



Spotted

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

September 19, 2011, Vol. 1,
Issue 4

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By Liz Myers

An in-depth look at how United Airlines, Starbucks and Apple use music to effectively reach target audiences.

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One of the ways in which the new structure allows for greater involvement is via "Member At Large" seats on the National Board for both the General and Associate membership, which are elected directly by their respective members.

In early November, there will be an election for two (2) General Member At-Large seats, and two (2) Associate Members At-Large seats. Any general or associate member in good standing may run for these seats.



Criteria for running for the National Board include:

* An email stating the name (and company) of the person you are nominating. For example: I am nominating Joe Smith of XYZ Productions to serve as a Director at Large on the AICP National Board.

* A "second" for your nomination by an individual employed by a company in good standing that is not your company, nor the company of the nominee (this should be a word or PDF document).

* A biography of the nominee, which highlights his/her work experience.

* The nominee's 500 word statement explaining why they would like to serve on the Board.

* Optional: a nominee may send in a video which will be posted online on the AICP Election page. The video should be submitted as a 720X480 H264 Quicktime. There is a two-minute limit to this video.

The person nominating a candidate must send these materials to Kristin Wilcha (kristinw@aicp.com) by September 30th, 2011. Campaigning for the Board will happen in October, with ballots going out the first week of November. Each AICP member company will receive one ballot - please take a moment to indicate the ballot recipient by clicking [here](#) and filling in the form.



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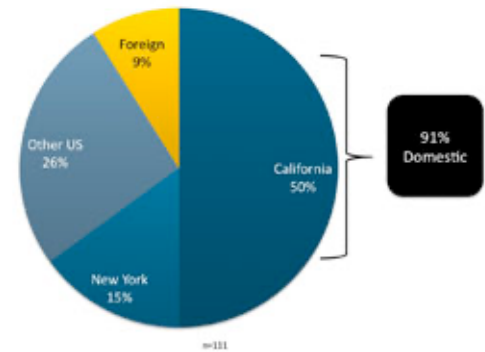
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The survey offers company owners and executives insight into the current business climate. In this issue, we highlight expenditures, which increased in 2010 over 2009. Additionally, we see an increase in the number of productions staying in the U.S., as well as work spreading throughout the country, due in large part to other state's incentive programs.

2010 Live Action Expenditures by Region



Q231. In 2010, what percentage did you SPEND in each of the following regions? n=111

The survey found that members in 2010 increased their production activity by 5% over 2009 with direct production expenditures of \$2.49 Billion, an improvement from the \$2.37 Billion reported in 2009. Of the \$2.49 Billion, 93% of that was spent on live action.

Expenditures by Region Breakdown



Q231. In 2010, what percentage did you SPEND in each of the following regions? *Numbers are estimates extrapolated from the mean to actual number size. Any fluctuation is attributable to rounding.

While expenditures in California have fluctuated partly due to out-of-state incentive activity, New York expenditures have remained steady at 15% of all live-action expenditures since 2009. Production in Illinois and Florida have also remained steady, coming in at 5% and 2.3% respectively, of total live action expenditures. The Southeast Region outside of Florida (Georgia, North Carolina, South Carolina) accounts for 3.43% of those expenditures and has grown significantly in recent years. 91% of all expenditures took place domestically compared to 9% abroad. This decrease in spend abroad is partly attributable to the

- Paid
- Earned
- Owned

drop in value of the U.S. Dollar.

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The four and a half week program is designed to provide unemployed and low-income candidates with the tools and skill sets necessary to excel in our production community. In addition, Made in NY strives to increase diversity by focusing on providing opportunities to minorities.

The most recent class of Made in NY graduates has already collectively earned more than \$10,000 putting their training to work.



The AICP is a proud supporter of the program through the AICP Foundation. Established in 2008, with the goal of raising funds via events and other donations for institutions and organizations selected by its Board, the AICP Foundation seeks to train and nurture young talent and diversity in the advertising film industry. In addition to Made in NY, the Foundation's beneficiaries include The VCU Brandcenter AICP Scholarship Fund, as well as the Streetlights Foundation. Events such as the Madison Avenue Open golf outing and the AICP/East Holiday Party are utilized to raise awareness and funding for the AICP Foundation.

If you would like to learn more about the Made in NY PA training program and how you can further support their mission, please visit their [website](#).

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All businesses that have employees are required to provide workers compensation coverage for its employees. However, there is an exception for the sole owner of a corporation where the owner of the corporation is the only employee (a loan-out corporation). In this instance the director is not required to purchase a workers compensation policy and may decide it is an unnecessary expense; but while the director may have medical coverage through the DGA health plan, this health plan will exclude costs for injuries or illness sustained while working and leave your director without any coverage at all.

Since most production companies utilize an industry payroll service that supplies workers compensation coverage for a fee, this might be a solution for a director who is providing services through their own corporation. The production company would simply submit a loan-out corporation timecard to the payroll company for the director's services, the payroll company will charge a percentage of the director's fee as the premium, and the director will be covered for those days worked. Since most directors are paid for commercial projects based on shoot days, to ensure that the director is covered under the policy for the entire period the director is working on your job you should be careful to include all days worked on the time card, such as days attending pre-pro meetings, tech scouts, etc.

Another way to provide coverage for the director is for the loan-out corporation to maintain a workers compensation policy for the director. In this instance the director is covered while working for your production company, and will also be protected if he/she works for other companies in other mediums.

If your director is not covered under a workers compensation policy, and is injured while working for your production company, he or she may be looking to you to cover these expenses. Please consult your insurance broker and payroll service, and evaluate all your options in order to determine which best suit your director's and your company's needs.

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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Please [click here](#) for an overview of the oversized vehicle permit process, including a list of helpful contacts. Full compliance by the industry with this procedure will be required by September 30, 2011, in order for the office to continue issuing filming permits.

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[piece](#) about United Airlines use of Rhapsody in Blue as its theme song. He asked the question: "Is it time to retire the rhapsody along with the tulip tail?"



For years, Trivers Myers has been creating the arrangements and the musical scores for the award-winning animated series of commercials for United, beginning with the Clio-winner "Interview" that premiered on the Oscars in 2004. For the next five years, we created all kinds of arrangements, from an orchestral version where the mono-stringed Chinese erhu plays along with Gershwin's melody ("The Night"), to a simple solo piano version that score the story of a man's whole life in 60-seconds ("A Life"). We've created underwater orchestras for delightful 3D animation ("Sea Orchestra") and we've even created a piano duo for Lang Lang and Herbie Hancock to play for the 2008 Olympics version ("Heart").

The animated concept began at Fallon Advertising and was continued at Barrie, D'Rozario & Murphy. The campaign won an Effie for its skill at targeting the frequent business traveler. The music has won numerous awards, as has the outstanding animation by such extraordinary artists as Tilby & Forbis, Alesandr Petrov, David Dedok DeWitt, Shy the Sun, Gaelle Denis and Jamie Caliri.

As is commonly agreed, the power of the commercials wasn't just the music: it was the combination of a good tale told by the visuals AND the music. Everyone who watched the spots seemed transported into a moment of reverie, of imagination and wanderlust. And then there was that beautiful moment at the end of the :60-second commercial where the reassuring voice of Robert Redford told you "It's Time to Fly."

The branding power of the relationship between Rhapsody in Blue and United Airlines is undeniable. It's been said that if someone hears Rhapsody in Blue and sees an airplane in the sky, it is automatically assumed that it is a United plane. People have confused entire concerts as extra-long commercials for United. The music is urban, jazzy, cheeky and "up" in a unique way.

The copyright for the Rhapsody in Blue expired in 2007 in Europe, and will move into the public domain in the US in 2019. This gives McGarry Bowen, if the agency is so inclined, another eight years to create commercials that take advantage of this special relationship between music, visuals, word and marketing strategy.

Other mega-brands have used music as a persuasive branding force. Imagine the combination of coffee and music, as announced by Starbucks in their 2007 agreement with Concord Music to found a company called Hear Music. This

- Paid
- Earned
- Owned

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iconoclastic record label, cum coffee-bean company shattered the mold by signing none other than Paul McCartney as their debut artist. Recall that the Beatles' catalog was not sold on Apple iTunes at that time.

Along with your vente cappuccino, you can also pick up Barbra Streisand's latest unique offering of songs with the lyrics of Alan and Marilyn Bergman. Or you might be swayed by the bright green cover of the Muppets latest CD "Green", or even the soundtrack from the smash movie "The Help." And you can listen to the music while sipping your coffee drink, as the CD's for sale are being played over the sound system. At their website, Starbucks announces that they are "just as passionate about music as we are about coffee." In the last four years, Hear Music has become one of the top-40 music retailers. Not bad for a bunch of bean counters!

Why is Starbucks using music in this way? Because it reaches people. The CD cover featuring Paul McCartney strategically positioned at the cash register speaks volumes to the consumer. "If McCartney thinks enough of Starbucks to sell his CD here, then this must be an awesome place," says the subliminal mind. As the website states, "helping people discover their next favorite artist or recording is one of our favorite things to do."

Another news article caught my eye, this time in the Los Angeles times from September 6, 2011. Entitled "Apple Designer Enters A New Era" by Jessica Guynn, the profile of Apple Uber-Designer Jonathan Ive was impressive, as it lauded the product design that has won worldwide acclaim and success, while imagining how this process might change without Steve Jobs actively involved in Apple. Ive is a 44-year old English industrial designer who has created many of the Apple products that we hold in our hands and have on our desktops. His extraordinary vision has produced technology gizmos that have moved into cult status. iPod, iPad, Power Book, Mac Pro, we all know exactly what these products look like. And the sleek ergonomic shapes perfectly fit our hands and our lifestyles.

It was no surprise to me that in the super secret design room within the Cupertino campus where the next Apple product comes to life, Ive and his team are playing music to get their muse on. Music and Apple have always been soul mates. In 1983 when Apple was launching the Macintosh computer, there had been a deal struck between Steve Jobs and Windham Hill Records to provide the sound for this new advertising campaign being formulated at Chiat/Day in Los Angeles. One year later, the sound of a perfectly recorded solo piano became the sonic branding of Apple.

Fast-forward to the present and the latest iPhone and iPad commercials, and you will recognize what has become known as "Apple music." Crisp, clean, rhythmic, and with a production quality known as indie (meaning not slick, not over produced), these tracks have created an environment that is optimistic, modern and basically neutral in emotion. Technology becomes friendly when this music underscores these visuals. Even though no human is found in the commercials, other than the ubiquitous pointer finger, the feeling is warm and welcoming. This is the beauty of branding Apple products with simple images and music that is fun! The old advertising adage "less is more" has never been more relevant.

Liz Myers is the VP and Co-founder of Trivers Myers Music based in Los Angeles, and National President of the Association of Music Producers (AMP).