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WHAT'S NEWS TO WHAT'S NEXT

INTRODUCTION

From tentpoles to tadpoles: modern-day video production

By Beth Snyder Bulik — bbulik@adage.com

THE TERMS "TENTPOLES" and "tadpoles" are often used in the movie industry to describe the difference between big-budget films (tentpoles) and small-budget independent films (tadpoles).

But BBDO CEO and President Andrew Robertson recently used the terms to describe what's happening in video production in the advertising and marketing industry.

"From tentpoles to tadpoles" explains the way agencies and production companies are shifting from fewer big-budget productions to many smaller-budget digital and social video projects, he said.

Marissa Hunter, Chrysler Group's director-brand advertising who oversees Chrysler, Jeep, Dodge, Ram Truck and Fiat brands, said, "We no longer just build out 30-second or 60-second TV spots, we now develop a multiscreen approach."

Production has not only shifted away from the traditional TV commercial model, but also to a more fragmented one. There are still "big shoots" that include getting footage for TV commercials, but the number of video elements that need to be created, shot and produced for many marketer's "multiscreen" approaches extend well beyond TV.

On any one shoot, the director and producer may be tasked with shooting TV, web and social-network videos, behind-the-scenes footage, interactive video, Vines, Instagram Video and more.

David Christopher, CMO, AT&T Mobility, said, "It forces a discipline to think how creative lives in other media, along with TV, but not as an addendum. It's forcing us to think about how film will be used or could be used in all these other ways."

At AT&T that means transforming the way they think about marketing from a TV-first mind-set to a mobile-and-digital-first one. For David Rolfe, head of integrated production at BBDO, AT&T's agency, it has meant an ongoing shift that began in 2002, when he first decided to get rid of the name "broadcast department" in favor of "integrated production" and change from a TV mentality to a video mentality.

"I know we're known as the 'TV place.' But I also know I've got producers who are dynamic and diverse and boutique as anyone around," said Rolfe, who is also a former Crispin Porter + Bogusky integrated production chief. "Today we have to create conversations as well as we create TV commercials. The reason why the production department is important is because we're the ones who have to make it."



"WE NO LONGER JUST BUILD OUT :30 OR :60 TV SPOTS, WE NOW DEVELOP A MULTI-SCREEN APPROACH."

MARISSA HUNTER, CHRYSLER GROUP'S DIRECTOR-BRAND ADVERTISING

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There are many reasons video production is changing. It starts with consumers. Our video-viewing habits have changed, and are still changing, more in the past several years than they have in decades before. Thanks to technological advancements in everything from software and hardware to broadband and Wi-Fi, the ability to view videos anytime and in any place from a host of devices is reality. TV's overall reach still beats video, according to Nielsen statistics, with 283 million Americans who watch TV each month compared with 150 million who watch video on the web. However, the TV-watching numbers are flat or dropping, while the number of web watchers is up 10% over the past few years. Add to that the fact that TV ratings in general are on the decline.

And so, following consumers, ad measurement and marketing money are also shifting more resources to video.

Nielsen, for instance, is adopting a new way to measure this viewing, adding Nielsen Digital Ratings for video content including mobile and web–separated into Nielsen Digital Program Ratings for content ratings and Nielsen Online Campaign Ratings for the ad ratings–along with its traditional TV-rating system. ComScore's Video Metrix already tracks both in-stream advertising videos as well as content videos.

On the financial front, 65% of brand marketers and 85% of ad agencies increased video advertising production in 2013, according to a recent study by AOL-owned ad platform Adap.tv.

"There is an insatiable need in the modern world for content, and specifically film content. That has created the need for brands to have all this content, and [in turn] a lot of people are trying to fill that need," said Todd Tilford, chief creative officer, FCB Chicago.

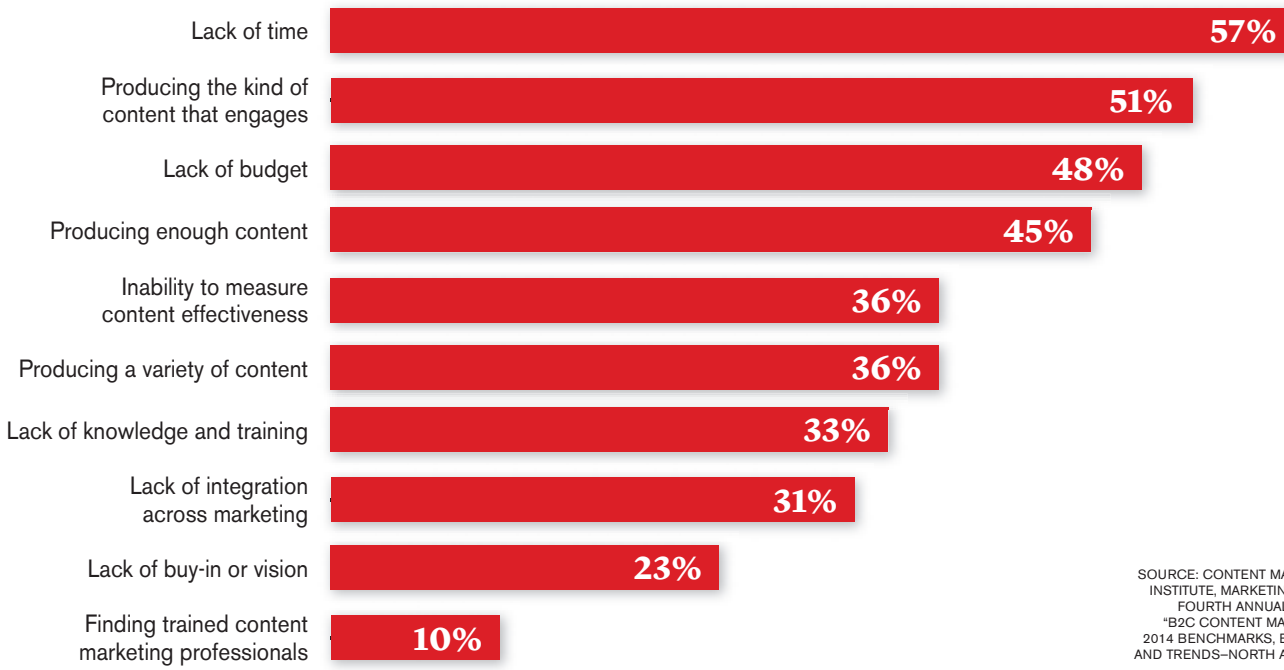
That "insatiable need" puts pressure on brands, agencies and production companies to ramp up video content. That has resulted in shorter timelines, tighter budgets, changing talent needs and condensed planning, even as all of those elements remain critical to generating great creative. "Efficiency" and "effectiveness" have become video marketing buzzwords.

Yet with the pressure comes some amount of freedom. The time and strict formatting restrictions of 30- or 60-second TV commercials are gone. Media placement options are broad, and storytelling has replaced storyboards.

Michael Sagol, partner at Caviar, Los Angeles, said "We're in an era where it's more about storytelling. At the end of the day, who cares if it's a 30-second commercial or a 30-minute TV show?"

Marketers Want More Time to Produce Engaging Content for Many Platforms

Content Marketing Institute and Marketing Profs conducted a fourth annual survey of 4,397 marketing executives in mid-2013 to determine what they would identify as their top challenges. In this survey, marketers listed lack of time as their top challenge, a consideration that wasn't even on the list the year before. Clearly, being efficient with the time you have is a factor on everyone's mind.



SOURCE: CONTENT MARKETING INSTITUTE, MARKETING PROFS FOURTH ANNUAL SURVEY, "B2C CONTENT MARKETING: 2014 BENCHMARKS, BUDGETS, AND TRENDS–NORTH AMERICA."

VIDEO ENCYCLOPEDIA

What's in your video portfolio?

MARKETERS IN THE new media environment know they have to produce more video content beyond TV commercials and YouTube videos, but what video formats are used today? While the choice of format depends on the brand and the goal of the marketing work, we've gathered a list of some of the popular formats and platforms now in many marketers' video tool kits.

YOUTUBE. The web's most popular video-hosting platform and the largest aggregator of videos includes commercials, short-form video, long-form video, webisodes and short films. Many brands maintain a branded channel on YouTube, and if you're accumulating a lot of branded videos, consider creating an organized and easy-to-find channel of your own on this home base for video.

VIMEO. YouTube's biggest competitor for video hosting, although still much smaller, Vimeo prides itself on not showing preroll types of advertising that would interfere with the user's experience. Brands have to use Vimeo Pro ($199 per year), capped at 50 GB of uploaded video per year, and follow its commercial content guidelines. Vimeo has been likened to the smaller, cooler and hipper video service to YouTube's everything-for-everyone service.

INSTAGRAM VIDEO. Limited to 15 seconds, these short videos grew out of the popular photo-taking service, owned by Facebook. Brands use Instagram Video for promotions, not-too-polished messaging, sponsorships and contests. Slide-show videos, filters, "Cinema" (an Instavid feature that stops wobble) and stop-motion are common techniques used on Instagram Video.

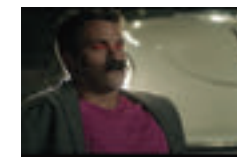
VINE. Shorter than Instagram Videos, Vines max out at 6.5 seconds long. Brands and their agencies will sometimes hire experienced Vine-specialty directors to craft these short-message videos. Created with just one camera, mobile phone only, and no editing capabilities other than stop and start, the videos tend to be rawer, simpler and less polished than Instagram Videos. Stop-motion and looping are popular Vine techniques.



CINEMAGRAPH. Entering the digital video lexicon in 2011, these are partially animated "photographs" in which only one part or one object in the frame moves. One early famous Cinemagraph featured a black-and-white photograph of a subway staircase, with a continuous subway train running on the right side of the frame. Fashion brands often use these to highlight one item of clothing or an accessory. Masking and looping are common Cinemagraph techniques.



WEBISODE. A portmanteau of "web" and "episode," these short videos–usually no longer than 10 to 15 minutes and often shorter–belong to a series of connected video content and originally "air" on the web. For brands, webisodes can be a sponsored video series or original scripted series with a storyline created around their products, such as Microsoft Halo's "Forward Unto Dawn" web series, which led up to the launch of Halo 4 in 2012. Webisodes tend to have a distinctively video look, vs. a more polished TV program look, and, in fact, have served some networks as testing grounds for TV concepts.



BRANDED OR BRAND-BACKED FILMS. In some ways, this technique is reminiscent of the groundbreaking BMW Films effort in 2001 to 2002 in which famous movie directors developed short films starring well-known actors in and around BMW cars. In fact, BMW recently announced it was bringing the films back. Since the first effort, many other brands have tried to create their own films. Even though brand films may launch on the web, unlike webisodes they tend to have high production values, like Intel and Toshiba's awarding-winning series "The Beauty Inside." Vimeo started the Brand Creators Fund last year, for instance, to match brands and filmmakers and extend its ad revenue without adding preroll. There are no hard and fast rules, meaning brands can be front and center or simply sponsor the work.



PREROLL, MIDROLL AND POSTROLL VIDEO ADS. As the names suggest, these promotional videos run before, during or after a user's selected video content. At best, consumers view them as a necessary price to pay for the content they want. At worst, consumers may become so annoyed, they'll click away, but usually not before noting the preroll brand name. Goes without saying that these do not allow fast-forwarding although they often allow skipping after a few seconds. In-banner, overlay and video game advertising also fall into this mini-commercial video category.



BRAND WEBPAGE VIDEO. Informational or educational videos produced for a website that are designed to help consumers, for instance, understand how to use a product or service. These videos tend to be limited to the brand's website or YouTube channel, and may be even less polished than traditional marketing videos. The key component of these is information, defining them more as customer service tools.

NEW SCHOOL VIDEO PRODUCTION

Getting organized: planning, timing and shooting for video today

PLAN TWICE, SHOOT ONCE

TODAY'S VIDEO PRODUCTION is not as easy as reformatting a TV ad into other media, whether a six-second Vine or an online video. It's a process that takes careful planning, budgeting and strategizing. Sometimes that means adding steps and extra actions to take into traditional TV preproduction, a commercial shoot and postproduction. And sometimes it means building out whole new processes only for digital or social video.

Forward-thinking video producers have seized this opportunity to reengineer their processes. It's a chance to build new models from scratch. And may be necessary.

"Agency partners and clients need to figure out how to do things differently," said Kevin Hochman, KFC's CMO. "The days of the most beautiful product shots and long preproduction planning and casting perfection are gone. ... It's very difficult to do that kind of depth because of the volume of content we're creating."

Technology advances alone are a strong motivator, but add in the profusion of video media formats and platforms, changing job titles and type of talent needed, and it's no surprise that changes are sweeping the industry.

David Rolfe, BBDO, said that when he worked at Crispin Porter + Bogusky, the agency decided in 2002 that the idea of a broadcast department was obsolete. So he created the integrated production department with the purpose to signify, both internally and externally, that agency communications were no longer a one-way model. "I don't deny broadcast is still a function, but it's become a subset of video," he added.

FCB Chicago is one agency that has "rewired totally" to accommodate the changing video market. It now does more than 50% of its own production and all postproduction–including editing, color, scaling, graphics and special effects–in-house. A new building and offices has allowed the department to design with production and postproduction in mind.

"In many ways, we've become our own production company," Tilford said. "We run like a 'Tonight Show' or 'Saturday Night Live.'" Teams are constantly workshopping and meeting often with Tilford and managers for editorial and creative guidance. Also, by having its own production teams, FCB Chicago can create owned content with a cost structure and timeline it controls from start to finish.



CP+B'S ADAPTABLE CHECKLISTS

While each marketer, agency and production company has its own way of structuring workflows, some general guidelines do apply. Crispin Porter + Bogusky, for instance, last year published a digital production workflow checklist kit called the "Producer's Mixtape Kit," with 11 cards that range on topics from vision, scope and planning to development, demo and launch. The agency has been using some form of the cards' directives for the past several years internally, but by launching a free-to-download kit that can be edited, it hoped to share and spread its learning. The kit's slogan proclaims, "Don't let bad work happen," and by disseminating the checklists, that's what CPB hopes to help other firms avoid.

Those first few cards–and the natural first step when creating content in the new video environment–center on planning. As master carpenters say, "Measure twice, cut once."

"The organization and planning discipline is at a level it's never been before," said AT&T's Christopher. "Media-mix management is a huge part of what we do now."

KFC's Hochman echoed his thoughts: "We are getting more deliberate about how we plan–about what we're doing every minute, and when and where we're doing it."

Because the amount of video content has increased, the coordination of imagining, creating, shooting and postproducing has not only become more complicated, but more integral to success.

More than one agency, marketer or producer used the words "air traffic control" to describe an important part of what they now do.

Brian DiLorenzo, chief production officer, McCann New York and Commonwealth, said if you're proactive, planning should start with the head of production, the chief air traffic controller in the department. DiLorenzo described the role as managing "multiple streams of video content flying around and looking for a place to land." The head of production is in charge of figuring out where each piece of content is, determining and following what steps are next, and finally coordinating the content's "landing" time and place.

For guidance, McCann producers often look for patterns across clients. What's been done before, how did they do it,

SAMPLE VIDEO PRODUCTION CHECKLISTS:

We took CP+B's advice to adapt its digital production checklists. While every project is unique, and requires its own checklist, here are just a few items-not an exhaustive list-that need to be taken into consideration for digital video production.

VISION:

- ☐ Identify core team
- ☐ Core team complete project vision, share with agency leadership

SCOPING & PLANNING:

- ☐ Define KPI & measures of success
- ☐ Define multiscreen experience
- ☐ Determine all video & integrated asset needs
- ☐ Document technical considerations
- ☐ Define & confirm all media deliverables with media agency

SCHEDULE:

- ☐ Define production ready status for all assets
- ☐ Identify project milestone dates for internal and client reviews
- ☐ Establish and communicate media traffic deliverables and dates
- ☐ Set analytics deadlines
- ☐ Set legal review & clearance milestones

BUDGET:

- ☐ Determine appropriate client rate card for project
- ☐ Create estimate of hours for all project resources
- ☐ Budget for video & integrated asset creation
- ☐ Budget for creative changes and additional work
- ☐ Budget for legal and other specialists
- ☐ Identify client per diem requirements and set travel budget
- ☐ Core team production lead review and approve budget

VENDORS:

- ☐ Collaborate with core team to create vendor short list
- ☐ Confirm client requirements for vendor selection
- ☐ Sign Non-Disclosure Agreements
- ☐ Draft RFP & get core team approval
- ☐ Review plan for video asset creation with Head of

VIDEO PRODUCTION:

- ☐ Complete production contract with biz affairs
- ☐ Schedule formal kickoff with vendor and project team

BUSINESS AFFAIRS & LEGAL:

- ☐ Determine insurance needs
- ☐ Develop clearance plan for third party materials
- ☐ Identify talent and union requirement
- ☐ Document usage duration for all artwork and talent

DEMOS:

- ☐ Core team identify approval process for reviewing work
- ☐ Schedule demos with the appropriate stakeholders
- ☐ Identify and review milestones for all demos
- ☐ Provide an agenda in advance and start on time
- ☐ Document plan for managing change requests
- ☐ Make team aware of changes that require more time and money

LAUNCH:

- ☐ Schedule review meeting with agency PR team to discuss launch
- ☐ Coordinate launch approval from client, legal, creative, tech
- ☐ Schedule launch and communicate launch time
- ☐ Send launch notification email to all stakeholders

SOURCE: PRODUCER'S MIXTAPE, CRISPIN PORTER + BOGUSKY



'MY MOM WORKS AT GE,' PRODUCED IN 5 WEEKS

whom did they hire and can that same (or similar) plan be used again? Not only can it help with organization and workflow, but can lead to savings in time and budget.

"One of the biggest tasks is to look at everything that's coming in and see if, and then where, you can get alignment and efficiencies," he said.

Of course there is no magic formula when planning. Every project is unique, with a different take and different needs, said Allison Kunzman, exec VP, Smuggler. "If I had a wish list, agencies and marketers would be well-organized up front and think about the digital layer ... in an early part of the planning. That's the strongest way to go," she said.

TIMELINES: YES, WE NEED THAT YESTERDAY

In the Content Marketing Institute's most recent B2C annual content survey, 57% of marketers listed lack of time as the No. 1 challenge in 2013. Not a surprise, probably, but interesting because it was the first time it made the list. Think about that. In 2012, engaging content and budget were pressing problems, but now lack of time and producing enough content are major concerns.

Production executives aren't surprised. Marketers' lack of time comes down directly on them. The common consensus: Timelines have changed from months to weeks. Sometimes just days.

"On average, traditional TV spot lead time has shrunk by 50%," said Caviar's Sagol. "And sometimes we get a call on Monday, we have a conference call on Wednesday and we're shooting on Friday. That's no joke. ... Two and half to three weeks was a good amount of prep time—now we're doing it in three days. Those are extremes, but it happens. Sometimes it feels like we're jumping onto a moving train."

Tilford at FCB Chicago cites an even more extreme example. "We've gone from an idea to shooting within 24 hours," he said. "High-frequency content," as Tilford calls it, is flowing faster than ever, even in TV. "Where we did one TV spot every few months, now we're creating 10 spots."

Many weren't exactly complaining about shorter timelines, most of them said they thrive on the excitement and exhilaration of "getting it done." Most however, concede that things like planning, prep and creative can suffer when timelines are too compressed.

"All of our timelines are 'they needed it yesterday.' It's very unusual these days to get a lot of time to think through projects. ... A shoot is a shoot is a shoot, but the amount of time you have to think about it [is gone]. When you cut the production time from one month to two weeks, you have to understand you begin to lose that part of the creative," said Kunzman.

DiLorenzo remembers the predictable pace of yesteryear. When a team could take a year or two on a product launch and "know the exact media window. It was a steady march to execution and delivery." Today clients need messages out in four weeks for what they used to need in 12 weeks. That's not necessarily all bad. Perhaps some time needed to be shaved off?

"It seems like maybe even just five years ago we had too much time. It was a little obscene," DiLorenzo said. "I'd love to

go back in a time machine and see what traditional advertising production was like in 1999. I think I could almost call it a vacation!"

He wasn't alone in his assessment.

Andy Goldberg, global creative director, GE, said the brand's recent TV spot with a little girl talking about her mom's work at GE, "My Mom Works at GE," that ran during the Winter Olympics took less than five weeks to make. While that's not normal, it's not unheard of, he said.

"The good thing about production today is there are no hard and fast rules anymore. People used to say, 'I need three months to produce a TV spot.' No, you don't. It's a challenge, but there's satisfaction in pulling it off. Instead of months to create and perfect and think about it, I wonder: Did we really need all that time?"

Technology advancements in software, production, editing and special effects, for instance, have contributed to the fact that less time is needed now.

"Timelines are definitely reduced, but the capability to make things faster has changed as well," Rolfe said.

His team made the popular Guinness TV ad with the guys playing basketball in wheelchairs last fall. That was a big ad with a big budget, a well-known director, Noam Murro, and plenty of time to concept, shoot and produce. But Guinness more recently wanted to do an ad around the Olympics. Someone on Rolfe's team found twin sister Olympic biathletes, one who made the team this year and the other who couldn't try out that day because she was ill. The one who made it stepped aside for her sister, the better athlete, to take her spot on the team. BBDO made "For Her Sister" in two days, for almost no money, almost entirely from a black-and-white still photograph and graphics, and on top of that, had only had one day to do paid media because of Olympic restrictions. As Rolfe puts it, "It blew up."

Sagol said he was watching the Oscars recently and realized that some of the program's ads had been shot just the week before. "That's insane," he said, "But in other ways, it was like, [wow], we can do that now. ... As real-time marketing is needed more and more, that's what happens."

VIDEO SHOOTS: FOOTAGE AND MORE FOOTAGE

The prevailing attitude on video capture may come off as a bit indiscriminate. Producers are shooting more content than ever, way more content than the brand will probably need, many admit. But there is valid reasoning behind it. Video content needs are large and growing, what happens when extra footage is needed for behind-the-scenes or social media or Vine videos? In an ideal world, the original planning and campaign structuring should have accounted for that, but well, we said "ideal."

AT&T has changed its way of thinking about campaigns to plan for mobile and digital first. But even then, the team shoots to be prepared for anything down the road.

"We're always anticipating mobile, digital and social out of the gate on anything we do," Christopher said. "Before, we would shoot the storyboard plus a little overshooting. Now we overshoot everything. Lots of film, lots of alternate takes, and lots of extra footage."

Wieden & Kennedy staffers report that more footage is becoming the norm for several reasons. It's needed for the many more video formats, but can also work to get buy-ins on ideas, campaigns and value.

"There is never a limit to the amount of content a client would want. If we can deliver more content to that marketer, it's easier for them to sell to upper management then. A recent shoot we had produced 65 pieces of content, from internet video YouTube-only stuff to paid online to TV commercials to print. It wasn't a huge campaign and it only ran for one month. That's becoming more and more typical," said Ben Grylewicz, Wieden's head of content production.

McCann and its teams, like others, try to organize as much as possible.

"On one large production shoot, we will shoot an enormous amount of content: TV, online, web assets and more," DiLorenzo said. "The executive producer and lead creative work to get everything assigned out in subcategories–sometimes to other producers–so that everything is broken down in a kind of food chain way. Everyone has their assignment and does it. That's the ideal everyone is going for."



'FOR HER SISTER,' PRODUCED IN 2 DAYS

That includes production companies, too, of course. In fact, with so much emphasis on content volume, postproduction facilities are becoming the hub for getting more work done. Agencies may not always spell out everything the campaign needs, and then end up going back again and again to production company partners to fill in the gaps.

Sagol said, "The amount of work that [is needed] is always more. Agencies tack on internet work and then some branded content–'and don't forget we'll need some stills.' And then they need something for the digital page, and the TV spot of course. And the long format ... Until we say, 'Whoa!' But then we say, 'OK, we'll figure it out.' What can I say? It's the opportunity to keep working."

VIDEO PRODUCTION TIPS AND ADVICE

We asked those in the trenches to offer their best advice for marketers, agencies or production companies when it comes to working in today's video production world? Here are some of their answers.

Planning is important, but so is flexibility.

Chrysler, for example wanted to create online videos for its Ram Trucks to run digitally during the Winter Olympics, and found a production company that specialized in extreme-condition filming. Sherpa Cinema took the truck into very harsh weather in Canada and shot a bank of assets. The initial plan was to run new video every third day during the Games. Sherpa shot two sets of videos during one day of filming and also captured lots of still images. The footage was so good, and so on point for the brand, Chrysler is now considering taking the work to a broader audience. What was meant to be a quick-hit social and digital campaign may become mass-audience TV spots. "It's a different thought process," Chrysler's Hunter said.

Don't make it hurt.

BBDO's Rolfe said that guiding principal is one he passes on to others in the agency and industry. Ask yourself if you really want to make it. Do you really believe it will work? Then go ahead, but don't make it hurt. That is, don't create it if the client can't spend enough or if the client team is not 100% behind the idea.

Put production at the center of projects. (Or at least get them a seat at the first meeting.)

With production becoming more important, getting them involved early in the planning is key. Think about it: It's their job. They plan, shoot and postproduce video content of all kinds all day long. They can offer valuable creative suggestions, realistic timelines and sensible budgets. Really. "Ultimately everyone has to be flexible, but knowing as best you can what's on the table before you start, is the best way to work," said Wieden senior producer Jennie Lindstrom.

Approach everything with an open mind.

This one is for producers. Don't get stuck on what you're comfortable with or how it's always been done. It's not exactly making it up as you go, but, "Use your best judgment on everything along the way. As a producer, no is not an option. 'No, but' is OK, but never just no," said Steve Torrisi, DigitasLBi senior VP, global head of integrated production.

Cultivate trust between marketers, agencies and production companies.

Communication is key. Talk early and honestly about expectations and potential road bumps, and keep that up through the production process. "Very early in the process you need to find out exact assets. Get ahead of all the issues you can think of–talent, licensing, music–and figure out all the different media you'll use," said McCann's DiLorenzo. "Clients are super appreciative if you can lay it out up front."

Make sure the production team is responsive to the creative team and vice versa.

Rolfe calls the production team "the making engine." He said having a responsive making engine full of people who are open to making anything the creative team comes up with means, "The thinking and idea people will think of it. Execution and ideation become the same thing."

Coordinate marketing message between video content pieces, but don't just reproduce the same creative in longer or shorter forms.

TV commercials can be cut to Vines and online video can be made into Instagram Videos, but a better model to strive for is producing content that fits the format. GE's Goldberg said, "Not everything should be matching luggage. It should feel different and each should feel right for the medium."

TALENT AND RELATIONSHIPS IN VIDEO PRODUCTION: WE'RE BETTER TOGETHER

Video production requires crews. But those crews are no longer just a bunch of dudes standing around holding cameras and microphones while the crew chief or director yells, "Action!" The idea of a group of people who work closely together, in this case for video production, extends from that traditional crew up through the ad agency and into the marketer. In a more complicated and time-crunched world, tight working relationships produce better results.

"In order to be successful, you have to have more trust. This is not the normal process," said Hochman. He explained that with shorter timelines, pressure to produce and the constant addition of emerging technology, they tend to rely more on their trusted agencies and their production companies for guidance.

"We have to be willing to give up maybe some of what we're comfortable with when it comes to trying something new [and let the agency lead]. It has absolutely brought us closer to our agency partners," he said.

Finding those right matchups is an ongoing process, and sometimes a well-choreographed dance – that's just part of agency-marketer relationships – introducing production skills into the mix is a newer matching game.

"It can be tricky putting together production crews and editorial, but people are getting really good at that," said DiLorenzo. "If we need 12 videos for online only, I can find a lot of production companies that can do that as a one-stop shop. But the really good ones can come in, be briefed, work with the creative director and manage to do a lot of creative quickly."

Wieden & Kennedy's Grylewicz added, "We look for production partners, not just production vendors. People we know

"A LOT OF PRODUCTION COMPANIES ... CAN DO THAT AS A ONE-STOP SHOP. BUT THE REALLY GOOD ONES CAN COME IN, BE BRIEFED, WORK WITH A CREATIVE DIRECTOR AND MANAGE TO DO A LOT OF CREATIVE QUICKLY."

BRIAN DILORENZO
CHIEF PRODUCTION OFFICER,
MCCANN, NEW YORK



who can roll with it, who are able to shift and be flexible. ... We're more picky now about who we work with; you don't want to work with someone who's known to be too slow [for example]."

One area where some agencies would like to find more production relationships is with midlevel shops. Not the high-end commercial directors—someone said the production arena is full of 35- to 55-year-old male directors—but with midlevel one-stop shops that are willing to work for tens of thousands instead of hundreds of thousands, said Digitas' Torrisi.

There's another reason for building close relationships—time and money savings.

"We try to go to one place [production company] where they can do all the work to maximize our time and money budgets," said Erika Madison, Wieden senior producer.

MORPHING TALENTS AND TITLES

With specific and fragmented media, come specific and niche talents to feed those, in this case, video streams. Job titles are changing as account planners become digital brand planners, writers become social conversationalists and editors become content strategists. The nomenclature is not ubiquitous, of course, but the fact is the people who hire agency and production talent are rethinking what they need—and what their clients demand—in the new video world.

"Every time I hire a producer I'm looking for great communication skills and experience but I'm also looking to hire someone with specialty skills. I might hire a junior producer that I can mentor, knowing that they have especially good music skills. I know that can put us ahead," said DiLorenzo. "A lot of producers these days come with special powers."

FCB Chicago has changed its titles for talent. Directors, social and conversational DJs, and comedy writers have replaced traditional writer and creator roles, Tilford said. It's also added production jobs when it brought those capabilities in-house and now has editors, executive producers and sound engineers on staff.

Chrysler hasn't changed any titles, but it has for the first time hired an in-house production consultant, Hunter said. Knowing the level of expertise and coordination needed to work with agencies and production companies, it just makes sense. "It helps us to have experience close to us and on our team. By bringing that expertise in-house, we've been better, smarter and more effective and we have a new level of knowledge," she said.

Looking beyond titles, what skill sets or talents do agencies and production companies want in their employees? A sampling of what they told us:

- Storytellers. If you can tell a story, then the video delivery method doesn't matter.
- Free thinkers. People who understand new things and like to experiment.
- Social experts
- Digital community managers
- Able to act as a project manager across all assets
- Creators: people whose ideas shape culture
- Photographers and editors with sophisticated finishing abilities. Post effects, graphics and sound design are all very important today.
- Agile and nimble, people who are OK with running with change
- Open-minded and flexible

An emerging thread in all of that is adaptability. It seems that those who can "skate to where the puck is going to be" have the advantage.

With the breadth of video projects, executives want producers who can not only handle $1 million TV-plus budgets played out over several months, but those who can effectively manage $30,000 digital video budgets over one or two weeks.

"I'm amazed at how filmmaking has been democratized. Young filmmakers who know everything—not that they've got it all figured out—but they understand this stuff backward and forward. Final Cut has become one of the leading video tools and the work really reflects that," said Sagol. Tools like mobile, rugged GoPro cameras and sophisticated but easy-to-use special-effects software are great levelers.

One thing that worries Digitas' Torrisi is the lack of time for training young production talent.

"I was nonbillable for a year or two when I first started working, tagging around with an executive producer and learning. That never happens now. It's trial by fire for sure," he said.

WHAT DO CONSUMERS THINK OF ONLINE VIDEOS USED IN MARKETING?

Animoto surveyed U.S. adults who watch online video to determine what their attitudes were toward marketing videos.

How often they are watching:

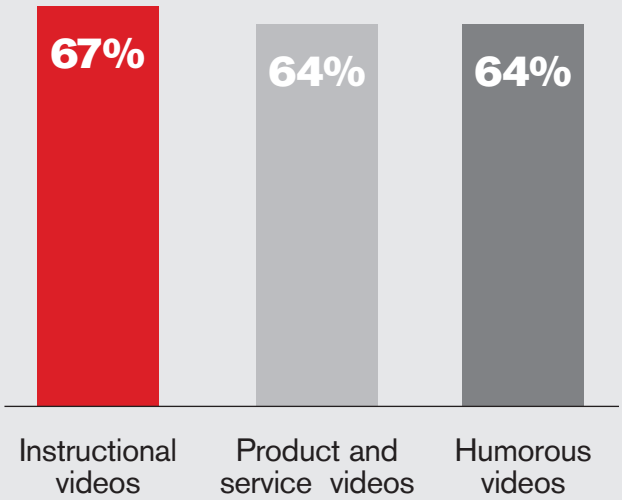
94% of consumers surveyed watched a video online last week.

76% of smartphone owners watch videos at least once per week from their phones.

40% of 18 to 24-year-olds watch videos more than 10 times per week.

83% prefer videos to be five minutes or less.

What are they watching:



Was all that watching helpful?

96% of consumers surveyed find videos helpful when making purchasing decisions online.

58% of consumers consider companies that produce video content to be more trustworthy.

71% of consumers say that videos leave a positive impression of the company.

77% of consumers consider companies that create online video as more engaged with customers.

73% of respondents said they are more likely to purchase after watching an online video that explains the product or service.

What do they want to see? Advice direct from consumers:

- Use only high-quality images and visuals.
- Show a 360-degree view of the product.
- Demonstrate what the product can do.
- Info-rich videos are way better than blatant advertising.
- Funny videos but with no nonsense.

SOURCE: ANIMOTO, 2013. 1,014 ADULT U.S. CONSUMERS WERE SENT THIS SURVEY ONLINE AND TO THEIR SMARTPHONES DURING THE PERIOD OF DEC. 26-30, 2013. ALL RESPONDENTS WATCHED A VIDEO ON THEIR COMPUTER, TABLET OR MOBILE PHONE AT LEAST ONCE IN THE PAST SIX MONTHS PRIOR TO THE SURVEY.

VIDEO PRODUCTION

'It's Not Complicated' When You Do It Like These Brands

AT&T "KIDS"

Launched: **March 4, 2014**

No. of videos included in tracking: **4**

Total shares as of March 17, 2014: **179,105**

Peak month: **May 13–June 13, 2013**

Peak month shares: **50,151**

SOURCE: UNRULY VIRAL VIDEO CHART/UNRULY ANALYTICS



AT&T: IT'S NOT COMPLICATED

KNOWN INTERNALLY as "Kids," the effort was born in 2012 as an NCAA March Madness promotion called "Brackets by 6-Year-Olds." In that campaign, AT&T agency BBDO created videos with kids talking to actor Beck Bennett before and during the tournament about why they'd choose certain teams. Impromptu hilarity ensued with kids choosing the Blue Devils because they could make "deals with the devil" or the Aztecs because "their shorts are very comfortable." The idea had been to create something fun around choosing brackets based on the insight that it didn't matter if you were a basketball genius or a statistical whiz, when it came to the NCAA tourney picks you might as well be a 6-year-old, said David Christopher, CMO of AT&T Mobility. The initial videos were such a hit with consumers, AT&T in the fall of 2012 went back to BBDO, and the agency in turn asked production company Caviar, director Jorma Taccone and Bennett to create videos around an "uncomplicated" theme, both for TV and online. The work centered on creating batches of video. One shoot, for instance, would typically include two or three storyboards around key themes such as "Bigger is better than smaller" or "Faster is better than slower." Each shoot occurred over about four days, with Caviar using eight different sets of kids and capturing TV, digital video and stills all at once, said Michael Sagol, Caviar executive producer and managing partner. Shoots were held every two to three months, Christopher said, with three to four TV spots coming out of each session, but "always holding a bunch in reserve. It was not uncommon to create a spot out of video we had shot months before." The result was dozens of TV spots and videos, often used interchangeably and many of which have been viewed millions of times online.

Lesson: Internet-destined videos can turn into TV spots and vice versa. In the new social digital climate, brands need to get over TV vs. web content snobbery and instead look for any content that resonates with consumers. And when it does resonate, be prepared to get back in the studio and run with it.

CHRYSLER: RON BURGUNDY FOR DODGE DURANGO SUV

Actor Will Ferrell stayed in character, that of '70s anchorman Ron Burgundy, star of the then-upcoming "Anchorman 2" movie, for a bunch of Dodge videos highlighting the SUV's best features. And by a bunch, we mean 70. That's how many completed videos Ferrell and his production company turned over to Chrysler and its agency Wieden & Kennedy. They had given Burgundy—not Ferrell, but Ferrell in character—almost complete creative control, which was important with intensely character-driven work, said Marissa Hunter, director of brand advertising for Chrysler Group.

The shooting of the video campaign was a testament to planning and execution. A well-organized plan upfront from the



CHRYSLER "RON BURGUNDY"

Launched: **Oct. 5, 2013**

No. of videos included in tracking: **10**

Total shares as of March 17, 2014: **227,535**

Peak month: **Oct. 7-Nov. 7, 2013**

Peak month shares: **190,513**

SOURCE: UNRULY VIRAL VIDEO CHART/ UNRULY ANALYTICS



KFC "HOW DO YOU KFC?"

Launched: **Jan. 29, 2014**

No. of videos included in tracking: **5**

Total shares as of March 17, 2014: **75,153**

Peak month: **Jan. 2-Feb. 2. 2014**

Peak month shares: **53,833**

SOURCE: UNRULY VIRAL VIDEO CHART/ UNRULY ANALYTICS



OLD SPICE "POWER OF HAIR"

Launched: **Jan. 24, 2013**

No. of videos included in tracking: **2**

Total shares as of March 17, 2014: **32,796**

Peak month: **Jan. 27-Feb. 27, 2013**

Peak month shares: **31,433**

SOURCE: UNRULY VIRAL VIDEO CHART/ UNRULY ANALYTICS

brand and agency allowed a lot of executional freedom in that framework for the creative talent. "Going into the project, we had a handful of unknowns, but a deep faith" in the talent and production team, she said.

It also ended up being an exercise in juggling and multitasking. In a typical campaign, there may be five or six key video elements, she said, but in this case there were 70 pieces of video that had to be organized, turned and processed. Many decisions had to be made: Which ones were most appropriate for TV? Which ones would work for social media? What would live on YouTube or Ferrell's Funny or Die website? The strategy was to use TV's mass audience to inform consumers that Dodge and Ron Burgundy were working together, then parcel out the other iterations into various places in the digital realm over the next three months, Hunter said. Ferrell and the studio had extensive input on both sets of decisions on where and when the videos were placed. Chrysler also monitored the videos heavily on the backend to maximize the content, following consumer reactions after release and changing out spots or switching placements to optimize effectiveness.

Lesson: Let production take the lead. In this case Ferrell and his production company had more ideas and iterations than could ever be used for TV. But Chrysler let them go–within the strategic framework, in this case, a '70s guy's lens on modern technology–and in the end not only appreciated the wealth of on-point videos, but also found uses for them.

KFC: HOW DO YOU KFC?

KFC marketers saw an opportunity around the Winter Olympics to insert the brand into the social and digital conversation and to do it quickly and topically. How? The same way they've always done, by explaining product benefits in a fun and engaging way. Yet not the same way at all when it came to production. KFC and its agency FCB Chicago brainstormed, planned and executed two video spots all in less than 30 days before the Olympics. While that time frame may sound doable, don't forget that many brands are already working on their 2016 Summer Olympics spots. The Olympics, like the World Cup, Super Bowl and Oscars, usually demand more time.

At the same time, KFC invited consumers to post their own videos showing "how they KFC." Hundreds of videos (and photos) now fill the microsite, along with FCB-produced videos under the same theme–videos that are not TV quality nor meant to be. FCB Chicago has taken much of its production and all of its post in-house, to become a more nimble partner for KFC.

"The style and the way it's shot, we believe, is not only resonating with millennial consumers, but also allows us to create more ads and online content in a style that is much more affordable," said KFC's CMO Kevin Hochman. "It's not a lower expectation, just not overly polished."

The campaign has changed the way the marketer and the agency think about video for the brand. And it seems to be



Launched: **Jan. 21, 2014**

No. of videos included in tracking: **2**

Total shares as of March 17, 2014: **92,870**

Peak month: **Jan. 20-Feb. 20, 2013**

Peak month shares: **92,107**

SOURCE: UNRULY VIRAL VIDEO CHART/ UNRULY ANALYTICS



Launched: **Feb. 26, 2014**

No. of videos included in tracking: **1**

Total shares as of March 17, 2014: **16,909**

Peak month: **Feb. 26-March 26, 2014**

Peak month shares: **16,909**

SOURCE: UNRULY VIRAL VIDEO CHART/ UNRULY ANALYTICS

effective. Unruly Media tracked KFC at No. 5 in social-media shares for quick-service restaurants in 2013, but in the first two months of 2014 since "How Do You KFC?" began, it jumped to No. 1, getting five times more social video shares than normal for the brand.

Lesson: The way it's always been done? It no longer matters. Think and rethink video strategies, ask consumers for input and be willing to give up mini-masterpiece films for timely and relevant videos. Then find partners who can run production accordingly.

P&G'S OLD SPICE: INTERNETERVENTION AND POWER OF HAIR

Old Spice is an old hand at video content production. The brand, along with agency Wieden & Kennedy, innovated video response advertising just after the launch of "The Man Your Man Could Smell Like," starring actor Isaiah Mustafa, when during the second iteration Mustafa sent personalized video responses–186 total in just 2.5 days–to questions posed by fans and celebrities on social media.

In January, Mustafa returned with the promise to help users save–and "prank"–their friends from making "embarrassing life mistakes." Nine different ads set up fake products, including the push-up muscle shirt, a spray-tan party, soul-patch powder and protein cologne. Clicking on the ads launched a full-browser, where Mustafa shoots scathing looks as he launches into a disdain-filled "internetervention" explaining why this is such a bad idea. Each video runs between one and one and a half minutes and is unique to each product. Wieden led the effort with the video production company Skunk, whose sister Stink Digital created the banner and static ads.

Then in February, online videos for Old Spice hair products centered around a digital experience that featured a hairpiece playing the user's choice of 29 different Huey Lewis songs on a piano. MJZ produced the videos.

Both are quirky and bizarre, and funny of course, but totally in keeping with the brand. "Internetervention" extends Mustafa's interactive play while the piano-playing piece fits into the "Hair That Gets Results" campaign launched on TV after the Super Bowl. (Two ads featured attractive men whose hair leaves their heads and moves around, getting a woman's phone number or winning a carnival game.)

Lesson: Consumers love interactive content. Keeping video fresh in every interactive execution requires a multivideo approach, which means advance shooting, planning and a production-heavy focus.

MUPPETS: SUPER BOWL, OSCARS, GOLDEN GLOBES – AND SOME OF THOSE WERE FOR THEIR OWN MOVIE

The Muppets know media. Not just fancied-up felt, they've got 6.5 million Facebook friends and 197,000 Twitter followers and had recent turns starring in ads for other brands during February's Super Bowl (a Toyota spot from Saatchi & Saatchi LA) and Oscars (Unilever's Lipton Tea, from Adam&EveDDB, London). Meanwhile, ads for the "Muppets Most Wanted" movie ran before the Super Bowl along with an online Super Bowl trailer; the Lipton Oscar spot later that month tipped the movie at its end; and a Golden Globe ad and a tailored trailer had already launched in January. At every turn, the trailers, spots and videos were tweeted, posted, shared and repurposed by the Muppets social-media team. The onslaught of bought, earned, owned and, in this case, shared media created a well-rounded and robust package of video content leading up to the main event: the movie's opening.

Lesson: If you've got an entire movie of video content, why not parse it out in trailers and online video? None of the original trailers created around several big media events gave away any more or less than the official trailer. Added content bonus: Negotiating to use brand celebrities as co-ambassadors for other brands creates even more shareable video content, with production costs either shared or incorporated into someone else's brand budget.

PRODUCTION ECONOMIES

Shifting costs in a post-TV world

SO LET'S TALK MONEY. A whole new way of doing video production requires a whole new set of economics. Budgets, payment models and expectations about what should be included in production have all shifted.

And like most everything else in the modern production model, it's become more complicated. What used to be a simpler set of black-and-white costs for TV production is now a spectrum of gray possibilities across many media. Thirty-second commercials averaged around $350,000 in production costs for most of the decade. That, of course, figured in the lower-end small-crew cable spot that only cost $10,000, as well as in Super Bowl blowouts that topped the $1 million mark. (Or not. A fan made one of Doritos' Super Bowl ads this year at a cost of only $200.)

Still, even with the usual outliers, costs were fairly predictable. Once, TV ad costs included such basics as filming and production for one ad, plus any creative add-ons such as celebrity talent, music, special effects, etc. Today, however, the cost of filming and production must account for digital extras for web, social and mobile assets. Then the post-production costs to make each one fit the media platform have to be worked in, as well as public relations or on-staff communications time to publicize and promote those "freebies" on social media.

$350 THOUSAND

Average cost of producing a 30-second TV spot for most of the last decade

UNKNOWN COSTS

Even the industry has given up trying to quantify it. For 25 years, the American Association of Advertising Agencies published an annual report on the average cost of a 30-second commercial, neatly divided by category and industry and including extra editorial, music and postproduction costs. But in January the 4As announced that it had canceled the report because it was no longer relevant in today's fractured media world. (The last one, by the way, tallied costs through 2011 and found the average cost of a 30-second ad was $354,000. That hadn't changed much in 10 years–in 2001, the average was $358,000.)

"There is often a big client wish list. Our job is to figure out what we can really do with that budget and explain those realities," said Brian DiLorenzo, chief production officer at McCann. "You can shoot a TV spot if necessary for $10,000, but the same thing could also be a $500,000 shoot. We're living in a world where almost anything can be done–at either end of the budget."

Unfortunately, many people in the industry, even clients, acknowledge that the one thing that hasn't changed is budget size. Even though more content is being demanded, budgets have not expanded relative to what's being requested.

"Budgets aren't changing. They're asking for more with the same amount of money basically. With almost every client, the perception is that digital is cheap. Maybe because the media is cheaper to buy, they think it's also cheap to produce," said Ben Grylewicz, Wieden & Kennedy's head of content production.

His colleague, senior producer Jennie Lindstrom, added, "Maybe it was true when the internet was new and production was rougher or more homemade, but now it's professional and we have to live up to those professional production standards."

So what's wrong with marketers anyway? Why aren't they ponying up more money?

The short answer is, they don't have it. They're not leaving agencies and production companies out of some abundant cash flow, they're dealing with tight budgets, too.

"We place a lot of emphasis on the integrity of the creative, but we don't have an unlimited pot of money to spend," said Chrysler's director of global advertising, Marissa Hunter. "So it's being efficient with how to responsibly invest our money, collaborate with all the teams and capture more of what everyone needs at one time. ... It has forced us all to be on our toes."

Andy Goldberg, global creative director for GE, agreed that he thinks more about how and where to divide fixed budgets.

"It makes you think very differently about how you spend your money. How much value am I going to get out of each piece, what reach will I get, what product vs. another will work best," he said. "We're constantly thinking about where to invest a lot and where to invest a little."

One budget cut that worked for KFC, discovered with FCB Chicago during the "How Do You KFC?" shoots, is to adopt lower-cost shooting methods, like using mobile-phone videos, and production. Those less-polished, more real-time digital videos allow KFC to create much more content–both ads and online videos–at a much more affordable rate. Because the consumer is already accustomed to that kind of not-perfect content in those channels, it gives the marketer permission.

"Previous campaigns I've worked on could be upward of $1 million and take nine months," KFC CMO Kevin Hochman said.

Video content producers also realize they need to make changes. Having honest conversations about budget realities with clients is one thing, but they also say they're making internal changes to help clients manage budget constraints. Running as lean as possible is the mandate.

"It's not about doing things cheaply once. Cheap once is not hard. We have to show we can do it repeatedly over time. We're building that mentality, but it's a tough transition," said BBDO's David Rolfe, director of integrated production.

One of the ongoing problems in the industry is the pervasiveness of "execution perfection" as he calls it. That's the ingrained habit of making every single element in a piece of content and making it perfect.

"It's that mentality of spending weeks making steam look great—and I've literally done that—vs. video, which is get out there and engage, see what works and keep trying and adjusting," Rolfe said.

Attitude and perseverance can go a long way.

Kunzman said, "Budgets are the hardest part of all this. We're always trying to work out what we can do for, say, $20,000—that's really tough. I do feel like we always get there though."

There has been some movement by marketers to spend more for more content and shift some of the money they spend on high-end media buys into higher-end creative production, but it hasn't been a sweeping trend. Still one can hope, right?

Michael Sagol at Caviar said, "Because schedules have been turned on their heads, budgets have suffered. We now have one week and $100,000, where we used to have three weeks and $300,000. Things are a lot leaner now. ... I'll be glad when the client's money becomes the story."

CONCLUSION

Video production future: wear shades

THE FUTURE OF VIDEO CONTENT production is bright. One producer commented that after the recessionary crash in 2008, he worried that the "gig" was up on TV commercial production. But instead it has blossomed into video catalogs of content that needs to be shot and produced on behalf of brands.

Along with that promise, though, comes systemic changes and uncertainty. The internal wrangling and coping with changes in timing, budgeting, staffing, planning and postproducing at agencies, marketers and production companies have only just begun. What the exact future holds is anyone's guess.

"The one thing we know is that the change is the constant. We've got to embrace it and work that way," said AT&T's Christopher. "For the foreseeable future, we know we're going to have to design marketing with mobile and digital first."

Some think that brands will continue to turn more and more into video publishers, creating libraries of their own videos and digital work, like Red Bull's Media House or Mountain Dew's Green Label Studios or even brands like Oreo's on-call social-media rapid-response team for big media events.

Content Marketing Institute's Joe Pulizzi believes that branded video content will move more in that direction going forward.

"Forbes magazine, an entire publishing enterprise, can be had for $250 million, so instead of Samsung paying $20 million to sponsor the Oscars, it could have put down a down payment. It blows my mind the amount that's spent on paid media, and not on creating content that's building connections," he said.

Industry insiders who expressed concern, caution and challenges, also agreed, however, that there is a constant they know well, and that is the creative. No matter what video vehicle it comes in, the "big idea" at the core of the work still matters.

"At the end of the day, it's content that they're giving a pulse to. And it's going to have a lot of different anatomical parts to it," said Smuggler's Kunzman. "[Marketers are] smart to want that. And as filmmakers and content producers, we want to make that as artistic and interesting and engaging as we can."

That collaboration—whether between agency departments or between digital production houses and traditional ones—will continue to be extremely important. With brands at one end and editorial content producers at the other, Paul Kontonis, executive director of the Global Online Video Association, said co-creating video brand content is a balancing act, with at one extreme a traditional brand ad and at the other a pure entertainment concept.

"Some trusted source, whether that's a producer, account manager or writer, has to balance the content," he said. "The pendulum swung in the direction of brands experimenting ... but as brand marketers get more serious, they realize they need an agency partner to be managing this. It's started to shift back to more agency-led work."

That's good news for agencies and their production company partners, of course, but it's safe to say almost everyone is still figuring out the impact and adjustments of new era of video production.

Sagol at Caviar said, "I have a poster in my office that says, 'I like it, what is it?' And that's how I feel. We live in an age where content is necessary and we're in a position to facilitate that content creation. I don't know where it's coming from next, but it's going to happen. ... If there's any takeaway, it's that there is no next. Be present and be receptive. Just keep showing up."

APPENDIX

Creativity's Top Production Companies

ACNE PRODUCTION
http://www.acne.eu
Johnny Parker, Producer

ANONYMOUS CONTENT
http://www.anonymouscontent.com
Steve Golin, Chairman, CEO

ARTS & SCIENCES
http://artsandsciences.com
Marc Marrie, Executive Producer, Partner
Mal Ward, Managing Director, Partner

BELIEVE MEDIA
http://www.believemedia.com
Elizabeth Silver, President, Executive Producer
Luke Thornton, Owner, Executive Producer

B-REEL
http://www.b-reel.com
Anders Wahlquist, Producer
Pelle Nilsson, Producer

BISCUIT FILMWORKS
http://www.biscuitfilmworks.com
Noam Murro, Owner, Director
Shawn Lacy, Managing Director

BOB INDUSTRIES
http://www.bobcentral.com
T. K. Knowles, Executive Producer, Managing Partner
Chuck Ryant, Executive Producer, Managing Partner
John O'Grady, Executive Producer, Managing Partner

CAVIAR
http://www.caviarcontent.com
Michael Sagol, Executive Producer, Owner
Jasper Thomlinson, Executive Producer

CHELSEA
http://www.chelsea.com
Lisa Mehling, Owner, Executive Producer
Allison Amon, Owner, Executive Producer

EPOCH FILMS
http://www.epochfilms.com
Mindy Goldberg, Founder, Managing Partner

FURLINED
http://www.furlined.com
Diane McArter, President
James Studholme, Partner

GORGEOUS
http://www.gorgeous.tv
Eriks Krumins, Executive Producer

HUNGRY MAN, INC.
http://www.hungryman.com
Bryan Buckley, Partner, Director
Hank Perlman, Partner, Director
Kevin Byrne, Managing Partner, Executive Producer

HUMBLE TV
http://www.humble.tv
Eric Berkowitz, Founder, Executive Producer
Persis Koch, Executive Producer

IMPERIAL WOODPECKER
http://www.imperial.tv
Doug Halbert, Managing Partner
Stacy Wall, Managing Partner

MEDIAMONKS
http://www.mediamonks.com/about
Brook Downton, New York
Astrid van Essen, London
Wesley ter Haar, Amsterdam
Bas Muller, Singapore

MSSNGPECES
http://mssngpeces.com
Ari Kuschnir, Executive producer
Kate Oppenheim, Executive producer

MJZ
http://www.mjz.com
David Zander, President
Scott Howard, Senior Executive Producer

MOXIE PICTURES
http://www.moxiepictures.com
Robert Fernandez, CEO
Dan Levinson, President, Director

O POSITIVE
http://www.opositivefilms.com
Ralph Laucella, Executive Producer
Marc Grill, Executive Producer

PARK PICTURES, LLC
http://parkpictures.com
Jacqueline Kelman Bisbee, Executive Producer, Owner
Lance Acord, Owner

PARTIZAN ENTERTAINMENT LLC
http://www.partizan.com
Sheila Stepanek, CEO, Executive Producer
Georges Bermann, Chairman

PRETTYBIRD
http://www.prettybirdus.com
Kerstin Emhoff, Co-founder, Executive Producer
Paul Hunter, Co-founder, Director

RADICAL MEDIA
http://www.radicalmedia.com/usa
Jon Kamen, Chairman, CEO
Frank Scherma, President

RATTLING STICK
http://www.rattlingstick.com
Jennifer Barrons, President/Executive Producer

REHAB STUDIOS
http://rehabstudio.com/
Tim Rodgers, Creative Partner

RESET
http://www.resetcontent.com
David Morrison, Managing Director
Jeff McDougall, Executive Producer

RSA FILMS
http://www.rsafilms.com
Jules Daly, President
Marjie Abrahams, VP, Executive Producer

SMUGGLER
http://www.smugglersite.com
Patrick Milling Smith, Executive Producer, Partner
Brian Carmody, Executive Producer, Partner

STATION FILM, INC.
http://www.stationfilm.com
Stephen Orent, Executive Producer, Partner
Michael DiGirolamo, Executive Producer, Partner

STINKDIGITAL
http://www.stinkdigital.com
Mark Pytlik, Managing Partner

TOOL
http://www.toolofna.com
Dustin Callif, Executive Producer Digital

UNIT9
http://www.unit9.com
Piero Frescobaldi, Creative Partner
Emmanuel Saccoccini, Executive Producer

Association of Independent Commercial Producers
For information on how to adhere to industry standards for video and interactive productions, the AICP provides guidance to agencies and production company members, including best practices for contracts and payments as well as information on tax and legal regulations.

http://www.aicp.com/business-resources
Denise Gilmartin, VP-Business Affairs & Non-Traditional Media

AdvertisingAge