

FUELING THE PROFESSIONAL CREATIVE COMMUNITY

create

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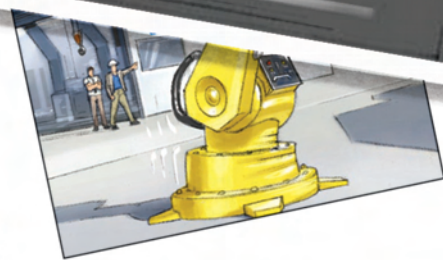
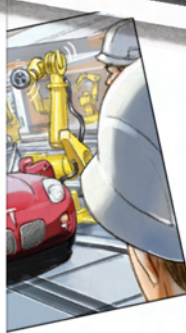
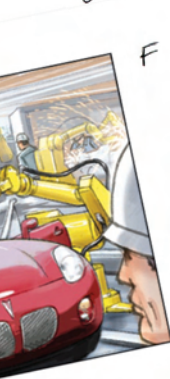
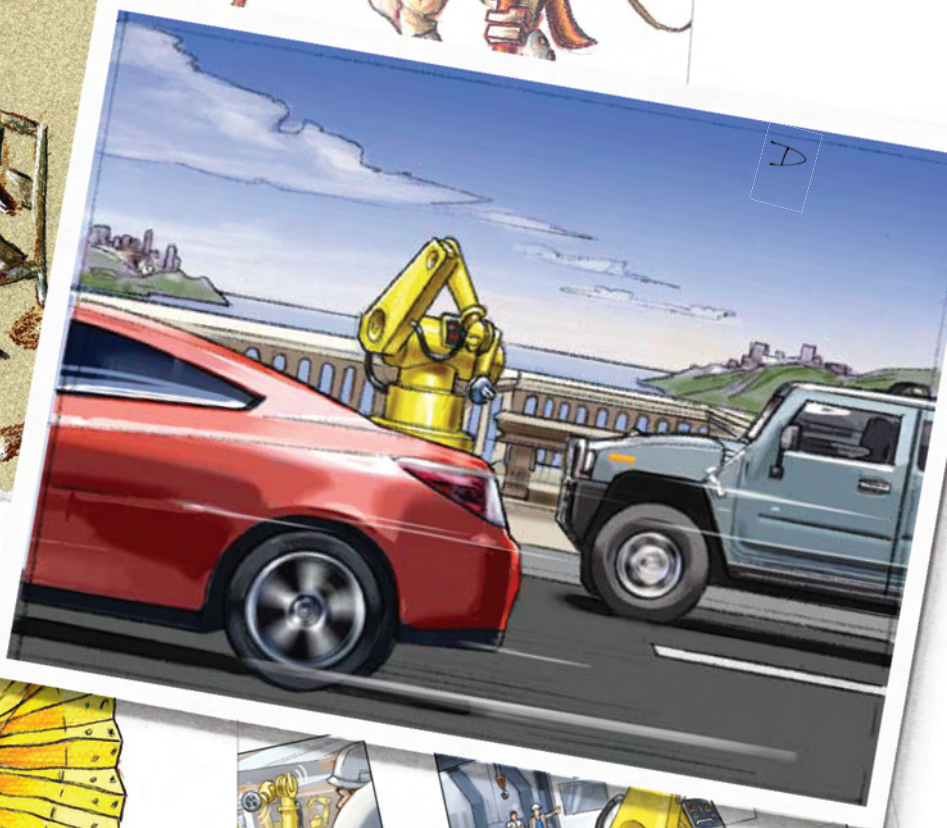
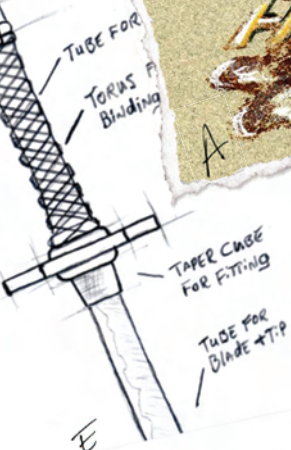
Concept Reality

Must-Have
6 GADGETS

ANNUAL PHOTOGRAPHER SHOWCASE



B



OUTSIDE OR INSIDE?
Paul to fly Backwards (in air?)





CONCEPT

to Reality

BY EMILY JOHNSON AND CHRISTOPHER ST. JOHN

What *is* the history of men with cramps? How *do* you create a robot that everyone can identify with? Has *anyone* ever seen a casual wizard from Massachusetts? These are some of the questions that keep the *Create* team tossing and turning at night. So, we sent out a pair of intrepid snoops to bring you the skinny on what goes into the making of an impactful creative idea. From Super Bowl spots to YouTube breakthroughs, here's a peek behind the scenes of some creative ideas that became brilliant masterpieces.

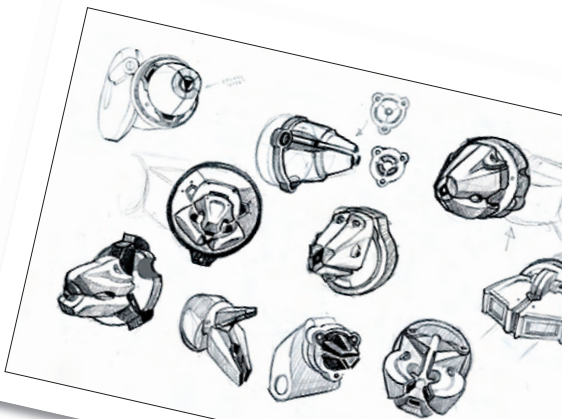
GENERAL MOTORS SUPER BOWL SPOT CREATES EMPATHY FOR "ROBOT"

Three sources of inspiration led to the creation of this realistic robot, according to Michael Bryce, senior vice president and group creative director at Deutsch LA. The first being the actual assembly-line robots built by Fanuc, which are 8 feet tall and frighteningly precise (seen in the opening shot). The second was a giraffe, as they felt it had the right combination of awkwardness and cuteness for the robot's character. Third was R2D2.

"We knew the devil was in the details," Bryce says. "If that little robot didn't get people choked up at the end, then we didn't do our job."

Deutsch LA teamed with SWAY Studio to build a CG replication of a real-life robot for digital shots, including the bridge "jump" sequence. SWAY recorded lighting on location with HDRI photography and recorded lens information, which they "later applied so that it would 'belong' in the filmed footage with the other real objects," explains Mark Glaser, SWAY owner and creative director.

The suicide scene was later edited out, in response to calls from suicide prevention groups. "You rarely get a chance to edit a sequel to a Super Bowl spot," Bryce explains, "and we were happy with the results. Some even liked the new ending better."



Opposite page: Images A, B and G courtesy of Cirque du Soleil. Image E courtesy of Second Life. Images D and F courtesy of Deutsch LA. Image C courtesy of Starbucks Creative Group. Image H courtesy of Paul Cummings and Tony Fiandaca. **Right:** Images courtesy of Deutsch LA.



TIMBERLAND LEATHER BILLBOARDS GRAB EYEBALLS – AND STREET CRED

The assignment: Launch a new Web site for Timberland in a way that's urban-street-hip and also

celebrates self-expression and community. Oh, and do it on a shoestring.

When Chris Carl and John Kieselhorst of Arnold Worldwide set out to meet this goal, they were looking for a solution with some talk value. They found it by focusing on the product's most basic ingredient: leather. They installed five leather billboards in New York. And they arranged for a well-known local artist to paint a scene reflecting the surrounding community.

"We really connected with people," Kieselhorst says. "Chris and I put the leather up ourselves, and people gathered around to ask us questions." "Like 'How come you're out here freezing your butts off in the middle of winter?'" adds Carl. Later on, when the artists were at work, impromptu parties erupted. One of the artists even left room for other people in the 'hood to add their own tags.

The one-of-a-kind billboards are now touring art galleries across the country. Later on, they'll be made into limited-edition boots and auctioned off for charity.

THERMACARE HELPS MEN WITH CRAMPS

In today's society, one of the few topics that is still virtually *verboten* in polite conversation is menstruation. So when the team at Kirt Gunn & Associates and Publicis Worldwide took on the task of advertising ThermoCare menstrual heat patches, they were determined to find a way to get men and women talking about this subject. Their solution was as brilliant as it was unexpected.

First, they placed small ads in the classified sections of newspapers, soliciting subjects for a study of men with cramps. Respondents were sent to a spoof Web site for the "medical institute" running the study.

Eventually, a seven-part Ken Burns-style mockumentary about the "History of Men with Cramps" was created. It got a lot of attention on YouTube since no one could figure out what it was for, but the production values were obviously very high. Then a second film series showcased the actual

research study conducted by "Dr. Fardel." ThermoCare was presented as the sponsor of the site.

"One of the key things we did was hold off the branding until we had generated a massive and loyal audience," co-writer Ed Herbstman says. "We were well into the campaign before we revealed that it was a Procter & Gamble thing. That really drove up the interest and talk factor." The response? Millions of online viewers, coverage in major newspapers and an appearance on "The Tonight Show." Plus, the menstrual patches became the top sellers in the ThermoCare line. All with almost no conventional advertising.

CIRQUE DU SOLEIL LOVE BLENDS RECORDED MUSIC WITH LIVE PERFORMANCE

Six years after discussions between the late George Harrison and Cirque du Soleil founder Guy Laliberté, LOVE – the theatrical production celebrating the musical legacy of The Beatles – was born.

Early on, everything The Beatles ever recorded, including alternate takes and studio chatter, was transferred to a digital system and at the fingertips of music directors Sir George Martin, The Beatles' original producer, and his son, Giles.

At Abbey Road Studios in London, the music was then mixed into a familiar 5.1 surround system. "Along the way, Paul, Ringo, Yoko and Olivia would periodically hear the music as it was being developed, and provide their respective input," music playback engineer Gavin Whiteley explains. With approval by all, the Martins then came to The Mirage in Las Vegas, where the sound and music united for the first time in the theatre.

The creators explored how certain songs foreshadowed acrobatic acts. For instance, "Lucy In The Sky with Diamonds" clearly lends itself to being an aerial act. Resident show director Kati Renaud says, "With 10 shows per week, the artists have gained the confidence and appreciation of performing in this show ... everything and everyone has found their place." Once again, all you need is love.

"TONY VS. PAUL": THE STOP-MOTION BATTLE THAT SHOOK THE WORLD

When Paul Cummings and Tony Fiandaca decided to doff their regular-guy identities and make a stop-motion epic about two casually dressed wizards engaging in psychic combat, they seized the imagination of Web surfers everywhere. This five-minute movie, filmed entirely in



Top: Images courtesy of Arnold Worldwide. Above: Images courtesy of Kirt Gunn & Associates and Publicis Worldwide. Right: Images courtesy of Cirque du Soleil.





small towns in Massachusetts, has been viewed by millions on YouTube.

"We wanted something that looked handmade, even a little clunky," says Cummings, who has no formal training in animation. "We had many different vignette ideas floating around, so we created an overall structure that would give them context and meaning."

The film was created with thousands of still images assembled at about 15 frames per second. In the middle of the two-month shoot, Fiandaca broke his foot. That meant he had jump into the air and land on his one good foot hundreds of times for the flying sequences. "You can see he's wobbling all over the place in the final film," says Cummings. "He gave his all for his art."

"Tony vs. Paul" won the VH1 WebJunk contest and was played on the air. YouTube is now filled with hordes of stop-motion films made in homage to these two retro-pioneers.

STARBUCKS' BLACK APRON EXCLUSIVES PACKAGES HANDCRAFTED WORKS OF ART

Black Apron Exclusives Coffees are so rare that every Starbucks store receives only a few of them. And when they're out, they're out. To reflect this exclusive nature, Starbucks Global Creative decided to make the box resemble a rare work of art. They also needed to create a premium look, different from the primarily white coffee bags.

They commissioned internationally renowned artist Lane Twitchell to hand-cut the artwork that would appear on the front. He created four different pieces — The Planters, The Pickers, The Processors and The Roasters and Tasters.

The artwork features intricate details that reflect how the farmers painstakingly cared for these premium coffees. "Each time you look at it, you may discover something you didn't notice before — a woman planting coffee seedlings, a coffee seed germinating, etc.," explains Stanley Hainsworth, vice president, Global Creative for Starbucks Coffee Company.

Inside each of the coffees, the story continues with a printed map and story. Then, beneath the coffee bag is a love note that shares the origin of the coffee and its journey. Not only was the packaging beautiful, but it also scored numerous awards.

"ROMEO & JULIET" BALLET CATCHES FIRE

Imagine classical ballet performers, break dancers, aerialist and wu shu martial artists, all sharing the same stage with a fiery whirling dervish and a burning chandelier. You've just started to wrap your mind around the "Romeo & Juliet" fire ballet at The Crucible in Oakland, CA.

How did this flaming spectacle come to be? "We've done a lot of fire performances," says Michael Sturtz, founder and executive director of The Crucible, a nonprofit educational organization that lives at the intersection of art and industry. "This year, we really wanted to turn it up," he says.

The "Romeo & Juliet" team started with the music of Prokofiev, and then just kept adding every kind of fire performer imaginable. This classical ballet, already known for its heated passion, caught fire in a new way. In fact, the show got so hot that on opening night, the sprinklers in the theatre went off, dousing performers and audience. "We have a great relationship with the fire department," explains Sturtz. "So we were able to mop up, re-certify the sprinklers and finish the show."

Any lessons learned? "Well," says Sturtz, "sometimes you have to go to 11 to find that nine was just right."

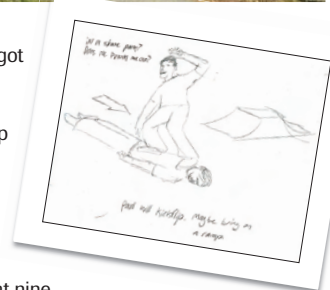
AT SECOND LIFE, THE VIRTUAL SWORD MASTER IS IN

If you're wandering the vast online fields of Second Life and you find yourself hankering for a finely made sword, where do you go? To Combat Samurai Island, of course, where you'll find legendary blademaker, Ayame Musashi. This sorceress of the slash-and-parry takes her name from Miyamoto Musashi, the most famous swordsman of the Tokugawa shogunate era.

"My swords are not just accessories," says Musashi. "I realized early on that designing swords is about creating a cinematic experience for people." With that in mind, Musashi and two fellow digital smiths designed an entire combat system — and a beautiful and complex arena where chivalrous souls can flex their virtual muscle. Current Musashi models include the Eternal, the Black Rose and the Oxide Ichi. A new dual blade set, called Silent Death, will be released soon.

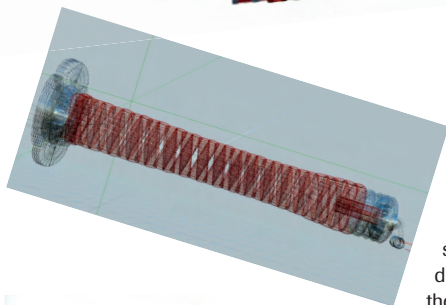
Any surprises during development? "When we were designing our kick-parry, we were accidentally sending people into orbit," says Musashi. "We fixed it so that now it just hurts a little."

Musashi Blades sells about 500 swords per month. You can get one for just L\$800 (A modest \$3.50 in U.S. dollars.) Drop by the island and pick up yours.



Above two images: Images courtesy of The Crucible. Top right: Images courtesy of Paul Cummings and Tony Fiandaca. Right: Images courtesy of Starbucks Creative Group.





CHECKOUTMYBREASTS.COM RENEWS INTEREST IN THE FIGHT AGAINST BREAST CANCER

The concept behind this high-traffic site for Rethink Breast Cancer started at a photo shoot for the 6th annual Fashion Targets Breast Cancer T-shirt. The client simply wanted a straightforward shot, but Zig creative directors Elspeth Lynn and Lorraine Tao thought there could be more to it. So, at the shoot, they asked the model to remove her shirt, and then returned to the office.

They needed to find a way to get people excited about the T-shirt to help raise awareness and money. They also faced the dilemma that the majority of women still don't know how to do a self breast exam. So, how could they sell the T-shirt and provide education, and do it all with a limited pro bono budget?

Lynn and Tao thought it should be intriguing and fun, so they came up with checkoutmybreasts.com. The idea was to provoke as many people as possible to visit the site, where everything you need to know about examining your own breasts is demonstrated step-by-step.

Checkoutmybreasts.com surpassed everyone's expectations and generated significant buzz, getting 1 million hits a day.

THE NATIONWIDE SUPER BOWL SPOT: EXIT THE BLING

When Nationwide wanted to create some Super Bowl-sized buzz, they asked the team at TM Advertising to create spot that would reach into the hearts and minds of Joe and Jill Sixpack.

As Creative Director Leigh Sander, writer Tom Demetriou and art director Andy Mahr were in the middle of brainstorming, the story of Kevin Federline being dumped suddenly hit the airwaves. It was a golden opportunity. They seized on him as a kind of Six Million Dollar Everyman, the perfect lesson to illustrate why you need financial planning: Life comes at you fast, so you better be prepared.

What was it like working with the former Mr. Spears? About halfway through the shoot, Kevin approached director Frank Todaro and told him that he should have hired him to do his first music video. Frank gently reminded Kevin that he was a comedy director. The ever-sagacious Federline smiled, shook his head and wandered off to have a smoke.

The response to the spot was overwhelmingly positive. *Sports Illustrated* and Matt Lauer ranked it as their favorite Super Bowl commercial. And it was one of the most downloaded spots on YouTube. It seemed that everyone could identify with the hapless thuglet whose meteoric rise and fall was roundly mocked in the tabloids — but who still had the confidence to poke a little fun at himself.

So how do you really reach people? It doesn't take a genius to figure it out. Reach deep into the collective psyche and show them something they've never seen before — while still connecting with the visceral realities of daily existence.

You already know how to do it. Just let it happen. ■



Above: Images courtesy of Second Life. Top Right: Images courtesy of Zig. Below: Images courtesy of TM Advertising.



ABOUT THE CONTRIBUTORS

EMILY JOHNSON is an advertising copywriter in San Francisco, working with a variety of clients, including WebEx, Sprint, HP and Bermuda Dept. of Tourism. She began her career in the creative world with Carlson Marketing Group, after a period of writing about wine in Northern California. Raised on a twisted grapevine in the Napa Valley, Johnson has a passion for old-vine Zinfandel, woodblock prints and flamenco dancing. See more at www.emilyj.net.

CHRISTOPHER ST. JOHN is a creative director at Publicis Dialog in San Francisco. In the past few years, St. John has created advertising for Google, Sprint, HP, Whirlpool, WebEx and Gamier. His work has been featured in Adweek, Advertising Age and many creative journals. And his short films have been screened in film festivals around the world. St. John is also a frequent contributor to creative industry magazines and psychology publications. Contact: christopher.stjohn@publicis-usa.com.

