



Actor Jeremy Irons features in a Vagabond spot for the Food and Agricultural Association of the UN, urging people to put pressure on politicians to end hunger. The job was through Filmmaster Italy for M

Africa — Joe Public Take-Away Advertising and FoxP2 — before he was lured away to become executive creative director at Grey New York. Cottrell says the biggest difference between New York and South Africa is the depth of the talent pool. “In South Africa we have some of the best production houses, directors and DPs in the world, bar none. But in New York there are just so many more. In New York, he adds, the directors are so specialised that for a category such as humour, directors can be divided up in 10 different ways. And he adds: “The talent pool of performers and actors is just so large in the US. When you watch a South African commercial or movie like *Invictus*, you often see the same talent. When I cast in New York for ‘a purple haired 80+ blind male who can do a handstand on one finger’, I may get 100 people to choose from.”

Budgets are also massively different. “If the average New York job is \$250,000 to \$400,000 for a one-day shoot, the same money in South Africa could probably get you three days of shooting.” Among key projects Grey has done this year in New York was a campaign for Canon called ‘Beyond The Still’. Cottrell says: “It was a massive

online competition where we took a single still shot from a Canon D5 camera and then got movie director Vincent Laforet to carry the film ‘Beyond the till’. He took it further and then we opened it up to the public to help complete the story.” Cottrell says the project had thousands of entries online, was being followed by millions, and the finished movie is about to be screened. The campaign also involved a tra-

MIKE EASTWOOD: “CROSS-PLATFORM PROJECTS ARE BECOMING MORE COMMON”

ditional print and a TV spot shot by Frederic Bond. “The idea lived in multiple mediums and involved our audience.” New York’s Stardust Studios recently shot the Ford 2011 Mustang commercial for Team Detroit, a coveted job that executive producer Mike Eastwood says was about who is providing the best creative. The 30/60 spot premiered on TV and in cinema in April.

Eastwood says that workflow for offices in New York and LA

has increased as a result of the growth in integrated campaigns. “Cross-platform projects are becoming more common and more challenging. But it’s no tidal wave of work. Being bi-coastal helps with these types of projects by allowing us to share experiences, resources and ideas.” The company has also been busy with a line-up of international projects, including one for Cartoon Network UK, a campaign for Minute Maid

through BBH Shanghai and a spot for Baltika Brewery through BBDO Moscow. On a local level, its churning out productions for McCann Erickson, Ogilvy, Mother, the Martin Agency, Deutsch and a few others, Eastwood says. Moon Media owner and executive producer Tom Mooney, formerly an owner of Headquarters Films, this year launched its digital production arm, ADDigital, as a model for digital commercial production. Among jobs already under AD-

Digital’s virtual purview are Earth Day’s 40th anniversary, a branding film for Guggenheim Financial and a spot for the NHL. It is also in production on a campaign for Popcorn Indiana.

Mooney insists that the nature of creativity is not changed by the new digital world. “The technology has created different execution options but this needs to be addressed at conception. In other words, don’t put two helicopters, a blimp and 5,000 extras in a spot for the web that will run for two weeks and cost \$10,000.”

He adds that recent changes in the industry have been a wake up-call in the same way online affected the record business. “Clients want faster and cheaper but better. The big jobs are not going away but there are fewer and fewer and too many people fighting over them. Smaller may not be better but it is busier.” If you’ve seen Mickey Rourke dashing around in his open training robe through the lobby of the plush Waldorf Astoria in New York in recent months, you have not been hallucinating. He was starring in a Bavaria beer shoot at the Waldorf, one of the latest spots organised by Directors Film Company. The New York- and

Amsterdam service com executive pro

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