



Spotted

*Give Us Thirty Seconds,
We'll Give You The Industry*

August 10, 2011, Vol. 1, Issue 3

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View photos from the [Show](#) and the [red carpet arrivals](#). [Read More](#)

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By Denise Gilmartin, VP, Business Affairs and Non-Traditional Media Issues

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By Steve Keller

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In addition to screening the winners, a series of short films featuring the Next judges were shown, and a live panel discussion, moderated by AICP President and CEO Matt Miller, was held.

Participating in the Next panel discussion were Dustin Callif (Digital Executive Producer at Tool of North America), Diane McArter (President of Furlined), and Doug Schumacher (Founder/Creative Director of Basement). Attendees at the Next presentation were shown the honored work in all six categories (Integrated Campaign, Viral/Web Film, Website/Microsite, Product Integration, Experiential and Apps), with the judges offering additional insights on where Next is going.

Immediately following the Next Awards, Kerstin Emhoff, Co-founder/Executive Producer at PRETTYBIRD, and AICP/West President, and Miller welcomed attendees to the Show screening, after which 1,000 attendees enjoyed a reception at LACMA.

[Click here](#) to view photos from the L.A. Show reception, and [here](#) for the red carpet arrivals. The next stop on the 2011 AICP Show & Next Awards Tour will be held in San Francisco on September 20th. Additional tour dates include: Minneapolis (October 10th); Atlanta (October 12th); Dallas (October 19th); Richmond (November 3rd) and Chicago (November 17th). Go to aicpshow.com for more information, or to view this year's honorees.

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Fireflies West, which goes from San Francisco to Los Angeles via the Pacific Coast Highway, is the American companion event to the original Fireflies ride of Europe that began in 2001, where each year a group of advertising professionals cycle from Geneva to Cannes over the French Alps. The Fireflies ride has raised close to \$2 million dollars to benefit the Leuka Charity, which raises funds for Hammersmith Hospital.



"I had done the ride in the Alps a few times then was unable to make the time to get back. It's a commitment of a solid two weeks. So, I started thinking that there should be a US based ride," related Bryan Farhy of Believe Media. "I ran the idea past Jake Scott who loved it, then I got on my bike and did the ride solo to scout the route in 2007. Halfway down the coast I thought-Yes, this should be the route."

The Fireflies West ride benefits The City of Hope Hospital in Southern California, a sister hospital to Hammersmith. The Ride Sponsors are RSA, The Mill, Goodby, Silverstein & Partners, Believe and Zoic. Sponsors include: AICP, Little Minx, 180, Resolution, Venables, Bell & Partners, MRM, Bad Robot, Union, Batch, PRETTYBIRD, Galpin, Deutsch LA, and Alive & Well.

"The ride is a living thing, and here we are in 2011 looking forward to the American Fireflies West ride again," said Jake Scott of RSA. "It's [all] because of the dedication to the belief that we can fight cancer and save lives. As our motto says: 'For those who suffer we ride.'"

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In 2010, Fireflies West comprised 35 individuals from the advertising community who rode over 500 miles from San Francisco to Los Angeles to raise awareness and funds. "What this ride shows us is that we can all come together for

the greater good," noted Ben Hampshire of The Mill.

This year's Fireflies leave San Francisco on September 23rd, with an arrival in Los Angeles on September 28th. [Click here](#) to view a short film shot by Rami Hachachi of PRETTYBIRD, which chronicles last year's ride.

If you are interested in being a rider or a company sponsor, contact the Fireflies West organizer Bryan Farhy at bryan@believemedia.com. To learn more about the ride, make a donation, or follow the team's progress on their ride, go to: www.fireflieswest.com.

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There is no cost to the member, and the turnaround time is typically one business day. While we are happy to draft these letters on behalf of members, we are not able to specifically attest to the qualifications of any particular individual. That is up to the company bringing the employee on board, and the DHS does not ask for or expect that from AICP. We provide a necessary puzzle piece to the request you (and typically, your law firm) submit to the DHS, stating that we do not object to this individual working here.

The process is simple: you just write us on your letterhead with the name of the person in question, the DHS center you are dealing with (usually California or Vermont), the type of visa he/she is applying for (usually O-1 or O-2), and the person's job description (Director, Producer, Director of Photography, Editor, etc.). A brief description of the person and his/her work is welcome, but a copy of all the backing material you will eventually be including in your application to the DHS is not necessary.

This is handled by David Stewart in AICP's New York office. He will write the letter, fax a copy within a day or so, and then mail the original to the member (or its designated law firm) for inclusion in the DHS package.

If you have any questions on this service, please contact David Stewart at 212-929-3000, or email davids@aicp.com.

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The benefit to an agency/client is that it is not overcharged due to caution on the part of the production company, and the production company may benefit in that it is not exposed to unexpected hits to the budget, as it would be in a firm bid situation.

The flip side of course for the agency is that it may have to go back to its client for more money which could come as a surprise; while the production company, if it comes in under budget, would have to refund the underage, including the related production fee, regardless of the status of the rest of the budget.

In general, the AICP does not recommend pulling out any items as cost-plus within a firm bid budget. Firstly, it undermines the overall production fee on the job and secondly, it dilutes the ability to move monies freely within an estimated budget. In instances where production companies choose to offer up some "unknowns" as cost-plus, please be aware that certain client guidelines include the term "not to exceed" – commonly referred to in production circles as "cost-minus".

With "not to exceed" language, agencies/clients look to reap the benefits of any underage to the estimated costs, but expect production companies to pay the price for any overage. This is counter to the entire foundation of cost-plus, but is more commonly being introduced by agencies/clients and consultants. If production companies were able to build a significant cushion for any eventuality when estimating these line items, this system might work. But unfortunately, it generally comes with the request to reduce the budget.

Please also remember that cost-plus items are fully auditable. They take more time for your production team and internal accounting department to reconcile, which costs you more in overhead, and should be contemplated in the bid.

This brings us to another shift in the cost-plus system - the request for unrelated reports and documentation. Using fringes as an example, some agencies or cost consultants request that the production company submit the entire payroll as back-up for these costs – meaning every payment to every employee, including gross wages and overtime hours worked. AICP strongly recommends against this, as there is no reason for anyone to need such an in-

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depth report. In cases where you have agreed to the client's guideline or agency's specification that designates an item as cost-plus, it should be clear that you are only required to supply supporting documents for the cost-plus item and nothing more.

As always, if you have any questions, or would like to discuss your company's issues, you may contact me at deniseg@aicp.com.

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For productions outside Los Angeles County and outside the New York Zone (defined as the area within a radius of 75 miles from Columbus Circle and LI) and the Philadelphia Zone (a radius of 30 miles from the center of Philadelphia), Employer shall notify the regional designee of the IATSE of the Employer's intent to shoot in the respective location, and provide the name of the Employer's contact person for the production and the location where covered employees will be working. Such notice may be given by phone, fax or email.

IATSE West Coast

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IATSE East Coast

Dan Mahoney

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Fax: 212-730-7809

By taking a few moments to contact the appropriate person, you'll have a smoother shoot, and avoid issues with area locals.

If you have questions, or require further information about this or any other contract, please contact me at janen@aicp.com.

Jane Nuñez is AICP's VP, Labor Relations, and assists members in their relations with Unions and Guilds, offers expertise and insight during the collective bargaining process, and advises on state, federal and local labor issues where applicable.

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[Martin Lindstrom](#) and [Millward Brown](#) found that 41% of consumers rated sound as a key element of brand expression. And Charles Spence, Head of the [Cross Modal Research Laboratory](#) at Oxford University, determined through his research that the use of congruent sound increases the visual impact of visual communication by 1,107%.

But even with an overwhelming consensus that music in a marketing context is extremely valuable, there appears to be a disconnect between the perceived value of music and the amount of time and resources actually spent on developing audio assets for the brand.

The same Heartbeats International survey found that only 4 out of 10 brands have actually identified how their brand sounds. Only 2 out of 10 have any type of audio logo. Lindstrom and Millward Brown found that in spite of the impact audio has on consumer engagement, 83% of all marketing expenditures globally have focused on the visuals alone - with potentially perilous results: Spence found that incongruent sound can actually decrease the impact of visual communication by 86%.

Why the discrepancy?

Interestingly enough, when asked about the obstacles to spending more time, energy and resources on music in their marketing, 38% of those questioned by Heartbeats International said that it was hard to measure the value of the investment.

Aye. There's the rub. As much as we intuitively understand that there's something powerful about the way sound can impact our emotions, cement associations and enhance our experiences; there's still that "bottom line."

It's a valid consideration. In a world where music has been effectively commoditized to the point that its monetary value is approaching zero and there are seemingly infinite sources to produce and procure it, how do clients measure ROI when it comes to music and sound in advertising?

A short column doesn't leave room to explore the depths of that question. But a big part of the solution begins with changing the conversation about audio in a branding context.

It's not enough to consider how music supports a commercial. We need to look further

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into how music actually supports the brand. The procurement of audio assets shouldn't be valued in the context of a campaign alone, but rather in the context of the brand itself and in creating strategic opportunities to exploit those assets beyond traditional broadcast media. Expenditures should be measured on the basis of value in the development of distinct, recognizable, congruent, flexible and *ownable* audio assets and less on usage cycles. Of course, metrics are also important. Measurement, when properly done, can and should inform the creative process. The marriage of art and science need not be a sterile exercise. In fact, using both our heads and our hearts should move us away from simply following trends and into the kind of strategic thinking that results in creative innovation.

At the end of the day, the value of music isn't found in a ukulele, an iTunes playlist, a keyword search in the online music library or a group e-mail to publishers, indie acts, managers, music houses and crowd sourcing sites. The value of music lies in its ability to function as a brand element, an asset that creates measurable increases in brand equity and awareness. The Intel audio logo, Coke and McDonalds embedding of their trademark "Five Tones" into commissioned brand music and one of this year's Cannes success stories from **DDB Singapore and StarHub** are just a few examples of what can happen when strategy drives the process: everybody wins. And that's music to our ears.

Steve Keller is CEO of iV, a creative community of audio and marketing professionals with offices in Nashville and Frankfurt, and a member of AMP.

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