New Zealand—and currently to a lesser sum, although in no way of less importance is South East Asia.

Whilst it's not yet a thing of the past to work in partnership with the global advertising industry, there is definitely a downward spiral and the implementation of buying global production is becoming less frequent. The key for PRODIGY in meeting the challenges of global economic crises is to have offices in more cost efficient centers (Australia and New Zealand). And this then enables international clients to find the most cost effective and creatively fulfilling destination for their productions.

3. In essence the nature of PRODIGY's business within advertising production is TV commercials – it's a durable product, that is and at large will always be the stronghold of advertising. PRODIGY's year has resulted in one of its finest years to date, leveraging multiple car commercials including 3 x brand spots for Toyota-RAV4, Kluger and HiLux—as well as international car work for Honda. Other projects of note are a beer spot for Carlton Mid-Strength as well as international work for Canada's Capital One credit card.

Mike Vanderfield,
executive producer,
8 Commercials, Sydney

1. It's possibly too early to tell, but if you subscribe to the 'expectations effect' of economic theory then we are in for a bad time ahead, because the general doom and gloom in the media is saying we are in for a big and prolonged recession, so the expectation is there in the press. However, some people feel that advertisers need to advertise more in tough times to maintain their profile in an increasingly competitive environment.

Our business is definitely down this year, but that is as much to do with advertisers flocking to the internet and turning away from the traditional 30 second TV commercial as it is with economic downturn.

2. Primarily Australia and Asia. The exchange rate is currently good for US and European agencies to come 'down under'.

3. Standard TV commercial work is still our core business. We are currently doing a large Christmas TVC campaign for a local client and a Japanese car commercial.

PRODIGY
New Zealand
Australia



prodigyfilms.com

Industry Feedback Regarding Technology's Impact On Post Biz

Continued from page 16



Dominic Pandolfino,
CEO, Nice Shoes, New York

Smaller, faster, cheaper—that has been the mantra for years. Now add to that, “one-stop shopping.” This addendum to the list is the latest pendulum swing to our changing landscape. When we started Nice Shoes, the operative word was “boutique.” Now, our clients want all the services in one location, the obvious advantage being the ease with which work gets done, together with the ability to package the project to keep costs down.

In order to facilitate this process, Nice Shoes is planning on consolidating our different services at one location.

Additionally, we are looking at different technologies that will help us to continue to do a better job and work more efficiently. Clients sometimes don't appreciate the advantages in technology that enhance their experience and speed up the workflow—they just know that when they come to a place like Nice Shoes, the job is flawless. What people should know is that not all technology is created equally and not all companies buy the same equipment. That takes talent, engineering, time, experience and money. We feel firmly that it's important to continually invest in the infrastructure.

Nice Shoes recently completed a multi-million dollar purchase of a new color correction system for telecine. The largest installation of Baselight systems worldwide, it allows us to employ multiple colorists on the same project at the same time, as well as employing the most advanced compositing and tracking tools, in our opinion.

To complement our visual effects and design artists, we have increased the size of our render farm that allows them to work at the highest levels without having to stop the process. The slowdown that is sometime experienced in HD, due to processing, takes place in the background at Nice Shoes, transparently.

The most talented artists want to play on the best equipment. This is our mantra.



Michael Saia, editor/partner,
jump, New York

While technology alone never really impacts our creative role as editors, we are and have always been in addition to storytellers, the managers of the postproduction process. In that role, we're currently faced with a variety of HD formats; Red, P2/DVC Pro, XD CAM, etc. Managing a workflow for media that arrives on a drive, or a card, as native camera files can be tricky and continues to evolve. Working resolutions that ease storage issues and rendering times need to be agreed upon and standardized within our company,

with an easy way back through the up-res process to a finished cut.

This all requires a working knowledge of different HD codecs, and the tradeoffs of space requirements, vs artifacts and processor performance in these different compression schemes.

Longer form projects in these formats or even mixed formats present other issues: do we store on our company media sever or purchase free standing RAIDS dedicated to a project? The latter solution compromises the ability of editors to share in a project, but storage space continues to be a reality.

Managing expectations throughout that process can also be tricky in that there exists a natural expectation that startup times on a project will be instantaneous, and since so much can be done on a desktop, “can't we just color correct and mix it right here, right now?” The answer of course is generally yes, with a caveat of “how good do you want it to look and sound?” if the answer is “really good”, then shouldn't a colorist color it, and a mixer mix it? And that gets us back to our traditional role of managing the post process. Once again, with a new set of tools and challenges. It's not unlike twenty years ago when we moved off of moviolas and into an electronic environment. Tools change, but the demands and rewards of the craft remain largely unchanged as long as one is willing to evolve.



Kelly Vander Linda, editor/partner,
Collective, Seattle

The biggest technological challenge Collective has faced in recent years is the advent of tapeless media such as P2, XDCAM, and Red. We don't see a great amount of this work as film is still our clients preferred standard, but it is making inroads.

We fully upgraded our suites to both Avid Nitris DX and Final Cut Pro to help accommodate for new tapeless formats and HD. Each new tapeless format requires some research and testing. There is a lot of pressure on

both FCP and AVID to stay up to date, and so far they are doing a great job, but it does take time. Up until our upgrades we had to ask the production company to transfer the footage to a master tape format such as HDSR.

Helping the client understand the risks of tapeless media is another hurdle. The footage is stored on a disc. And discs can and do go bad. Plus longevity of the media is more at risk. We ask that the production company keep a backup of the files before they ship to us.

We are in the middle of a low budget XDCAM job. They used the newer Sony EX-1, which required some extra steps prior to loading. But once done, it loaded fast and we immediately began cutting in high definition. The end product is going to be SD so we will down-convert and layout the final product to a Digibeta.

From here we may do tape-to-tape color grading in a telecine and add graphics in online. This workflow eliminates the need for the colorist and online folks to work directly with the files.

Creatively, for us as editors, it doesn't make a difference. We can still tell our stories with it.



Steve Wild, president,
Grace & Wild, Inc., Farmington Hills, Mich.

It's certainly no secret that our Detroit-based advertising community has endured a great amount of pressure recently.

Grace & Wild has countered that pressure by continuing to evolve its services to the needs of the marketplace.

This past year, Grace & Wild made a large investment in DI workflow technology for its Postique post facility. The new equipment, a Thomson Spirit 2K scanner, da vinci Resolve color correction workstations and DVS server and storage equipment, interfaces with our Flames/Inferno and Quantel iQ/eQ environments to improve productivity and technical capability. Our clients have been very receptive to the improved workflow and we have been awarded several projects based on our investment in this technology.

In response to client interest in multi-channel delivery services, we have developed alternative skills oriented to new media content creation and distribution. This has broadened our resources in a transitional marketplace. Producing images and re-purposing them for use in multiple media formats is a common request now. We are able to provide customers with services that span beyond traditional broadcast to include web, mobile, podcast, print, digital signage, etc. Production, editing and CGI (3D) services created by our Emerging Media Solutions and Division X groups for clients such as Toyota, Border's Books, Alticor (formerly Amway) are prime examples of this new trend.

Also, the State of Michigan passed a very lucrative film incentive package in April of this year. Grace & Wild's hdstudios and Filmcraft Imaging divisions have benefitted from several projects that were attracted here due to the program. The lab at Filmcraft Imaging has been busy processing film for a wide range of projects; documentaries, independent films and major studio features. At hdstudios, projects include crews and equipment rental for those shooting HD, sound stages, editorial and dailies services.



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In addition to the latest NEWS and best NEW/WORK, here's what's coming up...

<p>DECEMBER 5 ISSUE</p> <p>ADVERTISING AGENCY OF THE YEAR (based on creative, business & strategic acumen spanning traditional TV and nontraditional ad forms)</p> <p>Plus... INTERACTIVE AGENCY OF THE YEAR CREATIVE MARKETER OF THE YEAR</p> <p>AFCI CINEPOSIUM WRAP UP</p> <p>Deadline: November 24</p>	<p>DECEMBER 19 "SPECIAL YEAR END" ISSUE</p> <p>2008 IN PERSPECTIVE Top Stories of the Year</p> <p>Production, Post & Technology execs reflect on what developments had the greatest impact this year while carrying implications for '09 & beyond</p> <p>HOT LOCATIONS</p> <p>Deadline: December 8</p>	<p>JANUARY 16 "NEW YEAR" ISSUE</p> <p>2009 IN PREVIEW AGENCY CREATIVE DIRECTORS & HEADS OF PRODUCTION "FORECAST & WISH LIST" FOR '09</p> <p>EDITING & POSTPRODUCTION</p> <p>SUNDANCE PREVIEW</p> <p>Deadline: January 5</p>
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SHOOT

Kushner Avoids Being Pigeonholed

Continued from page 6

International business has also helped Kushner on the visual/comedic hybrid front, a relatively recent case in point being the Pepsi H2oh! bottled water commercial "H2oh!" out of BBDO Paris.

A man buys a Pepsi H2oh! from a vending machine and a nearby water fountain spurts angrily at him. He runs off only to have a huge truck transporting hundreds of multi-gallon water cooler bottles explode individually at him. Likewise a hydrant goes off on him—his only saving grace preventing him from being doused is that he's standing in the shelter of a bus kiosk.

Finally he boards the bus and slips the Pepsi H2oh! into the backpack of an unsuspecting passenger getting off the bus. Sure enough, the backpack-tot-

ing victim walks only a few steps down the sidewalk before a torrent of water pours down on him from above. The tagline is that if you drink H2oh!, "Water's going to be jealous."

While Kushner has been active in international spotmaking for much of his career, he noted that Partizan's global cache has helped him garner higher profile projects such as the Pepsi product launch for BBDO Paris.

He also feels that Partizan offers a comfort level to agency creatives and clients, making it easier to take a leap of faith with him into other genres. For example, Kushner recently wrapped an Allstate commercial, "Taillights," for Leo Burnett, Chicago, in which we see a procession of cars, each one with teen drivers and their friends as passengers

embarking on a fun activity—a weekend snowboarding trip, the high school prom, a party, a soccer game.

The :60 seems like a playful slice of life spot until a voiceover by actor Dennis Haysbert relates that every year, nearly 6,000 teenagers "go out for a drive—and never come back."

The spot notes that parents talking to their kids about safe driving can make a positive difference. A website address provides information to help start that dialogue.

At press time, Kushner had wrapped jobs for California Tourism (featuring Gov. Arnold Schwarzenegger) out of ad agency Mering Carson in Sacramento, and a humorous multi-television spot Swiffer campaign for The Kaplan Thaler Group, New York.

Hornet Adds Santa Maria

NEW YORK—The directorial team known as Santa Maria—consisting of Josh Goodrich and David Hill—has joined the roster of New York-based Hornet Inc. Furthermore, through Hornet's ongoing collaboration with Passion Pictures, London and Paris, Santa Maria gains spot representation in Europe.



Santa Maria

gle into a fully realized character with its own story arc.

Other recent projects include a public service ad for National Geographic via TBWA India, and most recently a commercial for J&B Scotch out of Kes-

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Working in both live action and animation, Santa Maria's mixed-media style evokes a playful, retro tone. Visually, the duo's work embodies a geometric, constructivist aesthetic that shows off the ability to instill minimalist landscapes with feeling and emotion.

In "Music Like No Other," a viral video completed for Sony, Santa Maria transforms a simple, everyday rectan-

For The Record

The photo caption in the Chat Room column (11/7) on Chris Berger, VP, integrated production director, Publicis, New York, credited work he did earlier in his career for Stride Chewing Gum to the wrong ad agency. The Stride work was done during his tenure at JWT New York.

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News

street talk

Bicoastal Epoch Films has acquired Kirt Gunn & Associates to facilitate the launch of Dandelion, a N.Y.-based independent company dedicated to creating programming and entertainment sponsored by brands. The new venture will be headed by managing partners Kirt Gunn, whose firm has a track record in new media content creation, strategy and production (Mercury's *Meet The Lucky Ones* online series, the *Volvo: Drive for Life* Xbox video game), and Epoch mainstays, partner/executive producer Jerry Solomon and founder/exec producer Mindy Goldberg. Greg Schultz, an Emmy award-winning producer with branded entertainment and television production experience (*Mad Men*, *Iconoclasts*, *Seinfeld* and *Superman*, *Meet The Lucky Ones*), will lead day-to-day operations as executive producer. Tara Averill in N.Y. and Mal Ward in L.A. will serve as co-heads of sales and development....Faris Yakob has joined McCann Erickson, New York, as exec VP/chief technology strategist. He comes over from Naked Communications, New York, where he was chief strategist. At McCann, Yakob will report directly to Lori Senecal, president of the N.Y. agency....London studio Hibbert Ralph Animation has brought director George Bowler on board. Already at his new roost, he has secured a Nokia-sponsored short film....New York-based content-creation studio HUSH has added veteran exec producer Casey Steele. The move is part of a growth initiative as HUSH, known for its work in the nontraditional and integrated arenas, looks to ramp up in the commercial and broadcast sectors. Steele earlier served as director of design for network G4TV, and held exec producer positions with such shops as Stardust, Logan and Brand New School....

rep report

Greatguns: USA, based in Venice, Calif., has secured independent rep Kelly Flint of Strike! to handle the East Coast....DP Giorgio Scali has joined Endeavor, Beverly Hills, as a client in features, television, music videos and commercials....Rushes, London, has appointed Alex Panton as telecine and DI sales producer as part of the continued development of and investment in the telecine department. He will help spearhead the forthcoming launch of the newly acquired da Vinci Resolve R250, alongside promoting Rushes' existing C-Reality and Spirit suites and the company's team of colorists. Panton will assist clients as they integrate Resolve into their working practices and will be on hand to advise and guide throughout the process....Richard Linecar has been named international sales manager for Sohonet, the company specializing in high-speed data workflow for the global entertainment industry. Sohonet has bases in London and Los Angeles....DP Phedon Papamichael, who shot *W.* directed by Oliver Stone, has recently wrapped the feature *Arcadia Lost*, and is now available for spots through Innovative Artists, Santa Monica....

bulletin board

- >December 3-4/Chicago, IL: The Green Marketing Conference. www.goodandgreen.biz
- >December 9/New York, NY: The Muse Awards. www.nywift.org
- >December 11/Hollywood, CA: AICP/West Holiday Party at The Vanguard. For info, contact: farahf@aicp.com. For tickets, visit: www.aicp.com
- >December 16/New York, NY: AICP/East Holiday Party at The Plaza. For info, contact: stephaniep@aicp.com. For tickets, visit: www.aicp.com
- >December 16/Los Angeles, CA: Indielink for Editors, Directors & Producers. www.filmindependent.org

Stock Footage: Industry Trends, New Offerings For Spots

Continued from page 10

used to fill gaps in a commercial production, today agencies rely on pre-produced footage to create advertising for the web, digital networks and mobile phone applications.

To compete, advertising agencies know they must embrace emerging media and that means smaller budgets, tighter timelines and trialing unproven formats and platforms.

With emerging media growing faster than the overall advertising market, the demand for high-quality content that is quickly accessible and affordable will grow.

Local and national ad agencies alike are tapping stock footage to power emerging media projects.

Hornet Signs Duo

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selsKramer, Amsterdam.

For both Goodrich and Hill, the creative process is a path of ongoing exploration. They are on a constant mission to fuse contrasting aesthetics, whether it's integrating Native American and '80s motifs or merging folk art with techno design.

"We like to do things that require a lot of exploration with different media," said Hill. "One thing that we've told ourselves is that for every project, we'd do it somehow much differently, in a different medium."

Goodrich and Hill met at the Savannah College of Art and Design, where they studied computer animation and illustration, respectively.

Though they started as dormitory neighbors, they realized they were born to collaborate when they produced an amusing mock "Matrix" video for an art course.

The two felt simpatico as a team, each bringing something different to the table. With their joint experience encompassing illustration and computer animation, the two make a highly complementary duo.

"Illustration is really free-flowing and anything goes," explained Goodrich. "Computer animation is really structured and logical, so how we integrate these disparate disciplines actually enhances the creative process."

Goodrich and Hill were drawn to Hornet's reputation for producing notable work in an environment that fosters director individuality.

"Some of Hornet's work has a very hand-made aesthetic," observed Goodrich. "And I thought that would be a lot of fun to do."

New offering: The Storyline Collection. We set out to provide agency producers with a solution that was anything but stock when we produced our Storyline Collection. We began by talking to advertising agency creatives, listening to what was most

important to them – high-production value content captured in HD and entire shot sequences that can be leveraged across an entire campaign.

We've accomplished our goal in developing a collection that fits the way ad creatives work, while allowing

them to unlock the value of using pre-produced content.

This week we wrapped our sixth custom on-location Storyline Collection; in 2009 we have a shoot a month slated because the response has been overwhelming. The Collection caused

a shift in how producers use stock footage – moving from clip-based to project-based purchases.

Producers can now choose to create using stock without having to sacrifice production quality.

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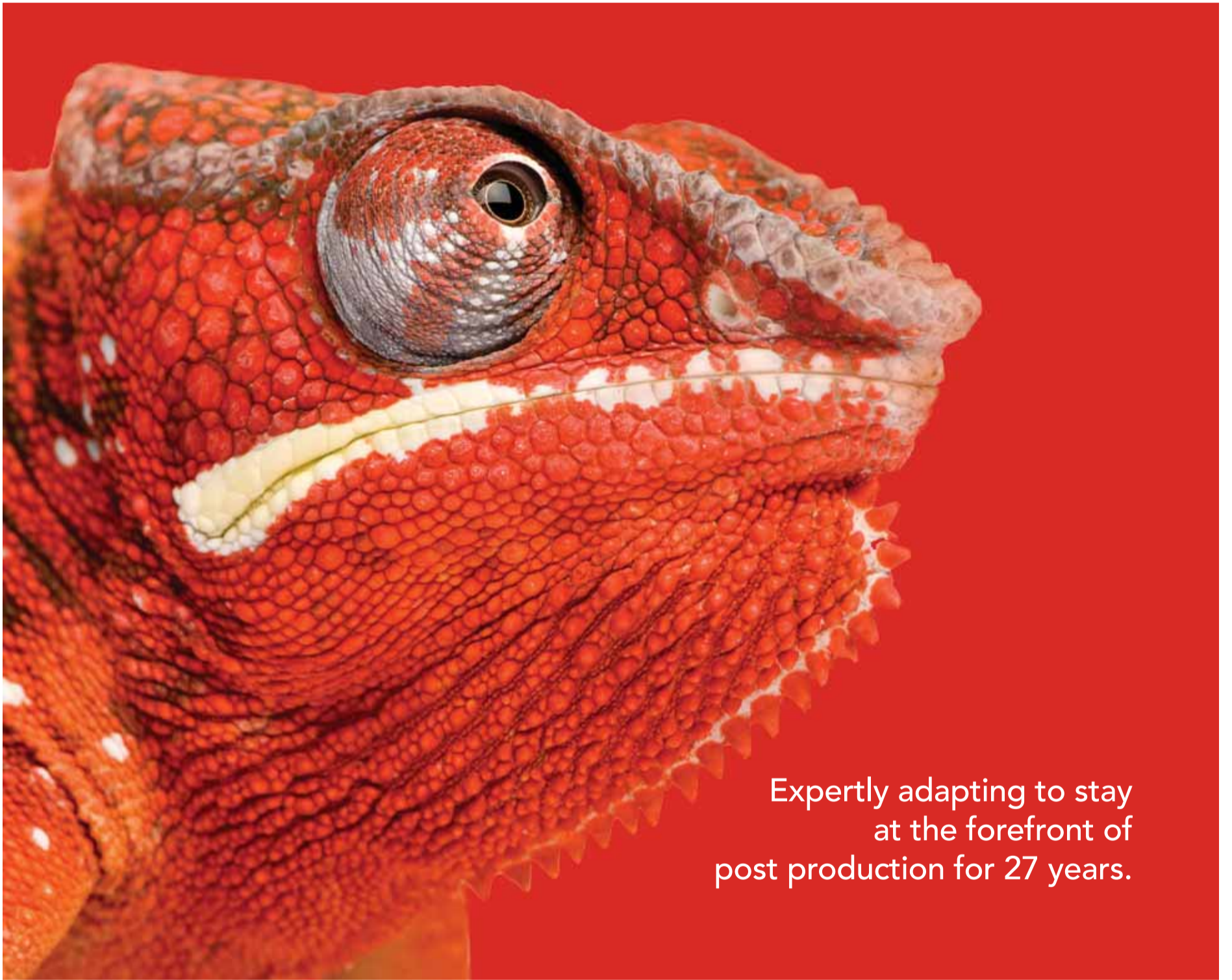


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