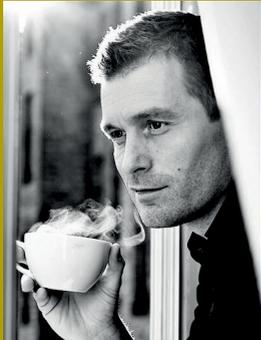


Branded Content & Entertainment



Thomas Bjerg

Chief executive officer,
Very Copenhagen

Do you think the name of this award changing from Branded Content & Entertainment to simply Entertainment last year, is still significant? Yes I do think it's still important. It emphasises that branded content needs to have an element of entertainment in order for it to be turned into culture, as one of the criteria in the category indicates. In a way, the name change marks the beginning of an entire new language for the category of branded content. The border between what a brand can communicate and what branded content is becomes more and more intertwined with what the entertainment business makes, because you need to have a story that speaks to and entertains consumers.

Do you think the industry has got to grips with what the word content, in an advertising sense, means? The content category within the advertising industry is still fairly young, so no, I don't think that the industry has completely got to grips with what content actually means yet, but we keep seeing new cases and each one is getting better. I think the future for advertising content looks bright.

Joe Pulizzi of Content Marketing describes content marketing as a strategic marketing approach focussed on creating and distributing valuable, relevant and consistent content to attract and retain a

clearly-defined audience... and, ultimately, to drive profitable customer action. The interesting thing about his definition is that it sits very closely to what traditional marketing stands for.

To me, the essential bit is clearly identifying the target audience. Without having this clearly defined, and understanding your audience's lifestyle, you'll have a hard time making content that the audience will find valuable.

Do you think that brands are now more aware of how they need to approach and engage their customers and what their place in a consumer's life is? Too few brands understand where the power lies in the consumer-brand relationship. Not all marketers understand that the brand is defined by its consumers and not them. Those that do understand this are more likely to win their consumers over.

Content advertising is still young, so there's a lot of potential in the way brands and agencies organise themselves within this category. We work to implement content into all of our processes and attempt to always keep in mind the social impact we wish to create. For us, getting community-relevant input on how to achieve this helps to kick-start the creative process.

Does the multitude of platforms and avenues available to an advertiser make reaching people more or less difficult? It's easier to get a dialogue going with consumers, but it's harder to figure out which platforms are the best ones to engage with. It really takes a lot of research, navigation, consumer insight and, above all, the courage to make the right choices for your platform. There's no one-size-fits-all solution so when you choose one, you need to take a leap of faith and believe that you have selected the right one.

What do you think the jury will be looking for when they're debating the Entertainment Lions entries?

Advertising that shows courage and has the ability to break convention and review traditional ways of thinking. Entries that do this will help shape the category while it's still in its infancy and



1 Fox Premium, Son of a Binge

2 Pentagono, Golden Shower

3 FAT (Argentinian Transplant Foundation), #StopTrashPlant

encourage it to continuously adapt according to the pieces of work entered as Entertainment. At least that's what I hope.

What pieces of work have impressed you in the last year that you would define as eligible for this category? Keeping the local glasses on, I'm looking forward to seeing how Momondo's *The DNA Journey* will do at the festival this year. It's a Danish campaign with a global message and huge reach. But above all, it's a campaign with purpose and I think it was very well executed.

How excited are you about advertising's continued move towards entertainment and how do you think it will evolve in the coming few years? The move opens up opportunities for more exciting projects, especially with content that has the potential to initiate social conversations among consumers. It's an interesting time to be in the industry and we're actively working towards this while also rooting for other agencies that have understood this concept – we believe we're working towards shaping the future of content.

Will you be attending the festival this year and, if so, what are you most looking forward to about it?

I'm not completely sure... but it's always a great party and a very inspiring experience so I'd say, "Definitely... maybe."

ARGENTINA

Adrián Piattoni

Executive creative director,
DDB Argentina

FAT (Argentinian Transplant Foundation) #StopTrashPlant

If you don't donate your organs, they literally go to waste. So we made sculptures of the most needed organs out of trash, put them in the street and invited people to take a selfie and upload it to their social networks with the hashtag #StopTrashPlant to communicate their willingness to become a donor. If no one knows that you are a donor, you are not.

Pentagono Sex Tape/ Mary Jane/Golden Shower/ Camel Toe

From Dhelét Y&R comes this press and print campaign for security doors specialist Pentagono, whose products help separate a house from a thief – but turns out there are a lot of other things in life that should be separated by a security door.

Fox Premium Son of a Binge

This commercial from Ponce Buenos Aires for the Fox Network, released in advance of Fox Premium's Latin America launch, takes an edgy approach in inviting viewers to prioritise binge watching over everything else.

Savant Laboratories

The Pain Doesn't Have to Last That Long

JWT Argentina has come up with a humorous TV campaign for Savant Laboratories to promote the painkiller Fabogesic. *The Pain Doesn't Have to Last That Long* presents a series of unfortunate situations in which the pain of breaking up is made uncomfortably long but because of that it then becomes unbearably funny.

