

KRISTIN WOODWARD

CREATIVE + CONTENT

Editorial Samples

WORKMAGAZINE

Career Life in the Greater Richmond Region

SUMMER
2005 \$4.99

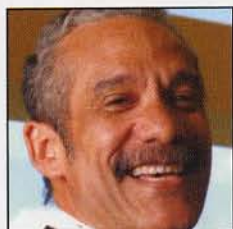
Is it time to

MORPH YOUR JOB?

Susan Greenbaum did!

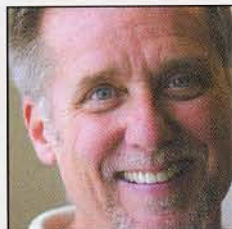
She gave up a six-figure paycheck
to strum six strings as a singer-songwriter.

Now she's got her CDs, a ten-city tour
with Jewel and regional acclaim
to add to her résumé.



As president of the
American Bar Association,
Robert J. Grey, Jr.
is a very busy
man-on-the-go.
But fortunately for you,
senior writer Dave Clinger
manages to catch up to

Our Dashing Mr. Grey
[page 42]



Rick Boyko is beaming as he
should be. The Managing
Director for VCU's **Adcenter**
has the NUMBER ONE
program in the nation! Also,
Kristin Ewrin keeps tabs on the
small but mighty ad agencies:
Elevation, Scout, & JHI in

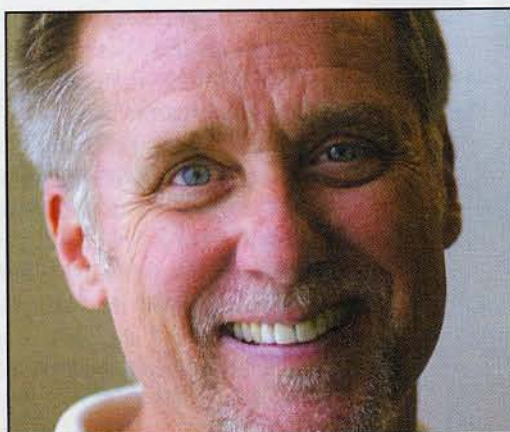
MEDIAWORKS
[page 50]

PLUS:

Nikki Turner
NASCAR Hall of Fame
Colleen Curran
Wachovia Securities
World Affairs Council
of Greater Richmond
Lythos
Fleur Jewelry
Jean Govoni
Bill Beanos
Premier Pet Products
Gallery 5
RVA Magazine

ALSO: Corporate Couture 101—CEO clothier, Pearly Gates
reigns as "The Grand Don of the Dress Shirt."





Boyko: "The survey is a testament to the innovation of our program and the quality of our students and full-time faculty."



Wintsch: "Richmond, like the Adcenter, is a unique sweet spot—bridging two unlikely worlds together with a result that's greater than the sum of its parts."



Minor: "I won't have to sell my first child to have a decent standard of living."

Clap-clap-clap! Richmond's own VCU Adcenter was recently named the number one advertising program in the U.S. by *Creativity* magazine, one of the advertising creative community's most respected sources for trends, ideas and news for and about the advertising industry.

The rankings, in their first year, were made based on a survey of creative directors and hiring managers at the country's top ad agencies, who rated schools based on innovation, program quality and quality of the graduates.

"Ranking number one in every category of the survey is a testament to the innovation of our program and the quality of our students and full-time faculty," says Rick Boyko, the Adcenter's managing director. Over the years, students of the two-year graduate program have studied art direction, copywriting, strategy and media planning under an increasingly impressive array of professors. They've also racked up armloads of national and international awards.

With the world seemingly their oyster, one might expect Adcenter grads to immediately hit the road for jobs at world-renowned agencies in exotic locations, and never look back. Some do. But for others, the region's quality of life and creative opportunities are so rich that they've chosen to make this their home.

"Richmond, like the Adcenter, is a unique sweet spot—bridging two unlikely worlds together with a result that's greater than the sum of its parts. The Adcenter offers creativity along with a master's degree. Richmond offers a plethora of creative heavy-hitters (both individuals and organizations) along with a healthy and relaxing way of life," says Katherine Wintsch, a 2001 strategy graduate who is currently a vice president and senior strategic planner at The Martin Agency.

Wintsch, who had worked at Martin part-time during her Adcenter tenure, moved to Switzerland to work for Y&R Brand Consulting. But while there, she longed to be back here.

Greater Richmond has a strong advertising business, which [grads] attribute to everything from the flourishing arts community to other strong creative industries like design and music, VCU School of the Arts and the legacy of Harry Jacobs, The Martin Agency's founder.

Similarly, Bridge Camden, a 1999 art direction graduate, moved to New York for a job at Ogilvy & Mather post-graduation. Last year, she moved back here to her "home turf" where she, like other grads, sees a thriving art community and a lot of support for the arts. As a working artist, that's important to Camden. In her full-time gig as an assistant professor at VCU School of Mass Communications, she puts to use her experience and her valuable

master's degree, a perk that sets the Adcenter apart from other creative-focused graduate advertising programs.

Across the board, graduates in the area feel Greater Richmond has a strong advertising business, which they attribute to everything from the flourishing arts community to other strong creative industries like design and music, VCU School of the Arts and the legacy of Harry Jacobs, The Martin Agency's founder.

They feel that the business here is competitive, but also tight-knit. "You develop a sense of loyalty and of family here. I think that feeling of community sets us apart from the business in bigger, more impersonal cities," explains Sara Grunden, a 2004 copywriting graduate who stayed for a job at The Martin Agency.

On the personal side, the ease of getting around and low cost of living are two of the biggest reasons for making the Richmond area home. "I won't have to sell my first child to have a decent standard of living," quips Trevor Minor, a 2000 strategy graduate and account supervisor at Watson.

So what's missing? Local Adcenter grads would like to see more outlets for creativity. Will Sims, a 1998 copywriting grad and VCU Mass Comm assistant professor, also adds, "I wish more clients would bring back the three-martini lunch." Don't we all.

Kristin Erwin is a partner of FreeRadical, an interactive branding agency. She's also president of the Richmond Ad Club.

You can't swing a cat in this town, as they say, without hitting an ad agency or design shop. Among the nearly 200 advertising and graphic design firms in the Richmond region, a few of the larger firms with bigger, national accounts may garner name recognition outside ad geek circles. But the heart of the business here truly is the wealth of smaller firms quietly turning out great work for local and regional clients, as evidenced at this spring's local awards shows. Richmond Ad Club's annual Richmond Show honored the top advertising, design and interactive work created in 2004 by about 35 local companies. About 80 companies and freelancers competed in the American Institute of Graphic Artists' (AIGA) Greater Richmond Awards for Design Excellence (GRADE). After the party hats were hung up and the awards laid to rest, just so, on their shelves, we talked to a few of these firms about the work they do, their take on the industry here and why they've chosen to make Greater Richmond their home.



Elevation's recent television campaign for Virginia Credit Union, which was recognized as "Best in Advertising" at GRADE, gained a lot of attention for the Credit Union and helped them increase their membership roles and their overall brand awareness. The company also recently launched a new identity and graphic platform for Lewis Ginter Botanical Garden and a River District TV campaign.

"Honestly, it's a heck of a lot more competitive here than in any other city of our size. Most cities of Richmond's size don't have nearly the quantity or quality of agencies to choose from. You end up with a lot of firms chasing a small number of local/regional clients—and unless you really deliver a unique perspective, you won't make it long-term," Aaron Dotson says. "There's lots of great work that gets done here that never even makes the award shows because the competition is so stiff. For every campaign that wins an award here, you can be sure that there were dozens of other campaigns behind it that were nearly that good that were created here, too!"

Dotson believes there is a renewed energy in Richmond around creative work, with initiatives like C3 and continued creative growth in the River District and Manchester. He says, "You really can have it all in Richmond. You have the history, but also the growth. You have an ever-increasing cosmopolitan feel and the advantages that a city offers, yet it's still easy to get around. And no matter where you go—from downtown to the suburbs—you can find a comfortable spot in which to raise a family, no matter what form that family takes. Why wouldn't a creative person be attracted to Richmond?"



J H I's work for Philip Morris USA and St. Catherine's School, as well as a self-promotion email, all earned awards at the Richmond Show. They recently designed identities for the National Folk Festival and the Virginia Center for Architecture and completed a campaign for Wausau Paper promoting their Astrobrights line of colored paper. Coming soon: an identity for IQTV, an Atlanta-based multimedia company.

Jo Watson believes our local advertising and design community is more laid-back than those in other cities. "People seem to have a broader perspective on life; you can do great work during the day at the office, and still be home for dinner with your family," she says.

She sees the industry here as more fragmented than it used to be, though. "There used to be more of a sense of camaraderie among creative firms here. People used to hang out together more, and the local chapters of industry organizations were very active." Watson believes that changed possibly as a result of recent bad economic times. "Now that clients are spending again, and creative companies are feeling a bit more flush, maybe we'll see people getting together more, both for industry functions and for fun."

And speaking of clients who are spending again, Watson's seen a resurgence of interest in good design among J H I's clients, who she says are realizing "that good design doesn't have to be more expensive than bad design." Amen.



Scout's campaign for the 17th Street Farmers' Market promoting the 2004 Brunswick Stew Festival and their print materials for 1708 Gallery's 'Indulge' Art Auction both took

home Richmond Show awards. So did their website for Plant Zero Arts Center, www.plantzero.com. The approach for the site was to immediately immerse the user into the world of Plant Zero by saturating each page with edge-to-edge photography, immersing site visitors in the experience of this unique studio/café/event space.

"As a business, we're not interested in quantity," Charley Foley explains. "Instead, we design things based on the specific needs of a select number of clients. Working this way requires generous amounts of trust and clear communication. I think Charles and Ray Eames were right when they said that good design is about getting the details right and understanding how everything connects. We've found Richmond's small city/big town mentality fosters the kind of close client relationships that allow us to pay attention to those details and results in successful, effective design."

Elevation

Established: 2001

Principals: Aaron Dotson, Frank Gilliam

Team Members: 7

Services: Full range of branding, advertising and design services

Clients: Virginia Credit Union, Lewis Ginter Botanical Garden, Richmond Symphony, River District Alliance, Performance Food Group, Troutman Sanders

J H I

Established: 1995

Principals: John Homs, Jo Watson

Team Members: 6 (plus office pooch, Gilbert, who faithfully shows up for work every day)

Services: Research, strategic planning, identity, advertising, collateral and web design

Clients: Philip Morris USA, Chesapeake Corporation, Wausau Paper, Ukrop's Super Markets, St. Catherine's School, First Market Bank

Scout

Established: 2001

Principals: Angeline Robertson, Charley Foley

Team Members: 4

Services: Identity systems, print design (such as advertising, publications or packaging), writing and web design

Clients: 17th Street Farmers' Market, 1708 Art Gallery, Plant Zero Arts Center, Virginia Museum of Fine Arts, Richmond Renaissance, Play, Wachovia Securities, Zeiss Optics

WORKMAGAZINE

Career Life in the Greater Richmond Region **FALL 2005**

What's the BIG IDEA?

Andy Stefanovich of PLAY launches the IDEA ISSUE.

With a client list that includes GE, Time Warner, General Motors, Timberland, L'Oreal, Nike and The Gap, his company coaches creativity as a strategic resource.



Official Program
What's the Big Idea?
Conference 2005
[page 31]

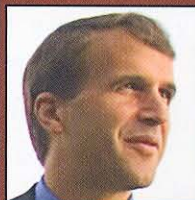
PLUS:

Black Swan Books
Norahs Enterprises
Face Works Day Spa
Greater Richmond ARC
Dr. Susan Kornstein
& Dr. Wendy Klein
Can Can Brasserie
China/America
Festival of Film & Culture
Adult Dance Camps
Franco Ambrogi
Kim "B.L.U.N.T." Johnson
Tom Leonard

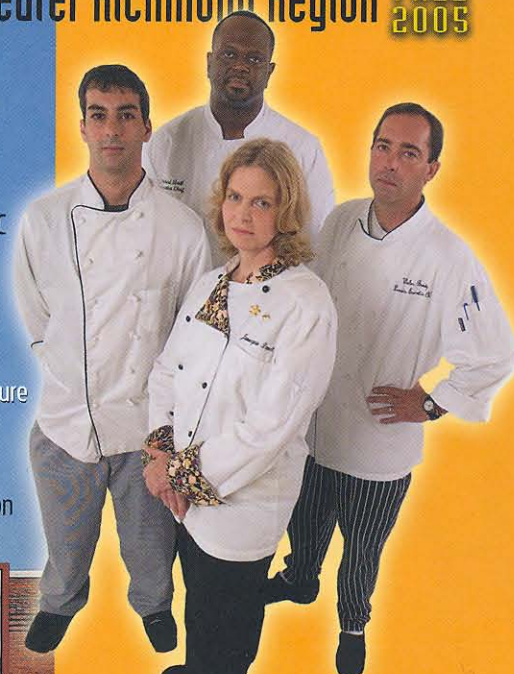


Can the Idea Behind This Machine Change an Industry?
Hamilton Beach
is banking on it.
How your company's creative culture can make or break your business.

Re-think
[page 22]



With an eye on national competitions, celebrity sports backer **Jon Lugbill** champions regional events.
River King
[page 42]



Confessions of the Glamour Chefs

Your job performance is evaluated nightly. Critiques of your products are published in the press. As competitive as a professional athlete, you constantly refine your skills to keep up with fickle consumer demand. You're revered by legions of gourmands and maybe are a touch ADD. Welcome to the luxurious, stressed-out world of fine dining.
[page 46]

ALSO: CSI: Richmond



It's complicated and counter intuitive, but busting through the myths on copyright and patent law could earn you a fortune in licensing fees or at least keep you out of jail.
[page 28]

\$4.99 www.WORKMAGAZINE.biz Fall Issue 2005



LOCAL MAGAZINE UPC

What you want to hear, when you want to hear it, and usually for free. That's the promise of the new digital world opened up by podcasting, the growing technology that allows publishing and download of audio broadcasts via the Internet. Tired of local radio? No problem. Log on to the Web at places like www.iPodder.org and you'll find an array of podcast directories offering up content from around the world, including everything from news to indie music to amateur talk radio. Download. Add to your MP3 player's library. Enjoy—whenever, wherever.

According to recent stats published in the Pew Internet & American Life Project, 29% of U.S. adults who own MP3 players have downloaded podcasts. That amounts to about 6 million listeners. At writing, www.podnova.com, which spiders various directory sites and filters out duplicate podcasts, listed nearly 9,000 podcasts online. And with the inclusion of a podcast directory in Apple's recent release of iTunes 4.9 currently making over 6,000 podcasts available in one place and transferable to your MP3 player in just a couple clicks, it seems this to-go programming is headed for the mainstream.

Greater Richmonders are part of the growing population listening, but they're also part of the growing population 'casting. Missed church last Sunday? Log on to the First Baptist Church of Richmond's site and download Dr. Flammig's sermon. Need a local news and weather update? Check out WRIC's podcast of their 6:00 broadcast. Want a rundown on items of interest on Ebay today? Jim "The Podder" Washok's Shopping Podder show will give you the scoop.

If you're looking for great music, though, you'll want to check out the *Great American Music Hour* (<http://greatamericanmusichourpodcast.blogspot.com>). The WRIR broadcast and independent podcast are the brainchild of Jerry Jodice, a successful advertising consultant and Web designer with a life-long love of music.

A few years ago Jodice began to discover a world of great indie music that could be found only on the Internet. To help promote this music and give it a forum, he founded an indie record label, Lost Cat Records in 2000. The label sells CDs made independently by talented bands and musicians who, for one reason or another, have chosen to work outside of the mainstream music industry. Taking advantage of emerging digital download technology, Lost Cat is, now establishing a growing reputation as a forerunner in the new digital music world.

Jodice says that deciding to create and host *The Great American Music Hour* was the next logical step in bringing this music to a wider audience. When WRIR-FM went on the air in Richmond, he pitched them with an idea for a show featuring the kind of indie rock, folk, singer-songwriter and American music that he was listening to and representing. They gave him a time slot. He says his podcast, a one-hour distillation of his weekly two-hour radio show, is a natural outgrowth of that show.

While the podcast, produced entirely in his home studio, is

Invasion of the Pod People



Jodice: "Eventually, you'll find every type of podcast programming imaginable—and some you can't imagine. It's still a wide-open field, so there's literally no limit as to what it can do or accomplish."

a completely different show from his radio broadcast, it shares the same musical philosophy: to promote indie music and musicians, with a focus on Richmond bands and musicians. Though, because of the wide reach of his 'cast, he has artists contact him and submit material from as far away as England and Russia.

So all this great music is out there for the downloading? Jodice says rights to music is still a significant issue in the world of podcasting. "Thus far, there are not that many music podcasters. Most are talk shows for the simple reason that the mainstream record industry still has not decided if podcasting is a good thing or a bad thing for them, and whether or not they can make money from it. Because I play strictly indie music, or music that is produced by bands and musicians outside of the mainstream record industry, I don't have that problem. In fact, my bands are

thankful for the exposure, and not a show goes by but that I don't get emails from most of the bands I play thanking me for my support of them and their music."

And speaking of exposure, this new medium is potentially a boon for advertisers, as well. Combining message delivery to a targeted audience and tracking similar to that of online advertising to ensure advertisers are getting their money's worth, podcasting may be the next big thing in the media mix. Luxury automaker Lexus recently ran an audio campaign on the podcast of California National Public Radio affiliate KCRW. Others are getting in the game as well, with opportunities available for audio spots, logo inclusion on player displays and sponsor-created content. While most podcasters aren't yet reeling in the big advertising dollars with their shows, it may be only a matter of time.

"Suffice it to say that the first TV or radio broadcasters didn't make a fortune right away from their efforts, but that any communications technology that proves popular will eventually prove lucrative for those who do it well," says Jodice, who believes we'll see bigger media companies move into podcasting in the next year or two, once they figure out how to generate a revenue stream.

Those bigger media companies providing programming with higher production values and more polished formats may hold the key to upping the number of listeners even further. "I've never gotten too into podcasting myself," says Richmonder Sharif Ewees. "They always seemed really amateurish.

But, now that more commercial podcasts are available, I may take another look."

Jodice sees the emergence of podcasting as similar to the advent of the Internet itself. "Right now it's still largely in the hands of the techies, but more and more, business and entertainment types are discovering it and moving in to exploit it—and I use the term 'exploit' in a good way. If the Internet had never been 'exploited,' we wouldn't have the World Wide Web as we know it. Eventually, you'll find every type of podcast programming imaginable (and some you can't imagine). It's still a wide-open field, so there's literally no limit as to what it can do or accomplish."

There's no doubt Jodice's podcast is a fine beginning to what Richmond's creative minds will likely contribute to this wide-open field. "I honestly don't know of any other podcasters in Richmond who are doing what I'm doing," he says. "Though I'm sure that will naturally change as time goes on." We hope so. ■■■

Kristin Erwin is a partner of FreeRadical, an interactive branding agency. She's also president of the Richmond Ad Club.



Big River Advertising

"Remember when life was simple? Well, now it's even simpler." So proclaims one of the new TV spots created by Big River Advertising for Chattanooga Bakery's MoonPie. The campaign is the bakery's first foray into consumer advertising, and hopes to gain the attention of moms with younger kids. The spots promote a new product, the Mini MoonPie which its creators say is "perfect for the lunch-box, for after-school snacking or for a mild case of on-the-go munchies." Mmmm.

"Since MoonPie is such a legendary product to so many folks, we knew we had to create a spot that would exist in their mindset. When something has that type of emotional relationship with people, you need to understand every nuance of that relationship. So we worked really hard to get that understanding before we did ideas," says Terry Taylor, creative director.

The resulting 15 and 30-second spots make that emotional connection by showing some regular folks who are over-worked, over-committed and tired, and just long for simpler times. Cute kids remind us that a MoonPie can bring us back to those simpler times. In keeping with the brand's authenticity, most of the actors are real people from the Richmond area.

"Word is, the spots are working," says Taylor.

Come to think of it, there's not much in this world that isn't made better by a few bites of chocolate-covered graham cookies and marshmallow.

Siddall

When you think of the State Fair of Virginia, you might think of dizzying rides and delectable treats. But it actually turns out that most people who go to the State Fair go for the agricultural attractions—including, and especially the animals.

So when Siddall was called on to create a campaign to help attract visitors to this year's fair, they knew animals would play a key role. "We wanted to continue focusing on the animals, but we also wanted to make the fair seem fun and new all over again," says Charity Zerull, art director on the project.



To achieve this, they called on animator Stephen Brandt (a.k.a. Munqui), who recently created a memorable animated spot for Richmond toy store World of Mirth.

Brandt illustrated and animated Siddall's concepts for print, TV and outdoor, which combine imagery of fair attractions you wouldn't normally expect to see together, like racing pigs and great music.

The result is some funky eye candy expected to inject a different type of fun into fair images.

Now, where are those deep-fried Oreos and the giant swings?



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Please be sure to visit us at the Superior Production Exchange for the "What's the Big Idea? Conference 2005" Creative Career Fair. (see page 31 for details)

continued from previous page

RightMinds

All aboard for news about RightMinds, the full-service advertising and marketing firm that will make Richmond's historic landmark Main Street Station its home at the end of this year. And, just like the trains that roar through the heart of Richmond's creative community, RightMinds is moving forward in a powerful way.

In November 2004, RightMinds was named national agency-of-record for LandAmerica Financial Group, one of the nation's largest providers of real estate transaction services. The account relationship includes a comprehensive mix of advertising, branding and marketing strategy, along with Web program and collateral development.

The partnership actually began in 2002 when RightMinds created and promoted a 9,000-piece online jigsaw puzzle so that every LandAmerica employee nationwide could participate in a fun brand-building team activity

on the same day.

During the past 12 months, the range of work with LandAmerica has included: defining and developing a corporate brand platform and then creating marketing and advertising for multiple business channels; developing design standards; creating new marketing programs, systems, and processes; as well as revamping numerous market-facing collateral materials.

But that's not all! RightMinds also is developing an innovative, internal Web site to serve as a one-stop marketing resource for everything from ad templates, print-on-demand marketing tools and collateral, promotional items, and a full-service corporate e-store and more, all to serve LandAmerica offices

(Right) A multi-dimensional Web site for LandAmerica that includes ad templates, print-on-demand collateral pieces and a complete corporate e-store stocked with branded accessories.



(Left) Collateral pieces will offer LandAmerica a fresh new look.



(Above) LandAmerica employees received a mailer containing a customized code number to complete the 9,000-piece on-line puzzle in just four days.

and agency partners.

"With its integrated approach to marketing and branding, RightMinds is the ideal creative and strategic partner to help us build and manage our multi-faceted marketing programs," said Liz Ludwig, vice president of

marketing for LandAmerica.

"We are honored to serve as a marketing partner for such an outstanding company as LandAmerica, and to help them accomplish their priorities and objectives," said Chris Thurston, president and CEO of RightMinds. ■■■

NOISEMAKERS: Arts Marketing

by Ted Randler

Through Different Eyes: The Faces of Poverty in Virginia

A large-scale effort to capture through visual images the lives of those in our society who are most invisible, *Through Different Eyes: The Faces of Poverty in Virginia* intends to educate the public through art about the lives of low-income families and individuals in the Commonwealth. The photo contest is sponsored by the Virginia Poverty Law Center (VPLC)—a not-for-profit organization concentrating in the areas of law that affect low-income families.

Established in 1978 to advocate on behalf of low-income Virginians on poverty issues of statewide importance, VPLC is the only state-wide organization providing training to local legal aid program staff, private bar attorneys and low-income clients, relating exclusively to the legal rights of Virginia's poor.

The Honorary Committee, led by Governor Mark Warner,

*Through Different Eyes:
The Faces of Poverty in Virginia*
intends to educate the public
through art about the lives
of low-income families and individuals
in the Commonwealth.

invites the community to a public exhibit and awards celebration on October 14, 2005 in Richmond. VPLC, working with the Virginia Museum of Fine Arts and Legal Aid Societies in Virginia, will then tour the exhibit throughout the Commonwealth for approximately one year, thereby guaranteeing maximum exposure for the project. Additionally, VPLC will work with Virginia Commonwealth University School of the Arts and the T.C. Williams School of Law at the University of Richmond to produce a publication and Web site that incorporate selected photography, testimonials, and essays on the social justice aspects of poverty law in Virginia. The Virginia Bar Association and McGuireWoods are assisting with public relations

Ted Randler is the publisher/executive editor of WORKMAGAZINE: Career Life in the Greater Richmond Region.



for the exhibit and publication.

The nationally-recognized jury includes Robert Sullivan, the long-time editor of LIFE magazine, LIFE.com, and LIFE Books; Brooks Johnson, the photography curator from the Chrysler Museum; Tom Rankin, the Executive Director of the Center for Documentary Studies at Duke University; and Willie E. Williams, a celebrated photographer, curator, and educator.

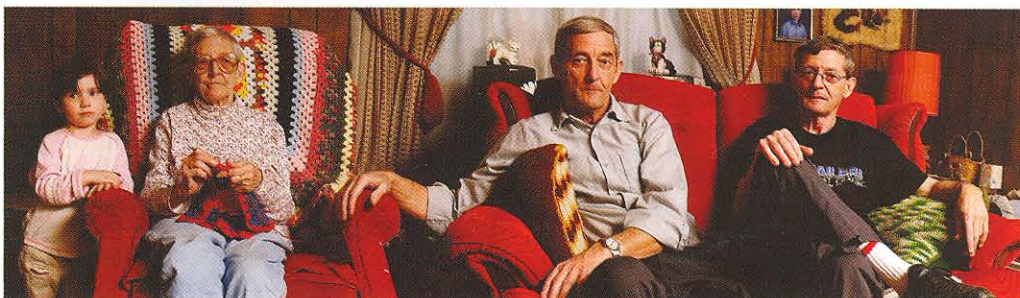
Furthering our enthusiasm for this event is that the grand prize winner is WORKMAGAZINE's own staff photographer, Chris Hancock. Not only did the panel select Hancock's "The Folk of the

Blue Ridge," for the VPLC tour, they broke with tradition in the selection. "The other big honor was that the jurors were so taken by the work that they insisted that the entire series be shown instead of just one," Hancock says. "I was totally blown away by that."

Hancock's series presenting high-definition panoramas of rural life was recently featured in C3's gallery. Beyond the images' technical virtuosity, the digital prints have at once a familiarity of the commonplace and the surreal qualities of dreams. Like Arbus's '60s documentation of people living outside the norm, while Hancock delivers the sometimes unconventional or extreme circumstance it is never at the expense or dignity of his subjects—and perhaps this is what makes them so compelling. ■■■



Top: "Winding Ridge"
Center: Chris Hancock photo by Sonny Bowyer
Bottom: "The Lowe Family"



Scoping Success: 11 Companies to Watch | MEDIAWORKS: The Good, The Bad & The Just Plain Odd in Ads

WORKMAGAZINE

Career Life in the Greater Richmond Region

WINTER 2006

Hotshots & Headshots: Regional Entertainment Standouts

So gosh darn talented they could live anywhere!
Or could they? Sitting pretty with
Wilhelmina's Stacie Vanchieri
these nationally-recognized
actors, directors,
talent scouts and
designers make
Metro Richmond their
base of operations:

Joe Inscoe
Sunny Zhao
Megan Holley
Lamb of God's Randy Blythe
Sound of Music Recording Studios'
David Lowery, John Morand,
Miguel Urbiztondo, Craig Harmon
AND MORE...

[page 48]



Broadcast Heartthrob **AARON GILCHRIST**

is in **TECHNO-FLUX!**
The WWBT news
anchor's industry
is being rocked by
a box called iPod,
Internet Protocol TV
and the brave new world
of media technology.

I WANT MY
~~ip~~ MTV!



Are **WRIR's Bill Lupoletti,**
Liberty's Brad Waldo &
WRVA host Mac Watson
just crazy enough
to revive radio?

Sound Salvation
[page 25]



Will **The Martin**
Agency's Tamara Alesi
save Internet advertising
with her holistic strategy?

Double Click
Whiz Kid
[page 30]



ALSO:

The Power of PERSONAL INFLUENCE

Oh yeah, he means business!
But it's not business as
usual for **Mayor Wilder**
as he promotes his vision
for the City of Richmond.
[page 44]

PLUS:

Chop Suey Books
Skitterskat
Kelso & Easter Architects
The Baker's Lady
Michelle's at Hanover Tavern
Flower Peddler
Natural Bath Products
Metropolitan Business League
Southeastern Institute
of Research
Charles Ajemian
PharrOut LLC
Aloha Dreams Inc.
Inet Network

PR&RT LTD
US Postage PAID
Permit # 2393
Richmond, VA

*****ECRLOT**C017

Mr. John Woodward
10 N 18th St Apt 4H
Richmond, VA 23223-6886



The Good, The Annoying & The Just Flat-Out Odd in Advertising 2005

Cavemen, little cars and chicken suits dominated the buzz in advertising circles in 2005. What rocked and what should have been stoned? We asked creative directors at several Richmond area ad agencies for their thoughts on the best and worst advertising in 2005, and what we might have to look forward to in 2006.

Terry Taylor, Big River Advertising

On tap for Taylor's pick of the best 2005 TV commercials is a spot for Australian beer, Carlton Draught (see www.bigad.com.au). Think marching band precision meets a battle scene from *Braveheart*. "Amazing spot. It obviously took a lot of money to make that spot. But it also took a lot of trust and guts for a client to buy it."



He also liked a Guinness spot implying that if you like their ads, you'll like their product. "A basic, simple premise. But it's true. With so much junk out there, the good things stand out even more." Others that stood out: Miami agency Crispin Porter + Bogusky's "outrageously great" campaign for MINI Cooper and work for Burger King, including "Subservient Chicken" (a guy in a chicken suit who does whatever you type in at www.subservientchicken.com).

As for bad advertising, Taylor says you can find it anywhere you look. Specifically, he thinks 2005's political ads were embarrassing to both the candidates and the audience.

On the horizon: more advertising that breaks the boundaries of conventional thinking, more new ways of approaching marketing and advertising and ideas that don't fit easily into a TV screen, a print ad or even the Internet. Taylor envisions more viral email campaigns, films, guerilla marketing and videos like And1's mixtapes. "Untraditional avenues like that will keep growing. But they still need ideas that solve problems. That is still job one."

"In the coming year, I would like the opportunity, the trust and the freedom to solve our clients' problems with ideas."

John Homs & Jo Watson, J H I

Among their favorite 2005 advertising trends, Homs and Watson include viral Internet marketing and pop-up stores (temporary brand environments, which typically come and go within 24 hours or so), which they say are "an absolutely brilliant way to bring brands to the people and create a sense of urgency/immediacy/'now' factor."



On the more traditional front, they loved The *New York Times Magazine's* "sophisticated" design update; the humor in The Martin Agency's "Caveman" TV spots for GEICO and Citibank's "Iden-

tity Theft" TV campaign, created by Fallon in Minneapolis; the MINI Cooper campaign; and Hewlett Packard's "Picturebook" campaign, created by San Francisco's Goodby, Silverstein & Partners, for its "beautiful art direction and graphic design."

2005's worst trends included reality television, *The Apprentice: Martha Stewart*, product placement proliferation, "Subservient Chicken" and political ads. "How low can it go? Seriously, do the candidates insist on bad advertising, or does the public actually demand/deserve it?"

This year, Homs and Watson say brand authenticity will be more important than ever and content is critical. More fragmented media will allow for more highly targeted messaging, and media like the Internet, where consumers can interact one-on-one with brands, will continue to grow in importance. Also, "More people will be using better design to help distinguish their brands. VERY SMART!"

With all this in mind, the J H I hopes to create more of what they love this year: attention-getting ads, keeper collateral pieces, traffic-stopping point of purchase, engaging Web sites and perfect logotypes.

Steve Bassett, The Martin Agency

"There's a lot of exciting stuff happening in non-traditional media these days, especially on the Web." Specifically, two sites created by Crispin last year: one for MINI Cooper, www.counterfeitmini.org, a home page for the (fake) Counter Counterfeit Commission; and www.comeclean.com for Method soap, where user-entered confessions show up written on a hand and are washed off.

Also exciting was the amount of international work dominating the awards shows last year and TBWA\Chiat\Day's work for Adidas, which Bassett says had a lot of creatives asking "Is Adidas the new Nike?"

Not so exciting: gratuitous product placement. "I took my son to see *Transporter 2* and it felt more like a car commercial for Audi than it did a movie. Speaking as an ad guy and a consumer, people are exposed to too many marketing messages as it is (3500 to 5000 a day). Getting ad ambushed probably has the opposite effect of what the advertisers had in mind."

Bassett believes that not only is the media mix changing, it has to change. Agencies "have to understand how people today consume entertainment and then create advertising content and opportunities that people will actually seek out, interact with and even share with others." That might mean shorter TV ads, longer forms on the Web or even innovative sponsor-provided software for

What Worked:



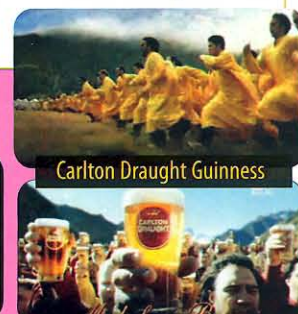
MINI Cooper
"Counter Counterfeit Commission"



GEICO's "Caveman"



Hewlett Packard's
"Picturebook"



Carlton Draught Guinness



Method Soap



American Legacy Foundation's "Fair Enough"

ALSO:

Citibank: "Identity Theft"
Adidas Campaign
Brawny Man Website
AIG: "We Know Money"
Comcast: "Comcastic!"

What Was Annoying:

2005's Political Ads

Reality television product placement proliferation as in *The Apprentice: Martha Stewart*, *Survivor: Guatemala* and any other show by Mark Burnett

Over-the-top use of special effects and animation just because.

Hung Jury:

Burger King's
"Subservient Chicken"



continued from previous page

wireless devices.

"I love the idea of an advertiser giving consumers opportunities to interact with the brand on their terms and rewarding them for it. The Martin Agency has helped GEICO build a brand that people really like. In 2006, I'd like to find new touch points for more people to feel a part of a great brand."

Bobby Riddick, Riddick Advertising

"The trend [last] year seems to be unchanged from years past—creative humor and cleverness are the driving forces behind today's most effective advertising campaigns. People expect to be entertained, even by commercials. We remember the funny ads and talk about them."

Riddick's pick for best advertising in 2005 is Martin's "Cavemen" & "Gecko" work for GEICO. "Those ads must be working and delivering ROI for the company because they are in fact running them over and over and over and over. Who in America has not heard about the good news? I just saved 15% on my car insurance."

Other favorites: TPG in Philadelphia's "We Know Money" TV campaign for AIG; Goodby's "Comcastic!" spot for Comcast that dubbed the original "\$100,000 Pyramid" show; and Richmond's Bernard Hodes Group's "Fishbowl" TV spot for Retreat Hospital.

"The worst ads don't come to mind. I guess that's the point. Lousy commercials are hard to remember. What I do remember is that quite often



I look over at my wife after a commercial and say, 'huh?'"

Riddick sees handheld devices as the medium of the future and thinks we can count on marketers to figure out how to use it for advertising. "Technology has already had a huge

impact on a marketers' ability to specifically target a market. And, there are many proven methods to achieve effective results and significant ROIs for clients. I think we will see a continuation of more narrowed and focused messages delivered to smaller audiences."

In 2006, he would like "to be able to apply creativity, cleverness and technology to achieve record-breaking ROIs for all of his clients."

Carolyn McGeorge, RightMinds



McGeorge's pick for the best work of 2005 is Crispin's TV campaign for the American Legacy Foundation's "truth" movement, which aims to raise public awareness about the dangers of smoking and deception by the tobacco industry. "They took actual conversations from

the tobacco executives over the years and made a sitcom TV series out of them. Brilliant work!" All episodes are available at www.fairenough.com.

What she didn't like: over-the-top use of special effects and animation just because. "If you are going to digitally animate a baby's mouth to talk like an adult or a series of cats raising their paws up in the air, it better be a good concept and done well."

As for what everyone will be talking about this time next year, "That's yet to see. The Web as a medium is doing some innovative things." McGeorge notes favorites, Crispin's "Counterfeit MINI" site and the Brawny Man site (www.brawnyman.com), created by DVC in Morristown, N.J., for Brawny paper towels.

In the coming year, she wants to create "a smart, beautiful campaign that has a long lifespan."

Mike Shackleford, SB&A



The best and worst trends in 2005 advertising may be the same thing, as far as Shackleford is concerned. The trend is "the diaspora of markets, the multiplication of media, the rise of interactive and video gaming—all the things that make ad people wonder how they're going to reach people, when

people are not all in one place. And when the places they go are visited for shorter and shorter durations. And when each of these places is increasingly satu-

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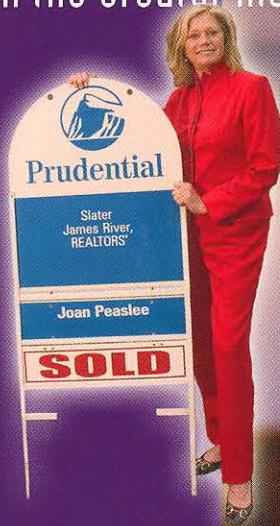
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Visure's Visionary CEO Michael Song

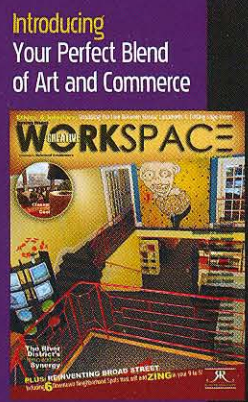


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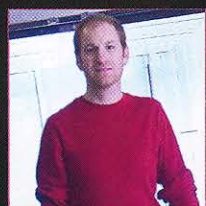
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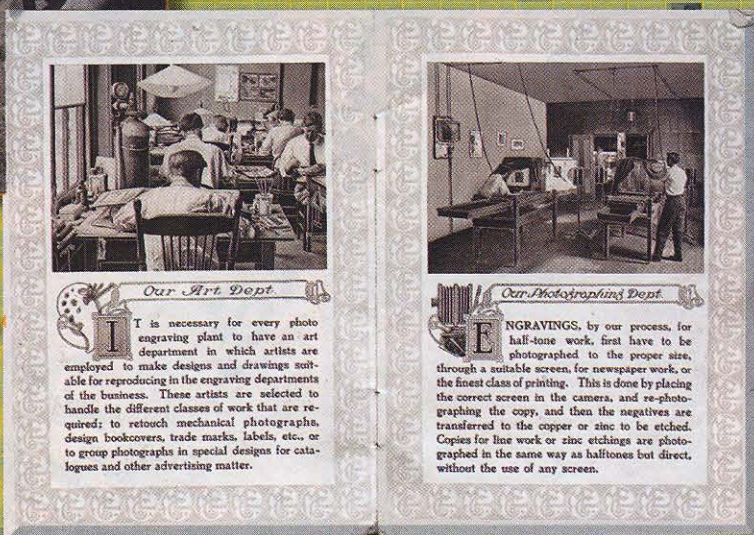
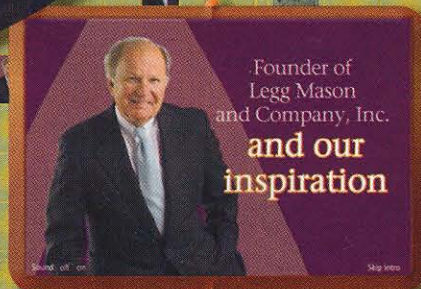
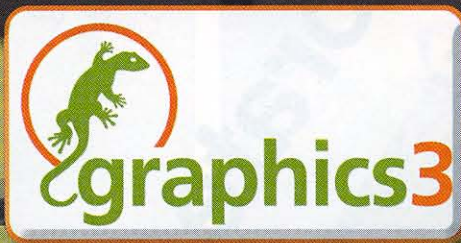
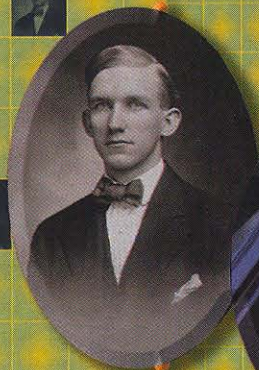
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The Jumpstart
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[page 24]



A Century of Graphic Design; Profs Practice What They Preach; Shockoe's New alicebblue

One-Stop Shop for Ad Design & Production Services Turns 100

Richmond's Graphics 3 Inc. has been "Making everything easier since 1906." It's their centennial tagline, and their way of life. With a range of advertising services housed in one place, both ad agencies and corporate clients benefit from a blend of creativity and technical experience, served up with top-notch customer service.

Tom Hamner, Graphics 3's vice president and owner says "While there are lots of other Web and graphic design shops in Richmond, we are unique because we do so much under one roof. We can design your logo, print your stationery, your large output signage and company brochure, design and retouch your advertising and create and host your Web site. By providing start-to-finish design, Web and printing we make the process painless and efficient."

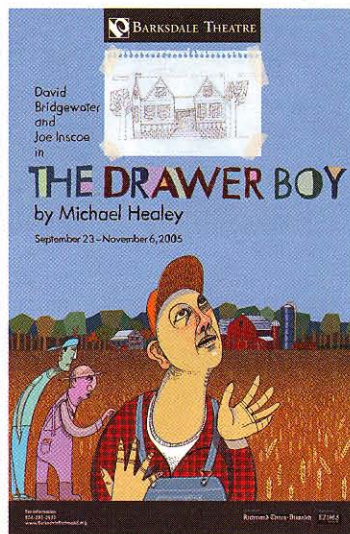
Graphics 3 offers print and Web design/development to companies of all sizes, as well as providing a variety of ad services including scanning, photo retouching and digital manipulation, plus offset printing and large format printing. They've built their reputation providing these services to the likes of Richmond-area advertising agencies including The Martin Agency, Siddall and Barber Martin Advertising, as well as a host of institutional and corporate clients like The College of William & Mary Mason School of Business, C&F Bank and Children's Miracle Network.

The company obviously has seen a lot of changes over the past century since it started as an engraver, with the purchase of the Metropolitan Engraving Company. But one of the most exciting, says Mike Ritchie, vice president of marketing, "was when we became electronic with our first high-end scanner in 1989. The digital technology of today opens up the whole world to business and we are no longer limited geographically. We have come from producing engravings carved by hand and inked onto paper to sending print, advertising and Web material around the world in minutes." Also up there on the list of exciting changes in Ritchie's mind is the company's move to its present location, which is triple the size of the former, providing "more room for more technical toys."

New technology helped Graphics 3 produce one of their recent projects, a presentation for an event for The College of William & Mary to commemorate the announcement of the new name for their Business School which became The William & Mary Mason School of Business in November, 2005. "We designed a spectacular, fast-paced Flash presentation drawing the viewer into the history and contributions of the donor, Chip Mason, founder of Legg Mason, combined with the new changes in the school curriculum," says Heather Marcel, art director and Flash creator. The presentation was displayed six feet high in front of an audience of over 600 people. It also serves as the introduction for the Web site (<http://mason.wm.edu/mason/>), which gives in-depth information on the donor, photos and video of the announcement event, as well as details on changes in the business school.

Graphics 3's team of 16 employees thinks it's fun to keep learning and exploring new ways to make everything easier for their clients. New technology, new design styles, new interactive Web tools, even new clients keep it all fresh and interesting. Steve Mueller, vice president and head of the company's ad services division says the fun for him is in "creating projects you know will be seen potentially all over the world."

The company will celebrate this important anniversary with a commemorative calendar, promotional mailings, advertising and, of course, a big party.



Veteran Design Firm Builds Its Rep by Keeping It Real

How do VCU professors make sure they don't get soft, just teaching what they know rather than digging in and doing it? They start a business, naturally. At least that's the tack three Communication Arts & Design Department professors took back in 1979 when they were looking for a way to continue to practice what they taught. Voilà, Communication Design Inc. was born. Back then, the burgeoning company did a lot of pro bono work for arts-related groups. But quickly, they were recognized by local corporations like Best Products, Ethyl Corporation and Reynolds Aluminum. Nearly 30 years later, CDI remains an award-winning fixture in Richmond's design community.

Tim Priddy, CDI's creative director and a principal at the firm, says an important reason the company has been so successful is that it has been able to establish relationships with some very successful clients who understand the value of strong graphic design. It also has never strayed from its founders' original focus: graphic design in service of communication materials for corporations, educational institutions, associations and museums.

That focus is evident in CDI's recent work. The company recently completed a series of five posters for Barksdale Theatre's current season, as well as two ad campaigns: one for the "Story of Virginia" exhibition at the Virginia Historical Society, another for Dominion Resources that promotes outstanding programs in the Richmond Public Schools. CDI also is working on capital campaign development projects for the College of William & Mary, and does ongoing work with Virginia Civil War Trails, CFA Institute and the University of Virginia.

Beyond great design, what sets CDI apart from other graphic design companies is client service and ability to keep egos in check. Priddy says, "Our clients know that we'll act as

advocates for their organizations. Where much of graphic design seems to serve the designer's ego first, our primary goal is to meet the client's communication goals first."

Priddy says that in the current graphic design landscape, computers enable anyone who wishes to call himself a graphic designer to do so, and with little skill, produce professional-looking materials. "There may not be a lot of thinking or creativity behind the work, but it 'looks' like graphic design." CDI's creative staff, on the other hand, has the formal training and experience to produce a more conceptual level of work. All five have undergraduate degrees in the field, and three have graduate degrees. Together, they comprise more than 90 years of experience in the areas of Web design, print design and illustration.

CDI also has remained true to its roots of exploring opportunities to flex creative muscles. The company has worked hard to build the illustration side of the business, producing engaging pieces for the likes of *CFA Magazine* and the University of Virginia. But, while Robert Meganck, one of CDI's founders, does a lot of illustration work for the company's regular client base, he also does work for many magazines, journals and newspapers, including *The Progress*, *Harvard Business Review* and the *Washington Post*.

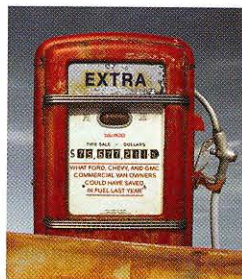
Priddy thinks the changes CDI has seen in Richmond's graphic design community over the past several years are the same ones happening on the national level. "Clients are more sophisticated and better understand the design process than they used to—any mystique that graphic design had is long gone. The up side of that is that we spend less time 'educating' the client about what we do."

While creating great design can be hard work, it's also fun. Priddy says life at CDI is very relaxed. "While we all take our work very seriously, we try not to take ourselves too seriously. . . . I think clients can look at our work and tell that we enjoy what we do." ➔

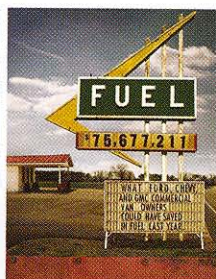
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Artistic Vision Drives Inception of a New Creative Studio

Shockoe Slip's newest advertising production services studio, alicebue, would be nothing without a few artful eyes—including those of Teddy Roosevelt's daughter. Alice blue is the first color in the HTML color palette. The pale blue, itself, is named after Teddy Roosevelt's daughter Alice's eyes. "We liked the name because while it was modern and relevant, it also had ties to the past," says studio director, Meredith Ott. "The modern aspect of what we do around the computer and camera is encompassed in the modern interpretation of the name, while the artistic aspect of what our core is is reflected in its origin."



Agency: Henderson



Client: Dodge Sprinter

Providing photography, photo illustration and image design to internationally-known ad agencies like Arnold Worldwide, BBDO, Y&R and

Saatchi, alicebue adds its own brand of creativity to every project. "Everyone with a computer and Photoshop these days can do some degree of image manipulation," says Ott. "However we ascribe to the strong belief that it isn't about the software, or the hardware, it is about artistic talent and vision to know and understand our clients' vision. We bring value to the table in the form of creative expertise that elevates beyond digital retouching, or even photography."

Ott says the studio, which opened last November, is focused on a different way of approaching image creation. "We are not merely retouchers, illustrators or photographers. We are all that and more. We are image designers that value artistic talent and creative integrity. We get involved at the beginning of a project when the idea is just an idea. We bring value to the discussion of the 'what' and the 'how,' and we do so with the focus on creativity. Oh yeah, we also know that budgets aren't what they used to be. We understand how to get creative work produced and to do so with an eye on cost, but with no sacrifice to the end product."

Alicebue's inception was partly the result of Ott's seizing an opportunity to join a new marketing organization, Mozaic, that specializes solely in creative services. The partnership was a good fit for what the studio's core staff of 10 (and growing) do day in and day out. The studio chose Richmond as its location because that's where the talent and the people resided. "After all, that is what it is all about," says Ott, "the people that comprise this studio. We like each other, we work well together, and we deliver a superior creative product to our clients, no matter the locality."

The projects that are the most exciting and challenging for alicebue are the ones that come in at the concept stage, where a client is looking for input on potential different ways to breathe life into the idea. The company took on just such a project recently for Henderson Advertising in South Carolina, who wanted to shoot and create old signs and gas pumps to tell their client's story. Jeff Satterthwaite, alicebue's creative director, scouted and shot local scenes and brought them back to the studio where he stylized the images, dramatically re-lit them and reset all the copy to work it into the new and improved images.

This type of creativity and flexibility has served the studio well so far, making recent business trends that may have negatively affected other similar companies work in alicebue's favor. Ott says one current trend is companies moving away from traditional marketing into big ideas and viral marketing. "Usually when a client is a risk taker, they have a tendency to gravitate to a studio like alicebue to make sure that the 'big idea' is all that it can be to make the impact and get noticed, and therefore get their client's marketing goals solved." With clients like this, alicebue can see eye-to-eye. And with more clients like this on a growing client list, we can expect to see more about alicebue in the years to come. ■■■

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Kristin Erwin is a Senior Interactive Copywriter at The Martin Agency. She's also president of the Richmond Ad Club.