



OVERKTA
PRODUCTIONS INC.

AVEKTA

PRODUCTIONS INC.

WHERE MEDIA MEET

Video, CD-ROM, DVD

Website Products

Tradeshows, Meetings & Events

Language Translation & Localization

Print & Design

Avekta Productions Inc. is a full service corporate communications consultancy. Employing cutting edge technologies, Avekta can maximize the quality and effectiveness of your work by uniting all media types in one service. We can help you exploit the common elements across media boundaries and create a better product by providing better, faster and more cost effective solutions.

Multimedia (Video, CD-ROM, DVD)

Multimedia (Video, CD-ROM, DVD)

Our onsite facilities include studio, videography, nonlinear digital editing, CD-ROM & DVD programming, animation, graphics, Internet streaming and satellite broadcast. Corporate communication uses include: recruiting, training, motivating, benefits, reorganization and outplacement. Mass communication uses include: marketing, e-advertising, product launches, customer and distributor education, promotions, catalogs, B2B, broadcast, point-of-sale and at-home media promotions.

Tradeshows, Meetings & Events

Tradeshows, Meetings & Events

Avekta supplies all of the ingredients necessary for a successful tradeshow, meeting or event. Trade exhibits are designed to maximize audience flow-through traffic. Our trainers can teach your employees how to get more leads. We create the lighting, signage and special effects. We script and direct actors to educate and sell. We even write and place trade articles timed to your needs. For meetings and events we develop creative themes, openings and closings, breakout sessions, media and staging.

Website Development

Website Development

Avekta provides sophisticated e-commerce programming, customized to your needs. We offer "user controlled" modules where your own employees can modify and adapt your site without any programming experience. Plus, if your site continually changes, Avekta can automate its features and eliminate costly redesigns or reprogramming.

Language Translation & Localization

Language Translation & Localization

In the competitive global marketplace, you need to speak many languages and grow beyond the English-only enterprise. Avekta provides both text and symbol translation for over 132 languages or cultures. Often, graphic symbols in one culture convey offensive or comical meanings in other cultures. Leverage your creative investment by obtaining the best in localization services in print, video or e-media.

Print & Design

Print & Design

For your creative needs, Avekta provides graphic design, copywriting, print production and printing services. Use our expertise to integrate your design elements from print into all other media and get the most from your budget.

IIIIIIII CASE HISTORIES

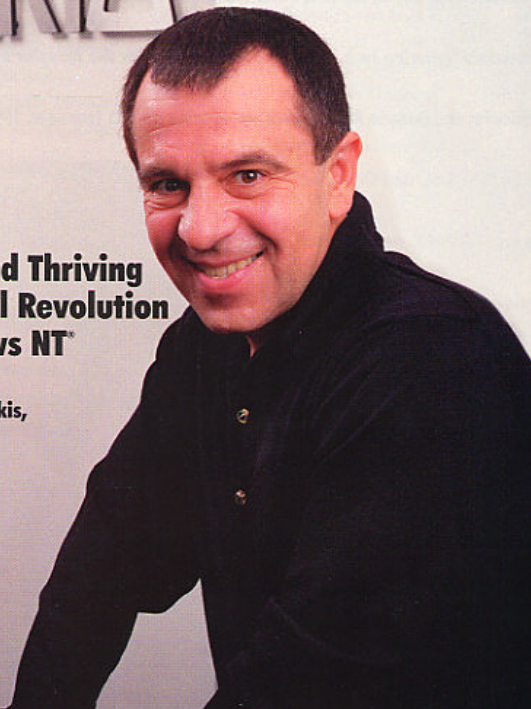
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II MORE INFORMATION



**Surviving and Thriving
in the Digital Revolution
with Windows NT®**

An interview
with **George Avgerakis**,
Video Producer

SHOOTING THE CHIEF



Gerald Levin, President, Chairman & CEO



President George Bush
1998 Windows Awards



Gerald Taylor, President
MCI WorldWideMetrics

BY GEORGE AVGERAKIS

Free Media Production Guide
Are you using the right media?
Click here to find out.



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III CASE HISTORIES

Video Production

PUBLISHING: Keeping a High Corporate Profile

Time Warner Inc., the largest communications company in the world, awarded us the task of crafting a video employee orientation program. Since Time Inc. magazines are best known for superb journalism, we chose a classic documentary format with no narrator. We developed a proprietary method of creating a corporate profile whose point of view is 100% employee-generated. This method allows the client to see a final script before any videotaping is begun and significantly reduces production costs.

Time Warner was so pleased with our work that they commissioned us to make a video defining "Quality" for all employees. For this project, we interviewed every key executive in the company.

PHARMACEUTICAL: Product Endorsement in the Surgical Theater

Thrombostat, a Pfizer surgical preparation, required a well-known surgeon to endorse the product and demonstrate its use. We secured Dr. Denton A. Cooley and the staff of the Texas Heart Institute to allow us to tape a heart transplantation. Unfortunately, THI did not use Thrombostat. We introduced the product to the surgeons, coached it through tests and even initiated the first sales of the product. Field sales representatives have reported extremely enthusiastic responses to their sales calls when they offer a copy of the tape.

FINANCIAL: Going Out For Bear In A Bull Market

Investor's Business Daily, a West Coast client, contracted Avekta to suggest ways to improve advertising sales and subscriptions. Our first step was to design an ad sales campaign built around a documentary that features dozens of America's top CEO's (all of whom are enthusiastic readers of this leading business daily). The second step was to re-edit the CEO interviews into hard-hitting commercials for national broadcast. Our ongoing relationship with IBD now includes consultation on foreign language issues and globalization of the format.

HIGH TECHNOLOGY: Beta Testing Alpha

When launching its new line of "Alpha" RISC processors, Compaq asked Avekta to create industry news articles featuring interviews with Hollywood animators who were using Alpha technology in feature films. This series of articles led to a documentary featuring the artists at work. The documentary led to Avekta designing several trade show environments and most recently creating a 30 second commercial featuring an animated cheetah various global marketplaces in search of high speed computing applications.

RETAIL: Sharpening the Point of Purchase

Steven Singer's business is taking a million-dollar collections of estate jewelry into retail nation wide and offering one-day, special event sales. Unfortunately, the stores' sales people didn't know how to promote events to customers. We created a three-video program: A Training Video to teach sales people how to attract customers, create excitement, close sales and promote repeat business; an attractive Counter-Display Video to promote the event; and a TV commercial for local use. Results were so exceptional that Singer reorders 200 dubs of the videos yearly. "The stores use them for generic sales development!" Steve Singer credits Avekta with tripling his business!

III CASE HISTORIES

Disc-Based Media Production

AIG: Launching Internet Protection

AIG, the largest insurance underwriter in the world, created a new division to address the growing needs of companies who were operating on the Internet. This division's first product launch required a CD-ROM based presentation which was cutting edge, instructional and available for distribution in only 15 working days!

Avekta began with an intensive creative meeting with product managers to create symbols which would represent the twelve categories of Internet risk and four categories of insurance products which would protect against those risks. Working around the clock, Avekta designed the symbols, outlined an interactive CD program, wrote and recorded a narrative script and developed elaborate 3-D animations. The end result was presented nationwide at a series of seminars for which Avekta also designed animated, emailable invitations.

INSILCO: Factory Tour and Annual Report

Insilco's subsidiary, Stewart Stamping is a contract manufacturer of tiny electronic components. Stewart's salesmen can often close a deal in no time if they can get a prospective customer to tour their US-based factory. Such tours are not often possible for foreign customers, however, so Avekta was hired to create a video tour and shortly after to create an interactive CD-ROM of both the video tour and other key sales tools, such as a complete product inventory and annual sales figures for Stewart Stamping and parent, Insilco.

Knowing that our CD would have to be revised every year to incorporate the new annual report statistics, Avekta offered Insilco a revolutionary development. We designed the CD so that it would search the user's computer for updated Insilco financials prior to running its pre-recorded information. Now, instead of coming back to Avekta every year, Insilco sends an email with the updates and the CD presents the revised figures without requiring a re-pressing of the CD.

MONEY MAGAZINE: Leading Editors

The leading financial magazine in the world employs many editors and writers who appear frequently on television. As a key vendor to Time Warner since 1989, Avekta had already completed numerous documentaries featuring Money staff, so Money relied on Avekta to create a CD-ROM of excerpts of its editors' television appearances. During the production of this CD, the magazine itself underwent a major redesign. Avekta was recommissioned to augment the original CD into a new presentation that could be used for the launch of the new design. Both CD's were delivered within the original deadline and are currently used in advertising sales presentations nationwide.

III CASE HISTORIES

Printed Media

CHASE BANK: Educating From Afar

The retail branch management division of this major financial institution required a training program to be instituted that would be run by Branch Managers who were not professional trainers. We created a workbook with two columns of text: “Read This To Yourself” and “Read This To Your Class.” Following simple instructions and scripted presentations, and supported by prerecorded video clips, handouts, workbooks, and interactive sessions, the classes became a series. Entitled, “Meeting-In-A-Box ™” and “Training-In-A-Box ™,” Avekta now offers this customizable trademarked product to any company with the need to train remote operations at a low cost.

ABB Energy Ventures: Launching A New Business

You’ve been named the CEO of a new subsidiary within one of the largest engineering companies in the world, Asea Brown Boveri (ABB). Your mission? To introduce co-generation power production to third world leaders, their citizenry and industry leaders. Your method? A four-color brochure. Some parts of the planet still don’t have electricity, let alone Internet or video!

Avekta designed this brochure around a concept of measuring the Earth’s entire electric generating capacity, and coined the term, “terrawatt,” to express this concept. Today, “terrawatt,” is as commonly used in the international energy market as the term, VHS is used in home television.

JVC: From VHS to D-9

The Japan Victor Company (JVC), inventors of the VHS videotape format, have relied on Avekta since 1997 to create compelling print campaigns based on lay language technical journals. The most recent project was the launch of a new digital television standard, originally named, “Digital-S.” Intended for professional broadcasters, Digital-S represented radical new technology that was not easy to explain. Avekta wrote distillations of highly technical specifications in order to make the production advantages of Digital-S easy to understand. We also designed graphics that easily demonstrated the cost-saving features of the new format, leading to the acceptance of Digital-S by the Society of Motion Picture and Television Engineers (SMPTE) as an independent standard, “D-9,” equivalent to the highest level of quality video recording for its time.

NEW YORK MILITARY ACADEMY: Tradition in Education

Located only minutes from its mentor institution, West Point, The New York Military Academy enjoys over 100 years of tradition as one of only two military-styled private secondary schools in the Northeast US. Suffering from a loss of enrollment since the 1970’s, NYMA wanted to remarket itself as the traditional answer to the ills of American youth; discipline, respect and initiative.

Avekta began with a video and CD-ROM based documentary, presenting the institution to prospective parents. Avekta was then commissioned to create the “view book” that would be mailed to prospective parents and corporate sponsors. Since Avekta began with NYMA, enrollment has reached maximum and the school has begun funding the construction of additional facilities.

III CASE HISTORIES

Foreign Language Translation and Localization

RANODA: German Internet for Korean Launch

Korean high tech giant, Ranoda introduced a new kind of circuit board connector which revolutionizes the design of computers and other electronic hardware. After authoring a sophisticated Internet animation to explain the new technology, Ranoda employed the translation skills of Avekta to render the animation in German.

MICROSOFT: The Global CD Logo

With software piracy a growing concern for all manufacturers, a company's logo and "mark of authenticity" are one of its most valuable assets. We translated the logo and authentication statement for all foreign language versions of Microsoft Windows and distributed the results on a collection of CD-ROMs which were used by authorized Microsoft manufacturers in over 35 countries.

ENGELHARD: So Many Actors...So Little Time

The assignment: translate and dub a 30-minute dramatic training film (with 11 characters) from English into Italian in two weeks for under \$9,000. Under the supervision of staffer, Colette Hughes, Avekta casted two men and two women to play all of the voices. Recording direct to videotape in Avekta's editing suite, the project was completed under budget and three days before the deadline. The Italian officers of Engelhard were baffled by their U.S. headquarter's speed and quality. The result: Translate the same project into German!

PFIZER: Mothers Read About Health

Concerned about the spread of disease and recent trends toward milk substitutes in third world countries, pharmaceutical leader, Pfizer created an illustrated booklet to train mothers in the healthy methods of breast feeding. We translated the booklet into 18 foreign languages specifically editing the text for reading by people of limited literacy.

US DEPARTMENT OF COMMERCE: Renewable Trade

USDC often creates videos about American companies for inclusion in reference libraries in US embassies worldwide. Avekta was commissioned to adapt an English language video compilation of renewable energy firms in French, German, Japanese, Arabic, Spanish and Russian. The project was completed in three weeks, including adaptation of all on-screen graphic elements.

III PRODUCTION CREDITS

1999-2000: Production Highlights To Date

Client	General Credits: Title & Topic
JVC	All creative services: Natl. Assoc. of Broadcasters trade show exhibit booth
Guinness - Festival Marketing	The Guinness Fleadh Festival, 50 bands on two stages with product placement
MCY.com	Video and webcast of Wu Tang Clan hip-hop music concert - 4 camera production
Organon	Videos and CD-ROMs to launch new products (Antagon & TiceBCG) to physicians
Compaq	Animated corporate logo and 30s. TV spot featuring virtual cheetah
Computer Associates	Web-based launch of flagship portal product using animated Flash cartoon demo
Adams Div. of Warner-Lambert	Multi-lingual , global video to enhance innovation, featuring chief executive AIG - AIG
- National Union Insurance	CD-ROM to launch new Internet risk coverage offerings

1983-1999 By Category (Abridged)

Marketing Presentations

Pharmaceutical - Healthcare

Bristol Myers-Squibb: Chinese, Japanese, Arabic, Spanish and English distributor training videos
Parke-Davis: Five Part "Trends In Surgery" series
Ortho Pharmaceuticals: High-school series on STDs
Johnson & Johnson: High-school on sports injuries
Ethicon: Epikeratophakia: Louisiana State Univ.

Financial

Investor's Business Daily: Ad sales presentation
NY Board of Trade: Retail training kit: Options
Neuberger & Berman: Interactive disk promotion
CNBC & Money Magazine: "The Money Club"

Retail:

Adams: New product innovation presentation
Bristol Myers: Consumer Products promotionals
Mikasa: Store training and POP promotional videos
Clairol: Retail positioning
Cosmair: Product Promotions for Ralph Lauren Polo
Johnson & Johnson: Bandaid marketing presentation

High-Technology:

IBM: Presentations to Japanese market
Compaq: Marketing documentaries for Alpha chips
NASA: Electrophoresis on space shuttle
ABB-Energy Ventures: Marketing foreign govnmnts.
Stewart Stamping: CD-ROM and video factory tour
NASA: Electrophoresis demo in space shuttle

Launches, Tradeshow & Press Events

Novartis: Clozaril, anti-schizophrenia drug
Cosmair: "Ralph Lauren Safari" fragrance launch
Money Magazine: Redesign party and press event
IBM: PCRadio, new laptop with packet-cell modem
JVC: Digital-S, professional digital video system
iSolve.com: Video news release to launch new site
Guinness Import Co.: The Guinness Fleadh Festival
Vinten TSM: Trade show booth presentations
Leitch-DPS: Trade show booth presentations
Forbes Magazine: 80th Anniversary event

Training, Human Resources, Benefits

Colgate Palmolive: Several sales training videos
Hoffmann-LaRoche: Sales training for field reps
Novartis: How to Sell Using Teleconferences
Consolidated Edison: PowerPoint shows on fuel economy
Ricoh: Recruitment video with tennis star, **Stan Smith**
Warner-Lambert International: Foreign MBA recruitment
Mikasa: Three videos: retail sales training & recruitment

Satellite Teleconferences

Steve Forbes: Media tour prior to Presidential campaigns
Novartis: Alzheimer's Disease Series (3 meeting course)
Novartis: Parkinson's Disease Series (4 meeting course)

Interactive CD-ROM

Insilco: Factory tour and annual report
General Public Release: The History of Technology
Money Magazine: Editorial sales presentation
NY Military Academy: School tour and enrolment booster

Websites

J. M. Huber Intranet (global accounting procedures library)
Jones Lang LaSalle (employee recruitment)
Publishers Clearinghouse (commerce site)
Weight Watchers International (commerce site)
Fairmarket.com (retail and auction site)

Corporate Profiles

Time Warner
Warner-Lambert Parke-Davis
Public Service Electric & Gas
Citibank
Enserch Corporation

Broadcast Television Credits

ABC 20/20: Segment on need for tort reform, asbestos
Russian TV Network: First American-made sitcom
Horatio Alger Awards (PBS): All animations and graphics
Segments: "Ripley's Believe-It-Or-Not" (Columbia-ABC)
Anti-Drug Abuse PSA's with **Ernest Borgnine**
Investor's Business Daily: 15 national commercials
US Department of Parks: PSA commercials

IIII THE PEOPLE

Since its founding in 1973, Avekta Productions has been a family company. Small, lean and tightly-knit, our family philosophy is **CLIENTS COME FIRST**.

We hope you will choose to join our family of clients: Clients who know they can rely on Avekta under any circumstances, clients who require quality, trust and consistency.

Maria Avgerakis; President

From Lima, Peru, Maria joined Avekta after a career in international banking and real estate. Maria handles finance, administration and sales, is fluent in five languages, and is listed in Who's Who of American Women. Among her life's achievements: the sail-navigation of Plum Gut and gut-renovation of 5 Brooklyn brownstones.

Ted Poris; Foreign Language Director

As a principal of several major typographic and foreign communications firms, including Weltz Ad, King Typographic Service and Visual House Int'l., Ted employs more than 30 years of cross-cultural experience in foreign language print, audio, video, CD-ROM, packaging and signage for the world's largest corporations.

Lee Taft, Interactive Programmer

One of only a handful of certified instructors in Photoshop, Illustrator, Director and Flash, many of New York's leading producers have designers trained by Lee. Laptop in hand, Lee can work onsite, often designing at the client's desk!

Leah Kasztl - Print Production & Design

Leah's experience includes brochures, catalogs, promotions, annual reports, special event decor, displays, logos, illustrations and private labels. Her specialty at Avekta is integrating all digital media into collateral services for hard copy.

George Avgerakis; VP Creative Director

George began in England on films for Robert Altman and Sidney Poitier. He created the first coproduction between a corporation and public TV and the first American made sitcom for post communist Russia. A Contributing Editor of *Videography Magazine*, George has also lectured at universities in the US and Europe.

Alan Bleiweiss; President, Brionanet

Alan designed the first real estate search engine in the 1980's, before www, Netscape and dot.com's. Today he heads our specialty web technology services firm, Brionanet. Here, clients can license e-commerce modules that can be implemented and run by clerk-level employees with no website experience.

Julie Endris; VP Business Development

A Californian, educated at UCSB and Oxford, Julie has been a clinical psychology researcher and a human resources specialist for Chips & Technology. Julie maintains client satisfaction and coordinates all of Avekta's staff efforts.

Jack Ehrbar; Animator-Editor

Jack has turned angels into robots and walked a cheetah through the NY Stock Exchange using his skills as an editor, compositor and computer animator. Most recently, he created the *@Man* cartoon on Computer Associate's website.



AVEKTA

Surviving and Thriving in the Digital Revolution with Windows NT®

**An interview
with George Avgerakis,
Video Producer**

[Click here
to turn page.](#)

George Avgerakis is co-founder and Creative Director of Avekta Productions Inc., and Contributing Editor of *Videography* and *Digital Cinema* magazines. His credits include "Living Room," the first American-made situation comedy for Russia; the "Atman" Flash movie for Computer Associates' launch of the Jasmine ii Portal; a series of TV commercials for Investor's Business Daily featuring Steve Forbes and Jack Kemp; animated graphics for the Horatio Alger Awards Ceremony on PBS and various media for IBM, JVC, Bristol-Myers Squibb, Compaq, Pfizer and IBM. A media maker since the 1970's, Avgerakis has seen the merger of all media into a digital desktop domain and now offers his clients disc-based media, video, Internet services, meetings, tradeshow, events and print in English and all foreign languages.



Maria Avgerakis, President of Avekta Productions, Inc., and George Avgerakis, VP Creative Director, at their studio in midtown Manhattan. Maria supervises print and translation services, while George covers the motion picture and live event media.

What is your perception of the media production industry as it transitions into an all-digital enterprise?

The very foundation of our methodology has changed. First numbers went into the computer - Visicalc, Lotus, now Excel - then wordprocessing and finally print layout and design. Next came photography, then sound and now, finally video. This means we can take a brochure design, add digital images from a video and create an animated website all in the same computer workstation. This media merger dictates that clients don't have to go to one company to design the brochure, another to do the video and still another to translate the results into Japanese. One company can do it all. And do it well.

What about the advent of the Internet?

What a coincidence! Just as all the media are captured by the computer, just as the fall of the Soviet Union frees millions of new customers, along comes a cheap, global delivery system for all media. Suddenly, every business on the Internet has a multi-lingual market of millions worldwide. The smart players - not necessarily the largest - will soon adapt. Therefore, I believe the first priority in marketing communications is foreign language translation.

Localization of media?

Yes. And that means the translation of graphics and symbols too. Symbols are critical. A palm silhouette, raised to the viewer, for instance, will mean, "stop," on a North American website. But this symbol has a highly insulting connotation in, say, Greece.

And your staff are familiar with all these cultural idiosyncrasies?

All our media is examined by my partner, Maria who supervises all cross cultural issues. Recently, Avekta acquired a foreign language translation and typesetting company. The work is so varied that it requires dozens of specialists in many cultures - translators, graphic artists, linguists, engineers and academicians who are foreign-born, but North

American residents. It's not hard with our office being two blocks from the United Nations.

What media do you supervise?

I come from a film background, having begun my career in the feature film industry in London, England. But just as the market moved from film to video, so I moved from features to business communications. I could see that the means of production - the equipment - was getting less expensive every year, and I figured that soon, I would be able to build my own studio. Corporate communications is the best place for a creative person to work. You have direct contact with the clients, you have a lot of creative control and you are judged by how well you can apply new technologies.



Two examples of Avekta's translation work: A guide on baby care in Thai for Ross Laboratories and the Microsoft product logo authenticator disc in Arabic, Czech, Greek, Hebrew, Hungarian, Polish, Russian and Turkish.

How do you keep up? There's a new piece of software on the market every day.

I write for two great magazines who pay me to review every new piece of media hardware and software. Every day a new gadget arrives in our shop. If we

test something and find out it's really good, we'll offer to use it on a job for a real client. The clients love getting cutting-edge technology at no extra cost. If we like the tool, we usually acquire it. So what is a cost factor for most media companies is a profit center - or at least a break even - for Avekta.



Avgerakis testing the operation of a new media workstation on which he manipulates video, animation, print and sound production.

What do you enjoy most about your work?

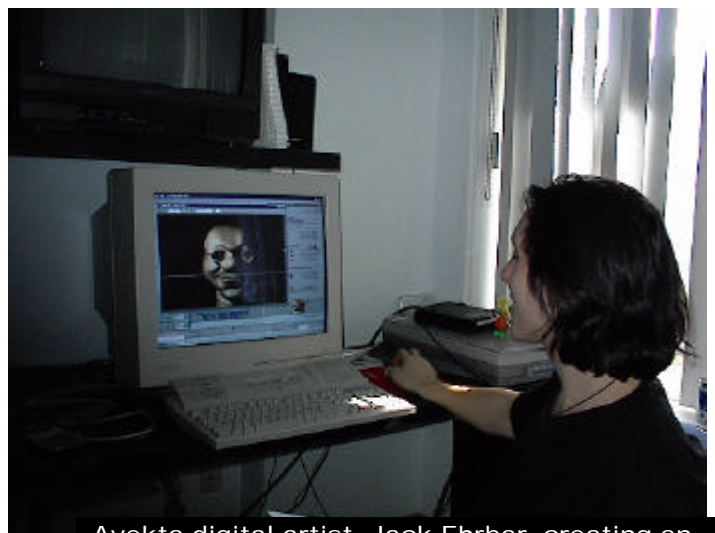
Two things. I like making deals and I like learning new things. Every client offers both. One client asked me to make a series on new techniques in surgery. We contacted Dr. Denton Cooley, who transplanted the first heart in a human. When we met for the first time, Dr. Cooley noted that he disliked my client's product. We asked why, and it turned out that the fault had already been corrected by our client and we had the product in our briefcases to prove it. Impressed, Dr. Cooley's staff experimented with the product in their animal lab. It was so successful, that he decided to order a significant amount of the product. The client had no sales reps on site, so I volunteered to close the deal. That contract was worth a lot more than the budget for our video. I liked that project. I got to learn about heart surgery and closed a good deal for my client.



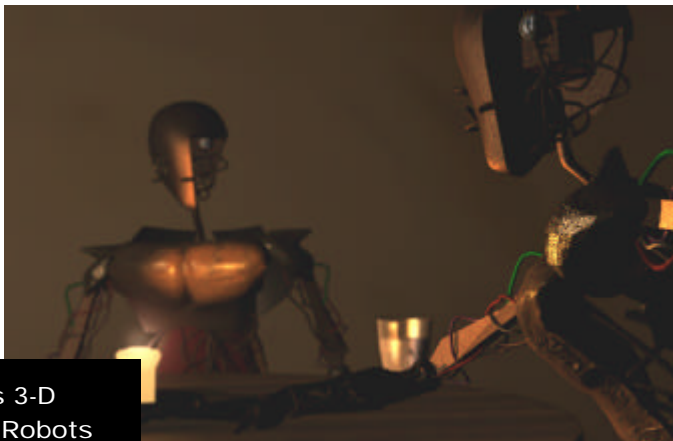
Avekta crew filming a heart transplantation featuring Dr. Denton Cooley.

What are you currently exploring?

I'm looking into the techniques companies use to sell products and services and how those techniques will change with the new technology. For instance, we do a lot of tradeshow event design. We write scripts, hire and direct actors, install lighting, sets and video projectors - all for the purpose of educating and entertaining a flow of attendees who may only pay attention to us for 3-5 minutes. How will tradeshow change in the next 5 years? How can I help my client to capture the attendee's interest before the show and get him to buy from my client after - or during - the show? The same goes for public events, meetings, Internet-based entertainment and professional education. These are the growth areas for me.



Avekta digital artist, Jack Ehrbar, creating an animated character for use in a website presentation, brochure and CD-ROM.



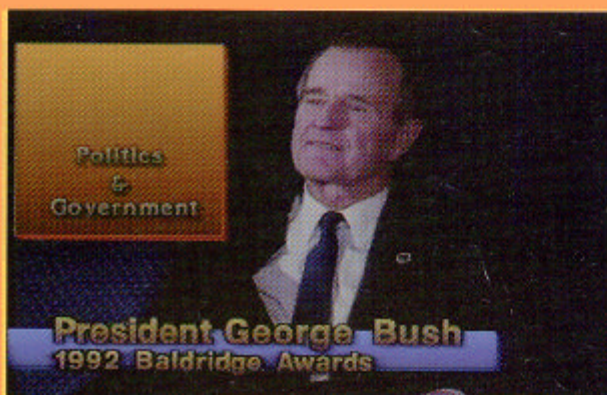
Three examples of Avekta's 3-D computer animation work. Robots and a forlorn angel for a MADD commercial and Computer Associates' "Atman" created for the Internet launch of CA's portal.



Sounds like you're a bottom liner.

Yeah. I notice a lot of media companies are made up of young talent who haven't been in business for many years. The first few years, you're impressed with yourself, your technology, your jargon, your earrings and green hair. Comes a recession - poof - you're gone. We've been around for 20 years and we'll be here for another 20 - because from the moment we meet a client, we ask four things: What do you want to say? Who do you want to say it to? When do you want to say it? And, how much do you want it to cost. If we can answer those questions to the client's absolute delight - if he makes big money because we got his message to the right people at the right time for the right price - his bottom line - we'll always be in demand.

SHOOTING THE CHIEF



BY GEORGE AVGERAKIS

Click here
to turn page.

IN THE REALM OF BUSINESS VIDEO, CLEARLY THIS IS THE JOB ALMOST NOBODY WANTS. EVEN SEASONED IN-HOUSE DIRECTORS, THOSE WHO TAKE PRIDE IN NEVER HIRING CONTRACT PRODUCERS, RECOMMEND THE HIGHEST-PRICED, BIG-CITY PRODUCTION COMPANY WHEN IT COMES TO...

SHOOTING THE CHIEF.

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PRODUCTION

----- FEATURE -----

"It's a no-win situation," confides one in-house producer, who asks we not use his name, "Even if the shoot is technically flawless and nothing goes wrong, the CEO never likes the way he looks on television because he's comparing himself with a network anchorperson. It's better to contract the job out to a big name.

That way, if anything does go wrong, you can always say, 'Hey. So-and-so is the recognized expert in the field, don't look at me.'



Steve Forbes, CEO of Forbes Inc. (right), with Avgerakis as he gets ready to go on camera for a nationwide satellite press tour.

Freelance producers don't respond any better than the in-house mavens. Most will take the assignment if it's a first shot at working for a new client. The risk, losing the client, is inconsequential. But the story changes when an existing client offers a shot at shooting the boss.

Risk and Gain

What is it about CEO shoots that triggers the fight or flight response in otherwise fearless videographers? Risk.

The gains, contrary to some opinions, are significant. By assisting a chief executive in successfully communicating, you have won a powerful ally. The rewards, while often not often immediate, may be significant to yourself and to your profession.

Motion picture communications for business has a long way to go yet to establish true recognition as a business category and as a corporate task. Too often, "business videographers" (Bizviders) are relegated to a blue collar image, associated more with prosumer, home applications than broadcast news. As a result, the in-house video producer is rarely considered for upper management and the bizvid independent can never use his reel to cop a network or Hollywood assignment.

The perceived role of the bizvid practitioner must change to achieve the full benefits of the hard work and dedication one puts into the craft. Taking on difficult assignments is part of the necessary dues each must pay to reap significant gains. So make no mistake. Being taken seriously by the President of MCI or the CEO of Time Warner can do a lot for one's career and for one's profession!

Avoiding Stress

The underlying risk with the CEO shoot (or any shoot for that matter) is that, anything can go wrong, especially when the pressure to do everything exactly right gets out of hand. In a nutshell, avoiding stress is the key. Nothing gives the commander more confidence in you than seeing you marshaling a professional, relaxed crew; dedicating it to the singular purpose of making that commander's presentation a thing of simplistic beauty.

CEO presentations can be a breeze. You can be a hero in a land where giants fear to tread. All it takes is following some simple strategies and planning ahead.

Where's the Script?

There are two basic styles of a CEO presentation: The Script and The Interview. Obviously, the interview is more challenging, but both have their

unique pitfalls. Scripting opens up the frightful prospect of, "Who writes the script?" That's a long article in itself, best avoided here, but then comes, "How will the CEO read the script?" Scripted presentations require consideration of the term, "performance presentation."

You must accurately assess your subject's capabilities to perform the script. Keep in mind that "capability" may not define what you get when the chief stands before the camera. It is your job to obtain the best performance. This requires clear, quick assessments of what is wrong and how to fix it. Often a polite, "sotto voce" suggestion like, "Once more. Better eye contact." will give your subject just enough information to tune in the best quality.

Don't belabor your directions. CEO's are used to minimal interaction. Their time is more valuable than all of your crew's put together. Give it a test reading, record once, tune it up, record once more. Often, you're lucky if you get two takes, so don't expect more unless you feel you can't use what you have or, praise heaven, you have a CEO who wants to spend the time to get it perfect. Then spend the time.

If you believe your subject is capable of a better

reading, you have to use your wits, charm and if necessary, your authority to get the best performance. Of course, it helps if you have the opportunity to get to know your subject before the taping. While rehearsals are rarely possible with really busy executives, having a basic understanding is a significant asset. Here, the in-house producer is at an advantage, but even the contractor should make an attempt to build a pre-shoot meeting with the CEO into the scope of the project.

If you do get the chance to rehearse, take it in stages: A first reading one-on-one; then introduce the crew and lights; then a reading with the camera, using all the crew commands, like "roll tape," "speed" and "action."

One last point. Never, ever let anyone talk you into using cue cards. The primary quality in any CEO presentation is perfect eye contact with the camera. Cue cards produce awful eye contact. If the corporation cannot afford a teleprompter (preferably the computer driven kind which facilitates last-minute changes), turn down the assignment or demand that the subject memorize his presentation verbatim. Nothing gets you that teleprompter faster than asking for memorization.



Good CEO interviews begin with personal interaction. Left: Avgerakis (foreground) sets up for an interview with Empower America Co-Director Jack Kemp, prior to a taping. Right: The author chats with Gerald Taylor, President of MCI, during a recent TV commercial shoot.

Every Tom, Dick and Barbara

Interviewing a CEO, for me, is a most exhilarating experience. You can easily rank it on a par with flying a high performance aircraft or filming emergency surgery. Obviously, you don't have to worry about script, but you do have to be extremely well prepared, tactful and attentive.

Many top interviewers, in order to free themselves from technical concerns during the shoot, prefer to work with a separate director and camera operator so that they can concentrate on the interview's content. That's great if you can afford the extra crew.

If you can't, establish some simple hand gestures that look natural during a conversation but that signal your cameraman to execute a zoom-out or zoom-in. Then position a monitor somewhere where you both can see it and direct and interview at the same time. It's not that difficult with a little practice and heck, there are only so many variations of a talking head shot anyway. Most good cameramen know when you need the CU and when you need the hand cutaway.

Interviews tend to brew a bit more anxiety in a CEO than a scripted presentation. It helps to talk over the parameters of the interview ahead of time, but I would avoid faxing a list of questions in advance. Often, the result of too much preparation is a scripted response which never, I mean never gets anywhere near a natural looking interview. Most executives will be satisfied with this logic if you give them a general sense of what the interview will cover and how it will be used.

In warming your subject up to the interview, go over the technical aspects briefly. This is like a doctor saying it won't hurt, but the pure logic of what you explain gains confidence. Too many directors unintentionally put forth a self-important attitude when they assume that an interview subject knows all about being on television. A friendly, service-orientated attitude helps gain respect. You might say, "My philosophy is that I'm here to serve you and make you look great. This isn't my interview, it's yours. So if you want to change anything, rewind the tape and start over, just tell me.

Nothing is locked in stone and we can erase any parts you don't like."

If you don't intend to have your own questions in the final cut, you will need to explain to your subject that all the answers need to be phrased as full sentences. In this case, say something like, "I'm not going to include my questions in the final video tape of this interview. Therefore, I must have your answers in full sentences. For instance, if I ask you is it cold outside?" please don't answer, 'Yes.' or 'No.' Say, 'It's cold enough outside to freeze dry a hockey puck.'"

Hopefully, if your joke is better than mine, you'll get a relaxed chuckle and then add, "But don't worry if you forget. If you do, I'll just say, 'Can you rephrase that, please, in a sentence?'"

You might consider giving your subject a practice warm-up question. Start off by saying, "Why don't we start off with a stupid question for warm up purposes. We'll roll tape, too, so that the cameraman can set his light and sound levels for real. How about this for a first question..."

My favorite first question takes advantage of the fact that everyone likes to talk about themselves and how they got where they are. So I ask, "Okay, why don't you tell me who you are and what you do for a living?" Gerald Levin, President, Chairman and CEO of Time Warner, Inc. responded most curiously to this opening. At first, I thought I had offended him, but he laughed, wiped his brow and replied, "Well, I've just merged two companies into the world's largest entertainment and communications company."

If you find your subject enjoying himself, don't be afraid to experiment. I've had excellent results asking, "One silly question," like, "Do you think being short made you more aggressive in business?" or "Does a bad earnings report bring back nightmares of final exams ?" Inoffensive questions that disarmingly open up the personal side of your CEO, the side many of can share, often breathe new life into an interview. Of course, you have to be very careful and always on the CEO's side when

pushing the envelope into the personal domain. And it helps if you, too, are short!

Whether you're out for a scripted taping or an interview, there are some good work habits you can build into your CEO "routine" that will contribute significantly to your qualities in all aspects of production.

Don't Go In Stupid

CEO's all agree: THE most annoying thing about interviewers is that they don't know anything about their subject. Take the time to learn everything you can find about the company and the person running it. Then, ironically, don't try to show off what you know, just know it.

This knowledge will be required long before you ever meet the CEO. Even your first contact, probably with the receptionist will require you to ask intelligent questions, like "Who do I call to schedule and interview with the CEO?" If you have a working knowledge of who's who in a corporation, you're already talking like you deserve a fighting chance.

Later, when you meet the chief, your knowledge foundation stands up to the subtle probes that wise men use to separate the fools from the fortunate. If the interaction is an interview, your laconic nature might be a powerful tool to draw your subject into a lucid explanation of fundamentals, but true ignorance yields a paternal homily. Ted Kopple uses this technique in confrontational interviews as a setup for a killer question. Charlie Rose uses it to allow an author to briefly outline a novel. You can use good backgrounding to lead the discussion into territory rarely tread by these journalists.

Who's In Charge of the Man In Charge?

Rarely does an important executive set up his own interview or presentation. Inevitably, there is an executive secretary, often augmented by a VP of Corporate Communications or Public Relations, maybe all three! You must identify who is in charge



Makeup/Hairstylist, Loretta Palma puts the finishing touches on Lowe's Corporation CEO, Robert Strickland.

of: the CEO's schedule; the content of the presentation or the acceptable subject for an interview; the locality of the interview and the technical logistics of electricity, noise, load-in, etc.

Cultivate your relationships with the chief executive's support staff. It is from these people from whom the rewards of a good interview will flow. Don't expect the CEO to recommend you a year later for a choice production assignment. It will be the secretary, the PR Director, the Communications VP who will pipe up your name. They, more than anyone, know the meaning of risk. If the CEO loved your work, but his support staff had to kill themselves to make the event a success, your chances of an encore will be slim.

Communicate the Logistics

Once you have communicated with the three critical areas identified above, figure out all of the logistics. Will you need a building electrician on the shoot to unlock the door to the circuit breaker closet? Will nearby computer printers make too much noise. Will the script require your rewriting? Assemble a concise list of concerns and respective answers, then write a memo covering all the aspects. Establish an understanding on each issue such as where you will load in equipment, how much time you will have with the CEO, and when you'll need him to show up for makeup. Call everyone after you've sent the memo and make sure everyone has read it and is satisfied.

One point on location. Try to avoid using the CEO's office as a location. Usually, this space is too sacred, too busy, too private and too full of priceless artifacts to risk weathering through a shoot. Most powerful executives will have a space set aside for meetings; a conference room most likely, where you can lay out the cases without putting them in people's way, set up your shot, and get ready without bothering anybody. Ask the support staff what they think is the most appropriate location. Then SCOUT it ahead of the shoot day.

The Big Day

While it is common to schedule two or more short location shoots on one day, try to schedule your chief executives on a day of their own. This allows you to dress well for your assignment, to concentrate on your subject with minimal distraction and to wind down from the event when it's over.

Traditionally, crews and directors have taken to casual, even haphazard dress on the set. Certainly, if you, or any of your crew are going to be crawling under desks to run wires, you don't want to risk the Armani, but you should seriously consider your image if you are directing one of America's business leaders.

Our industry deals in an intangible product. Our clients usually don't get to see the results of our work for weeks after a shoot. This places a burden of confidence on our skills similar to that of other intangible industries (insurance, financial services for example). You can employ the same techniques that stock brokers use to establish tangible evidence of their quality: Dress, groom, accessorize, fragrance and drive the best you can tastefully afford. This may mean you need to hire an extra PA so you, yourself never have to lift an anvil case, but the image of quality you communicate will pay significant dividends.

Here Comes the Chief

When your star arrives on set, drop everything and concentrate fully on your guest. Having done your homework, you know if first names are appropriate.

The privilege of first name familiarity, however, should not extend to your crew. As you conduct your CEO into the set, introduce him or her to your key staff (makeup, lighting director, sound, teleprompter in that order) as Mr. or Ms. using only your staff's first names. In this way, you establish that you are the CEO of the video crew, entitled, albeit temporarily, to the level of conversational familiarity with your guest.

Understand that even if the CEO is a practiced media whiz, he will appreciate your attentive introduction to the "instruments of torture." As you guide the CEO to the on-camera position, point out the wires one might trip over (even though you thoughtfully had the PA tape them down). Ask if the lights aren't too, terribly uncomfortable (they are, but he won't say so). Be sure you offer a cold drink and have an assortment on hand, at arm's reach. Ask if he doesn't mind the sound man delicately attaching the lavalier mike to his Balinese silk tie - you know, the little things you once thought were so intrusive when you stepped into a set the first time!

Our industry has its own language. Before you place the CEO under the critical moment of rolling tape, take a private, whispered moment to teach him the important studio terms he will hear. Most essential, of course, are the phrases, "Roll tape." "Speed." and "Action." If the CEO knows that only the word, "Action!" cues the presentation, embarrassment and false starts will be avoided.

Take 85

"No one is perfect." is not the best way to ask for yet another try at a flubbed line. No one likes to look incompetent, and some CEO's think they are perfect. Even great actors have a point at which their performances hit a qualitative plateau and then fall off to oblivion. Recognize your CEO's peak and don't push beyond that, especially if there are still five more pages of script to plow through.

Often a short break or a sip of cold water will help bring the performance back to par. Sometimes a particularly nasty line or phrase may simply have to be rewritten (hence the need for a fast teleprompter).

Unless a trusted corporate aid objects, the CEO should be encouraged to take liberties with the script. Often the chief never sees the script until the shoot and his changes are rarely challenged, during or after the taping.

If you have any doubt about the script or any aspect of the performance, be sure to have a *bona fide* decision maker on set. This person should be identified early in the process, even in the original contract, as one whose authority supersedes all others. Identifying one person to represent the client's interests allows you the luxury of gaining approval with simple eye contact and an occasional nod.

Before you wrap the shoot, get a verbal okay from someone of authority, if not the CEO himself. A week later, if someone thinks that something is missing from the interview you taped, it helps your case if everyone remembers that you were given a thumbs-up.

Of course, as the Producer, you should be ready to take all blame and responsibility for the shoot. Inevitably, you are the fall guy anyway, so have contingencies in mind that are effective and inexpensive.

George Avgerakis is VP Creative Director of Avekta Productions Inc. in New York City. He has interviewed many of America's leading business executives and advises several on media techniques.

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Wrapping Up

Once you've completed the taping, it is a most courteous gesture to offer to play some scenes back for the boss. Some will want to see the tape, others couldn't care less. Those that do, give you the opportunity of one last quality check with a real decision maker. If the CEO says, "Well done." in front of his minions, you can bet there won't be many arguments about the subsequent stages of the production, but don't always assume the CEO has the last word. If the speech has legal ramifications (and what speech doesn't), even the CEO's approval can be overridden by the Chief Legal Counsel. If you have the opportunity for a screening after the shoot, make sure everyone has a chance to "sign off" on the results before you strike the set.

This may seem silly, here, but at this time, it's a good idea to render the tapes unrecordable (punch out the tab, pop out the "red dot" whatever your video cassette has that keeps you from recording over the tape). Instruct your crew to properly label your cassettes, also, BEFORE they go into the record deck.

One producer lost the only scenes of his son being born because the cassette was not labeled. The next day, he recorded a lousy karate movie over the irreplaceable footage. To this day, I WISH it was a CEO interview I lost! As my wife will remind my readers and anyone else within range; there are worse things than losing a client.

Fifteen Tips for the CEO - Clip and Save

- 1. Take time for excellence:** Your time is precious and a good video presentation can save you lots of it. Every minute invested in perfecting your presentation will pay hours of dividends as your video is replayed throughout your organization, often for months.
- 2. Trust your Director:** Anyone who has mastered his craft well enough to be supervising your presentation has probably excelled as far in his trade as you have in yours. Your director has a wide range of skills focused on making you look your best, feeling relaxed and focused on your presentation. If the Director is your own employee, appreciate the Indian's ancient query, "Why is the guru never respected in his home village?"
- 3. Use first names on the set:** Video studios are essentially an informal environment. With rare exceptions, directors and crews will be dressed casually and the command structure may not be apparent. Relax everyone by introducing yourself on a first name basis and treating the crew with equanimity.
- 4. Don't be a "Desk Jockey":** Ask your producer to think of a meaningful venue than your office; the assembly line at 2AM, a dealer's show room, the wordprocessing pool. Try to stage the shot so that you can move through it and look like you have a purpose in being there. Video is an audio and visual medium. Use both to maximum communicative advantage.
- 5. Consider yourself an actor:** Good CEO video presentations are more like acting than running a corporation. The best presentations are done by CEO's who have learned (or intuitively follow) good acting techniques. There is no dishonesty in playing a part well. A convincing performance may serve your ends better than the real you.
- 6. Cite specifics:** CEO's, by definition, deal in broad, general issues and strategies. Employees, individual investors and even some institutional viewers often misinterpret CEO's as being vague and disconnected. Try to cite specific issues and individuals in your company that exemplify your strategies and underscore your awareness of opportunities at all levels.
- 7. Maintain Eye Contact:** Do not allow your eyes to wander from the lens, except to direct the audience to something off-camera. Wandering eyes make you look "shifty eyed" and creates the disastrous impression that you are not to be trusted.
- 8. Sit on your coat tails:** Even the best tailored jacket looks best when pulled tightly down in back, thus avoiding a hump of fabric behind the neck. Stand up, pull your jacket tails down and sit on them, for a razor sharp shoulder line.
- 9. Wear the proper colors for television:** The color red tends to smear on television, so avoid it. Also avoid any thin stripes which tend to create annoying "moiré" effects as they interfere with the horizontal lines that compose a TV picture. The best colors to wear are solid blues. The ubiquitous white shirt should also be avoided in favor of a pastel since video is not kind to bright colorless contrasts.
- 10. Avoid noisy accessories:** Jangling jewelry, beeping wristwatches, cell phones, a squeaky chair (in fact any chair that swivels) should be avoided. Know where the microphone is and don't hit it while gesturing. Your normal level of speech will do fine, but don't bring along unwanted competition.
- 11. Never use cue cards:** Unless you have perfectly memorized your presentation, the best way to read your script on camera is with a **teleprompter**. A teleprompter places your script, in large letters, directly over the camera lens so that your eyes maintain perfect audience contact. Do not, under any circumstances, use cue cards, which will make you look walledd.
- 12. Tell the crew what you look like:** You can save a lot of time on the set by sending a simple description of yourself and how you want to be staged, a day or so before the taping. Include a picture of yourself, if possible. Helpful items to note: Height, weight, hair color and/or baldness, eyeglasses, etc. and whether you prefer sitting, standing or both.
- 13. Wait for your cue:** When filming begins, you will hear the director say, "Roll tape." (if video) or "Camera" (if film). Don't take this as your cue to begin. You may then hear the technician say, "Speed," meaning the tape or film is running correctly. THEN, the director will say, "Action." or "Cue." **That's** your signal to start. Look directly at the camera and begin.
- 14. Take advantage of makeup:** A sweaty brow, a shiny bald spot, blemishes, bags under the eyes, can all disappear under the skillful ministrations of a good makeup and hair person. Welcome this costly luxury. No. Demand it!
- 15. Exterminate the Butterflies:** Lawrence Olivier learned from a Japanese Karate teacher how to avoid butterflies in the stomach. Take a deep breath, press the tips of your fingers into your abdomen, just under and following the arch of your ribs where they join at the sternum. Bend over slightly and count to ten. Straighten up and exhale. This may be the origin of the Japanese form of greeting. Oliver also used Valium.
- 16. Answer with short sentences:** In an interview situation, keep your sentences short and end with a full stop. This is called a good "bite," and allows the video editor maximum flexibility in fitting your statements into the length of his story. Long, rambling statements tend to get left on the editing room floor or, worse, edited into something which may not be what you intended.

Who is George Avgerakis and what does he do for a living? Time Warner, the world's largest communications and entertainment company call George Avgerakis and his staff at Avekta Productions, "the finest creative team we've ever worked with." Avekta has been making corporate profiles and other business video for the past 15 years. Mr. Avgerakis specializes in interviewing corporate leaders and assisting in communicating their ideas to employees, financial concerns and the general public.

TimeInc.Magazines

The Time Inc. Magazine Company
Time & Life Building
Rockefeller Center
New York, NY 10020
212-522-1212

TO WHOM IT MAY CONCERN:

This letter is to recommend Avekta Productions Inc. which recently created a documentary about our staff, our magazines (TIME, FORTUNE, PEOPLE, SPORTS ILLUSTRATED, MONEY, LIFE, ENTERTAINMENT WEEKLY) and our corporate culture. In my 15 years of corporate experience, I have had the opportunity to work with a wide variety of creative talents. Avekta Productions is the finest creative team that I have ever worked with.

The Avekta staff paid careful attention to our complex demands and limitations. Prior to beginning work, they established a cost-effective, highly flexible plan of execution. During production, both budget and schedule were adhered to meticulously, regardless of our often unpredictable priorities. Of equal importance was the fact that several of our top people remarked at Avekta's ability to put the staff at ease and move through the Time & Life building (even on Election Night) without disturbing anyone. This feeling that, "the cameras were invisible" contributed significantly to the authenticity of the final product.

The true value in retaining Avekta was the partnership that their staff quickly formed with us. Under the sensitive leadership of the firm's principal, George Avgerakis, they quickly demonstrated a unique ability to see our world through our eyes. Their perceptiveness to the intensely human dimension of our business added tremendous value to the quality of the final product. In addition to being incredibly thoughtful, accessible and hardworking, George and his team consistently looked for ways to add value to the process. Their creativity was extraordinary and of very high quality.

The Company's reaction to their work is best summed up by our toughest creative critic, the Editor in Chief; "Wonderful." This sentiment has been echoed by management and staff from around the world.

You simply could not find a better group to work with than Avekta!

Sincerely yours,



Robert B. Mintz
Director, Management Resources

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KEENE

CORPORATION

757 Third Avenue, New York, NY 10017
212/486-3200 FAX 212/486-3210

Glenn W. Bailey
Chairman and President

Mr. George Avgerakis
V.P. Creative Director
Avekta Productions Inc.
145 East 48th Street
New York, NY 10017

Dear George,

The work that you and Avekta have done for Bairnco, Keene, Genlyte and the other companies I have helmed over the past ten years has been excellent, but your recent success in getting my story told on the **ABC NEWS program, "20/20"** ranks you in a category all your own.

Your concise, 2-page segment proposal reduced Keene's 30-year history with asbestos litigation into a story that any busy television producer could understand in a few minutes.

Your contacts in the television industry are certainly unparalleled. You knew ABC's John Stossel was just the reporter to give us justice and your access to this nationally-known celebrity produced immediate results.

Finally, your coaching of my performance and constant supervision of 20/20's handling of the story gave me a very high degree of control. Our segment tells the public everything we wanted to say.

In short, you got our message out to millions of people for far less money than I would have dreamed and George, that makes you and Avekta Productions the best in the business!

Sincerely yours,



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Investor's Business Daily

"The Newspaper For Important Decision Makers"

George and Maria Avgerakis
Avekta Productions Inc.
145 East 48th Street
New York, NY 10017

Dear George and Maria:

You did a terrific job on the **Investor's Business Daily** sales video and TV commercials. **Investor's Business Daily** is a publication which deserves its great story presented in a professional, entertaining and informative manner. This isn't an easy task given **Investor's Business Daily's** multi-faceted features. But you rose to the occasion and were available, virtually day and night, to work with us.

From all of us at Investor's Business Daily, our sincerest thanks for your creativity and hard work.

Sincerely,



William O'Neil
Chairman

Scott O'Neil
Publisher

Kathleen Sherman
Head of P.R.

Sharon Scott
VP-Easter Adv. Div.

12655 BEATRICE STREET, LOS ANGELES, CALIFORNIA 90066 (310) 448-6000

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George Avgerakis
V.P. Creative Director
Avekta Productions Inc.
145 East 48th Street
New York, NY 10017

Dear George,

Just a quick note to thank you again for producing our "Breakthroughs in LH Suppression" videotape and CD. The quality is fantastic, and we were very pleased with the flexibility that you showed in working with us during a somewhat trying time. The video animation will be very useful for physicians, nurses and patients to help them visualize how our drug mechanism of action differs from the other GnRh analogs.

In addition to the high quality of the animation, the doctors enjoyed the studio filming and the editing was well done. Our points come across very clearly. We are very happy with the results and the costs were significantly less than our own advertising agency's quote.

I would not hesitate to use you again in the future.

Continued success to you and Avekta!

Sincerely,

David L. Stern
Group Product Manager
Contraception & Fertility



Organon Inc.
375 Mt. Pleasant
West Chester, OH
New York, NY
USA
Tel: 614-739-3000

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The Media Assessment Matrix
 Avekta Productions Inc.
 145 East 48th Street
 New York, NY 10017, USA
 (212) 308-8000

Step 1. Answer these four questions:

1. What do you want to say?
2. Who is the audience
3. When does the media have to be done?
4. What do you want to pay?

Step 2. Find the answers to your questions across the top row. Note the "Ease of Change" column if you intend to change the message during or after production. Place a check or highlight the boxes that apply.

Step 3. Go from your the row(s) with the most checked or highlighted boxes to the column on the left and see what media are best for your message.

	What to Say	Ease of Change	Who is Audience	Audience Size	Speed to Produce	Expense
Print	Either	Hard	Ext. or Int.	Large	30-90 days	0 - 50,000
PowerPoint	Welcome	Medium	Int.	Small	1-5 days	1,000 - 3,000
Flash Mail	Welcome	Medium	External	Large	1-5 days	2,000 - 5,000
Audio Only	Welcome	Hard	Ext. or Int.	Large	2-8 days	0 - 3,000
Media Training	Welcome	Easy	Internal	Small	1-5 days	1,500 - 5,000
Video	Unwelcome	Medium	Ext. or Int.	Large	14-60 days	5,000 - 150,000
Mini CD	Unwelcome	Hard	External	Large	20-40 days	10,000 - 70,000
CD	Unwelcome	Hard	External	Large	30-120 days	30,000 - 250,000
DVD	Unwelcome	Hard	External	Large	30-120 days	40,000 - 350,000
SMIL	Unwelcome	Medium	Ext. or Int.	Large	20-60 days	5,000 - 50,000
Website	Welcome	Easy	Ext. or Int.	Large	20-60 days	15,000 - 500,000
Meeting	Unwelcome	Easy	Internal	Small	20-60 days	7,000 - 250,000
Trade Show	Unwelcome	Medium	External	Small	30-120 days	35,000 - 500,000
Event	Welcome	Easy	External	Small	30-120 days	50,000 - 3M
Translation	Either	Easy	Ext. or Int.	Large	1-10 days	1,000 - 10,000

Information Order Form
Free Information and Articles on Media Production

My topic of interest is (check any boxes that apply):

Videos	CDs-DVDs	Websites	Print	Events
Translation	Tradeshows	Meetings	Media Training	

I would like to receive (check any boxes that apply):

Free Articles	Sample Reel	Phone Call	Email Contact
Live Demo	A Proposal	Advice	More Information

My need is (check only one):

Immediate	Soon	Exploratory
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My industry category is (check any that apply):

Entertainment	Financial	High Tech.	Medical
Manufacturing	P/R	Publishing	Utilities-Govmt.
Retail	Services	Travel	Other

Please fill in the blanks below so we may immediately respond to your request:

Name:

Title:

Email:

Company:

Phone:

Address:

(Street, City, State, Country, Postal Code)

After completing this form, you may either print it on your printer and mail to Avekta (address below), or click the box to the right to email your request automatically.

Mailing address:

Ms. Julie Endris
V.P. Business Development
Avekta Productions Inc.
145 East 48th Street
New York, NY 10017 USA

Phone: (212) 308-8000 ext. 44

Privacy policy: Information supplied on this form will not be used by any company or individual other than Avekta Productions Inc. and will be destroyed one year after last contact.