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# THE *Hollywood* REPORTER

**KIMMEL IS BACK  
AND READY TO RUMBLE!**

**MO'NIQUE MAKES PEACE  
(MOSTLY)**

**IS HOLLYWOOD TOO SENSITIVE  
FOR THE RAZZIES?**

**AWARDS SEASON BFFs:  
FAMOUS FRIENDSHIPS  
THAT OUTLASTED  
THE SELF-PROMOTION**

**TITANIC OSCARS AT 25:  
THE ORAL HISTORY  
OF AN EPIC SHOW**

**PLUS  
A BRUTALLY  
HONEST BALLOT**

2023



"I've used DJing as a way to make money when I needed to, and then I do it quietly, meaning friends' parties, wrap parties," he says. "When I do B.L.A.C.K. Ball, my party in Toronto, I always do a special guest set — DJ Shamgod comes on. People really like my stuff." His giddiness over spinning is palpable. He's already thinking of the playlist, which will likely include some **Notorious B.I.G.**, EDM and South African amapiano.

The B.L.A.C.K. Ball (the acronym stands for Building a Legacy in Acting, Cinema and Knowledge) has come a long way from being the hottest afterparty celebrating Black Canadians during the Toronto International Film Festival. Co-founders Anderson and his brother **Stephan James**, also an actor (*If Beale Street Could Talk*), went on to create the Black Academy, which aims to dismantle systemic racism through community-building. In October, they created and hosted the Legacy Awards, the first Black Canadian awards show honoring artists, performers, actors and sportscasters north of the border. Performers included **Jully Black** and **Deborah Cox**.



From left: Shinnelle Azoroh, Jalyn Hall and Anderson in a scene from the film *Bruiser*.

After *John Wick 4*, in which he plays a tracker trying to assassinate **Keanu Reeves**, Anderson will return to **Simon Kinberg's** *Invasion* for Apple TV+. He also has upcoming roles in **Mo'Nique's** *A Lot of Nothing* and **Brad Furman's** *Tin Soldier*. "I'm saying no a lot more," says the actor of this point in his career. "I'm being very cognizant of what I want to bring to my life creatively, time-commitment-wise. [But when I'm working,] I'm like a pit bull. When I lock jaw, my process is vicious, I go in. But when it's time to let go, I let go and I release. It's the Jamaican in me, my single mom in me." **VIR**

A vinyl FYC ad for *Black Panther: Wakanda Forever*, placed by Kevani in L.A. at Sunset Boulevard and Stanley Avenue.



## After Pandemic Drop, Outdoor Ads Rebounded in 2022

'Entertainment ads took off like a rocket ship,' says the CEO of Regency Outdoor Advertising, with film and TV companies preferring the ease of vinyl billboards while luxury brands opt for hand-painted. By Evan Nicole Brown

**D**uring 2020, the first year of the pandemic, spending on outdoor advertising slumped big-time when folks were home and spending far less time in their cars.

But in 2022, according to Insider Intelligence, spending on out-of-home advertising rebounded to an estimated \$7.93 billion in the U.S., up from \$6.08 billion in 2020 (though still not back to the \$8.65 billion spent in 2019). Car-centric Los Angeles — where significant FYC campaigning takes over billboards across the city — factored into that recovery, says **Philip Berardi**, president and CEO of Regency Outdoor Advertising.

According to Berardi, "2020 saw revenues decline by approximately half, and this revenue decline persisted until approximately the end of Q2 2021, after which the market for FYC and entertainment ads took off like a rocket." He adds that "2022 was a great year with strong revenues across all areas." Among the top outdoor advertisers in the U.S. last year, according to the Outdoor Advertising Association of America, were Apple, Amazon and Paramount+.

But the type of billboard that companies gravitate toward is driven by a mix of commercial and aesthetic choices. Apart from the fast-growing segment of digital displays, billboard displays come down to two choices: those made vinyl, with and without PVC, and those that are hand-painted. Hollywood generally favors the former.

"Most entertainment companies will use vinyl, especially for FYC campaigns, just in case there's a need to quickly change it out or they don't get the nomination," says **Kevin Bartanian**, founder of Los Angeles-based media sales company Kevani. "[They] tend to go with vinyls and digital as opposed to hand paints."

On the other hand, heritage and luxury brands often opt to go the hand-painted route, according to Bartanian, in many cases because those billboards offer a whiff of nostalgia. "We always

tell advertisers, especially at eye-level closer to the sidewalk, that this is an art piece. It's not meant to look exactly like a print. It's going to have natural imperfections," he says, noting that there's no price differential at Kevani between vinyl and hand-painted. (Prime billboards on the Sunset Strip cost at least \$75,000 and can run much higher for a four-week ad.)

During the painting stage — which can take up to a week — "a fun process happens," says Bartanian.

"It almost becomes a show as they're painting it," he explains. "Especially if you're painting in a very concentrated area, it creates a crowd because you have two, three, sometimes four people on a given wall: One side is sketching, the other one is literally mixing paint, and the other one is painting. So it's a very involved, interactive process. People are usually awed by it."

Bartanian also notes that the pandemic affected advertising locally in L.A. in significant ways, with people spending more time in the areas where they live. He says studios, for instance, increased their targeting of such areas as downtown Los Angeles, Hollywood and Koreatown for FYC campaigns. Says Bartanian, "People have moved around and [voters] are kind of everywhere, and then that audience profile is translating to our advertising." **VIR**



A billboard for *Black Bird* that was placed by Apple TV+ on Wilshire Boulevard in Koreatown.