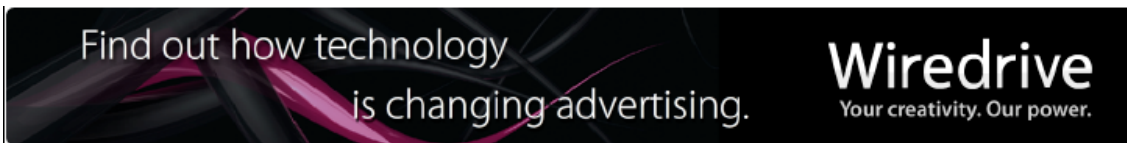


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## Stock's new screens

Footage companies make new strides into interactive and mobile

by: [Barry Walsh](#) | September 1, 2007

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The marriage of new media and motion imagery is getting richer with each new advance in broadband and mobile technology. Just as agencies and production companies are dealing with its pros and cons (on the pro side, there's the untapped creative potential of these evolving platforms; on the con side, the budgets to produce something worth watching are usually smaller), so too are stock footage companies ramping up to meet increasing demand and devise new solutions for their clients.

It could mean filling the gaps in material that's already been shot by a prodeo (or in this case, an interactive studio), providing material that will be manipulated in post to match the brief, or using their own editorial resources to create content from scratch for interactive and mobile campaigns and clients. Any way it's sliced, stock footage is playing an increasingly stronger role in web film, website and mobile content production, internationally and within the rapidly-evolving North American market.

### MAKING IT WORK ONLINE

**Kevin Connelly**, **Corbis** Motion's senior manager of rights and clearances, says **Corbis** has seen how stock motion can play a vital part in viral production, having contributed to a web film late last year for Specialized bicycles' new Roubaix racer through Goodby, Silverstein & Partners, San Francisco. The "Outlaw in Lycra" clip, directed by **Dave Laden** for Teak Motion Visuals, shows what appears to be aerial news footage of a high-speed highway chase, but rather than two cars being involved, police cruisers are in hot pursuit of an especially fast cyclist. Connelly says Corbis' original clip featured one police car chasing a vehicle, but, after some wizardry in post, one of the cars was transformed into another police car, and the "outlaw" biker was digitally plopped onto the highway.

Connelly and Corbis' director of communications **Dan Perlet** also point to Corbis' contribution to the Sony PlayStation 3 "Play Beyond" website as a signpost of the new ways stock can be integrated into online. TBWA\Chiat\Day, Los Angeles secured a variety of clips from Corbis, including night-time cityscapes, raindrops and winter landscapes and seamlessly integrated them into animations created to propel the narrative of the website's intro film. As with the Specialized example, the footage was heavily manipulated to meet the client's needs. "That's one thing we're seeing a lot more with the online campaigns because they tend to be a little more forward-thinking," says Perlet.

Given the versatility of the interactive medium, clips can be treated, or dissected, in any number of ways. Perlet notes a marked increase in calls for "objects and backgrounds" for interactive projects, while **Kevin Schaff**, founder and CEO of Denver-based

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Thought Equity, says a rising number of interactive and mobile clients are taking single frames out of clips and transforming them according to their needs. "They want to use a single frame from a clip for print and for their website, and then the clip itself for a [broadcast] commercial."

The inherent versatility of stock footage leads many providers to advise clients to buy digital media rights as well as broadcast. "High-end agencies are having a bigger mix of different projects that run the gamut," Schaff says. "You can tell they're being asked to do a lot more with a lot less but they don't want to sacrifice quality."

Craig Peters, **Getty Images'** VP of footage and multimedia, says the need for multiple uses for Getty footage led to the creation of the company's recently-launched Rights-Ready model, whereby clients can obtain a clip for myriad uses with a single license. Footage available under a Rights-Ready license includes clips from a wide variety of Getty's libraries, including **AP Archive**, dick clark productions, Universal Studios and Warner Bros. Entertainment.

#### FROM FOOTAGE PROVIDERS TO CONTENT CREATORS

Peters says Getty has further streamlined the process of obtaining content for evolving platforms by bolstering its own offerings, ranging from the recent acquisitions of MediaVast (where Peters was SVP of new media and strategic development for its WireImage division) and the \$42 million purchase of music house **Pump Audio**. Adding further to the concept of the "one stop shop", Getty is, using editorial capability gained through MediaVast and WireImage, producing daily entertainment reports with stills and motion for podcasts, online outlets such as **Cosmopolitan.com** and international mobile carriers.

"It's not just servicing the creative space, which is still a very important growth area," he says. "It's also about us servicing editorial content to these new media companies looking to produce their own content, or to have Getty produce content for them."

"We've stopped being a stock footage company," asserts Schaff. "We've become a content agency, and there's a big difference. It's not about clips anymore, it's about storytelling."

**Kristy Manning**, West Coast director of sales for **BBC Motion Gallery**, says the need for content with strong concepts and storylines is just as important for mediums that deal in short-form entertainment. With **BBC Motion Gallery's** content coming from programming, she says its offerings are "practically custom-made for mobile and the web." Its material has been used in projects as wide-ranging as an online campaign for Microsoft's Xbox through AKQA, San Francisco, a DVD board game featuring clips from the "Walking With Dinosaurs" series for TV Fun in Holland and short programs for IPTV firms including Babelgum.

**Bettina Dalton**, managing director of Absolutely Wild Visuals in Sydney, Australia, cites Internet work as their fastest growth area, and also reports an increased call from clients for content produced in-house, resulting in a new production division called Content Mint. AWV was recently commissioned to create more than 1000 mini travel clips for an online travel network via TTV International, and has struck an "output deal" with Belong Group, an Australian-based communications agency/personalized tech developer, for mobile content.

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May 2010

Our May 2010 issue features a roundtable of directors, agency execs and production company EPs discussing the dire lack of women behind the camera on commercial shoots, our annual list of the year's top spot helpers, the story behind Philips' "Parallel Lines" shorts and more.

While stock footage has made significant inroads in the interactive space, mobile, as a next frontier, is advancing perhaps quicker than some may expect, even in North America, which has been slow out of the gate in mobile content development compared to the Asia-Pacific rim, which is evolving past 3G. Thought Equity has recently opened an office in Tokyo and acquired Australian footage house FilmWorld, two moves that Schaff says will help in building a North American mobile strategy to mix motion imagery with advertising.

Recognizing and capitalizing on opportunity is key. "I don't want to get caught up in saying, 'We're going to place a bet on mobile' or 'We're going to place a bet on interactive'," sums up Getty's Peters. "We're going to place our bets on people producing good content, and we're going to make the rights model easy and simple enough for them to take that content where they need to."

Absolutely Wild Visuals <http://www.absolutelywildvisuals.com>

BBC Motion Gallery <http://www.bbcmotiongallery.com>

Corbis Motion <http://www.corbismotion.com>

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