



Photo credit: Kung Fu Panda 2, courtesy of DreamWorks Animation

## 10 SIGGRAPH Preview

SHOOT offers a taste of what's in store at the SIGGRAPH confab which makes its way north of the border to Vancouver, B.C.



## 12 PERG/Producers Dialogue

The Production Equipment Rental Group and execs from leading spot production houses get better equipped for the future.



## Music & Sound Series: Agency Producers

Ad agency producers reflect on trends, work in 2011; Top Ten Tracks Chart. See page 18

# Freshman and Sophomore Class At Cannes

## Creative Effectiveness Lions To Debut; Film Craft Lions Enter Year Two

### A SHOOT Staff Report

CANNES, France—The Cannes Lions International Advertising Festival has become the Cannes Lions International Festival of Creativity, a new moniker underscoring that even with its storied past, the competition has to change and evolve for the present and future—a dynamic also reflected this year in the freshman and sophomore class of Lions.

The former is the inaugural Creative Effectiveness Lions, designed to honor creativity which has shown a measurable and proven impact on a client's business—creativity that positively affects consumer behavior, brand equity, sales and, where identifiable, profit.

*Continued on page 4*



# Fitting To Be Tied For AICP Best In Show

### By Robert Goldrich

NEW YORK—A single honoree apiece—in the Advertising Excellence/Single Commercial and Advertising Excellence/Campaign categories—is supposed to be the tally at the annual AICP Show as each winner is deemed worthy of Best in Show distinction. However, for the second straight year, there's been a departure from that set norm. In 2010, no winner was designated for Advertising Excellence/Campaign as judges decided that there wasn't work deserving of such recognition.

This year, in sharp contrast, Advertising Excellence/Single Commercial honors went to two :60s: Nike's "Write The Future" directed by Alejandro Gonzalez Inarritu of Independent Films, London, and bicoastal Anonymous Content for Wieden+Kennedy, Amsterdam; and Volkswagen's "The Force" directed by Lance Acord of bicoastal Park Pictures for Deutsch LA. "Write The Future" and "The Force" thus tied for the Best in Show commercial.

"We debated it for hours," recalled Brian Carmody, chair of the 2011 AICP Show and managing partner/co-founder of bicoastal Smuggler. "Ultimately it was unanimous that both spots should be honored. The more I think about it, that was the right thing to do. To have left one out would have been unfair."

Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP), concurred, noting, "After hours

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# Exploring 3D, Biz Models, Social Change, New Talent

### A SHOOT Staff Report

NEW YORK—Serving as an agent of change took on a whole new meaning during SHOOT's daytime Directors/Producers Forum and evening New Directors Showcase held last month (5/10) at the DGA Theatre in New York City. Lively panel discussions chronicled and perhaps sparked industry change—or at least a change in thinking for some attendees—on varied fronts with morning sessions exploring 3D and its implications in the

advertising/marketing sector, followed by agency creatives and a production house exec offering food for thought on different media platforms and creating content for those outlets individually and in concert with one another.

The afternoon was highlighted by discussion on such matters as evolving business models for production companies, and how sponsored content can be an agent for positive social change. Additionally, wrapping the daytime proceedings was a "From

The Director's Chair" session providing both creative and business perspectives on the art and commerce of keeping a production house relevant.

The evening was highlighted by SHOOT's 9th annual New Directors Showcase featuring a screening of work from all 32 directors—30 individual helmers and one directing duo—as well as a panel discussion bringing six of those directors on stage with production house and agency professionals.

*Continued on page 22*

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### EDITORIAL

Publisher & Editorial Director

**Roberta Grierfer**

203.227.1699 ext. 13 rgrierfer@shootonline.com

Editor

**Robert Goldrich**

323.960.8035 ext. 6681 rgoldrich@shootonline.com

Contributors

**Christine Champagne**

**Millie Takaki**

### ADVERTISING

Display Advertising Inquires

ads@shootonline.com

203.227.1699 ext. 13

Advertising Production

**Gerald Giannone**

203.227.1699 ext. 12 ads@shootonline.com

Classified

203.227.1699 ext. 12 classified@shootonline.com

SHOOTonline Directory Listings

203.227.1699 ext. 11 directory@shootonline.com

### OFFICES

**Main Office**

256 Post Road East #206

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

**West**

650 N. Bronson Avenue, Suite B140

Los Angeles, CA 90004 USA

323.960.8035 Fax: 323.960.8036

**Circulation**

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Reprints/Article Rights

**Michael Morgera**

203.227.1699 ext. 11 mmorgera@shootonline.com

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### New Directors Showcase

In this week's issue, we recap the panel discussions from the daytime SHOOT Directors/Producers Forum and evening New Directors Showcase; both events were held on May 10 at the Directors Guild of America (DGA) Theatre in New York (see separate section).

This is the ninth year of the Showcase; the last seven debuting at the DGA Theatre. Prominent

in the mix of talent selected for the 2011 New Directors Showcase were a half dozen unaffiliated directors, five of whom earned inclusion on the basis of spec work: Matt Fackrell (Pampers' "Freaked Out), Christopher Fata (Apartments.com's "Novelty Cups"), Laurent Soriano (Perrier's "Bonjour"), Kirsten Tan, currently enrolled in NYU's Grad Film Program (IFC's "Play Your Part" spec cinema ad), and Igor Martinovic (adidas' "Dream"). Martinovic is

well known as a DP, having shot the James Marsh-directed, Oscar-winning documentary *Man On Wire*.

Also in the unaffiliated batch of promising directorial newcomers was Elizabeth Orne, a recent NYU film school grad who caught SHOOT judges' attention with her short film *Crazy Glue*.

rect work that's earned Gold Lions at Cannes, AICP Show honors and other industry accolades. Einstein was in the '08 Showcase.

• Michael Downing, who was with harvest at the time, had what was originally a spec spot, Bud Light's "Skydiver," earn him Showcase inclusion. "Skydiver" ascended from spec

which is also the name of his U.K. studio. He went on to direct *Yes, Virginia*, a primetime CBS TV animated Xmas special for Macy's and JWT New York that earned a One Show Entertainment Awards' Gold Pencil last year. He helmed that project via The Ebeling Group, which handles him stateside for commercials and branded content.

**The most gratifying part of the Showcase is giving directors a career jump start and then watching them progress over the years.**

Over the nine years of the SHOOT Showcase, a fair share of its directors has gone on to prominence. They include:

• David Gray, who was with Hungry Man at the time, gained a slot in SHOOT's 2005 New Directors Showcase. Two years later he received a DGA nomination as Best Commercial Director of 2006. Gray is now with Station Film.

• Several, including Harold Einstein of Station, have gone on to di-

rect work that's earned Gold Lions at Cannes, AICP Show honors and other industry accolades. Einstein was in the '08 Showcase.

• Michael Downing, who was with harvest at the time, had what was originally a spec spot, Bud Light's "Skydiver," earn him Showcase inclusion. "Skydiver" ascended from spec

piece to 2005 Super Bowl spot, rating number one in *USA Today's* Ad Meter, which ranks the popularity of each year's crop of Big Game commercials. Downing is now with Epoch Films stateside and Suneeva in Canada.

• And Ross Katz, a director who made the Showcase in '09, went on to see his *Taking Chance* win the DGA Award for Outstanding Achievement in Movies For TV.

Meanwhile, we look forward to achievements from this year's roster of Showcase directors. For the SHOOT staff, the most gratifying part of the Showcase is giving exposure to the worthwhile work of directors, seeing their careers get a jump start and then progress over the years.

## POV



### 3D—The Next Dimension in Advertising

We don't live in a 2D world, so why do we produce spots in two dimensions? It's like living with one eye closed.

We're now a long way from the humble origins of the evolving 3D medium. Two-toned cardboard glasses have been replaced by new polarized versions (soon to go away altogether), while the headaches and eyestrain are as over as Don Draper's marriage.

Thanks to *Avatar*, 3D movies continue to proliferate in cinemas globally. This summer, *Pirates of the Caribbean*, *Transformers 3*, and *Harry Potter* will each do \$1 billion+ business. Will your clients be taking advantage of the biggest summer in box office history?

Last June ESPN 3D geared up to host the FIFA World Cup in all its glory, the BBC is discussing shooting the 2012 Olympics in 3D, and Discovery/IMAX/Sony are now surfing the immersive wave with 3Net.

A few big brands have made the jump: Pepsi, Coke, Toyota, Sony, Armani, and Mazda are among these digital 3D pioneers. Hard to fathom that only a mere few dozen or so 3D commercials currently exist. Of this batch, my company, Geneva Film Co. has produced a good share including the most recent 3D spots for Lexus,

Sprint and award winner tema.ca.

Why are so many smaller agencies still wary of shooting 3D? Whether speaking at Cannes Lions, in London, LA, or Singapore, I've come to see that most people simply need more info. Once they know the costs, how 3D actually works, and glimpse the storytelling potential, it's game on.

First point: 3D commercials can still be played 2D. Launching a campaign in both formats helps preserve the huge 3D "wow" while maintaining the penetration of 2D.

Live action 3D production is approximately 10 to 25% above shooting 2D or "Flat." For bigger budget campaigns 3D costs less because of the investment in higher production value. Given the entire workflow is digital, expect some upfront costs here too.

Careful storyboarding is crucial: Creatives need to gauge how much 3D to use, or quantify "depth budget". Knowing how much 3D should take place in front of the screen (negative parallax) versus behind the screen (positive parallax) is helpful. Depth budgets are also influenced by story genre and demographic. Kids love dodging stuff flying off the screen; comedies are well served by up-close-and-personal gags.

Live action 3D requires two cameras—each replicates one eye. By moving cameras closer together or farther apart, you can create very powerful feelings. Bottom line, we all know emotionally-charged content is the basis for every great spot. The intensity, immediacy and raw visceral impact of shooting 3D takes this to a new level.

In 2010 alone, 6 million 3D TVs were sold. It took HD six years to hit that mark. Within a short time all TVs will be 3D compatible. Tablets and

phones are also going 3D this year. Studies show that viewer retention of 3D spots is 15%-20% higher than 2D.

Here's the deal: If lack of knowledge around budgeting and production is preventing you from shooting 3D, ultimately, the price you'll pay for missing the opportunity is too high. Open both eyes wide and don't get left in the land of the "Flaties."

(Director James Stewart is founder of Geneva Film Co., Toronto.)

## Flash Back

**June 16, 2006** Daryn Okada, ASC—whose recent credits include *Just Like Heaven* and *Stick It*—has been elected president of the American Society of Cinematographers (ASC)....**Brian DiLorenzo**, director of broadcast production at Fallon Worldwide in Minneapolis, will be joining BBDO next month in the brand new role of executive director, content, BBDO North America....**U.K. house Thomas Thomas Films**, founded by director Kevin Thomas and managing director Philippa Thomas in 2000, is opening a NY office....

**June 15, 2001** Veteran feature VFX supervisor John Nelson—who won the effects Oscar this year for *Gladiator*—has joined Rhythm & Hues (R&H) for exclusive representation as a commercial director....**The Nissan Xterra launch campaign**, created by TBWA/Chiat/Day, L.A., for Nissan North America was awarded the Grand EFFIE at the 2001 EFFIE Awards, held last week, at the New York Marriott Marquis....**Andrew Denyer** has joined Propaganda Films as exec producer of its commercial division....**D'Arcy Detroit**, Troy, Mich., has hired John Van Osdol as sr. VP/director of broadcast production....

# Cannes Preview: Jury Chairs, Judges Reflect On Festival's Value

Continued from page 1

Meanwhile, entering its sophomore year are the Film Craft Lions, which award Lions to work based on the quality of the direction, copywriting, cinematography or editing as well as the skillful use of music, sound design or animation.

Tim Broadbent, global effectiveness director of Ogilvy & Mather, helped design the Creative Effectiveness Lions and serves on its jury. He cited the legendary David Ogilvy as an inspiration for the newest awards to come to Cannes. "David Ogilvy thought creative awards were a waste of time. It might have sounded like sour grapes from anyone else, but he won more than his fair share. He thought celebrating failure was absurd. If a campaign did nothing for a brand, or for the client who had paid for it, it was a failure. Simple as that. Giving an award to a failed campaign was like putting lipstick on a corpse."

"Cannes' long struggle against commercial reality is over. Clients matter, to Cannes and to the industry," affirmed Broadbent who is based in Ogilvy's Beijing office. "Clients bring the media and creative arms of Cannes together. Clients are Cannes' fastest growing income segment. And what clients want, not unreasonably, is a demonstrable return on their investment in creativity. Hence the new Effectiveness Lions this year."

Broadbent views the new competition as "an excellent way of celebrating creativity. Agencies and clients who believe their award-winning campaign paid back are required to prove it. We expected maybe 70 entries but actually got 140. The standard is pretty high, based on the entries I've judged. A couple are absolute standouts, in my opinion; I'd back them for Golds in the U.K.'s IPA Effectiveness Awards, which is the Olympics of effectiveness competitions. Several more are first rate. Only a few just don't get it."

Regarding the pitfalls in judging effectiveness, Broadbent related, "There are some predictable weaknesses. Creative awards often go to small budget and pro bono campaigns, where the agency can bully the client into running the work it wants to run. But often small clients can't afford to do much research, if any. That's a problem when you want to show it was the campaign, rather than some other factor, that was responsible for the sales increase. In practice, 'real' clients with real budgets stand a better chance of winning. Which is as it should be."

Broadbent added that "scammers needn't bother to apply. Cannes made huge efforts to eradicate this pest but it's hard. Some agencies and creative teams are like the win-at-any-cost ath-



**Tim Broadbent**

letes who swig back steroids and beta-2 agonists regardless of the long-term cost. The Effectiveness Lions help. Just try writing an effectiveness entry for a client that doesn't really exist, or for a campaign that never actually ran.

"Intelligent creative directors, which is most of them, know all this already, of course," continued Broadbent. "I got nothing but enthusiastic support for the awards from Ogilvy's creative community, and, judging by the entry numbers, creatives in many other agencies must have felt the same. For one thing, it's potentially another Lion for their campaign without them having to do any extra work. Result?"

Broadbent conjectured that David Ogilvy would have loved the Creative Effectiveness Lions. "It would have been his 100th birthday at Cannes this year," said Broadbent of David Ogilvy. "An awards show, which demonstrates that, yes, intelligent, fresh, witty, unexpected work does the business for brand and client would have been cream on his cornflakes."

## Ground floor

Gareth Kay, associate partner/director of brand strategy at Goodby, Silverstein & Partners, said that he's excited to serve on the Creative Effectiveness Lions jury because it affords him the opportunity to have a hand in shaping this competition in its first year.

"At the same time, this makes judging slightly onerous. It goes beyond the normal pressure of being on a jury," observed Kay, noting that he and his judging colleagues will be setting the standard for how this competition is structured, the foundation from which it will evolve."

Kay is looking forward to the conversation and debate that will arise during the judging process given the mix of jurors which includes strategists, clients and researchers. "There are many interesting perspectives to be shared. I'm excited to see and hear how people at different agencies and countries talk about the work and how it works."

While assessments of work may vary, Kay foresees one point of consensus—that there is a direct link between creativity and effectiveness. "Creativity is



**Gareth Kay**

the best way to make work effective."

Concurring with that observation is Tony Granger, president of both the Film and Press juries, and global chief creative officer of Young & Rubicam. "I am thrilled," he said, "that the Festival has added a new and necessary category called Creative Effectiveness, which aims to demonstrate how an ad had a measurable and proven impact on a client's business, consumer behavior and of course, by extension, brand equity and profit. I have never bought into the theory that work that delivers results can't be creative. It's an absurd notion, and I think this category will really kill that myth once and for all."

Picking up on the theme of change—as reflected in the launch of the Creative Effectiveness category and the new name for the overall Festival—Granger related, "Cannes, like our industry, is evolving. We're a reflection of our audience's media behavior, and award shows are a reflection of our behavior. I think we'll get to a point where there is no below the line or above the line, or online or offline... what is that line anyway?"

Regarding the newly dubbed International Festival of Creativity, Granger said this moniker allows the industry "to celebrate and share ideas across all platforms of media, connectivity and innovation."

As for why he agreed to preside over the 2011 Film and Press juries, Granger explained, "Well, first of all it's a huge honor. Cannes is the largest award show our industry has to offer. A true global event. I've been coming to Cannes since I was a junior in the business. I always leave inspired and hungry to apply what I've learned. I also love meeting people there—some I've known my entire career, and some who are bright new talent that keeps me excited about the future of our business."

"Both juries that I am chairing have really smart, talented people. I'm looking forward to getting to know them and to the excitement of immersing ourselves into the huge body of work that's there for us to judge."

## Film Craft Lions

Now in its sophomore season, the aforementioned Film Craft Lions are



**Tony Granger**

looking to build on an auspicious first year under jury chair Jon Kamen, chairman/CEO of @radical.media. This time around, lauded director Keith Rose, founding partner of South Africa's Velocity Films, is slated to chair the Film Craft Lions jury.

"Making a commercial has always been a collaborative effort, a team sport," related Rose. "This is a chance to acknowledge that by recognizing some of the individuals on that team who contribute to its success—those who contribute direction, cinematography, editing, music, sound, those who contribute their crafts to the realization of a concept and great creative. This is all done as part of the puzzle, not in isolation. If the execution isn't complementing and advancing the concept, you're doing the wrong kind of execution."

Rose noted that he is looking forward to the judging process. "Interactivity isn't about pushing a button and giving a prize. There is real communication, collaboration amongst your peers in the judging room, evaluating the work, discussing and debating it."

## Return to health

Last year, Bob Scarpelli, DDB Worldwide chairman and chief creative officer, was slated to chair the Titanium and Integrated jury. But he was taken seriously ill, with Bob Greenberg, chairman/CEO/chief global creative officer of R/GA, serving in his stead at Cannes.

Thankfully, Scarpelli has fully recovered and can now fulfill the chairmanship he was supposed to assume in 2010.

This is a return to the chair for Scarpelli who back in 2007 was president of both the Film Lions and Press juries. He hearkened back to that experience to reflect on the value of judging at Cannes.

"Chairing both those juries in 2007 was a handful," he recalled. "They are still probably the two biggest categories. You have to wrangle in all the people, all the points of view, the languages, the nationalistic feelings. It feels like you're chairing a session of the U.N. But what I remember most is how interesting it is to hear the differ-



**Bob Scarpelli**

ent points of views and ideas. It's obvious when you have a great idea that deserves an award. But sometimes you need the proper context. In 2007 we had a couple of instances where we thought some ideas were good but the context took them over the top. I learned to go out of my way to get that context. To ask the juror of the country about the work we were judging from his or her country, to see if we were missing anything. There was an entry from India that was beautiful film. It was about a child who was blind. The film was of a very colorful ceremony. But we found out it was much more than pretty film when we talked to the Indian judge who explained how important the national holiday and its relation to blind children are to the Indian culture and history. You realize the scope of the idea, what it truly represented and as a result that film wound up winning a Lion."

This year Scarpelli is looking forward to again learning cultural context as well as engaging in the spirited debate that goes on in the judging room. "Titanium and Integrated is a category designed to point us to the future, to honor the ideas that are taking the industry forward," he said. "Awarding Film, Press, Craft, PR, Outdoor is one thing. The Titanium and Integrated Lion competition is the one that really rewards ideas that point to and shape our future."

Judging those ideas takes a special kind of deliberation as Scarpelli and his jury colleagues will be looking largely at case study videos. "We'll see how an idea came to life in all media—social and traditional," said Scarpelli. "In the old days you'd be shown the work. Today it's the work and case studies, how all the media work together. There's also an art that has developed in putting together case videos. I've seen good ideas not win because the case videos weren't presented as well. Sometimes how well the case video was done helps you win. Everyone on our jury is an accomplished person. We will see through a slick case video that doesn't properly represent the work we're judging. What we have to remember as judges is what we're

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## Miller, Carmody Assess AICP Show

*Continued from page 1*  
of debate, for the judges to conclude that both spots were deserving says a lot. The two spots are amazing for different reasons. To have called one better than the other wouldn't have made sense. The judges totally agreed that both commercials should be honored."

### Campaign in good hands

*SHOOT* connected with Carmody and Miller to reflect on the field of 2011 AICP Show and Next Award honorees, which was unveiled last week (6/7) at the Museum of Modern Art (MoMA) in New York. (A full rundown of the honorees appeared in *SHOOTonline*, 6/7.) This marked the 20th year of the AICP Show.

While Advertising Excellence/Single Commercial judging resulted in a tie between two entries, there was indeed a clear cut winner for Advertising Excellence/Campaign. Copping the Best in Show campaign honor was a trio of Allstate :30s—"Teen Driver," "Flag" and "Douglas Fir"—directed by Phil Morrison of Epoch Films for Leo Burnett, Chicago.

Miller observed that in years past, one wouldn't think of Allstate—or for that matter any insurance carrier—as leading the creative charge in advertising. He observed that this year's Advertising Excellence/Campaign winner underscores an industry shift. "Usually there were a few agencies and clients driving outstanding work. Now, you're hearing names you might not have heard four or five years ago—Allstate and Leo Burnett—being honored for work that pushes the boundaries; certainly the Allstate campaign pushes the envelope for insurance. Four or five years ago, you wouldn't have heard of Grey New York in terms of creativity. And look at the work they're turning out now [including honorees for the NFL in Next Product Integration and for DirecTV in Sound Design]. The fact is that now everyone is bringing their 'A' game to different areas. Clients are demanding it, becoming more appreciative of great concept and creative executions. We're seeing it across the board—and it's good to see in that advertising is such a driving force in the economy and our culture."

Unlike Advertising Excellence/Single Commercial and Campaign, other AICP Show and Next Award categories generally call for two honorees each, with judges having the option to include a third when warranted. This has raised the competition's creative bar higher in that just a few years back, three honorees per category represented the norm. The 2011 AICP Show had 11 categories register two honorees apiece: Visual Style, Production Design, VFX, Original Music, Musical Arrangement, PSA, Low Bud-



**Matt Miller**

get, Spec Ad, Student Spot, Agency Art Direction, and Advertising Excellence/International. AICP Show categories with three nominees this year were: Production, Direction, Cinematography, Editorial, Humor, Performance/Dialogue, Animation, Design, Sound Design, and Copywriting. All six Next Award categories had three honorees each.

(Additionally, there were three spots singled out in Curators' Recognition for Copywriting. This is the first time the AICP Show has included a Curators' Recognition. It is a relatively new addition to



**Brian Carmody**

the Show. It was added to the bylaws by the Board of Governors so that the Curatorial Committee, by unanimous vote, may recognize work not entered in a category which they feel exemplifies the craft it is selected for—in this case, three pieces in copywriting.)

### Flexibility

Just as AICP judges demonstrated flexibility when voting for a tie in the Advertising Excellence/Single Commercial category, Show organizers have been open-minded in their overall approach as reflected in structural and procedural changes. "Every year we're trying to focus on better ways to evaluate craft. That means changes either in categories or in our procedures," said Miller.

This year two new categories were added: Direction in the AICP Show; and Apps in the Next Awards. The former saw Acord honored for VW's "The Force," Inarritu for Nike's "Write The Future" and director Dante Ariola of MJZ for Jim Beam's "Parallels" out of Strawberry Frog, New York.

The winning Next Apps were iPhone App "Dali's Museum" from

Goodby, Silverstein & Partners, San Francisco; iPhone App "Explore 9/11" from agency/production development company Local Projects; and Nike's "Nike+ GPS" from R/GA.

"Apps was an obvious progression," said Miller. "We've gone in five years from one Next category to six. We will continue to expand the Next Awards each and every year."

As for Direction, Miller noted that past AICP Shows have had categories with sub-direction elements such as Humor and Performance/Dialogue. Miller said the time was right to tackle Direction across the board in a very general way and to stop defining it through a sub-category structure.

Existing categories also took on new dimensions. As an example, for the first time, making-of videos could be submitted with entries in the Visual Effects, Animation and Design categories. In past years, a narrative could be included to provide context for work in these categories. This year that expanded to narratives and/or making-of videos. The case study videos, said Miller, proved valuable in some instances. "Not only did we get great work but the judges had some background and context to evaluate that work in a much more thoughtful way."

The composition of juries also expanded as the AICP Show adopted the online judging procedures of the Next Awards. Instead of judges meeting physically in one place as was done previously for the AICP Show, now most categories went to judging online. Live in-person panels, though, continued to be maintained for the Advertising Excellence/Single Commercial and Advertising Excellence/Campaign categories, with judges convened in New York, Los Angeles and Chicago.

Miller said the introduction of online judging to the other AICP Show categories provided tangible benefits. With Nice Spots making secured viewing of the work user-friendly, judges from different cities could participate within a two-week window. Thus judging was no longer confined to those who could meet at a particular date and time in a particular city. "This contributed to a jump in both the number and the level of judges," said Miller. The Next Awards have long benefitted from this inclusive procedure and so too did the AICP Show for the first time.

### Big picture

Carmody assessed that the 2011 AICP Show honorees were marked by "clever writing from Levi's to Puma, Chrysler, Jim Beam, Old Spice and Logitech...There was a good variety of very gutsy work across the board. It's

*Continued on page 9*

## Short Takes

### ARNOLD NYC OFFERS POIGNANT TRASH TALK

We open on a young man athletically blocking a shot in a pick up basketball game. We cut to the man facing the camera and declaring with gusto, "Welcome to my 'block' party. Glad you could make it!" Our next b-ball prodigy is a young woman in a gym, smoothly sinking two points over her opponent before looking back into the camera to declare, "The only triple-double you get... comes with fries." Yet another states, "Last time you blocked someone, you were online," followed by a young man rhyming, "I can do this all day. Your moves are just gay."



Each of the other previously seen bragging players, plus NBA stars Grant Hill and Jared Dudley, instantly make buzzer sounds, followed by Hill stating, "Using 'gay' to mean dumb or stupid is not cool." Others echo, "Not cool." Dudley agrees, "Not in my house, not anywhere." Hill notes, "It's not creative." Dudley says, "It's offensive to gay people. And Hill concludes, "you're better than that." We cut to black with the super, "ThinkB4YouSpeak.com," and the Ad Council, NBA and GLSEN (Gay, Lesbian and Straight Education Network) logos closing out the PSA.

Titled "Wordplay," this :30 was directed by Evan Bernard of Friedman 360, NY, and edited by Merritt Duff of Cutting Room, NY, for Arnold NYC. Joe DeSalvo was the DP. The Arnold creative ensemble included chief creative officer John Staffen, group creative directors Gary Rozanski and Thom Baginski, associate creative director Archie Bell, copywriter Michael Santoro and producer Brian Schierman.

### NO MONEY BUSINESS AT BBDO

BBDO has agreed to take PETA's "The Great Ape Pledge" and will no longer use monkeys, apes, baboons or chimps in films. To further the effort, BBDO New York conceived an additional initiative to help educate advertisers and agencies about the harm done to monkeys, apes, baboons and chimps when used in films. The agency has installed an auto correct program on all its computers. Whenever words such as "monkey" or "ape" or "chimpanzee" are typed, the rest of a sentence appears automatically: "...who was taken from his mother when only weeks old to act in front of the camera. During his training, the ape will be kicked, punched, and beaten to perform what you are just about to write."

To learn more, watch the following video: <http://www.NoMonkey-BusinessOn.Tv>

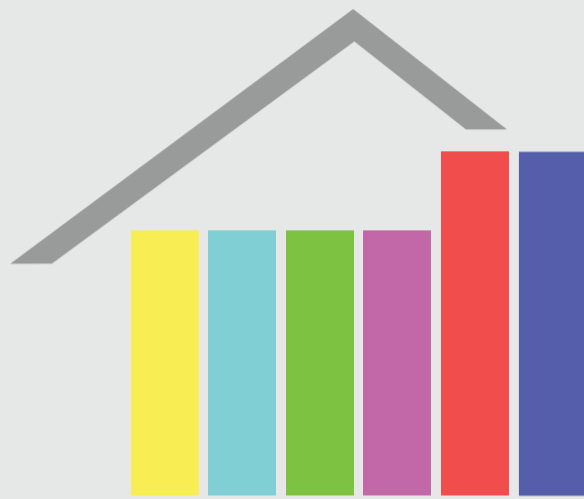
### PEOPLE IN THE NEWS....

Elliott Seaborn has joined Arnold Worldwide as executive VP/executive director. Seaborn will play a leadership role in the account management group, providing digital-business counsel to Arnold's clients and helping shape the evolution of the account management practice. He is based in the network's Boston office and reports to Pam Hamlin, managing partner and president of Arnold Boston.



**Elliott Seaborn**

Most recently, Seaborn held a sr. VP role at Digitas, where he worked for over 10 years. Under his watch, he grew the biggest piece of the General Motors business by nearly 300%. He was also instrumental in winning several pieces of significant new business, including Aflac....Branding and advertising agency NYCA in Solana Beach, Calif., has hired Josh Forstot as associate creative director and digital creative technologist. He reports to VP/associate creative director Dave Huerta. Forstot will work across all clients as NYCA's digital creative lead. Previously, Forstot was founder/creative director of Hermosa Beach, Calif. agency HYFN. Earlier he was director of digital marketing at Skechers USA...



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## POVs From Cyber, Film, Design Jurors

Continued from page 4

awarding. Our founder Bill Bernbach said that the ideas that take us forward to the future are the ones that are 'the bravest.' The men and women who will be in this business in the future are the ones who realize the future belongs to the brave."

### Diversity

Tiffany Rolfe, VP/executive creative director at Crispin Porter+Bogusky, Boulder, Colo., is slated to serve as a judge on the Cyber Lions jury. She takes her duties and the perspective she offers seriously.

"The judging committee should be made up of a variety of different people. I feel that a woman's point of view adds to a jury. You probably have more men at the senior level of agencies. To have a male-focused judging panel would not be ideal. The more diverse the group of people in the judging room--men, women, different sized agencies and from different places and cultures--makes for a better representation of the audiences we seek to connect with."

Rolfe said that participating in the community through such endeavors as serving on competition juries "keeps me inspired. We get so busy in our world of work that we don't of-



Tiffany Rolfe

ten get to see what others are doing. Cannes provides us with the chance to see on a global scale, to get a better handle on cultures and the relevance of how they communicate. And to debate over this with your peers in the judging room, to have vocal debate, is healthy and a learning experience."

### Clean slate

Greg Hahn, an executive creative director at BBDO New York, will serve as a judge on the Film Lions jury. He is very much looking forward to the debate in judges' quarters over the merits of certain work.

"My understanding is that the debate can be very charged emotionally," said Hahn who is judging at Cannes for the first time. "I like the fact that the judges care so deeply from what I



Greg Hahn

hear. They realize that getting a Lion is hard to do. You have to maintain that high standard in global competition."

Hahn is looking to go into the anticipated debate "with a clean slate." Noting that there's work out there that has won at prior show this awards season, he is making a conscious effort to not pay attention to those results. I don't want to have work labeled as award worthy in my mind. I want to react to the work naturally."

### By Design

Conor Brady, chief creative officer of Organic, will serve as a judge on the Cannes Design jury. "I was happy when I originally saw the Design category become part of Cannes," he recalled. "We are not looking just at

Continued on page 9

## On The Wire

**Ericson Core Gets Muddy For Red Tetterer's Dial Spot**  
VENICE, CA -- Wild Plum's Ericson Core has wrapped up a new commercial for Dial for Men, featuring some overgrown kids playing and working hard in the dirtiest of conditions. The director/DP teamed with agency Red Tetterer.

**Yessian Celebrates AICP Win, Composer Hugh Wilson**  
NEW YORK -- Yessian partnered with Wieden + Kennedy/New York for Nokia "Fences," the track, titled "Don't Fence Me In" was a winner in the category for Best Musical Arrangement at the 2011 AICP Show. And, the Company recently expanded the NY location with a second brand new state of the art studio and the addition of composer Hugh Wilson.

**HBO's "Game Of Thrones" Bold Visuals with ALEXA**  
NEW YORK -- Following the highly successful debut of the new series GAME OF THRONES with a viewership of 4.2 million viewers, HBO immediately ordered the second season into production. To enhance the epic scale of the production, ARRI ALEXA digital cameras were chosen to bring cinematic visuals for the television drama.

**Kaiser Permanente adds new bilingual TV spot "Rain"**  
LOS ANGELES -- Story takes a look at, not only the making of but also the message, beneath Kaiser Permanente's new commercial "Rain." Filmed by independent director Jorge Colon, he explains in an interview what it takes to use special effects without taking away from the message or story line.

**Oink Ink Reinvents Historic Ad Campaigns**  
NEW YORK -- This year Oink Ink is taking a satirical approach in its search for Dead Radio Contest entries by reimagining some of history's greatest ads to show why "only one in a million will make history." Oink is targeting copywriters around the world and inviting them to submit their best unproduced, unappreciated radio scripts to the 14th annual Dead Radio Contest.

**"City Films" Launched by Sheila Tighe, Josie Leonard**  
HOLLYWOOD -- Longtime producers Sheila Tighe and Josie Leonard have joined forces to launch a new commercial production company, "City Films." The new company, located in Hollywood, initially features four directors on its roster: David Denneen, Derek McKane, Phil Meatchem and Sandy Smolan.  
**Director Chris Woods Brings "Real Deal" To Red Baron**  
LOS ANGELES -- Mirror Films' Director/DP Chris Woods collaborated with ad agency Cannonball on a new, Social Media-fueled campaign for Red Baron. Featuring Howie Mandel, the new spots show viewers who the "Real Deal" is when it comes to pizza: Red Baron.

**Brand New School Opens 20th Anniversary AICP Show**  
NEW YORK -- The artists and producers from international production company and design studio Brand New School (BNS) are very proud to announce their role in designing and producing several key artistic elements debuting June 7 at the 2011 AICP Show, The Art & Technique of the American Commercial.

**B&M & Universal Partner On Mac Tech LED Lighting**  
SUN VALLEY, CA -- B&M Lighting and Universal Studios announce an evolutionary new lighting product, Mac Tech LED. Using specially developed LED lighting tube technology, B&M Lighting has created four product lines that use 30% to 70% less power than conventional lighting. Universal Studios Set Lighting is the exclusive rental agent.

**Method Helps Inspire Ron Howard's Imagin8ion**  
LOS ANGELES -- Method Studios completed work on a :30 commercial entitled "Parade" for Canon via agency Grey NY. The :60 version is set to air early June. The spot serves as a trailer to promote Howard's "Project Imagin8ion," which is the first user-generated contest in history to inspire a Hollywood short film.

**POP Sound Mixes Doc for "Beauty Culture" Exhibition**  
SANTA MONICA, CA -- POP Sound provided sound post production services for a 30-minute documentary featured in "Beauty Culture," a groundbreaking exhibit now on view at the Annenberg Space for Photography in Los Angeles. Re-Recording mixer Tim Hoogenakker prepared the soundtrack for the documentary which screens in the museum's central, circular gallery.

**BIGSMACK Reunites With A&E For "The Glades" Promo**  
PHILADELPHIA -- BIGSMACK was called in to build on the effective promo campaign they created and executed last year that helped make the first season premiere of "The Glades" the most-watched drama series premiere in network history.

For the full stories, videos, and contacts [and many more] visit SHOOT Publicity Wire (SPW) at [www.SHOOTonline.com](http://www.SHOOTonline.com). SPW is a publicity news release distribution service for the filmmaking, commercialmaking, television, cinema, and online & mobile video production and postproduction Industries. To get info on SPW and to post your news release visit [www.shootonline.com/go/publicitywire](http://www.shootonline.com/go/publicitywire).

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Executive Producer  
Cap Gun UK  
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## Design Judge Discusses Cannes' Continuing Industry Relevance

Continued from page 8

traditional or digital. We are looking at design whether it be for digital, out of home, print, magazine, whatever. We are judging on quality no matter what the platform—how people interact with design, how design connects

with people.”

In the bigger picture Brady observed that staying relevant is becoming more difficult for awards shows generally. “A lot of agencies are starting to look at advertising in a different way. They’re not just looking at a cli-

ent brief. Things are changing every month. You have people building apps and putting them out there as a way of communicating. Most of the award shows are kind of a year or two behind that. The cycle has us awarding last year’s work this year—that’s a big time

lag. How do you stay relevant as an awards show?”

At the same time, there are advancements that go towards attaining relevance. “I’m encouraged to see over the last three or four years that traditional agencies are winning digital

awards, and digital agencies are being recognized for work on more traditional analog channels. Progressive clients are looking at agencies not as a type A or a type B. They see agencies as creative idea generators spanning all kinds of media.”

## Wrap-Up Of The 2011 AICP Show

Continued from page 6

work that is culturally relevant.”

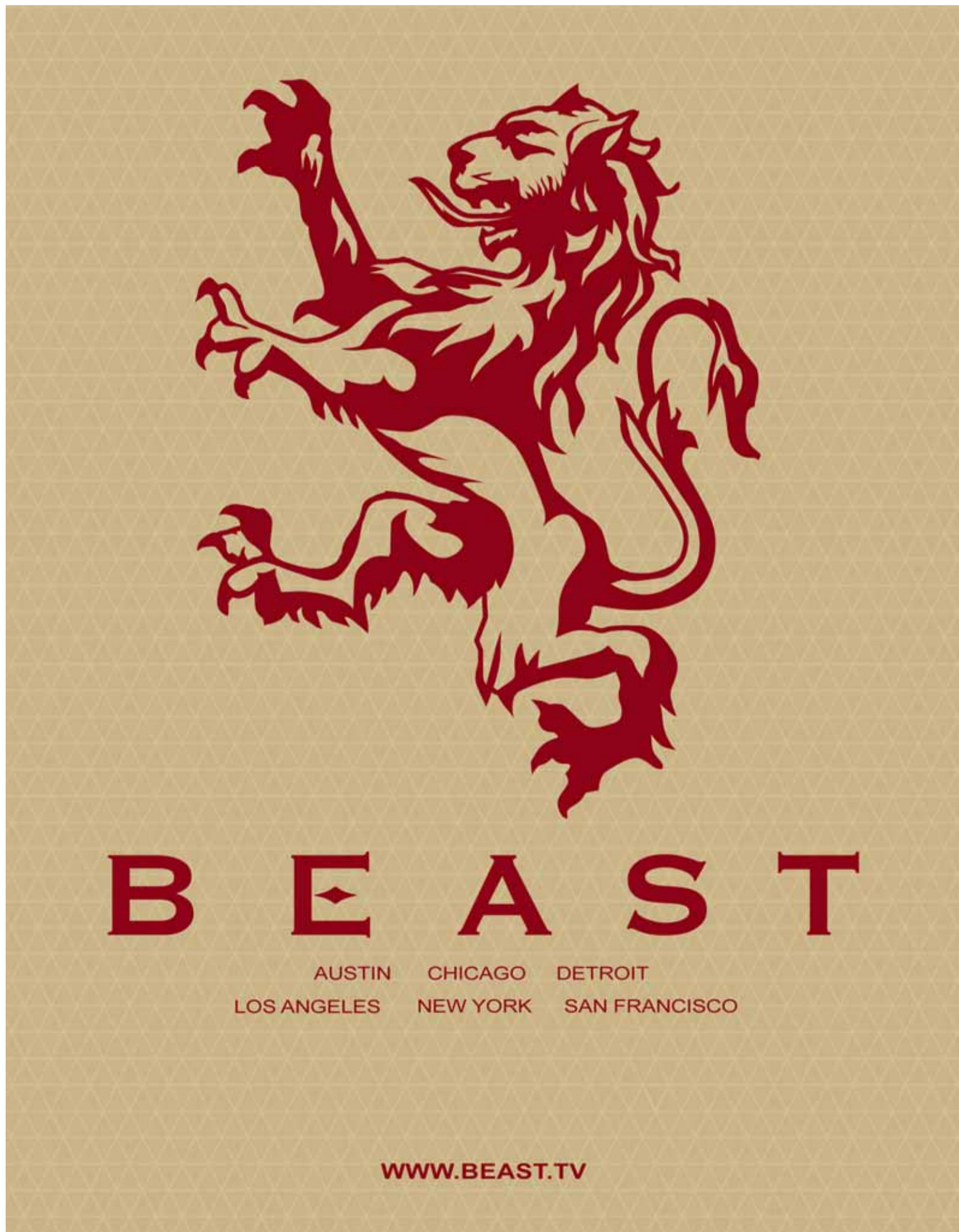
Such relevance is vital not just creatively but also because “advertising has an important place in the rebuilding of an economy,” affirmed Carmody. This can only happen when work connects with prospective consumers, which is more likely “when people band together to make good, gutsy creative work—the agencies, directors, editors, cinematographers, music and sound people are all pulling on the same rope in the same direction. We saw work reflecting this coming together at the AICP Show.”

Miller added that “driving elements in so many different areas” stand out in the honored work. He cited music and sound as examples, relating that he was with audio post mixer Josh Abby of New York-based Color who was working on the final AICP Show reel. “He had spent the weekend looking at the reel and leveling out the audio,” said Miller of Abby. “He’s been doing this for many years and he observed when I was with him that this year he loves the fact that singers are back and that the music and audio tracks are so meticulous.”

Meanwhile AICP Show attendees got a chance to draw their own big picture conclusions through a video wall at MoMA that was some 20 feet long, providing a time line on AICP Show work over the past 20 years. As people approached the wall, it interacted with them, playing highlight work from the year which they were in physical proximity to on the time line.

The installation was created by Brand New School and its School of Interactive Media, which handled media design and development, and by McCann Systems which did video equipment design and fabrication.

This video wall reflects the time capsule value of the Show as attendees saw how creative, craft and techniques have progressed over the years. This time capsule effect is also regularly evident at MoMA. All work honored by the AICP Show and Next Awards becomes a part of the archives of the Department of Film at MoMA.



# SIGGRAPH Preview: Computer Animation Fest, Vancouver Venue

## A SHOOT Staff Report

VANCOUVER, B.C.—While the full lineup for its Computer Animation Festival had not yet been announced at press time, the SIGGRAPH 38th International Conference and Exhibition on Computer Graphics and Interactive Techniques through its scheduled production sessions provided a peek of some of what's in store. The overall SIGGRAPH confab is slated to run Sunday, Aug. 7, through Thursday, Aug. 11 at the Vancouver Convention Centre; nestled in that time frame is a three-day (8/9-11) exhibition of products and services from the computer graphics and interactive marketplace.

As for the taste of the Computer Animation Fest, the production sessions have been set to impart how creative and production talent created the computer animation and visual effects in some of the Festival's most provocative works. Those sessions include:

- "The Creation of Killzone 3." This talk details various aspects of designing and developing videogames at Guerrilla. It highlights methods that



**Chris Jones**

are very similar to methods used in the CGI industry, and it illuminates some of the most important differences. And it covers the complete breadth of videogame development from artistic design to production pipelines and tool and engine development.

- "The Smurf-olution: A Half-Century of Character Development." Sony Pictures Imageworks animation supervisor Troy Saliba, and leading members of their Vancouver animation team take the Smurfs from the most primitive pencil sketch to a contemporary 3D stereo rendering.

- "Fire & Water: The Yin and Yang of Creating the Final Battle in *Kung Fu Panda 2*." The climax of the CG-animated movie *Kung Fu Panda 2* is an epic battle featuring a flotilla of boats, an ancient Chinese-styled city, thousands of wolves armed for battle, action featuring hundreds of characters in a single shot, stylized graphic lighting, fantastical cannon fire and explosions, and a set of effects-supported Kung Fu moves. This talk provides a unique insight into the making of a CG-animated movie that goes beyond the traditional idealized concept of the pipeline.

- "Industrial Light + Magic Presents: Getting Dirty: Bringing the Digital Feature *Rango* to Life." This in-depth discussion focuses on the production of Industrial Light + Magic's first animated feature *Rango*. ILM's unique approach to the genre brings a new dimension to the animated feature, giving *Rango* the visceral quality that the company is best known for in its visual effects work. The presenters review all aspects of the work from initial asset development through animation, sim-



**Cory Doctorow**

ulation, lighting, and compositing.

- And "New Solutions for New Challenges." The Industrial Light + Magic team delves into the effects created for four of 2011's largest summer films, dissecting the challenges and revealing their solutions. The panel breaks down the visual effects challenges presented on this year's slate of films including: *Super 8*, *Cowboys & Aliens*, *Pirates of the Caribbean: On Stranger Tides*, and *Transformers: Dark of the Moon*.

Of course, the Computer Animation Festival will also include commercials, shorts and varied other disciplines.

Since 1999, the Festival has been an official qualifying event for the Academy of Motion Picture Arts and Sciences' Best Animated Short Film Oscar.

## Vancouver B.C.

SIGGRAPH's host city also has a robust visual effects/computer animation community of its own, with SIGGRAPH attendees perhaps getting the opportunity to get a look-see or at least a better sense of Vancouver, B.C.'s talent and resources during their stay.

Chris Jones, co-founder and executive creative director of Zoic Studios, Culver City, Calif., and Vancouver, oversees both facilities and sees the B.C. market as being in a bullish growth mode, citing its tax credit incentives as a catalyst along with expanded infrastructure and resources.

He noted that Zoic is but one of several prominent visual effects houses to open a significant operation in Vancouver, with others including Digital Domain, Prime Focus and MPC. "B.C. has become a very vibrant, expanding market with capable artists," he as-

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sessed. "Studios are confident about doing high-profile work up there. When you see a SIGGRAPH taking place in Vancouver and the VES [Visual Effects Society] becoming active in the community, these are telltale signs that Vancouver is a marketplace of significance for the long term."

Zoic's VFX exploits in B.C. include such features as the recent release *Red Riding Hood* as well as the recently completed *30 Minutes Or Less* (directed by Ruben Fleischer) and *Premium Rush* (directed by David Koepp), and an ABC-TV pilot *Once Upon A Time*. Zoic continues to do work in Vancouver for the ABC series *V*, among other projects. "We've developed a pipeline between our two facilities," said Jones. "We have supervisors and artists going back and forth, helping to ensure that we maintain the same creative and working culture at both studios."

#### Exhibit floor

Meanwhile SIGGRAPH's 2011 Exhibition is on pace to equal or exceed last year's numbers in L.A.

"Since this is the first time SIGGRAPH is being held in Canada, we are encouraged by the positive response of our exhibitors from North America and around the world," said Peter Braccio, SIGGRAPH 2011 Conference chair from the Monterey Bay Aquarium Research Institute. "We are very encouraged by this vote of confidence from the exhibitor community. This year's submissions are even more encouraging. The volume and quality of papers, talks, courses, artwork, films, and interactive demos submitted so far confirm that this will be one of the most memorable SIGGRAPH conferences in years."

Adding to the energy will be the 21 first-time exhibitors who have thus far committed to showcasing their wares at SIGGRAPH. Nineteen of the 21 exhibitors are from outside the United States, representing six different countries.

#### Keynoter

Cory Doctorow, science fiction novelist, blogger, and technology activist, will give one of the keynote presentations at SIGGRAPH 2011.

Doctorow is a contributor to *The Guardian*, *The New York Times*, *Publishers Weekly*, and *Wired*, as well as co-editor of the popular blog Boing Boing. He was formerly director of European affairs for the Electronic Frontier Foundation, a non-profit civil liberties group that defends freedom in technology law, policy, standards, and treaties. He is a visiting senior lecturer at Open University (UK) and previously served as the Fulbright chair at the Annenberg Center for Public Diplomacy at the University of Southern California.

Doctorow co-founded the open source peer-to-peer software company OpenCola, sold to OpenText in 2003.

"As an author, scholar, future-thinker, and creator, Cory Doctorow brings a lot to the table that should be of immense interest to the SIGGRAPH audience," said SIGGRAPH 2011 Conference chair Braccio. "His dynamic vision and creativity are certain to be interspersed throughout his presentation and will be a conference highlight for everyone."

#### Open panel

Among the panel discussions slated for SIGGRAPH is one addressing "The Need for Standardization Within Global Visual Effects Productions Through Open Source and Open Standards."

Moderated by Sam Richards of Sony Pictures Imageworks, the session will highlight some of the open-source projects helping VFX companies share

data worldwide and explore areas for improvement. In most cases, production companies need to set up a hub to ingest data from sets and/or locations during principal photography, and then send and receive data from the various VFX vendors during post. Without much standardization in this area, a standard framework for info exchange could provide significant efficiencies

for production companies and vendors. The panel examines options for sharing assets such as plates, models, and textures as well as stereo conversion issues. Panelists will include Hannes Ricklefs of MPC, Ray Feeney of RFX Inc., Rob Bredow of Sony Picture Imageworks, Steve Cronan of 5th Kind, Ryan Mayeda of Digital Domain, and Tommy Burnette of Lucasfilm Singapore.

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## PERG, Commercial Producers Equipped To Build A Relationship

By Robert Goldrich

LOS ANGELES—Taking a significant step toward being better equipped for the future, the PLASA Production Equipment Rental Group (PERG) hosted a meeting last week (6/2) at the Hotel Angeleno in Los Angeles that brought rental companies and commercial producers together to discuss issues, concerns and ways to improve the way they do business.

Owners and senior executives of equipment rental houses from across the U.S. entered into a dialogue with execs from several spot production companies. Additionally, representatives from insur-



Marc Stephens

ance firms Fireman's Fund, Chubb, Travelers, Taylor and Taylor, and Hiscox were on hand to offer their expertise in such areas as liabilities and responsibilities in equipment rental agreements.

While the meeting was closed to the press so that the parties could speak freely, post-session feedback from attendees generally characterized the event as productive and marked by a cooperative orientation. Representatives from the production, rental and insurance communities, for example, expressed interest in volunteering to serve on a committee to see if they could make headway on the development of a basic standard rental agreement.

PERG has been active on this front over the past six months as its Terms and Conditions working group has developed a draft agreement which could serve as a starting point in such discussions.

PERG Council chair Marc Stephens of MPS Studios in Dallas, PERG Council manager Harry C. Box, and Scott Taylor of Taylor and Taylor organized the Los Angeles event, which was presented by ARRI CSC, New York, and

Illumination Dynamics, Los Angeles. Among the production houses with staffers in attendance were @radical.media, Epoch Films, Furlined, RSA Films, Wondros, Smuggler and HSI.

The latter company's head of production, Doron Kauper, told *SHOOT* he would love to see a committee formed to explore and hopefully bring a standard rental agreement to fruition. "I'd be interested in participating in that committee so that we could make recommendations, shape language and arrive at definitions that would help the overall industry," affirmed Kauper. "A standard rental agreement resulting from a meeting of minds between producers and rental companies could prove beneficial to everyone."

Also touched upon during last week's meeting, which drew some 65 people, was the possibility of a "best practices" document being devised based on input from production companies, technicians and rental houses. Such a document could help address gray areas and quandaries that arise. For example, during the L.A. dia-



Doron Kauper

logue—moderated by industry vet Michael Bravin—the question came up of how to handle media stored on rented equipment. Rented recording devices are often returned with valuable and confidential material still on the drives. Does a rental house delay reformatting the original storage devices in case the production company needs that material as a back-up? Or should such material immediately be deleted? Liability issues abound in this and other scenarios which perhaps a "best practices" document or a rental contractual provision could help to mitigate.

"Digital data is relatively new ground

for us," said Kauper. "On one hand, rental houses understandably feel that it's our responsibility to handle confidential media material. At the same time, production houses might feel it behooves everyone to have a period of time set so that there is a back-up option in case original data gets compromised or corrupted. This is an area which is a great example of where producers and rental companies need to find common ground and work together. You have confidentiality, safety and ownership issues that need to be balanced."

Indeed crafting and implementing procedures to ensure protection of content in the evolving digital era should be among the top priorities, according to Zoe Borys, general manager of Fletcher Camera, Chicago, whose duties also include overseeing the company's Michigan office.

"Advertising agencies and clients have so many non-disclosure agreements about product and keeping confidentiality but that can break down by the time you get down to

*Continued on page 14*

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## PERG, Producers Meet

*Continued from page 12*

how certain freelancers might operate and handle the material. PERG is taking the initiative along with those volunteering from production houses to look into best practices, standardizing terms and conditions, addressing the potential liabilities when dealing with media and info on cards that have been returned to the rental houses.”



**Zoe Borys**

### Big picture

Kauper said he found last week’s exchange with rental house execs to be “more valuable than I expected. There was a lot of common ground for discussion, and we had some very open dialogue. There’s an opportunity here to deal with contentious areas like contracts, practices and procedures.”

Kauper furthermore feels that “common ground” is also essential within PERG’s rank and file.

“I’m hoping,” he said, “that PERG becomes to the rental industry what AICP has been to the production community—that there’s enough common ground among the rental houses throughout the country to have an organization represent them in a way that serves the overall industry, not just the members of the organization. I think before our meeting, there were a number of production companies that didn’t even know that the rental houses had an organization in place. There’s potential here to get something meaningful done.”

Borys concurred that the L.A. session represented a good start for the two sides to work together “as long as we are able to keep the momentum going. I’m hopeful that AICP itself will get involved. As an associate member of AICP, we [Fletcher] know the value of the organization. It’s one thing to sit with AICP production companies. It would be great to have the AICP in on helping to advance the relationship between production companies and rental houses.”

Among the rental houses represented at the Los Angeles meeting were: Clairmont Camera, Otto Nemenz, The Camera House, Camtec, Keslow Camera, Cinelease, Illumination Dynamics, Fletcher Camera, Oppenheimer Camera (Seattle), PC&E (Atlanta), J.L. Fisher, JR Lighting (Las Vegas), Video-

fax (San Francisco), and MPS Studios.

Production community folks in attendance included Kauper; Smuggler CFO Chris Lind; Wondros’ CFO Kim Mackaye; Renee Robson, head of production at Furlined; Dan Rosenthal, CFO of RSA Films; and Susie Wrenn, CFO of The Directors Bureau.

Sponsors backing the Los Angeles get together included Taylor and Taylor, Fireman’s Fund, Fletcher Camera, PC&E, and MPS Studios. *SHOOT* served as media sponsor.

PERG’s Box reported that the meeting “did a great deal to clear up misconceptions and misunderstandings for both producers and rental companies. As a result of the discussions at the event, the PERG Council has a number of action items that will be undertaken in the following months...There was strong consensus among representatives from production, rental and insurance that this [L.A.] meeting was one of the most candid and constructive meetings they have attended.”

### PERG

PERG’s focus is on bringing together and assisting rental companies offering cameras, accessories, grip and lighting equipment. The group grew out of the former Production Equipment Rental Association which merged with ESTA in the summer of 2009. PERG operates within the trade association PLASA.

The PERG Council is comprised of volunteer leaders from rental companies, manufacturers and insurance companies, and is responsible for the development and implementation of programs and services for members in the film and digital markets including feature, TV and spot production.



**Harry C. Box (l) and Clairmont Camera’s Denny Clairmont**

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Top Spot of the Week

# Biscuit Director Noam Murro And MPC Play With Fire For DirecTV

By Christine Champagne

You can practically feel the heat blasting from the TV screen when you watch DirecTV's "Hot House."

We first see a man lying in bed and calmly watching his bedroom fill with flames. It turns out what he's viewing is a dramatic film sequence on DirecTV that later has a fireman falling through the floor and rescuing a little boy. Indeed the original man's viewing experience is so intense that it looks and feels as though the scenes are literally playing out within the walls of his home as he moves from room to room.

Created by Grey New York and directed by Noam Murro of Biscuit Filmworks, L.A., with visual effects by MPC LA, the spectacularly cinematic "Hot House" is part of a series of spots that promote DirecTV's multi-room viewing feature by depicting people watching films, pressing pause to freeze the action, then moving to other TV-equipped rooms to continue the flicks.

Previous impressive spots have shown robots engaged in battle ("Robots" was directed by Rupert Sanders of MJZ) and lovers romping about (Fredrik Bond, also of MJZ, directed "Love Match"). "We're trying not to do

commercials that look and feel like commercials," Grey executive creative director Todd Tilford said. "We're trying to do things that reflect the DirecTV product, to give people a taste of that immersive experience they get while watching DirecTV."

### Upping the ante

"Hot House," with fire licking every frame, ups the ante from a production and VFX standpoint, and the spot marked Murro's first time working on the campaign. He said his biggest challenge was "jumping into an already successful campaign and taking it to the next level."



Noam Murro

MPC had worked on the previous two spots, so the VFX team was well versed in the art and science of creating the stunning frozen moments the campaign is known for. "We wanted to give Noam as much freedom as possible from the technical aspects so he could focus on the story," MPC VFX supervisor/Flame lead Franck Lambertz said.

Murro and DP Simon Duggan shot everything in-camera, working with Full Scale Effects of North Hollywood, Calif., on the shoot. A two-story house was actually built on a soundstage and engulfed in flames. "We had a great

production designer and practical effects team who carefully planned out each set-up, with safety as the number one priority," Murro said.

MPC was there to monitor the shoot, validating each plate's compatibility with the visual effects requirements. "We have to give Biscuit a lot of credit because they had a lot of prep time there on the set and that paid off on the days of the shoot," MPC visual effects supervisor/lead 3D Michael Wynd said. "We knew what we were going to get. There was nothing left to be questioned."

The only issue that did arise on set had to do with smoke. After a take was done, it could take as long as an hour and a half for the smoke to clear.

After the two-day shoot, Haines Hall of Spot Welders cut the spot, and MPC set out to match their computer-generated effects, including copious amounts of flame created in Maya Fluids, to the live-action performance. "One of the things we struggled with was just what the fire should look like," Wynd said, "and it wasn't until we went through plate by plate that we became aware of the fact that there are so many different types of fire in one shot depending on what's burning."

There was also the issue of how much fire there should be. "We had to make sure the fire didn't overshadow the fireman," Wynd said. MPC added other touches, ranging from a mix of 2D and 3D smoke to floating insulation. The fireman's head was tracked in every shot, and reflections of the fire were added to his eyes.

### In-camera advantage

Lambertz said it was quite helpful for the effects team that Murro had shot the spot in-camera. "That meant there was no time lost describing what the scene should look like because it was shot in-camera. Everybody said, 'Okay, a room full of fire should look like this' because we really did it," Lambertz said. "So our job was to make sure that we took the best of all the shots and applied the best of everything everywhere."

"If we had generated all of the flame, it would have been a nightmare," Wynd agreed, "because there would have been endless discussions about what the flames should look like."

Tilford cited Murro for bringing humanity to "Hot House." "When all is said and done, the effects are amazing, but you've got to have that human connection, both the viewer connected to the commercial he's watching and the film he's watching within the commercial with the fireman and the young boy. You want that to be honest

and real," Tilford said, "and I thought Noam did an amazing job of bringing that humanity to it."

"Hot House" is heightened by a cinematic score composed by Robert Miller of stimmung and sound effects from Kim Christensen of Noises Digital, topping this week's SHOOT Top Ten Tracks Chart. (See www.shootonline.com or the 6/17 SHOOT e.dition for the backstory on the music and sound design.)

**TOP Spot OF THE WEEK**

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CLIENT  
**DirecTV**  
AGENCY  
Grey, New York.

*Pamela Duckworth, senior director advertising; Tor Myhren, chief creative officer; Todd Tilford, executive creative director; Denise O'Bleness, creative director; Luis Romero, creative director/art director; Andrew Chinich, executive producer; Lindsay Myers, assistant producer; Josh Rabinowitz, director of music; Ryan Duda, Zach Pollakoff, music producers.*

---

PRODUCTION COMPANY  
Biscuit Filmworks,  
Los Angeles.

*Noam Murro, director; Simon Duggan, DP; Colleen O'Donnell, Shawn Lacy, executive producers; Jay Veal, line producer. Shot at The Culver Studios, Culver City, Calif.*

---

EDITORIAL  
Spot Welders, bicoastal.  
*Haines Hall, editor.*

---

VISUAL EFFECTS  
MPC LA.

*Franck Lambertz, VFX supervisor/Flame lead; Michael Wynd, VFX supervisor/lead 3D; Brinton Jaecks, Brendan Smith, Elliott Brennan, Katerina Arroyo, Nuke; Ben Persons, matte painter; Ben Davidson, Smoke; John Cherniack, Ross Denner, Jessie Amadio, 3D.*

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MUSIC  
stimmung, Santa Monica.  
*Robert Miller, composer.*

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SOUND DESIGN  
Noises Digital, Los Angeles and San Francisco.  
*Kim Christensen, sound designer.*

---

AUDIO  
740 Sound Design,  
Los Angeles.  
*Eric Ryan, mixer.*

---

PERFORMERS  
*Jeffrey Parise, Brian Kanutsen, Max Page*



[CLICK HERE TO VIEW SPOT](#)

While much of a house is consumed by flames, it's the humanity of the harrowing situation that resonates in this latest commercial in the DirecTV campaign out of Grey, New York. Tour de force visual effects from MPC complement the human element captured by director Noam Murro of Biscuit.

The Best Work You May Never See

## Sobering Reflections On Domestic Violence

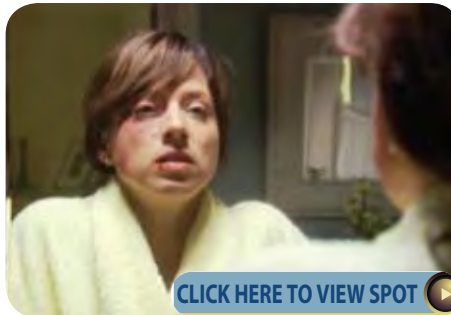
By Robert Goldrich

We open on a woman's face as seen in a mirror on a bathroom medicine chest. She has a cut lip and facial bruises.

She opens the mirrored door to grab a bottle of aspirin and then closes the medicine chest to reveal her reflection, which has changed. This time she's dressed in different attire but is injured yet again, with a badly cut cheek. Again, she opens the medicine cabinet, reaches for the aspirin, closes the mirrored door to reveal a gash over her right eye. This action repeats itself again and again—she's dressed differently each time as her mirror image reveals different facial injuries. In one mirrored reflection, we see a tear stream down her bruised and cut face.

A supered message reads, "It can end. We can help." As an end tag identifying the sponsor, The Family Advocacy Center, comes on screen, we hear the squeak of the mirrored medicine cabinet door opening once more.

Aptly titled "Broken Record," this PSA was directed by Dave Roberts of Southwest Productions, Albuquerque, NM, for Esparza Advertising, Albuquerque, The Family Advocacy Center provides varied services for domestic violence victims—ranging from law enforcement to legal aid and medical assistance.



ADvocate offers best medicine for a worthy cause.

### Breaking the cycle

The concept for the PSA came out of the reality that domestic violence is rarely an isolated incident. If it happens once, chances are it will happen again and again. "Broken Record" underscores the cyclical nature of abuse by showing a scene that is stuck on repeat.

However, another cycle—this one on the media front—thankfully isn't repetitive in the case of "Broken Record" as the TV spot will be seen locally on a fairly regular basis, thus avoiding the lack of exposure that often befalls worthwhile PSAs.

The Family Advocacy Center earned a better fate for its message by virtue of winning the annual ADvocate competition, the prize being not only creation of a campaign but also the media resources to make sure that campaign gains exposure. ADvocate is a coalition of media and ad partners in New Mexico that each year helps a deserving public service organization or cause.

The slogan for ADvocate is most apropos: "Every cause deserves an effect."

credits

Client *Family Advocacy Center Agency Esparza Advertising, Albuquerque, NM Adam Greenhood, creative director; Jeremy Spencer, associate creative director/writer; Zak Rutledge, Julia Amirzadov, art directors; Kiki Lopez, producer. Production Southwest Productions, Albuquerque Dave Roberts, director/producer; Barry Kirk, DP; Liz Marshall, stylist/make-up. Editorial 30 Second Street, Albuquerque Clark Morris, editor/post artist. Sound Design Mountain Road Recording, Albuquerque Sid Fendley, sound designer.*

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# Open Microphone

Agency music producers voice their takes on 2011 at the halfway point

A SHOOT Staff Report

Forget about whether the glass is half full or half empty. In our survey of advertising agency music producers, clearly as we are about to reach the halfway point of 2011, the year is full—of trends and challenging, fulfilling work. And there's much to look forward to in the second half relative to music and sound.

To gain insights into and reflections on 2011 thus far and what might be in store for the rest of the year, SHOOT canvassed agency music producers, posing the following two questions:

1.) Are there any creative and/or business trends or developments you would point to thus far in 2011 as being most significant in the music and sound arena, perhaps carrying implications for the rest of the year and beyond? (This could include observations on how your role at the agency has evolved this year, for example; or any other trends that strike you as relevant.)

2.) What has been your most gratifying or creatively challenging project thus far in 2011? Provide a brief description and explain why the job was noteworthy.

In terms of trends and developments, responses ran the gamut from more interesting music in libraries to the globalization of music, the increasing prominence of streaming/cloud-based music services, the growing relevance of YouTube on the music scene, the rise of music subscription services as well as brand partnerships involving music and related performers, concert tours and events, even the emergence of music discovery tools like MTV's Music Meter to find

up-and-coming bands and to see what's trending.

Here's a sampling of the feedback we received from agency music executive producers, producers, directors of music, and an agency broadcast producer—Michael Gross—who is known in some circles as the “unofficial official music supervisor” of TBWA\Chiat\Day, Los Angeles:



**Dan Burt,**  
music producer, JWT New York

1.) With the current state of the music industry, artists are becoming open to licensing and writing music now more than ever. Though having said that, haven't people been saying this for years now? Could the trend be that this is not actually news anymore? Are the other people in this article going to have the exact same first sentence? If so

feel free to put mine at the top. In a much bigger font.

I've also been noticing that some of the libraries have been getting more and more interesting music. Tracks you wouldn't suspect to be affordable are now available there - so getting more competitive I'd say.

2.) The most fun I would say is the Royal Caribbean “February” spot we worked on this year where we used a 1934 recording of Hal Kemp's “It's Winter Again.” It's been really nice to see revived interest in this old and little known track with quite a history, and the bandleader (who wasn't quite so little known) after the spot started airing. The track really helped the spot stand out—plus, since I personally enjoy digging through old scratchy records, that didn't hurt either.



**Jessica Dierauer,** executive producer of music and creative content, Young & Rubicam, New York

1.) I think 2011 is going to continue to be a year of reconfiguration in the music and sound arena. It's been interesting to watch the development of the different music subscription services like Rdio, and MOG. I love Spin's app for the iPad. That's been very useful. I also like using

music discovery tools like MTV's Music Meter to find more up-and-coming bands and see what's trending. Music has become so much more social and it's exciting that the artists and bands are embracing social media via Twitter and tumblr. Trading free songs for tweets and getting their fans to promote their music. It's not a new phenomenon but it's much more widespread.

2.) Every day has been pretty gratifying so far since it's still relatively new to me. I've enjoyed developing my relationships with the labels, publishers and music houses. It's been challenging to try to convince some of our more conservative clients to take risks involving music. So many of them tend to see music as something that helps move a spot along and they like what they are familiar with. There are so many opportunities for brands to reach people through music partnerships. I'd like to help our clients think bigger in the second half of the year.





**Ryan Fitch,  
music producer,  
Saatchi & Saatchi New York**

1.) Music production has definitely become more global this year. We have been creating more and more ads for clients that will be used in different markets around the world. It becomes a challenge to score original music when there are many individual markets and various cuts involved.

Budget constraints continue to be another challenge. It is especially tricky to do song searches when there is a small budget and the specifics of the targeted markets have not been defined.

At the same time, I'm hearing interesting new music from companies in smaller countries that have a unique sound and aesthetic. Usually these companies are hungry to do good work and it can be refreshing to get a new perspective and sensibility, especially when it comes to how they approach working to film.

Despite all the challenges, there hasn't been a dull moment. It's a really rewarding and exciting time to be in the industry."



**Michael Gross,  
broadcast producer,  
TBWA\Chiat\Day, Los Angeles**

1.) What's evident in music these days are that brands continue to be a primary source of revenue for music licensing. Production budgets may shrink, and people aren't shilling out for \$20 CD's anymore, but when music works with a TV campaign in an ideal way creatively and for a company image, that brand will pay to secure that track. And they will pay top dollar. That's where advertising still stands out amongst the rubble. It's not just limited to traditional broadcast though. You see it also across new media platforms and in emerging brand partnerships, the latter of which to me is really exciting. Not long ago I had a chat with a music photographer friend of mine, where I questioned the role of a music supervisor on the ad side. I must have been having a bad day...I told her the film and TV side seemed so much more enticing, and more creatively rewarding. Well she looked at me like I was from crazytown! Brands are where there is still good money to be made in music, whether it's a Nissan TV ad featuring Elvis or Heineken sponsoring all the beer tents at Coachella. A brand partnership with music remains vital and rewarding, and there's a helluva lot to discover on this front right now.

A trend that I see in music really taking off is in streaming/cloud based music services. More and more music fans are turning to services like Pandora, or apps on their phones like the one that Napster offers. The absolute beast in this conversation though is YouTube. Anytime someone needs to reference a song, that's where they go. I get YouTube links in emails all the time for music—people aren't attaching mp3's and they aren't telling me to listen to the clips on iTunes... they're sending me YouTube links to click on. Music companies and brands should continue in 2011 to explore how to maximize this trend towards streaming music as the primary listening source.

2.) Working across all the brands at Chiat has been a gratifying experience for me in 2011. We have a nice range of clients looking to do interesting things with music, whether it's a dance jam needed for Energizer or a lost soul nugget for Nissan, opportunities to do something cool abound. PepsiCo brands have in particular been very rewarding creatively for me this year; we have some really great ideas on the table that are letting me take the music stuff to a conceptual level. A lot of times people just want a song that serves as a bed to the storytelling. When you can elevate the music to work in tandem with the creative, really make it a partner in the storytelling, then you're doing your job. Pepsi has allowed me on multiple projects to take the music to that place very quickly. But apart from all that, it just feels good when a creative asks you for some really fun music for a project and your review session with them turns into a dance party!



**Eric David Johnson  
(aka DJ Bunny Ears),  
executive producer of music &  
creative integration,  
DDB Chicago**

1.) The most significant creative and business trend that I see developing and am participating in personally as an agency music producer is in expanding my overall role. In the past, I worked in the capacity as a music supervisor/producer to create original music or find existing music to license. That continues to be the case, but the biggest change is that I am expanding my role by essentially becoming a hybrid of producer plus creative. In this proactive and integrated role, I am attempting to magnify our agency's offerings by working with our creative and production teams to create and execute unique new media and media-agnostic opportunities/projects for our clients by utilizing music in a way that will allow more complete storytelling and branding—connecting to, building relationships with, and authentically engaging the audience/consumers. Often, this translates as brand partnerships, or strategic marketing: sponsorships of tours, product placement in music videos, live events, social media, exclusive content, etc.

Therefore, I see the future of leveraging music in this fashion to become more and more commonplace across the industry. This will hopefully create more interesting, cool, fun and engaging collaborations and projects. As such, I'm finding this to be a really exciting time for my role in particular, and for music in advertising in general.

2.) Since I'm still fairly new to DDB, I'm just really getting going here, with many great projects yet on the horizon. That said, right off the bat, I've gotten to license a couple of great songs so far: "Are You Ready?" by Fatty Gets A Stylist for the NY Lottery campaign, and "Second Chance" by Peter, Bjorn and John for Bud Light Lime. But my most gratifying project so far is one that is nearly finished. It's with DDB LA for a video game called "Deus Ex Human Revolution" and we are working with the music company Beta Petrol and members of the band Dirty Projectors to create an original song that will be used in the TV commercial, as well as exist as an exclusive song online.



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# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>DirecTV's "Hot House"</b> stimmung, Santa Monica, Calif. Robert Miller, composer Noises Digital, Inc., San Francisco & Los Angeles Kim B. Christensen, sound designer	740 Sound Design, Los Angeles Eric Ryan, mixer	Grey New York Josh Rabinowitz, director of music; Ryan Duda, Zach Pollakoff, music producers.	Biscuit Filmworks, Los Angeles Noam Murro, director
2	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Sherwin-Williams "River"</b> Beacon Street Studios, Venice, Calif. Adrea Lavezzoli, producer; Beacon Street, composer/arranger.	Color, New York Kevin Halpin, mixer	McKinney, Durham, N.C.	Buck New York Buck, director
3	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Jack Daniel's "King Bee"</b> Song: "I'm A King Bee" (performed by The Stone Foxes; originally written and recorded by Slim Harpo, a.k.a. James Moore). The Lodge, New York Colin Thibadeaux, James Panepinto, Eric Hillebrecht, sound designers.	The Lodge, New York Colin Thibadeaux, James Panepinto, Eric Hillebrecht, mixers.	Arnold Worldwide, Boston	Passion Pictures, London Pete Candeland, director.
4	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Audi's "Spring Cleaning"</b> Elias Arts, bicoastal Christopher Kemp, Thornton "Chip" Jenkins, composers; David Gold, creative director; Ann Haugen, executive producer. 740 Sound Design, Los Angeles Eddie Kim, Andrew Tracy, sound designers	Play Studios, Santa Monica John Bolen, mixer.	Venables Bell & Partners, San Francisco	Imperial Woodpecker, bicoastal Stacy Wall, director
5	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Royal Caribbean's "Life"</b> Amber Music, bicoastal Michelle Curran, sr. music producer; Leo Sidran, composer/producer. Song: "Are You Having Any Fun?" (artist: Joe Loss)	JWTwo, New York Andy Green, mixer	JWT New York Dan Burt, music producer	GARTNER, Santa Monica, Calif. Raymond Bark, director
6	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>BMW's "Refuel"</b> Mit Out Sound, Sausalito, Calif. Ren Klyce, sound designer; Misa Kageyama, sound design producer.	Lime Studios, Santa Monica, Calif. Loren Silber, mixer; Lindsey Alvarez, assistant mixer.	Grey West, San Francisco	Anonymous Content, bicoastal. Joe Kosinski, director Digital Domain, Venice, Calif.
7	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Verizon's "Supercollider"</b> Q Department, New York (music) Machine Head, Venice, Calif. Stephen Dewey, sound designer	Sonic Union, New York Stephen Rosen, mixer	mcgarrybowen, New York Jean Scofield, music producer	Knucklehead, London Daniel Barber, director
8	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Fiat 500's "Get Ready" (branded video)</b> MassiveMusic, Los Angeles Scott Cymbala, music supervision and production; Chris Campanero, creative director Song: Vivaldi's "Concerto in D Major" recreated by MassiveMusic for the video soundtrack	Orange Door, Los Angeles Marcel James, audio post engineer	Impatto, Detroit	Motion Theory, Venice, Calif. Mark Kudsi, director
9	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Aktion Deutschland Hilft's "Hilfe" (German for "Help")</b> Yessian, Hamburg Mathias Willvonseder, composer/sound designer; Ingmar Rehberg, producer	Studio Funk Düsseldorf Florian Schweitzer, mixer	Euro RSCG, Düsseldorf	We Fade To Grey, Köln/Deine Freunde TV, Köln Swen Linde/Peter Pannes, directors
10	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Explore Minnesota Tourism's "More To Explore"</b> Modern Music & Sound, Minneapolis Brack Herfurth, composer/arranger; Bryan Hanna, arranger/mix engineer; John Heranson, arranger; Daron Walker, creative director; Eric Fawcett, producer.	Modern Music & Sound, Minneapolis Bryan Hanna, mix engineer	Colle+McVoy, Minneapolis	Fiend, Minneapolis Joe Schaak, director

## BBDO, Burnett, Grey Directors Of Music Reflect On Trends, Work

Continued from page 19



**Gabe McDonough,**  
VP, music director,  
Leo Burnett, Chicago

1.) It seems like in the past year or so, the amount of people pitching music non-exclusively has exploded. I've also noted country music popping up in more places than just truck ads, which is cool.

2.) We licensed a 1970's version of Johnny Otis' rock 'n roll cornerstone, "Willy and the Hand Jive," for Delta. As we were working through the paperwork I saw that there were only two musicians listed for the whole track. I thought there was some mistake, called the manager and asked what was up. "Oh his son did all the music and the backup vocals..." At that moment it clicked and I felt like an idiot for not realizing that Johnny Otis' son is multi-instrumentalist whiz Shuggie Otis! I geeked out hard on the manager after that and scored a copy of Shuggie and Johnny's rad collabo "Cold Shot" for my trouble.



**Rani Vaz,**  
sr. VP/director music production,  
BBDO New York

1.) More than ever, the work asks us to find inventive ways of working with composers and musicians—often the context requires finding not just musical, but also technical and practical solutions to those important "how the hell do we do that/build that" questions.

The tools might be different but music/sound and the importance and impact it has to move people's hearts and enhance the work remains stronger than ever.

For any given project, there are many ways of working and so many tremendously talented people to work with. Flexibility is key as each project has the potential to be a new and different creative challenge. Sometimes, it seems we might have too many options, but the best work always, always finds its way.



**Josh Rabinowitz,**  
sr. VP/director of music,  
Grey Group, N.Y.

1.) A musical influence/citation/allusion trend that I can certainly point to, and my team would corroborate this, is that as back in the day we were asked to reference various artist/flavor-of-the-months like Beck, or Moby, or Coldplay, or Phoenix, or Danny Elfman, or the Verve, or Passion Pit, or Feist, or Yeal Naim, or something "like Target does," now the definitive flavor-of-the-past-several-months is the Black Keys. And, we have no problem with that, because they def have a vibe, a simplicity, a grit, and an aura that can stir emotions and feelings on so many types of executions. Additionally, they tore it up on the Colbert Report with Vampire Weekend on the Sell-Out-Off: <http://www.rollingstone.com/music/news/video-vampire-weekend-and-black-keys-fight-it-out-on-colbert-report-20110112>

2.) As a team, I would say our most challenging and gratifying work has been on DirecTV and KetelOne—"Don't Just Watch TV, DirecTV" and "Gentlemen, this is Vodka." They've been massive undertakings, creatively inspired work and production, with so many moving parts, and a chance to kick out some great scores, high end sound design, and even work with some new emerging bands likes Alberta Cross. The entirety of my team is fully immersed in all of this and they are Amy Rosen, Don McNally, Ryan Duda and Zach Pollakoff.

My most challenging and gratifying personal project, year after year, is finding and engaging a great and meaningful artist to participate in the Grey Music Seminar at Cannes Lions in June. I created this, with Tim Mellors, Grey's vice chairman, back in 2007, and we've had a great run of meaningful musical talent, and are now in our 5th year. This year I was able to get Patti Smith, whose story and multifaceted allegiance to creativity at all costs will be a great discussion at Cannes this year. Also, last year's Yoko Ono event was a smash, on so many levels.

To read the Top Ten Music Chart story, go to  
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THE LODGE



## Insights & Information

### Artists and Execs Come Together, Shed Light On The Industry

A SHOOT Staff Report

*Continued from page 1*

All panels were moderated by *SHOOT* editor Robert Goldrich, except for the early afternoon session on production house business models, which was moderated by attorney Jeffrey A. Greenbaum, a managing partner in the law firm Frankfurt Kurnit Klein & Selz, and author of *SHOOT*'s "Legalease" column.

Here's a taste of what transpired:

#### "Entering Another Dimension"

While the penetration of 3D TV sets in the consumer marketplace is a relative drop in the bucket, there's reason to at least get one's feet wet in 3D waters as the discipline is gaining prominence in feature films, which in turn has spawned more than a smattering of 3D cinema commercials. Plus, out-of-home experiences in 3D are making inroads as advertisers and marketers see value in punctuating their branding, messages and stories with extra visual impact at special venues.

One high profile example came compliments of director Barney Cokeliss of RSA Films, London, who helmed and co-wrote *The Foundling*, a 3D short which helped showcase the world's first full HD-3D cinema proportion LED TV, the Philips Cinema 21:9 Platinum Series. *The Foundling* has been shown in full 3D glory at select Philips retailers in Europe—and made its U.S. debut in 3D at the *SHOOT* Directors/Producers Forum.

*The Foundling* had to live up to not only being the first 3D foray for DDB London but also continuing the high creative standard of the agency's "Parallel Lines" series of online shorts for Philips, including the short *The Gift* directed by RSA's Carl Erick Rinsch which won the Grand Prix at Cannes inaugural Film Craft competition last year. *The Foundling* also gained exposure online in 2D.

The project first required Cokeliss to come up with a storyline deploying six lines of set dialogue just as the previous shorts in the "Parallel Lines" series (all done by different RSA directors with RSA Films producing the campaign from the outset—except for one user-generated contest winning short). The script had to include: "What is that?"/ "It's a unicorn."/ "Never seen one up close before."/ "Beautiful"/ "Get away."/ "I'm sorry."

Cokeliss co-wrote with Zeferino Villareal a script in which the "unicorn" is a baby with a tiny horn sprouting out of his forehead. The infant is left on a family's doorstep, and he eventually grows up to become an oddity attraction at the circus, circa the 1930s. One day on display under the Big Top, the young man notices a middle-

aged woman looking at him in an almost maternal, slightly guilty way. She flees upon being noticed and he pursues her.

Short of divulging too much of the storyline, suffice it to say that the human story is engaging while the 1930s' period piece depicting a circus lends itself visually to a 3D rendering.

After sharing *The Foundling* with the DGA Theatre audience, Cokeliss reflected on his 3D experience, which was his first as a director. He noted that the framing inherently has to be more inclusive and that the pacing of action generally has to be slower in that it takes longer for the eye to "absorb" the richness that 3D has to offer. Ironically this state-of-the-art discipline had him hearkening back to a somewhat more classically cinematic inclusive style of framing, keeping things more elegantly minimal in terms of coverage, and pacing accordingly so the viewer gets more time to digest the rich images. There indeed is value in holding on a shot for a bit longer, observed Cokeliss.

Also screening 3D work which required session attendees to don stereoscopic glasses was director/producer James Stewart of Geneva Film Company, Toronto, who showcased three cinema commercials, including the lauded Lexus "shattered glass" piece titled "Pitch."

Stewart, who's slated to conduct a 3D seminar at this year's Cannes Lions International Advertising Festival—after having held a session during last year's Cannes proceedings and speaking about 3D at this year's TED Conference—provided perspective on the inroads being made by 3D television. He noted that some 6 million 3D TV sets made their way into homes in 2010. Acknowledging that this represents a still relatively small household tally, Stewart at the same time noted that it took HD six years to reach the 6 million mark, underscoring the fact that 3D is on its way to becoming a viable mainstream medium in television households—just as it already is in theatrical features and cinema advertising.

Providing another taste of the 3D experience for Forum attendees—but not requiring glasses—was Josh Cohen, president of Pearl Media, who screened a project that deployed a 3D architectural mapping installation at the Hollywood Roosevelt Hotel in Hollywood, launching the Lexus CT 200h hybrid automobile to celebrate Earth Night. The project had Pearl collaborating with Team One Advertising, El Segundo, Calif.

Pearl Media's Cohen noted that the Lexus 3D out-of-home experience generated an impact that extended well beyond a single night at the Hollywood Roosevelt. He noted that virally the experience has been seen by hundreds of thousands of



**Top panel (l-r): Barney Cokeliss, Josh Cohen, Jackie Lee, James Stewart, Nick Iannelli, Jane Jacobsen.**

**Bottom panel: Gaston Legorburu, Doug Scott, Marty Orzio, Kevin Roddy, Massimo Martinotti**

## Varied Perspectives On 3D Advertising/Marketing, Transmedia

additional prospective consumers on varied platforms. The visually captivating 3D presentation, he said, helps to break through online clutter, prompting visitors to share links with friends and colleagues.

Also contributing to a morning of 3D insights were Jackie Lee, VP of Feature Services for Company 3; Nick Iannelli, VP, Deluxe Post Production, Toronto; and Jane Jacobsen, co-founder/exec producer of 3D FilmLand.

Lee has seen Company 3 work on such high-profile exploits as the latest *Transformers* and *Pirates of the Caribbean* movies. She noted that a high-profile commercial director, Craig Gillespie of MJZ, is also honing his 3D chops as Company 3 is collaborating with him on the 3D theatrical feature *Fright Night*. Furthermore, Gillespie—who won the DGA Award as best commercial director of the year in 2005 and has been nominated for the honor five times, including earlier this year—is on tap to embark on a second 3D feature film after *Fright Night*. He figures to bring a body of 3D knowledge and sensibilities back to the advertising medium at a fortuitous time.

Iannelli, part of the team that launched a full range of 3D post services at Deluxe Postproduction, Toronto, discussed workflow at the Forum session. His experience spans cinema commercials, including several done in concert with Stewart, as well as such 3D stereoscopic films as *Saw VII 3D* and *Resident Evil: The Afterlife*.

And Jacobsen—who co-founded 3D FilmLand with director Roger Tonry—shared her experiences on the production and seminar fronts. The educational seminar rounds have seen Jacobsen meet with assorted ad agencies to bring them up to speed on 3D. Jacobsen is well versed in what ad agency artisans confront on a daily basis in that she was a producer at Goodby Silverstein & Partners, San Francisco, and director of broadcast production at Hal Riney & Partners, Chicago. Jacobsen also freelance produced at various agencies over the years. 3D FilmLand is a production and post company specializing in 3D stereoscopic content; its seminars are designed to provide agencies with expertise and access to resources that can help them diversify into 3D.

### “The Media Are The Message”

Platforms from traditional broadcast to not so conventional social media, digital media, integrated media and the fast growing buzzword transmedia were front and center in this session during which panelists offered their perspectives on how ad agencies, clients and production houses are adapting to an ever evolving land-

scape where multi-platform means are being turned to in order to help connect brands with the right audiences.

Panelist Kevin Roddy, recently named chief creative officer of Publicis & Hal Riney, San Francisco, is partnering with CEO Kristi Vandenbosh to lead both the agency and Publicis Modem, San Francisco, bridging the two shops creatively and in the process helping to move creative communications forward. He was attracted to this challenge because it allowed him a flexibility he hadn't enjoyed before. Roddy explained that among his biggest quandaries in the past was maintaining a staffing balance, invariably having to face the prospect of cutting traditional broadcast creatives in order to bring the needed digital creative expertise on board. Doing this within the budgetary means of a single agency seemed at times impossible. But now having two separate shops—Publicis & Hal Riney, and Publicis Modem—is more conducive to staffing up accordingly and not losing key creative talent, enabling them to mesh across the two agencies and learn from one another.

However, the Riney pedigree, continued Roddy, brings another daunting dimension to the equation. Expressing his deep admiration for the creative storytelling touch of the legendary Hal Riney, Roddy noted that his prime responsibilities include retaining the spirit of that creative legacy (Perrier, Bartles & Jaymes, Henry Weinhard, Saturn, et al), meaning that the bar has been set quite high for creative across traditional and digital platforms.

Roddy believes that technology has created a new kind of creativity and thus a new breed of creative people who aren't yet as recognized or valued as the perennially lauded top creative storytellers cut from the Hal Riney cloth. “Creating a great app,” said Roddy, is an example of great creativity that should be as valued as the talent of one who generates a story. “Storytellers are at the top of the mountain,” he said, but a place alongside them needs to be carved out for the new generation of technology-spawned creatives.

Also hoping to carve out a piece for itself—but on the intellectual property score—is the production community, which would be well served to explore its options in longer form content, according to Doug Scott, president of OgilvyEntertainment. Asked whether production houses could realistically look to diversify beyond the traditional work-for-hire scenario to gain equity in select longer form branded content, Scott noted that this is a viable possibility. He cited *Horizons*, a 20-part TV series consisting of short documentaries, in which Ogilvy, client DuPont and producer the BBC all own a stake.

*Horizons* examines companies around the world that are making the greatest progress innovating in their sectors and influencing the way people will live in the future. Last month, *Horizons* began airing worldwide on the BBC World News networks. The first episode highlighted the collaboration among local Tennessee farmers, Genera Energy and DuPont to produce cellulosic ethanol from switchgrass, corn cobs, stalks and other forms of sustainable biomass. The show introduces us to farmer Brad Black who is growing switchgrass through the University of Tennessee Biofuels Initiative production program. Each acre of switchgrass on his farm could mean up to 1,000 gallons of fuel annually.

Complementing the TV show is a website ([www.horizonsbusiness.com](http://www.horizonsbusiness.com)), as well as DuPont stories of scientific and technological innovation that air during the program's centerpiece commercial break. Filmed around the world just as the TV series, the spots highlight global collaborations that reflect how businesses, governments, non-profits and academia are working together with DuPont to solve global challenges one region at a time.

On a separate front, Scott is looking to bring the branded content community together stateside as he is heading up the formation of the U.S. chapter of the Branded Content Marketing Association (BCMA). The U.S. group is being launched to extend the work and influence that the BCMA has achieved in Europe over the years. Scott said that content creators, marketers, clients and platforms can benefit tangibly from connecting with one another via BCMA, sharing experiences, concerns, and addressing issues of mutual interest.

Connections are indeed important, including partnering with the right talent and entities to serve client needs creatively and strategically. Session panelist Marty Orzio, chief creative officer of Gotham, New York, dovetailed his agency with DumbDumb, the sponsor-driven advertising and production company launched by writer/actors/comedians Jason Bateman and Will Arnett, in order to create content that would extend Gotham client Denny's reach to a younger audience. DumbDumb came up with *Always Open*, a web comedy talk show featuring guest celebs interviewed by improv performer David Koechner; the venue for these chats is a booth at a Denny's restaurant. Arnett, Bateman and such notable comedic performers as Sarah Silverman, Will Forte and Amy Poehler have been guests thus far. The series' prime platform is [www.collegehumor.com/alwaysopen](http://www.collegehumor.com/alwaysopen). The show is also accessible on Denny's.

com, DumbDumb.com, YouTube, Facebook and other social platforms.

Orzio noted that *Always Open* is a perfect branding message for Denny's whose slogan is “America's diner is always open.” He observed that the word “open” takes on another valuable meaning in the web series—the “openness” and comfort of being at a diner, sitting in a booth and shooting the shit with somebody. Nurtured by the creative and comedic sensibilities of Arnett, Bateman and company, the web series' “openness” appeals to a younger demographic that had previously eluded Denny's. According to Orzio, the comedy show is gaining traction with a younger audience and preliminary viewership results are encouraging.

Beyond creating shows and the like, agencies are also creating and redefining businesses for clients. Consider the comments of panelist Gaston Legorburu, co-executive director/worldwide chief creative officer of interactive marketing, creative design and technology services agency SapientNitro, known for such lauded work as the Tourism Queensland “The Best Job In The World” campaign as well as having a design hand in the recent Coca-Cola 24-hour creative recording session with Maroon5. Legorburu during the panel discussion shared backstory on his agency's work with client Footlocker, acknowledging that the sneaker stores needed some innovation to become more than just a brick-and-mortar retail outlet not all that different from other competitors.

Ethnographic research delved into the “sneakerhead” culture, consisting of 18-24 year olds who each have 50, 100, 200, even 250 pairs of sneakers. SapientNitro sent out crews to conduct and shoot interviews with various sneakerheads. From this came SapientNitro's creation of Sneakerpedia, an online cross between Wikipedia and eBay, where people can exchange, sell and talk about collectible sneakers (i.e., a 1984 Converse Chuck Taylor). In turn, connecting with the sneakerhead community spawned in-store and online commerce opportunities like developing limited run sneakers available only through Footlocker. Also the sneakerhead videos born out of ethnographic research made their mark in the U.K. as they became a subsidized extension of the MTV *Cribs* franchise, bringing a cool quotient, personality and a different hip branding to Footlocker.

Rounding out the Directors/Producers Forum panel was director Massimo Martinotti who deployed an alternate reality game, “Ready for the Big Chill,” to rebrand his longstanding production house Mia Films into transmedia company RedMagmaMedia.

While the full story on the ARG has been chronicled (*SHOOTonline*, 3/21), suffice it to say that the sci-fi game centered on a global climate crisis found an audience, as some 550 pieces of the story unfolded on many original vlogs and sites as well as several social media platforms. It wasn't until the end of the ARG's 24-day cycle that the “sponsor” was revealed—the rebranded RedMagmaMedia whose transmedia acumen was on display throughout the course of the ARG.

Martinotti has a unique perspective on how production companies need to evolve in that for several years he chaired the AICP.next committee which explored and made inroads into that very proposition vis a vis the brave new media world.

“We know that in the next few years our challenge will not consist uniquely of making incredibly good commercials but commercials that people want to share on Facebook, embed on their blogs, comment in their tweets, recommend on Stumbleupon and watch on their mobile devices,” related Martinotti. “In addition to unbelievably good commercials, we need to be able to generate also other types of spreadable, embeddable, bloggible, tweetable and sharable, bookmarkable content such as webisodes, games, applications, comic books, live events, TV shows, short films, documentaries and feature films. I believe that we have to embrace a new way of telling stories and that transmedia storytelling is the territory that we need to explore passionately. This means creating worlds in which many macro-stories and many great characters can live together, worlds in which stories created by our clients can live together with the fantasies of their fans, worlds in which the main franchise is surrounded by many other narrative elements such as backstories, flashbacks, parallel, peripheral and interstitial stories.

“We recognize,” continued Martinotti, “the inherently migratory behavior of today's users who are willing to go wherever they can to find a story they want to be part of, and we are fascinated by the idea of creating ever-evolving story universes capable of engaging passionate communities of fans. We know that, to achieve these goals, we have to generate stories so large that they cannot fit in one single medium, so explosive that they cannot be bounded or constricted. For this reason, we decided that having the word ‘Films’ as part of the name of the company was a bit limiting, and we began to look for a new name. We liked the idea of exploring options related to volcanoes: I shot at least ten times on volcanoes all around the world and I always loved the feeling of being in a

*Continued on page 24*

## Transmedia, Prodn. Business Models, Social Advocacy Explored

Continued from page 23

gigantic crater and realizing that just a few meters underneath, a magma chamber the size of several football stadiums is pushing up trying to release its massive energy. As soon as we decided to change the name of the company from Mia Films to RedMagmaMedia, it was natural for us to chose an ARG like 'Ready for the Big Chill' as an opportunity to establish the new identity and define the personality of the production company."

### "Production Companies: Modelmaking"

Underscoring the varied work being handled by production companies today were an observation by Tim Case, founder/managing partner of Supply & Demand, and a snippet of work produced by ACNE and shared with the audience by Fran McGivern, managing director/executive producer of ACNE production.

The latter was from the creatively inspired Yahoo! "Bus Stop Derby" out of Goodby, Silverstein & Partners, San Francisco. Launched last year, the out-of-home campaign spanned some 20 Northern California Clear Channel Outdoor digital transit shelters, each of which features a large outdoor digital signage touchscreen. Those waiting at a bus stop could play any of four games that correspond to Yahoo! Mobile apps. Each game was shy of a minute in length. The games were: "Incoming!", a race to sort color-coded mail as it slides down chutes; "Chatter Scatter" where players speed text and try to beat the clock; "Snap Happy" a 3-D image puzzle; and trivia game "Sport-a-pult" which combines user's knowledge with target practice. Each game enables mass transit riders to compete against other riders waiting at other digital transit shelters across different areas of San Francisco to win bonus points for their neighborhood. The neighborhood that gamed the best won a Yahoo! block party/live music concert.

The project showcases ACNE's in-house multimedia, technology and design capabilities, which are a departure

from what one might find at a so-called traditional production company.

Indeed this kind of work exemplifies the new breed of projects emerging for the production house community.

At the same time, Supply & Demand's Case conjectured that traditional media is still dominant despite the impressive influx of new fangled opportunities. Case conjectured that in an audit of the top 50 production companies, the overwhelming percentage of business would still be coming from traditional media.

Also serving on the Greenbaum-moderated panel were: Paul Prince, CEO/founding partner, The Sweet Shop and The Rumpus Room; Tim Piper, creative director/co-owner, PiRo; and Aaron Duffy, creative director/partner, 1stAveMachine.

As for diversifying beyond the work-for-hire business model to one of intellectual property ownership, Piper said production houses need to make their case and negotiate for an equity stake in content from the very outset a prospective project is brought to them. He observed that writing/development talent is very much in demand and that production companies that can access those creative artisans have leverage that can be used to gain some form of content ownership.

Prince has overseen a diversification and expansion at The Sweet Shop which has seen the New Zealand-headquartered company create a global footprint with stateside offices, as well as operations in London and Melbourne. The Sweet Shop business model also encompasses sister shop The Rumpus Room which focuses on hybrid communication, meshing participation, real world, interactive and social platforms. The Rumpus Room dovetails with The Sweet Shop on integrated campaigns and communication.

Meanwhile 1stAveMachine has grown into prominence from its roots in viral films like *Alias Sixes Last*. And that viral dynamic—of creating story and content that people seek out and pass around—saw its series of online shorts for Google spawn a commercial, the Duffy-directed "Parisian Love

Story," that ran to positive response on last year's Super Bowl telecast. Google liked the video so much that it decided to share the story as a Google Search spot on the Big Game.

1stAveMachine's work now spans conventional, online and varied social media platforms, and the company recently brought chief creative technologist Michael Moroney on board to explore other pipelines and combinations of platforms to connect worthwhile content with audiences. In recent weeks, the production house's "Google Speed Tests" have garnered Gold at The One Show, Clio and the Art Directors Club as well as recognition at the AICP Show. 1stAveMachine's Google "Extensions" was shortlisted in four 2011 AICP Show categories: Visual Style, Production, Production Design and Agency Art Direction.

Duffy conjectured that the viral pedigree has contributed to a business model that has resulted in greater creative latitude for 1stAveMachine's directors. He noted that the prerequisite for viral success—great storytelling sensibilities—has helped prevent the company's filmmakers from being pigeonholed. They thus attract a wide range of projects tapping into their storytelling and problem solving capabilities.

### "Social Advocacy"

The Directors/Producers Forum gleaned insights into sponsored content designed to advance a social cause from a panel consisting of Bruce Kallner, senior VP, strategic sales & marketing, NBC Universal, Maria Paone, sr. director, strategic sales & marketing, NBC Universal, Tracie Brennan, VP, production and operations, Al Roker Entertainment, and Shana Scott, executive producer/showrunner of *Child Hunger Ends Here: A Special Report*.

First, the societal problem itself and the numbers associated with it are staggering: 10 million children under the age of six in this country are dealing with hunger. Seventeen million kids are at risk of hunger. And this isn't just an urban inner city problem. It's a problem that has surfaced

among the working middle class in the suburbs—both single parent and two-parent families. One out of every four kids faces what's known as "food insecurity." The implications are of crisis proportions, particularly relating to education as hunger impacts performance and behavior in the classroom, in turn impacting fellow students whose households don't suffer from hunger.

This sobering situation offers food for thought, including in the marketing world which at times suffers from tunnel vision. While many in the industry are focused on diversifying smartly into sponsored content and grappling with how to leverage it via the proper business model, what can get lost in the shuffle is the power of such content to do good and contribute to the betterment of society.

An example of this power properly harnessed is NBC's *Child Hunger Ends Here: A Special Report*, a half-hour news magazine-style special that brought together Al Roker Entertainment, NBC, the domestic hunger relief charity Feeding America, and ConAgra Foods.

Paone explained that ConAgra and Feeding America have a longstanding relationship, with ConAgra looking to build more momentum to address the hunger issue, which led to their turning to NBC Universal strategic sales & marketing. This eventually resulted in the TV special, which debuted on 11 NBC stations across the U.S. on March 19, covering the markets of Chicago, Dallas, Hartford, Los Angeles, Miami, New York, Omaha, Philadelphia, San Diego, San Francisco and Washington, D.C.

The program reports on the scope of the hunger problem but then brings it home on a personal level, relating the individual stories of families from working middle class neighborhoods. The statistics bear out a fact worth noting—that of the 37 million Americans served annually by Feeding America, only 10 percent are homeless, with 36 percent of the households having one or more working adults.

The special offers a call to action to help address the crisis. Consumers are

invited to participate in the campaign by texting "FEEDKIDS" to 50555 to make a \$10 donation to Feeding America. For every dollar donated, Feeding America can provide up to seven meals for hungry children in need.

And from March through August 2011, consumers who purchase participating ConAgra Foods brands (i.e., Banquet, Chef Boyardee, Healthy Choice, Marie Callender's, Peter Pan) at any national retailer can enter a code on the specially marked packaging at [www.childhungerendshere.com](http://www.childhungerendshere.com) to trigger a monetary donation equivalent to one meal to Feeding America. Up to a maximum of 2.5 million meals will be donated through August 31.

ConAgra Foods is Feeding America's leading partner in the fight to end child hunger in America. To date, the company has donated a total of \$30 million and 232 million pounds of food to the cause.

### "From The Director's Chair"

As his dual role suggests, director Danny Levinson, president of Moxie Pictures, brings creative and business perspectives to the table and *SHOOT* tapped into them to get a sense of Moxie's business model which spans varied areas of diversification beyond its core commercial production.

Among the most notable is Moxie's recent partnering with independent film company Killer Films (*Boys Don't Cry*, *Far From Heaven*)—headed by producers Christine Vachon and Pam Koffler—to form KillerMoxie Management, a talent management firm headed by Brian Young, formerly of Untitled Entertainment. Young brought to KillerMoxie his client roster including writers/directors Todd Haynes, Gregg Araki, James Foley, Alison Maclean, Sam Jones, Nicholas Jarecki—and a pair of Best First Screenplay nominees at the Independent Spirit Awards, directors/writers Nicholas Fackler and Dana Adam Shapiro—and actors Joy Bryant and Asia Argento, as well as rockers Sean Lennon and Conor Oberst of Bright Eyes.

Continued on page 26

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# photo op

SHOOT Directors/  
Producers Forum &  
9th Annual NDS Event,  
May 10, 2011 DGA  
Theatre, NYC



**1** Tor Myhren, *Grey New York* **2** New Director panelists **Otto Arsenault**, *ONE at Optimus*; **Matt Fackrell**; **Alex Grossman**, *Station Film*; **Hayley Morris**, *Curious Pictures*; **Elizabeth Orne**; **Peter Rabôt**, *Lost Highway Films*; **Mindy Goldberg**, *Epoch Films*; **Tor Myhren**, *Grey New York* **3** **Paul Prince**, *The Sweet Shop*; **Fran McGivern**, *ACNE*; **Aaron Duffy**, *1stAveMachine*; **Jeffrey A. Greenbaum**, *FKKS*; **Tim Case**, *Supply & Demand*; **Tim Piper**, *PiRo* **4** **Bob Goldrich**, *SHOOT*; **Danny Levinson**, *Moxie Pictures* **5** **Nick Iannelli**, *Deluxe Post* **6** **Shana Scott**, *Modat Productions*; **Maria Paone** & **Bruce Kallner**, *NBC Universal Strategic Sales & Marketing*; **Tracie Brennan**, *AI Roker Entertainment* **7** **Carlos Gutierrez** & **Sammy Albis**, *Magnet Filmworks*; **Laura Belsey**, *Shadow Pictures* **8** **Chris Mitchell**, *Harpoon Pictures*; **Melissa Vogel**; **Otto Arsenault** & **John Noble**, *ONE at Optimus* **9** **Melanie Jones**, *Kodak*, & **Roberta Grier**, *SHOOT* **10** **Gail Laguna** & **Jackie Lee**, *Company 3*



Remaining Photos: Directors, producers, creatives & industry guests mingle at the after-party. Photos by Thos Robinson



## Moxie Insights, Showcase Discussion

Continued from page 24

Levinson said in broad strokes that this venture puts Moxie in a position to explore creating opportunities for clients in entertainment across varied media and diverse talent. This in turn could generate career- and brand-building projects for Moxie's coterie of filmmaking talent. Levinson declined to get specific as to how synergy with the talent management firm would work but noted that it opens up the chance to examine such areas as micro-price point content, like shorts or other fare that fans of a certain performer or filmmaker would be willing to pay \$1.99 for.

Moxie has in other areas indeed diversified successfully beyond its ongoing core commercial-making business—moving not only into branded content but also features, TV and music. For example, Moxie last year produced the feature documentary *Tabloid*, directed by Oscar-winning filmmaker Errol Morris who is also active in spots via Moxie. On the TV front, Moxie produced the documentary show *Head to Head*, a weekly real-life *Friday Night Lights* focusing on two high school football teams in Mississippi. Originally conceived and produced as sponsored content for Cellular South and Y&R New York, *Head to Head* was later picked up by Fox Sports for a 12-week run. *Head to Head* garnered a Cannes Lion in the media category of Best Use of Sponsorship.

Also on the TV score, Levinson wrote and directed *Uneven Fairways*, a documentary chronicling the exclusion of professional African-American golfers from the PGA tour, which spawned the formation of a tournament circuit akin to the Negro Leagues in baseball. *Uneven Fairways* debuted on The Golf Channel, with Moxie and The Golf Channel sharing revenue generated from their partnership on distribution of the program.

As for the alluded to music diversification, Moxie is partnered with noted music supervisor Randall

Poster (*Aviator*, *School of Rock*, *The Hangover*) in Search Party Music, a music supervision company and brand consultant that creates for spots, TV shows, features and other forms of distribution.

The tail-end of the discussion between Levinson and Goldrich brought in a third participant, Moxie director Lena Beug, who was part of *SHOOT*'s 2006 New Directors Showcase. She discussed her career progression as facilitated by Moxie, a project of note being Bluefly's *Closet Confessions* viral series which earlier this year won the Fashion 2.0 Award in the Best Online Video category. Since its launch in April 2010, Bluefly's *Closet Confessions* has thrown open the closet doors of assorted style stars (Nicky Hilton, Kimora Lee Simmons, Kelly Osbourne), all the while encouraging visitors to respond with pictures and videos of their own closets for the chance to win Bluefly shopping sprees.

### New Directors Showcase

This year's field of helmers in the New Directors Showcase totaled 32—consisting of 30 individual directors and a duo. (To see the entire *SHOOT* New Directors Showcase Reel and profiles on each director, log onto <http://nds.shootonline.com>.)

After screening a sampling of the work from each Showcase director, *SHOOT* held a panel discussion in which six of the directors were participants: Otto Arsenault of ONE at Optimus; Matt Fackrell who's not yet affiliated with a production company; Alex Grossman of Station Film; Hayley Morris of Curious Pictures; Elizabeth Orne who's unaffiliated; and Peter Rabôt of Lost Highway Films and creative director at Munn Rabôt, N.Y.

Offering professional perspectives from the ad agency and production house sides of the business were, respectively, Tor Myhren, president and chief creative officer of Grey New

York, and Mindy Goldberg, managing partner and founder of Epoch Films.

Myhren said it all comes down to the reel for an agency to take a leap of faith and award a job with a new director. He strongly advised directors to show their strongest work possible, observing that he would rather see a great spec piece than multiple lackluster real-world spots on a reel. Myhren added that also key to landing an assignment is the conference call with the director. If a director conveys creative vision and a genuine passion for the project, that goes a long way towards getting the gig. Even the best reel, noted Myhren, can be undermined by a mediocre conference call.

Goldberg, who has a track record for developing new directorial talent at Epoch Films, noted that production houses have grown in their importance as a determining factor in jobs being awarded. If an agency, for example, has worked successfully in the past with and thus has a level of trust in a production house, that can help make it easier for the ad shop to take that leap of faith to entrust a job to a new director at that particular company. Also, as more longer form content opportunities emerge, the producing experience and acumen of a production company becomes all the more significant as agencies and clients choose collaborators.

### Sponsors

For the second straight year, the New Directors Showcase evening event was expanded to include daytime proceedings, a Directors/Producers Forum. The two complementary *SHOOT* events were held in conjunction with The One Club's Creative Week, NYC.

Lead sponsors of the *SHOOT* events were: the DGA, Deluxe, harvest and ONE at Optimus. Silver sponsors were Kodak, Company 3 and Frankfurt Kurnit Klein & Selz. Bronze sponsor was spot shop Argyle Brothers.

## street talk

Director/writer Richard Yelland is joining Happy Ending, the New York-based production company founded by executive producer Steven Shore and director Jonathan David earlier this year. Yelland's film *Floating: the Nathan Gocke Story*, produced by Oscar-nominee, Morgan Spurlock (*Super Size Me*), won Best Documentary at the 2011 Cannes Film Festival's American Pavilion Emerging Filmmaker Showcase. *Floating* was also a Best Documentary winner at the 2010 New York City Short Film Festival and is currently airing nationally on FUEL TV. Yelland's directorial credits also include projects for Fox Sports, Fuel TV and Ford....George Meeker has joined bicostal Interrogate as executive producer/partner. He had been exec producer at Furlined. Interrogate, which is headed by managing partner Jeff Miller, has a directorial roster in the U.S. that includes Jeff Labbe, the Snorri Bros., Henrik Hallgren, Amit Mehta, and Outsider helmers James Rouse, Scott Lyon, Bart Timmer, Henry Littlechild, Jörn Threlfall and Vesa Manninen....Hook, an Ann Arbor, Mich.-based interactive company that creates integrated content for agencies and their brands, has enlisted Dave Evans, formerly executive integrated producer at Saatchi & Saatchi LA, to lead company strategy and development. Earlier Evans served as senior integrated producer at Crispin Porter+Bogusky for Burger King, Coke Zero and Zune while co-leading Microsoft. His credit include Toyota's "Swagger Wagon" at Saatchi and Coke Zero's "Rooftop Racer" at Crispin....Global creative agency Attik in San Francisco has brought Paul Wang aboard as associate creative director, design. For the past two years, he has been Motorola's director of global brand design....

## report

Design and production house yU+co, Hollywood, CA, has secured Lisa Schreiber Naber of Boardalicious for commercial representation on the West Coast, and Robin Pickett and Associates to handle the Midwest....Ron Harris, formerly VP of sales & marketing at Broadway Video, has joined New York video and film post facility DuArt as VP of production and sales....United Talent Agency (UTA) now represents DP Bryan Newman for commercials, music videos, TV and features....Dattner Dispoto and Associates has added to its talent roster DPs Declan Quinn, ASC, and Arthur Reinhart, production designers Jesse Benson, Ken Averill and Jamie Vickers, and editors David Leonard and Jim Flynn....DP Charles Minsky has wrapped *New Year's Eve* starring Robert De Niro, Jessica Biel and Ashton Kutcher with director Garry Marshall. DP Steve Yedlin has completed the feature *Looper* starring Joseph Gordon-Levitt with director/writer Rian Johnson. And DP Checco Varese just wrapped the feature *See If I Care* with Eva Mendes and director Patricia Riggen. Minsky, Yedlin and Varese are repped by Innovative Artists, Santa Monica, Calif....

## bulletin board

- > June 16-26/Los Angeles. LA Film Fest: [www.lafilmfest.com](http://www.lafilmfest.com)
- > June 19-25/Cannes. Cannes Lions Intl Ad Fest: [www.canneslions.com](http://www.canneslions.com)
- > June 20-26/Washington DC. Silver Docs: [www.silverdocs.com](http://www.silverdocs.com)
- > June 22-26/Nantucket, MA. Nantucket Film Fest: [www.nantucketfilmfestival.com](http://www.nantucketfilmfestival.com)
- > July 21-29/Los Angeles. Los Angeles Intl Short Film Fest: [www.lashortfest.com](http://www.lashortfest.com)
- > July 27/Los Angeles. AICP Show: [www.aicp.com](http://www.aicp.com)
- > Aug. 7-11/Vancouver. SIGGRAPH. [www.siggraph.org](http://www.siggraph.org)



**WE'RE 15. TIME TO PARTY.** This is Parker, our intern. He's not 15, but he looks like it. And he's pumped for our 15th Anniversary block party. He's heard the stories. The shameless schmoozing. The vast array of epicurean delights. Creative directors rubbing elbows with interns. And mystery guests like Rod Blagojevich and the Chocolate Rain guy. And he knows this year will be the stuff of legend. Go to [optimus.com/blockparty](http://optimus.com/blockparty) for photos and video from years past.

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