

talks
McCANN

vol. 2

POPULARNA KULTURA
POPULAR CULTURE

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UVODNIK EDITORIAL

Oglašavanje ili u duhu teme ovog izdanja – advertajzing, već odavno je deo popularne kulture. Brendovi su novi putokazi, bilbordi nova ulja na platnu, virali novi blokbasteri, sloganji nove poslovice. Advertajzing je od poslovne prakse postao kreator simboličkih znakova vremena, prevelivši put od kanala za predstavljanje dobara masovne potrošnje preko kreiranja potrošačke kulture do njegove aktivističke uloge u savremenom svetu, u kome brendovi nastoje da se nadu na strani dobra.

Možete ga voleti ili ne ali advertajzing je tu.
I tu je da ostane.

Pred vama su tekstovi naših autora, raznoliki i šareni baš kao i popularna kultura.

Šta to spaja Mladog papu, Evroviziju i Bekama?
Prepostavljate.



Advertising has long been part of popular culture. Brands are the new road signs, billboards are the new paintings, virals are the new blockbusters, slogans are the new proverbs. Advertising has grown from a business practice into a creator of the symbols of these times, having travelled the road from being a means to present consumer goods, via creating a consumer culture to its role as an activist in the modern world, where brands try to be on the side of the good.

Whether you like it or not, advertising is here.
And it's here to stay.

You have before you our writers' texts, as varied and colourful as popular culture itself.

What connects Young Pope, Eurovision and Beckham?
Yes, you've guessed it.

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(NE) ŽELIM DA TETOVIRAM VAS BREND!

I (DO NOT) WANT TO
TATTOO YOUR BRAND!

.дилайá



Da li ste nekada razmišljali o tome da prodate dio svoje kože nekom brendu kao oglasni prostor? Dobro ste pročitali... Sa tom prodajom postajete takozvani „hodajući bilbord“. Influensi „od usta do usta“ su davno otišli u zaborav, sada na scenu stupaju oni nešto smjeliji i moderniji sa slikama na sebi.

Advertajzing agencije u saradnji sa brendovima uvjek traže nove medije za postavljanje reklama. Jedan od tih pristupa je i tetoviranje. Po dogovoru, tetovaža može biti privremena ili trajna i na određenom dijelu kože koji se dogovara.

Nekoliko informacija za sve zainteresovane. Postoje sajtovi na kojima se zvanično možete registrovati za ovaj vid reklamiranja. Ostavite svoje lične podatke, neki kratki opis o vama i vašoj koži (?!). Nakon toga, zainteresovani brendovi vas mogu u svakom trenutku kontaktirati za saradnju. Njihov stručni tim bira ljude

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*Advertising agencies,
in cooperation with
brands, are always
looking for new media
for their ads. One
approach is tattooing.*

Have you ever thought about selling a piece of your skin to a brand as advertising space? Yep, you've read it right... Doing so makes you a so-called 'walking billboard'. Word-of-mouth marketing has long sunk into oblivion, the time has come for braver and more modern types with images on their bodies.

Advertising agencies, in cooperation with brands, are always looking for new media for their ads. One approach is tattooing. Subject to agreement, a tattoo can be temporary or permanent, on a previously agreed part of the body.

Here's some information for those of you who are interested. There are websites where you can register for this form of advertising. You leave your personal information and a short description of yourself and your skin (?!). Next, interested brands may contact you at any given moment. Their team of experts makes

i na tim ljudima, uz njihovu saglasnost, dio tijela na kome će tetovaža biti najprikladnija. Zarada je skroz pristojna i kreće se od \$100 pa sve do \$500.000. Srećno svima!

Dok sam istraživala ovu temu, naišla sam zaista na puno „bizarnih“ primjera. Od tetoviranja porno sajtova na licu, preko tetoviranja naziva velikih kozmetičkih kuća na raznim dijelovima tijela. Bilo je tu i primjera manjih firmi koje su se pokušale probiti na veliko tržište uz neobičan marketinški trik.

Taj princip reklamiranja je krenuo još 2005. Međutim, prošle godine jedna reklama je vratila pun sjaj ovoj ideji. Svi ste sigurno vidjeli reklamu za Jagermeister „Hunt or be Hunted“. Prva *stop motion* reklama urađena sa tetovažama. Na njoj su radili vrhunski tattoo umjetnici iz Španije kao i odličan tim reditelja, producenata, direktora fotografije, animatora, art direktora itd. Za izradu je bilo potrebno ni manje ni više nego 100 ljudi, jedan čovjek = jedan frejm. Izgledalo je kao nešto nemoguće. Međutim, na prvi kasting se prijavilo 1.500 ljudi. Da naglasim samo to da se ovaj put tetoviranje nije naplaćivalo ni u jednom smjeru. Svi su željeli da budu dio neke nove istorije. Neke od izjava su fascinantne. Jedna od učesnica je rekla da „želi pričati svojoj dijeci, svojim unucima i cijeloj svojoj porodici kako je dio jednog video projekta koji će ostati zauvijek“. Drugi učesnik je imao drugačiji motiv i htio je

a selection of people, and with those people's consent they select the part of the body where the tattoo fits best. The money is quite decent, ranging from \$100 up to \$500,000. Good luck to you all!

While researching this subject, I stumbled upon many bizarre examples, from tattooing porn sites on the face to tattooing the names of large cosmetics companies on various parts of the body. Some smaller companies were also trying to break into the big market by using this unusual marketing trick.

This type of advertising started in 2005, but last year an ad brought the idea back in its full glory. You must have seen the Hunt or be Hunted ad for Jagermeister: the first stop motion ad done with tattoos. It was created by the top tattoo artists from Spain and an excellent team of directors, producers, directors of photography, animators, art directors, etc. It took as many as 100 people to make it – one person per frame. It seemed impossible, but 1,500 people applied for the first casting. Let me just emphasise that those who were tattooed were unpaid volunteers, although equally they didn't have to pay to take part. Everyone wanted to be part of this new history. Some of the participants' statements are fascinating. One said she wanted to tell her children, her grandchildren and her whole family that she was involved in a project that would

**Da li je onda zaista potrebno
da, i ispod svih tih marki,
prodamo dio svog tijela nekom
drugom u svrhu reklamiranja?
Da li zaista toliko volimo neki
brend da stoji pored portreta
roditelja ili imena dijece?**

*Is it really necessary to sell part
of our body for an ad underneath
all these brands? Do we really love
a brand enough to put it next to
images of our parents or the names
of our children?*

da „dijeli nešto sa skroz nepoznatim ljudima jer za njega je to romantično. Nešto kao vjeridbe jednih za druge.“ Motivi su različiti...

Moje mišljenje je da su sve slike iz ove reklame fenomenalne, ali na nivou - crteža. Međutim, za sve one koji se u ovom trenutku premišljaju da prodaju dio svoje kože nekom od brendova, savjetovala bih da nadu bolji način zarade. To je trajni marker određene firme na vama. Ako malo bolje pogledamo, mi jesmo svakodnevni ambasadori određenih brendova. Skoro u svakom trenutku, u toku samo jednog dana, na sebi imamo nekoliko marki: kozmetika, garderoba, obuća, nakit itd. Da li je onda zaista potrebno da, i ispod svih tih marki, prodamo dio svog tijela nekom drugom u svrhu reklamiranja? Da li zaista toliko volimo neki brend da stoji pored portreta roditelja ili imena dijece?

Lično sam veliki ljubitelj tetovaža i na sebi imam nekoliko, za mene, divnih slika.

Jedna od tih sličica jeste simbol umjetničkog projekta na kome radim. Ne mislim da sam sa tim završila (mama ako ovo čitaš, izvini). Međutim da li bih prodala svoju kožu kao oglasnji prostor? Vjerovatno ne bih. Ako neko zaista ima petlju to da uradi i smatra da je to njegov lični izraz prema bilo kom aspektu ovog vida marketinga, samo naprijed. Što se mene tiče „not my cup of tea“.

last forever. Another participant had a different motive. He said he wanted to ‘share something with complete strangers, because to me it’s romantic, sort of like getting engaged to someone’. The reasons vary...

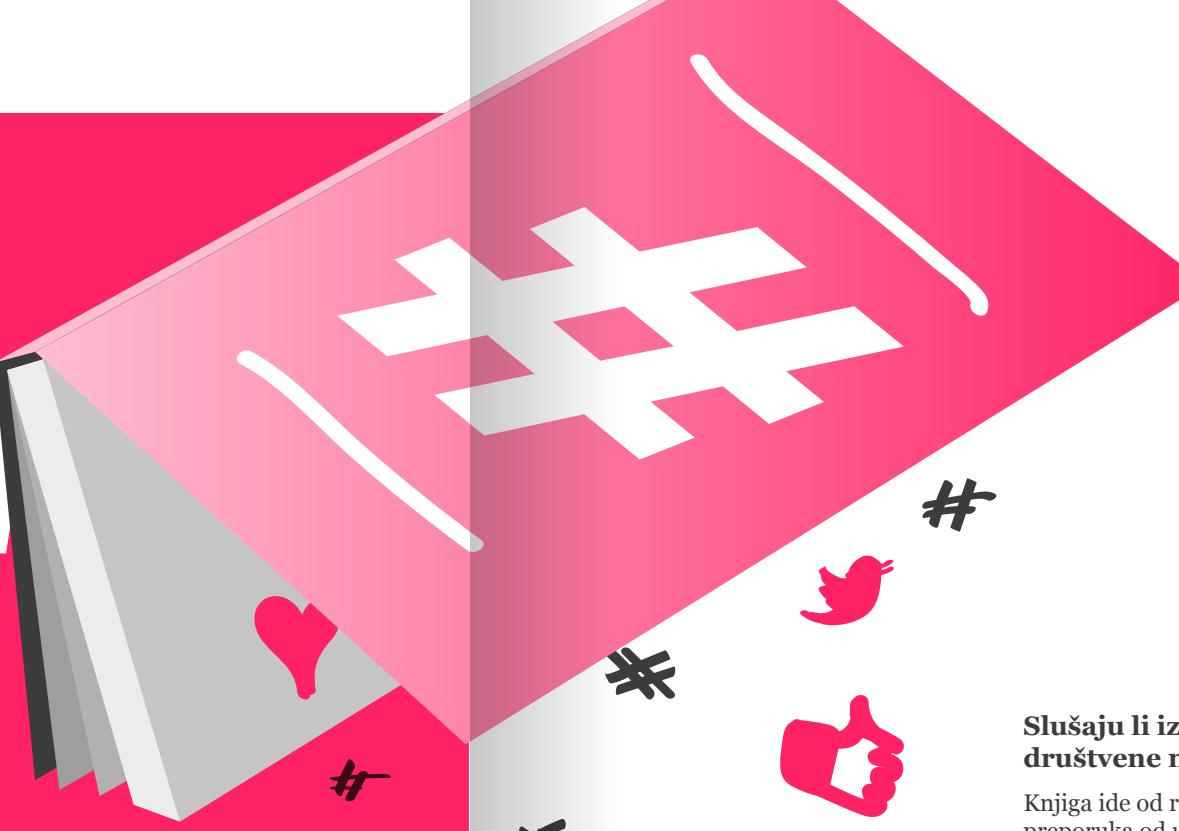
In my opinion, all the images in this ad are phenomenal, but as drawings. However, for all of those who are now thinking about selling a piece of their skin to a brand, my advice is to find a better way of earning money. This is a permanent mark made by a company on your body. If we think about it, we all act as brand ambassadors on a daily basis. Almost all the time, every day, we wear brands: cosmetics, clothes, footwear, jewellery, etc. So, is it really necessary to sell part of our body for an ad underneath all these brands? Do we really love a brand enough to put it next to images of our parents or the names of our children?

Personally I am a big fan of tattoos, and I have a few beautiful ones myself.

One of them is a symbol of an arts project I’m working on. I don’t think I’m done with tattoos (mum, if you’re reading this, sorry), but would I sell my skin as an ad space? Probably not. If someone really has the guts to do it and thinks that this type of marketing can express something for them, go ahead. As far as I’m concerned, it’s not my cup of tea.

KAKO BALKAN ČITA KNJIGU

HOW THE BALKANS
READ A BOOK



Slušaju li izdavači ono što im društvene mreže govore?

Knjiga ide od ruke do ruke, a preporuka od usta do usta. Retko ćete videti da se nova izdanja oglašavaju na konvencionalan način, to jest preko tradicionalnih medija, televizije ili još ređe, bilborda i radija. Moguće da je to zbog toga što u izdavaštву nema preterano novca, ili verovatnije – zato što je takav način oglašavanja potpuno neefikasan kada su u pitanju knjige. To naime, nije sok koji možete da probate i odmah vidite da li vam se sviđa. Teško da ćete u knjižari pročitati više od opisa na koricama i eventualno nekoliko strana. Moguće da ćete je kupiti zato što se na njoj šepuri oznaka „svetski bestseller broj 1“ ali je najizvesnije da ćete, ako volite da čitate, potražiti preporuku na nekom forumu, blogu, Facebooku i sve češće #bookstagramu, to jest

Do publishers ever listen to what social networks tell them?

A book is passed from hand to hand, and recommendation goes by word of mouth. New releases are rarely advertised in conventional ways, in traditional media and on TV, and even less often on billboards or the radio. This might be because there isn't much money in publishing, or more likely because this way of advertising is completely useless when we're talking about books. In other words, this isn't some fruit juice that you can taste and know straight away whether you like it. It's unlikely that you'll read more than the description on the cover in a bookstore, or maybe a couple of pages. You might buy it because there's a label on it saying 'World No. 1 best-seller'. But if you really like reading, you'll most likely try to find



Instagram pokretu koji ima preko osam miliona objava i gde se članovi prosto takmiče ko će da objavi bolju fotografiju i vrcaviju recenziju.

Sigurno vas nisu mimošli postovi nečijih nogica u udobnim frotirskim čarapicama kako se rastežu u nenameštenom krevetu nedeljom ujutro sa tek skuvanom kafom i nemarno ubačenom knjigom „How to Be Parisian Wherever You Are”, što se tako lepo uklapa u apsolutni trend #hygge (gde nas Danci uče kako da ušuškavanjem unapredimo svoj život). Ako niste videli ovakvu fotku, onda sam prosto sigurna da nemate Instagram.

Kako je knjiga reč koja isto glasi na većini balkanskih jezika, vrlo lako, pretragom dotičnog hashtagsa na Facebooku, Twitteru i Instagramu, možemo da utvrdimo da u regionu nekoliko desetina hiljada ljudi uredno objavljuje svoje pisane, foto i video radove na ovu temu. Ako otvorite nalog na društvenoj mreži Good reads, koja se bavi isključivo knjigama, iznenadićete se da je tamo najmanje 10 odsto vaših prijatelja sa Facebooka. Na prvi pogled, moglo bi da se kaže da se ova *ad hoc* analiza, nažalost, slaže sa poražavajućim

a recommendation in a forum, a blog, on Facebook, or on the increasingly popular #bookstagram – an Instagram movement with more than 8 million posts, whose members compete to publish the coolest photos and write the wittiest reviews. You've surely seen posts showing someone's legs dressed in comfy terry stockings, stretched out in a messy bed, with freshly made coffee and a copy of 'How to Be Parisian, Wherever You Are' carelessly placed in the scene. This perfectly fits the #hygge trend (which sees Danes teaching us how to improve our lives by tucking ourselves in). If you haven't seen this kind of photo, I'm confident that you don't have Instagram.

Since the word for book is the same in most Balkan languages, we can easily see by searching for the relevant hashtag on Facebook, Twitter and Instagram that there are tens of thousands people in the region who regularly post their writings, photos and video clips on the topic. If you register on the Goodreads social network, which deals exclusively with books, you'll be surprised to find that at least 10 percent of your Facebook friends are already there. At first glance, one could say that this ad

Nije da nema blogova, Facebook strana i Instagram naloga posvećenih knjigama, šta više – samo se pojavljuju, već kao da izdavači svesno ili nesvesno žmure.

It's not that there are no book-related blogs, Facebook pages or Instagram accounts – in fact, there are more and more each day. It's just that publishers are consciously or unconsciously ignoring them.

rezultatima jednog istraživanja na reprezentativnom uzorku za Srbiju koji kaže da čak 75 do 80 posto odraslih nije pročitalo nijednu knjigu osim onih koje su morali u školi (podaci Zavoda za proučavanje kulturnog razvijanja iz 2013. godine). Srećom, statistika je jedno, a stvarnost drugo, pa treba da uzmemo u obzir i *reach, engagement* i ostale indikatore uspešnosti sadržaja na društvenim mrežama, da ih ukrstimo sa *offline* metodama trenutnog zapažanja, gde na svakom Sajmu knjiga ima sve više posetilaca, a mere se stotinama hiljada, i činjenicom da dva najzastupljenija domaća izdavača, Vulkan i Laguna, otvaraju sve više prodavnica, te da lako dođemo do zaključka da se ipak vidi svetlo na kraju čitalačkog tunela.

Sigurno je tome doprinelo i oglašavanje. Ali kako? Kao što smo utvrdili na početku, ne vidamo baš često oglase za knjige, osim ako nije reč o razmeni reklamnog prostora sa nekim časopisom i ovde imamo dobar primer saradnje Nedeljnika i Lagune, gde prvi na dve strane objavljuje autorske recenzije novih izdanja, plus oglas sa top listom, a drugi za 1 dinar prodaje časopis uz svaku kupljenu knjigu. Izdavači su u nekom trenutku shvatili da ljudi koji vole da čitaju sigurno borave na internetu više nego drugi i krenuli su u akciju. Najprominentniji primjeri svakako su knjige poznatih i, voleli taj izraz ili ne, neosporno uticajnih blogerki, koje osim zarade, donose i novu publiku za izdavača, jer ćeće primetiti da su se u favoritima meseca kako kod Zorane, tako i kod Marije Žeželj, na mala vrata, vrlo promišljeno i

hoc analysis unfortunately matches the devastating results of a survey in Serbia which shows that as many as 75 to 80 percent of adults have not read a single book other than what they had to at school (data from the Institute for the Study of Cultural Development, 2013). Luckily, statistics are one thing and reality is another – so we also have to take into account reach, engagement and other indicators of popularity on social networks, and combine them with offline observation methods. The annual Belgrade Book Fair receives more visitors each year, numbering in the hundreds of thousands, while the fact that the two largest publishing houses, Vulkan and Laguna, are always opening new stores shows that there is light at the end of the tunnel for readers.

Advertising has certainly contributed to this. But how? As we showed at the beginning, we don't see many ads for books, unless ad space is exchanged with a magazine. A good example of this is the cooperation between Nedeljnik and Laguna, the former devoting two pages to reviews of the latest releases, along with a hall-of-fame ad, while the latter sells the magazine for just 1 dinar with every book purchase. Publishers have realised that people who like reading spend more time on the internet than those who don't, and have taken action. The most prominent examples are books written by celebrities, and – whether you like the term or not – influential bloggers, which are bringing new customers as well as money to publishers. You'll notice that deliberate and targeted planning has allowed other Vulkan releases to

ciljano ušunjala ostala izdanja Vulkana. Zatim, izdavači sve češće ulaze u *cross-category* aktivnosti na društvenim mrežama pa tako u skladu sa trendom „books and coffee” možemo videti postove, aktivacije i kvizove na vrlo posećenim stranicama proizvođača kafe, a od nedavno i keksa. Ova partnerstva razvijena na osnovu *offline* navika u konzumaciji proizvoda obe industrije za veoma mala ulaganja svim stranama, uključujući i fanove, donose pobedničku situaciju sa vrlo velikim *engagementom*, kvalitetnim, relevantnim i „visoko – deljivim” sadržajem.

U nepreglednoj internet bašti cveta pregršt dodatnih prilika, koje su izdavači u Hrvatskoj počeli da koriste, a kod nas tek stidljivo. Sve više je književnih blogova, a „Čitaj knjigu” koji je osnovala Zagrepčanka Alis Marić polako postaje fenomen, sa 250.000 fanova i ozbilnjim CSR aktivnostima kao što su knjige za zatvorenike, knjige za bolnice, razmena i udobavljanje knjiga, od kojih su sve do jedne izrazito viralne, a od pre nekoliko godina u knjižarama Algoritam MK stoje brendirani postamenti „Čitaj knjigu preporuke”.

Kod nas su hvale vredne aktivnosti male ali uporne zajednice „ČitamČitaš” koja svakog leta organizuje festival na prostoru nekadašnje biblioteke na Kosančićevom vencu, javna čitanja na gradskim trgovima; za poslednji Sajam knjiga pripremili su elektronski buklet sa

sneak in quietly among both Zorana's and Marija Žeželj's monthly favourites. Publishers are moving more and more into cross-category activities on social networks, and fitting with the books and coffee trend, book-related posts, activities and quizzes have been showing up on highly popular websites for brands of coffee, and more recently cookies. With these partnerships, developed with offline product consumption habits in mind, both industries are winning, as are their fans – with minimum investment, plenty of engagement and relevant high-quality shareable content.

Many additional opportunities are blossoming in the vast online garden, which Croatian publishers have begun to take advantage of, although in Serbia they still seem shy. There are more and more blogs about literature, and ‘Read the Book’, founded by Alice Marić, a Zagreb native, is slowly becoming a phenomenon with 250,000 fans and serious CSR activities such as books for prisons and hospitals, book exchanges and adoption – which have all gone equally viral. For a few years already, Algoritam MK bookstores have featured branded stands saying Recommended by ‘Read the Book’.

In Serbia, praise goes to a small but persistent community named ‘I Read, You Read’, which organises a festival every summer on the site of a former library at Kosančićev Venac.

Retko ćete primetiti da izdavači na svojim nalozima reprostuju ili na bilo koji drugi način koriste sadržaj koji su kreirali drugi korisnici.

Publishers are also hardly ever seen reposting or using in any other way content created by others.

preporukama domaćih blogera. Međutim, priča kao da se tu završava. Nije da nema blogova, Facebook strana i Instagram naloga posvećenih knjigama, šta više – samo se pojavljuju, već kao da izdavači svesno ili nesvesno žmure. I dalje ćete videti da će radije pokloniti knjige u nekom ženskom časopisu, što je sasvim u redu, nego na nekom blogu, što nije u redu, jer time zaobilaze apsolutno zainteresovanu i verovatno brojniju publiku nego što je slučaj sa „lovčima na nagrade” koji krstare tradicionalnim medijima. Žmure i pred lancima darivanja, kao što je sve popularniji „Instagram loop giveaway”, žmure i pred inicijativom „Knjige za zatvorenike”, retko ko će se setiti da pozove #bookstagramere na književne večeri ili na Sajam. Moguće je da to rade, tako da se ne vidi. Ali teško. Takozvani „stealth marketing” kod nas je još uvek relativna nepoznаница i doživljava trapavu inkarnaciju nazvanu „native advertising”. Takođe, retko ćete primetiti da izdavači reprostuju ili na bilo koji drugi način koriste sadržaj koji su kreirali drugi korisnici. Obično se završi na lajku, mada manjim izdavačkim kućama nije teško da napišu i koju lepu reč iako izvesno imaju manje zaposlenih i pretpostavka je da je community, PR i marketing manager jedna osoba.

A znate i sami kakvi su ljudi kad ih neko pohvali. Odmah idu da ispričaju svima.

They also organise public readings in city squares, and for the latest Belgrade Book Fair they even created an electronic booklet with recommendations by local bloggers. However, the story seems to end there. It's not that there are no book-related blogs, Facebook pages or Instagram accounts – in fact, there are more and more each day. It's just that publishers are consciously or unconsciously ignoring them. They would still rather give away a book with a women's magazine, which is fine, than on a blog, which is not fine since this way they are ignoring an audience that is certainly interested and probably more numerous than the ‘reward hunters’ who cruise traditional media. They also ignore gift chains such as the increasingly popular ‘Instagram Loop Giveaway’, or the ‘Books for Prison’ initiative – it seems that no one will ever invite a #bookstammer to an evening book party or to the Book Fair, and if they are doing so, it remains unnoticed. So-called stealth marketing remains relatively unknown here, and is taking the form of a clumsy incarnation dubbed ‘native advertising’. Publishers are also hardly ever seen reposting or using in any other way content created by others. It's a like at best, although smaller publishing firms don't find it hard to write out line or two, even if the community manager, PR manager and marketing manager are usually the same person.

But you know what people are like when they get praise. They just go and tell everybody.

MLADI PAPA, BOG MARKETINGA I PR-A

YOUNG POPE,
THE GOD OF MARKETING
AND PR

Nova HBO serija koja prati pontifikat Pija XIII., razmaženog autokrate iz Sjedinjenih Američkih Država, opisuje šok dolaska jednog anonimusa bez puno iskustva na čelo Katoličke crkve, institucije sa isturenim marketing i PR odeljenjem. Pije XIII (Džud Law) se u kontroverznom *Let's make Catholic Church great again* stilu odupire liberalnom trendu političke korektnosti i konzervativnim stavovima privlači pažnju koja daleko prevaziđa *reach* njegovih prethodnika. Zvuči poznato?

LET'S MAKE
CATHOLIC CHURCH
GREAT AGAIN



The new HBO series Young Pope follows the pontificate of Pius XIII, a spoiled autocrat from the United States, describing the shock when an anonymous man with little experience arrives at the head of the Catholic Church, an institution with a strong marketing and PR department. In a controversial *Let's make the Catholic Church great again* style, Pius XIII (Jude Law) resists the liberal trend of political correctness and with his conservative attitudes attracts attention that goes far beyond the reach of his predecessors. Sounds familiar?

Mladi papa se odlučuje na ono što zovemo marketingom misterije, u potpunosti u skladu sa identitetom brenda za koji je odgovoran i nudi pasivnim konzumerima jedno veliko NIŠTA. Tačnije, on koristi strategiju apstinencije i anti-transparentnosti.

The young pope opts for what we call mystery marketing, fully in line with the brand identity he is responsible for, offering passive consumers one huge NOTHING. Rather, he uses a strategy of abstinence and anti-transparency.

Katolička crkva sa HQ-om u Vatikanu, svoje poslovanje zasniva na dubokim ljudskim insajtima već vekovima. Međutim, aktivnom liberalizacijom i industrijalizacijom tržišta, lojalnost brendu opada u korist praktičnijih i instant gratifikujućih koncepcata poput nauke. U takvim uslovima, mladi papa još u prvoj epizodi postavlja ključno pitanje: „Šta to stvarno čini naš brend strava?“

Mladi papa se odlučuje na ono što zovemo marketingom misterije, u potpunosti u skladu sa identitetom brenda za koji je odgovoran i nudi pasivnim konzumerima jedno veliko NIŠTA. Tačnije, on koristi strategiju apstinencije i anti-transparentnosti. Ukipanjem sopstvenog profila u javnosti i kontrolisanom misterijom uvlači konzumere i medije u svoju priču i podstiče ih da razmišljaju gotovo oopsesivno o vrednostima i ulozi brenda u njihovim životima – onome što su uzimali zdravo za gotovo. On izjavljuje: „Nisu mi potrebni part-time vernici“, te oni aktivirani misterijom sami počinju da popunjavaju praznine i kreiraju *content*. U uslovima konstantne izloženosti ličnih informacija na društvenim mrežama i nakon što su nas Snouden i Wikileaks dosta ubedljivo uverili da je privatnost doslovno luksuz, mladi papa svojim radikalnim i prkosno srednjevekovnim ponašanjem („Bez selfija, molim!“) pravi komentar na trenutak u kome živimo i paradoksalno postaje najsvremenija pojava u svom radnom okruženju i kategoriji usluga kojoj pripada

For centuries, the Catholic Church, with its HQ in the Vatican, has based its business on deep human insights. However, active liberalisation and industrialisation of the market have led to a decrease in brand loyalty in favour of more practical and instantly gratifying concepts like science. In such circumstances, in the very first episode, the young pope asks the key question: ‘What really makes our brand awesome?’

The young pope opts for what we call mystery marketing, fully in line with the brand identity he is responsible for, offering passive consumers one huge NOTHING. Rather, he uses a strategy of abstinence and anti-transparency. By abolishing his own profile in public and using controlled mystery, he draws consumers and the media into his story and encourages them to think almost obsessively about the values of the brand and its role in their lives – something they had taken for granted before. He declares: ‘I don’t want any more part-time believers’, and those activated by the mystery begin to fill in the blanks themselves and create content. In conditions of constant exposure of personal information on social networks, and since Snowden and WikiLeaks quite convincingly assured us that privacy is literally a luxury, the young pope with his radical and defiantly medieval behaviour (‘No selfies, please!’) makes a comment on the moment in which we live and paradoxically becomes the most modern persona in his work environment

Katolička crkva. Sličan pristup u popularnoj kulturi, između ostalih, ima i bend Daft Punk, čije članove možemo videti isključivo u kacigama i gotovo nikada ne nastupaju javno. Distanca kreira potrebu da se priđe i bliže osmotri ono što je pred nama, uprkos činjenici da se tako nešto nalazi u moru sadržaja koji agresivno vrckaju i svetlučaju u nadi da čemo im posvetiti više od 2-8 sekundi vremena.

Taktika mladog pape je da ne igra po pravilima i ne haje za očekivanja, već kreira nova. Slično se ponaša i Frank Ocean koji je svoju turobnu vezu sa muzičkom izdavačkom kućom okončao nakon što je album „Endless“ odmah postavio i na iTunes, započevši time šizmu između muzičkih kuća i muzičkih platformi. Mladi papa i Frank imaju vrednosti oko kojih ne kalkulišu, a neodoljiva samouverenost i hrabrost sa kojom nastupaju uliva nam poverenje u ono što rade. Oni razbijaju hegemoniju i iznenadeju nas narušavanjem rutine u industriji i krčenjem prostora za nove ideje. Ovo mogu samo brendovi koji su sigurni u svoj proizvod, imaju snažnu viziju i čvrsto stoje iza onoga u šta veruju – brendovi vredni hajpa. Mladi papa je itekako svestan svojih najboljih aduta, plavih okica, a njih čuva za sam kraj tizer kampanje.

U sličnom duhu kao i Fanta, čiji je moto u poslednje vreme „proizvod (i imidž) toliko dobar da sam sebe prodaje“, mladi papa se ne trudi očajnički da ga kupe ili da se dopadne. On preispituje sve kanale i kontakt tačke, odbacuje suvišne konvencije i svaku vrstu *defaulta* („Brendirani merchandize, handouts? Nope!“) i fokusira se na ono što je stvarno važno za njegov brend. Poput Tesla, on ne vodi brend sa misijom, već misionarski brend koji standardizuje misiju...

Ukratko, svaka epizoda ove bolno kul serije je lekcija iz marketinga i master kurs PR-a vredan upijanja. „There is a new pope now, and this is only the beginning!“

and in the category of services where the Catholic Church belongs. In popular culture, a similar approach is taken by the band Daft Punk, who are only ever seen wearing helmets and who almost never perform in public. This distance creates a need to reach out and observe what is in front of us more closely, despite the fact that it floats in a sea of content that shines and sparkles aggressively in the hope that we will devote more than 2-8 seconds of our time to it.

The young pope’s tactic is not to play by the rules and not to care about expectations, but to create new ones. Someone who behaves similarly is Frank Ocean, who ended his gloomy relationship with his music label by putting his album Endless straight on iTunes, thus starting a schism between record companies and music platforms. The young pope and Frank don’t compromise their values, and their irresistible self-confidence and the courage with which they act instil confidence in what they do. They break the hegemony and surprise us by disrupting the industry’s routine and by clearing the way for new ideas. This can only be done by brands that are confident in their product, have a strong vision and firmly stand behind what they believe – brands worthy of hype. The young pope is well aware of his best trump cards, his blue eyes, which he saves for the very end of the teaser campaign.

In a similar spirit to Fanta, whose recent motto is ‘the product (and image) is so good that it sells itself’, the young pope does not try desperately to be bought or to appeal to someone. He questions all the channels and contact points, rejecting redundant conventions and every kind of default (‘Branded merchandise, handouts? Nope!’) and focuses on what is really important for his brand. Like Tesla, he doesn’t lead a brand with a mission, but a missionary brand which is standardising a mission...

In short, every episode of this painfully cool series is a lesson in marketing, and a PR master-course worth soaking in. ‘There is a new pope now, and this is only the beginning!‘

ADVERT-O-VIZIJA

ADVERT-O-VISION



Nijedan televizijski format ne traje toliko dugo. Debate o njoj u javnom diskursu prevažilaze granice estradnog. Ona je „gej Liga šampiona”. Svi je (ne)vole iz nekog razloga. I to je okej. Svako ima svoj omiljeni nastup, omiljenog izvođača, omiljenu pesmu. Evrovizija je starija od Evropske Unije.

Eurovision odavno nije muzičko takmičenje. Za 60 godina prerasla je u geo-politički događaj koji često komunicira važne društvene teme, od manjinskih prava pa do međudržavnih, diplomatskih odnosa. Međutim, Eurovizija je najsličnija advertajzing festivalu gde su brendovi zapravo zemlje učesnice, a nastupi trominutne reklame koje konkurišu za Grand Prix. I svi su tu – od strateškog planera do BTL producenta.

No other TV format has lasted as long. Debates about it in public discourse cross the boundaries of show business. It's a 'Gay Champion's League'. Everyone (dis)likes it for one reason or another. And that's okay. Everyone has their own favourite act, favourite performer and favourite song. The Eurovision Song Contest is older than the European Union.

Eurovision stopped being a music contest a long time ago. Over the course of 60 years it has grown into a geo-political event that often communicates important social issues, from minority rights to international diplomatic relations. Yet, Eurovision is quite similar to an advertising festival where the contestant countries are brands acting out three minute ads, competing for a Grand Prix. And everybody is there – from strategic planners to BTL producers.

Nastup na Evroviziji nastaje na gotovo identičan način kao i bilo koja reklama koju pravimo svakodnevno. Najpre od klijenta, koji je u ovom slučaju publika, stigne brif. Kao i svaki brif – on ne sadrži mnogo podataka, osim onih da „hoćemo nešto strava, neviđeno, *out of the box*“. I da pobedimo. Naravno. Nakon prihvatanja brifa, javni servis svake zemlje, poput strateškog planera kreće da kopa. Šta stvarno hoćemo, a šta možemo? Kakav je kontekst u kom živimo? Kome se obraćamo? Koja je ta jedna, ključna poruka koju želimo da prenesemo? Da li *tone of voice* treba da bude *fun* ili *emotional*? Šta radi konkurenca i ko su ključni igrači na tržištu u ovom trenutku? Možda zapravo nemamo šansi da pobedimo, ali hajde bar da svi o nama govore. Hajde da se taj gej muškarac sa stalnim zaposlenjem iz urbane sredine ovog leta zaljubi uz emotivnu, moćnu baladu iz naše zemlje. I kažu da ove godine ključni konkurenti dolaze iz Skandinavije. Kao i obično.

Nakon toga javni servis okuplja kreativni tim – kopirajtera i art direktora. Nakon višečasovnog sastanka, jer ovo je važan projekat za još važnijeg klijenta, uobičajenog nerazumevanja sličnog onom na nivou scenarista – reditelj, i nekoliko (bezuspješnih) pokušaja obaranja brifa, kreativni tim kreće da stvara magiju. Kopirajteri, u našem slučaju tekstopisac, kompozitor i aranžer rade na onome što će ciljna grupa čuti, a art direktor na onome što će ona

A Eurovision act develops in a way that is almost identical way to any advert we create in our daily work. First, there is a brief from the client, in this case the public. As with any other brief, it doesn't contain much information apart from 'we want something fab, not seen before, out of the box'. And we want to win. Of course. When the brief is accepted, the public broadcaster, like any strategic planner, starts digging. What do we really want, and what can we achieve? What context are we living in? Who are we addressing? What is the single key message we want to communicate? Should our tone of voice be fun or emotional? What is the competition doing and who are the key players in the market at the moment? Perhaps we really don't stand a chance of winning, but at least let's make everybody talk about us. Let's have this urban gay man with a permanent job fall in love with a powerful emotional ballad from our country. And they say that the main competitors this year come from Scandinavia. As usual.

The public broadcaster then gathers a creative team: a copywriter and an art director. After a meeting lasting hours – because this is an important project for an even more important client – with the usual differences of opinion similar to those between a screen writer and a director and a couple of (unsuccessful) attempts to challenge the brief, the creative team begins to create magic. Copywriters – in our case the lyricist, the composer

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videti. Ako skrenu sa brifa možda ćemo videti mlekaricu sa bujnim grudima kako reklamira Poljsku, ali ako ga „ubodu 1/1“ imaćemo situaciju da Verka Serduchka poručuje Rusiji „Good bye“.

I onda sledi pregovaranje sa produkcijom. Ne može klizalište na sceni, ne može 3D mapiranje preko scenografije, ne može preko haljine, ne može da se izade iz klavira, ne može, ne može, nemoženemoženemoženemož... Nakon što im se objasni da sve zaista može – samo još nekoliko *check pointa*. Generalnih proba. Spremni smo. Šaljemo kejs! Trema. Šta su poslali drugi? Da li je spreman BTL? Majice, zastavice? U kojoj polovini nastupamo, pre reklama ili posle, koji smo na kladionici? I druga, za obične ljudе nebitna pitanja. Između svega ovoga se dogodio i izbor izvođača. To se dogodilo na nekom kastingu, za koji uglavnom niko nije imao vremena jer su se svi bavili ozbiljnim stvarima.

Grand finale. Svi smo u sali, sa kolegama iz ostalih agencija. Aplaudiramo jedni drugima, jer se znamo iz grada, a i ko zna gde ćemo biti za godinu dana. Glasanje nas sve zasmejava. Naravno da nije pobedio najbolji. Ali ćemo bar imati najbolji viral.

and the music arranger – work on what the target group will hear, while the art director works on what they will see. If they stray from the brief, we might see a milkmaid with an ample bosom advertising Poland, but if they hit the nail on the head, Verka Serduchka will be bidding 'Farewell' to Russia.

Then there are the negotiations with the production team. You can't have an ice-rink on the stage, you can't have 3D mapping over the stage set or over the dress, you can't have it. They can't come out of a piano, you can't have this, you can't have that, youcantyoucantyoucantyoucant... After it's made clear to them that everything can be done, there are just a few more check-points to go over. Dress rehearsals. We're ready. We're sending it off! Nerves. What did the others send? Is BTL ready? T-shirts, flags? When are we on, before or after the ads? What're our betting odds? And other questions, unimportant for ordinary people. Amidst all this was the contest to select the performer. It happened at a casting that no one had time for, because everyone was busy with serious stuff.

The grand finale. We are all there, with our colleagues from other agencies. We are applauding each other – our paths have crossed before, and who knows where we'll be next year. The voting makes us laugh. Of course the best one didn't win. But at least we'll have the best viral.

NISU SVI KOJI LUTAJU IZGUBLJENI*

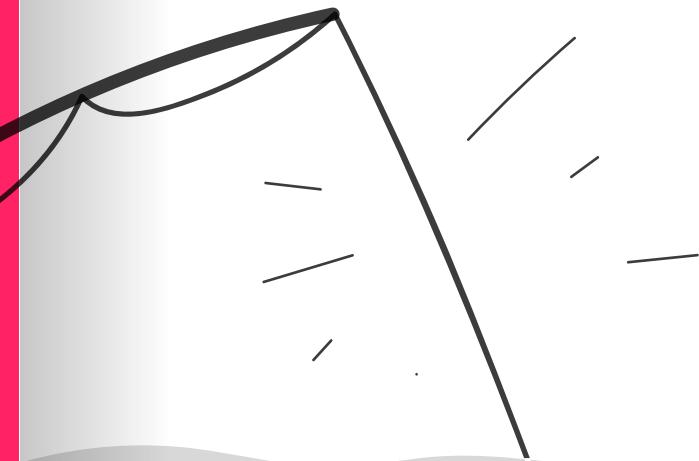
NOT ALL THOSE WHO
WANDER ARE LOST*

Gde smos, šta smos?

Sećam se jednog filma u kome žabac sa amnezijom postaje uspešan kopirajter na Menhetnu. Znao je da mu je bio potreban posao, ali se ničega drugog nije sećao. Greškom je upao u agenciju umesto u neku drugu kancelariju i... Advertajzerski miševi su počeli da mu se dive. Rekao je nešto kao: „Sapun će vas oprati“ i dalje je gradio uspešnu karijeru dok mu se nije vratilo pamćenje. Žabac je bio Kermit, a film jedna od dugometražnih kreacija Frenka Oza i Džima Hensona, tvoraca popularnih Muppetovaca. Posle se Kermit prisetio da je krenuo na Brodvej da postavi predstavu, a advertajzing avantura mu je valjda to sve zaista omogućila u materijalnom smislu.

Umetnička sloboda?

Jednom sam u zaletu odanosti fantastici čitala roman Džordža Orvela koji je toliko bio na zemlji da sam u početku mislila da je neko zamjenio pocepane korice u biblioteci (da, u analognoj biblioteci; da, bilo je davno; da, Kindle je tada zaista bio naučna fantastika). U toj knjizi fikcija su bili samo delirični snovi glavnog junaka koji se razboljeva, a sve ostalo je srovi kritički realizam. Tu se mladi pesnik na ivici egzistencije zaljubljuje u mladu pragmatičnu dizajnerku koja slika afiše (mi danas kažemo Ki-Vi, od *key visual*), ali zarad umetnosti i ideala



Where are we, what are we?

I remember a film in which a frog with amnesia becomes a successful Manhattan copywriter. He knows he needs a job but he can't remember anything else. He finds himself at an advertising agency by mistake and... The advertising mice start admiring him. He says something like, 'The soap will get you clean' and goes on to build a successful career until his memory comes back. The frog is Kermit, and the movie is a feature film by Frank Oz and Jim Henson, creators of the popular Muppets. Kermit later remembers that he was actually on his way to Broadway to stage a play, and I guess the advertising adventure makes this possible financially.

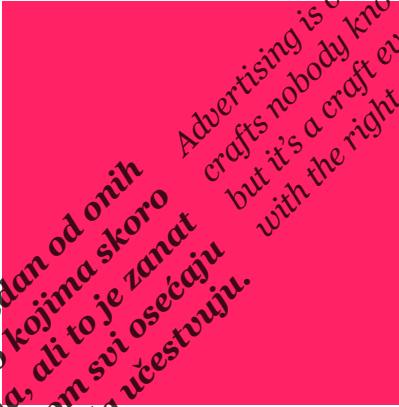
Artistic freedom?

Once upon a time, taken by the momentum of loyalty to fantasy, I read a novel by George Orwell that was so down to earth I thought at first someone'd swapped the book covers in the library (yes, the analogue library, and yes, it was ages ago, and yes, Kindle was really science-fiction back then). The only fantastic things in the book are the delirious dreams of the main character, who gets ill, while everything else is brutal critical realism. A young poet who can hardly make ends meet falls in love with a pragmatic young designer who paints key visuals. He leaves his fairly

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The power to convince thus not only shapes popular culture. In the wrong hands, the fire we are playing with might turn into a detonated hydrogen bomb...

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on napušta koliko toliko siguran posao kopirajtera i sa prezrenjem odbacuje robovanje statusu i materijalnom. Otiskuje se u prividnu slobodu duha i nagrabusi jer misliti i cveće brati ni tridesetih godina prošlog veka nije plaćalo račune. Ne brinite se, kraj je fiktivni *happy end* jer zarad ljubavi i buduće porodice pesnik ipak odustaje od svoje borbe i ponovo odlazi da piše CTA rime (tj. slogane koji se rimuju i pozivaju potrošača na akciju) za sapune, jaja u prahu, pomade koje izbeljuju ten i elegantne aksesoare za pravaave džentlmene.

secure job as a copywriter for the sake of art and ideals and rejects with disdain slavery to social status and the material world. He sets out into the illusive freedom of spirit, but it all backfires because thinking and doing are two different things and ideals didn't pay the bills back in the 1930s either. Don't worry, there is a happy ending, as the poet eventually gives up the fight for love and his future family and goes back to writing CTA rhymes (rhyming slogans inviting the consumer to spring into action) for soaps, powdered eggs, face whitening creams and elegant accessories for reeeal gentlemen.

Something in between

Advertising is one of those convenient crafts nobody knows anything about (I dare you to ask your closest relatives and friends who are not in the advertising business to explain what you do all day – and sometimes at weekends – to make a living, and get a straight answer!) but it's a craft everyone feels entitled, with the right, to take part in. Really, it's an elitist/populist conundrum where it's LIKE Hollywood in the 1950s where LIKE everything is possible and LIKE everything is pure chance and LIKE everything is fun and light and serendipitous in a multi-coloured smiling Technicolor™ world. Except that it isn't really like that, because after every successful presentation leading from the creative rainbow and the

Nešto između

Advertajzing je jedan od onih zgodnih zanata o kojima skoro nikko ništa ne zna (čik pokušajte da od najbližih rođaka ili prijatelja drugih zanimanja iskamčite smislen odgovor o tome čime se profesionalno bavite po ceo dan, ponekad i vikendom!) ali to je zanat u kome se sa pravom svi osećaju pozvanim da učestvuju. I zaista to je elitno-populisticka zavrzlama u kojoj je KAO u Holivudu pedesetih KAO sve moguće i KAO sve slučajno i KAO sve zabavan i lak splet okolnosti u šarenom nasmejanom Technicolor™ svetu. Osim što baš i nije tako jer na kraju skoro svake uspele prezentacije koja sa kreativne duge i oblaka vodi „yellow brick roudom“ kući ka poslednjem slajdu „Thank you!“, dolazi hladna rečenica od, po pravilu najvišeg u hijerarhiji člana auditorijuma koji je do tada éutao i odsutno pratio izlaganje: „OK, fine but how does THIS bilduje moju prodaju?**“

Istorijska, učiteljica

Da je istaćena i dobro proračunata poruka plasirana u pravo vreme na pravom mestu zaista moćno oružje slikovito obrazlaže i nagradivani britanski novinar, oksfordski đak Adam Curtis maestralnim dokumentarcem „The Century Of The Self“ (obavezna YouTube junior lektira - sva četiri dela!). Ljubazno nasilje advertajzinga nedvosmisleno gađa široko i oblikuje masu. Ovih dana je masa možda malo manje podložna uticaju, ali kako se oni menjaju menjaju se i metode plasiranja poruke ili je to perpetuum petlja, kako se menjaju metode oglašavanja menjaju se i oni...

Moć ubedivanja, dakle, ne samo da oblikuje popularnu kulturu, već u pogrešnim rukama vatru kojom se igramo može postati detonirana vodonična bomba (pogledaj dokumentarac), dok u plemenitom okruženju postaje ognjište koje greje srca izgubljenih posetilaca dobro proračunatog luna parka konzumacije, aka „života“. Lepota je u oku posmatrača, ali u advertajzing miljeu „lepota“ je i u folderima nas koji je svakodnevno stvaramo. Odgovorno? A kako drugačije!

* J.R.R. Tolkien, stih iz pesme „All that is gold does not glitter“, „Gospodar prstenova“

** Forsiranje engleskog je u svetu advertajzinga najnormalnija stvar, kao nemački u štamparstvu. Engleski i srpski se često sustiću u istoj rečenici. (Primeri: „Imamo issue“, „Mi smo danas na all day workshopu“, „Leverageovaćemo ga cele godine“ i sl.)

clouds, home down the Yellow Brick Road to the last ‘Thank you!’ slide, there comes a cold voice from (usually) the highest-ranking member of the audience, who up to that moment had kept quiet, following the presentation absent-mindedly, saying: ‘OK, fine. But how does this builduje moju prodaju?**’

History, our teacher

A refined and well-calculated message placed in the right place at the right time really is a mighty weapon, as proven by the award-winning British journalist and Oxford student Adam Curtis in his masterpiece documentary ‘The Century Of The Self’ (compulsory YouTube viewing for the junior public – all four parts!). The gentle violence of advertising clearly aims widely and shapes the masses. These days the masses might be a little less impressionable, but as they change so do marketing methods, or is it a perpetual loop, where as marketing methods change so do the masses...

The power to convince thus not only shapes popular culture. In the wrong hands, the fire we are playing with might turn into a detonated hydrogen bomb (see the documentary), while in a noble environment it warms the hearts of the lost visitors to a well-designed consumer park, a.k.a. life. Beauty is in the eye of the beholder. In an advertising milieu, ‘beauty’ is also in the folders of all of us who create it on a daily basis. Responsibly? How else!

* From the poem ‘All that is gold does not glitter’, ‘The Lord of the Rings’, J.R.R. Tolkien

** ‘OK. Fine. But how does this build my sales?’ - Throwing in English words is perfectly normal in advertising, just as German vocab is normal in printing. English and Serbian often sit side by side in the same sentence (e.g. ‘Imamo issue’ (We have an issue), ‘Mi smo danas na all day workshopu’ (We’re on an all-day workshop today), ‘Leverageovaćemo ga cele godine’ (We’ll be leveraging it all year) etc.).

LOPTA JE OKRUGLA I SVI DANAS IGRAJU FUDBAL

THE BALL IS ROUND AND
EVERYBODY'S PLAYING FOOTBALL TODAY



Čak iako kojim slučajem ne pratite fudbal ili, kako ga mnogi zovu „najvažniju sporednu stvar na svetu” sigurno ste makar u nekom trenutku naleteli na naslov koji pominje koliko fudbaleri zaraduju ili koliko je plaćen transfer nekog igrača prilikom prelaska u drugi klub. Zagrijeni ljubitelji će vam reći da niko ne zасlužuje toliko novca za teranje lopte i da je sve otišlo dođavola. Iako se donekle slažem sa tom konstatacijom, potrebno je sve sagledati iz drugog ugla i vratiti se nekoliko decenija unazad kada je počeo ovaj trend povećanja iznosa koji nema nameru da prestane, a pogotovo ne sada kada se i kineska država uključila u celo ludilo.

Even if by some chance you don't follow football (or as many call it 'the most important of all unimportant things'), you must have chanced upon a headline saying how much footballers earn or the price for which a footballer has been transferred to another club. Even die-hard football fans will tell you that nobody deserves to get so much money for chasing a ball and that everything's gone to hell. Although I agree with them to some extent, we need to look at things from a different angle. Let's go back a few decades, to the start of this trend of ever-increasing fees, which shows no sign of stopping, especially now the Chinese government has joined in the madness.

Krajem 70-ih manje više sve zemlje Evrope su se prebacile na kolor televiziju, što zvući jako čudno sada kada smo u dobu 4K 3D tehnologije, ali je za razvoj fudbala i novac koji je počeo da ulazi to bio jedan od ključnih događaja. Naime, do tada su mečevi bili u crno beloj tehnici, te samim tim nisu privlačili dovoljno sponzora jer jednostavno nije bilo interesa za ulaganje u nešto što je bilo negledljivo, a klubovi su bili ograničeni na prihod od karata i reklama na samom stadionu. Već početkom 80-ih takmičenja počinju da dobijaju sponzore, odnosno da dodaju ime sponzora ispred svog imena i žurka je mogla da počne. Vrlo brzo klubovi shvataju da reklame na stadionu sada izgledaju dobro i na TV-u te samim tim cene zakupa kreću da skaču, a vrlo brzo se počinje i sa dodavanjem logotipa sponzora na dresovima.

Shvatajući potencijal koji im konstantno TV prisustvo donosi, klubovi počinju da angažuju stručnjake kako bi im oni pomogli da dodatno uvećaju svoje prihode, a oni sa druge strane dolaze do skroz logičnog zaključka - ako želiš da uvećaš prihode moraš da imaš brand ambasadore, odnosno u ovom slučaju fudbalere. I stvarno: da li postoji bolji brand ambassador od čoveka koji je mlad, koji se bavi sportom te samim tim promoviše zdrav život, a na sve to je još i jako uspešan u onome što radi?

Vrlo brzo cene transfera kreću da skaču, granice se probijaju maltene svake godine, a sami fudbaleri dolaze u

In the late 1970s, more or less every European country switched to colour television something that sounds odd in this age of 4K 3D technology. This was a key event in the development of football, and it was then that money started pouring in. Until then, games had been broadcast in black and white, which didn't make them appealing enough for sponsors, who were simply not interested in investing in something unwatchable. Clubs were thus limited to gate receipts and money from ads in stadiums. As early as the 1980s, however, tournaments started getting sponsors, whose names started to appear prominently before the name of events, and that's when the party started. Soon enough, football clubs realised that ads in stadiums now looked good on TV, so the cost of advertising space started to rise quickly, to be followed by the placement of sponsors' logos on football shirts.

Having realised the potential of a constant TV presence, clubs started hiring experts to help them increase their earnings even more. The experts came to a logical conclusion: if you want to increase your earnings, you have to have brand ambassadors, in this case – footballers. And is there really a better brand ambassador than a young athlete who both promotes a healthy lifestyle and is also very successful in what he does?

Soon enough, transfer costs started soaring, ceilings were being broken nearly every year, and footballers became

centar pažnje bez obzira da li su na terenu ili ne. Shodno tome i ostali vanfudbalski brendovi dolaze do zaključka da bi mogli da iskoriste ovu naglu popularnost i počinju da potpisuju sponzorske ugovore sa samim igračima koji kreću da se pojavljuju u reklamama (ovaj trend nije zaobišao ni tadašnju Jugoslaviju jer se stariji među vama sigurno sećaju legendarne reklame za Udarnik čarape sa Robertom Prosinečkim).

I konačno 90-te. U tom trenutku engleska Premjer liga kreće sa neverovatnom ekspanzijom. Novac koji je u opticaju je sve veći i kao naručen pojavljuje se fudbaler koji je preteča svega što vidimo danas, Dejvid Bekam. Mlad, uspešan, zgodan i, što je mnogo bitnije, u vezi (a kasnije i u braku) sa članicom tada najpopularnije ženske grupe na svetu (siguran sam da znate, ali za svaki slučaj u pitanju su Spice Girls, a dama je sada poznata kao Viktorija Bekam). Za Dejvida Bekama se često kaže da je prvi metroseksualac, a činjenica da je bio u vezi da devojkom koja je bila poznata kao *Posh Spice* je samo dodatno pojačala njegov status prave pop zvezde. Naravno takva zvezda nije mogla da ostane u tmurnoj Engleskoj i u letu 2003. prelazi u najveći klub na svetu Real Madrid u okviru projekta Galaktikosi. Galaktikosi su za ovu priču jako bitni jer oni kao tim nisu osvojili maltene ništa, ali su zato za četiri godine, koliko je taj projekat trajao, u kasu Real Madrida uneli više od 600 miliona US dolara kroz prodaju dresova i ostale marketinške aktivnosti. Takođe, Galaktikosi su utabali put novoj realnosti koja je govorila da ne moraš da budeš

the centre of attention whether or not they were on the pitch. Other non-football brands came to the conclusion that they could exploit this sudden popularity and started signing sponsorship agreements with individual footballers, who in turn started appearing in ads (this trend did not bypass Yugoslavia – those older ones among you must remember the legendary sock ad with Robert Prosinečki).

And finally the '90s. This was when the staggering expansion of the British Premier League began. Larger amounts of money were being circulated and, as if on cue, a footballer appeared who set a precedent for everything we see today: David Beckham. Young, handsome, successful and, more importantly, in a relationship with (and later married to) a member of the then most popular girl band in the world (I know that you know, but just in case you don't, I'm talking about the Spice Girls and the woman now known as Victoria Beckham). David Beckham is often referred to as the first metrosexual. The fact that his partner was known as Posh Spice just added to his status as a real celebrity. Naturally, such a star couldn't stay in gloomy England, so in the summer of 2003 he joined the greatest club in the world, Real Madrid, as part of its Galácticos project. The Galácticos are very important for our story, because as a team they won next to nothing, but over the course of four years of the project they earned Real Madrid over 600 million US dollars selling football shirts and through other marketing activities. In addition, the Galácticos

najbolji već samo dovoljno dobar i da osvajanje trofeja nije toliko bitno koliko je bitno prodati dresove ili igrati utakmice po Aziji sa amaterima, a u isto vreme ubirati neverovatne prihode od TV prava i prodaje klupske suvenire.

Danas, fudbaleri su prave pop zvezde. Svako od njih ima makar jedan sponzorski ugovor, a neki od njih i više. Recimo Ronaldo, trenutno najbolji fudbaler sveta, poznat je kao pokretni bilbord jer on reklamira bukvalno sve (šampon za kosu, sat, kopačke, donji veš, vilica!!! itd).

Vrlo brzo, klubovi počinju namenski da dovode fudbalere iz egzotičnih zemalja koji, iako možda nemaju igrački kvalitet, imaju neverovatan marketinski potencijal jer u svojim zemljama uživaju status božanstva.

Naravno, igrači su shvatili da su oni ti koji generišu prihod i počinju da zahtevaju da se u ugovore između igrača i kluba ubacuju klauzule o procentima od prodaje marketinskih prava, što je do pre 15 godina bilo nezamislivo. Jedan od primera koji najbolje potvrđuje koliko su fudbaleri sada popularni je prelazak Gareta Bejla u Real Madrid (ponovo oni) za tada rekordnu cifru od 100 miliona evra. Klub je, kako bi odmah vratio deo uloženog novca, prodao prava za fizički pregled pre potpisivanja ugovora jednoj privatnoj klinici i to za 10 miliona evra. Možda to deluje previše, ali

paved the way for the new reality, whose message was that you didn't have to be the best, just good enough, and that winning trophies didn't matter as much as selling shirts or playing games with amateurs in Asia while earning incredible amounts from TV royalties and selling club souvenirs.

Today, footballers are real celebrities. Every player has at least one sponsorship agreement, some of them more. Take Ronaldo, currently the best footballer in the world. He's known as a walking billboard because he advertises virtually everything (shampoo, football boots, underwear, facial fitness etc.). Soon enough, clubs started recruiting footballers from exotic countries who, although they were perhaps not particularly good as players, had amazing marketing potential because of their deity status in their home countries. Of course, footballers understood that they were the ones generating income, and they started demanding that contracts between players and football clubs had a clause regulating royalties, which was unthinkable 15 years ago. The best example of how popular footballers are today is the transfer of Gareth Bale to Real Madrid (yes, them again) for the then record-breaking sum of EUR 100 million. To get some of its investment back, before signing the contract the club sold the right to carry out the medical examination for 10

Galaktikosi su utabali put novoj realnosti koja je govorila da ne moraš da budeš najbolji već samo dovoljno dobar i da osvajanje trofeja nije toliko bitno koliko je bitno prodati dresove...

The Galácticos paved the way for the new reality, whose message was that you didn't have to be the best, just good enough, and that winning trophies didn't matter as much as selling shirts...

uzimajući u obzir da je to bila udarna vest u svim svetskim medijima tog dana siguran sam da im se uloženo vratio. I ne samo to, fudbaleri su sada postali brendovi za sebe, oni snimaju reklame i filmove, daju svoje mišljenje o svim svetskim temama i generalno su sveprisutni u medijima, a ako hoćeš da kupiš neki brend to moraš i da platiš, zar ne? Sa druge strane, to su obični ljudi i kao takvi su skloni greškama, a novac koji je sada u opticaju i plate koje igrači imaju sigurno doprinose tome da neki od njih ne mogu da se snađu. Tako ulaze u probleme (najčešće sa zakonom), ali uzimajući u obzir da su neki od njih postali veći brendovi od onoga što reklamiraju izgleda da su svi spremni da preuzmu taj rizik i da probaju da se „ogrebu“ o malo njihove slave.

Dakle, kada sledeći put čujete da je za nekog igrača plaćena svota novca od koje boli glava, zapitajte se da li taj klub kupuje igrača ili je u pitanju akvizicija brenda.

million euros to a private clinic. This may seem excessive, but considering that on the day this was headline news in all global media outlets, I'm sure the investment paid back. Not only that, footballers are now brands themselves – they star in ads and films, give their opinions on global topics and are omnipresent in the media, and if you want to buy a brand, you have to pay for it, right? On the other hand, they are ordinary people and as such are prone to mistakes. All the money that's circulated and footballers' high salaries must contribute to the fact that some of them can't cope. So they get in trouble (usually with the law). But considering that some of them have become bigger brands than what they advertise, it seems that they are all willing to take the risk and try and rake in some cash.

So, next time you hear that a footballer's transfer cost an arm and a leg, ask yourself whether the club is buying a player or acquiring a brand.

PROJEKAT „SUBOTA“

PROJECT ‘SATURDAY’

Advertajzing nije lak. Težina nekih zadataka može se meriti sa situacijama kao što je ova koju ću opisati: zamislite da imate dvoje dece; jedno je dečak, drugo je devojčica. Bliski su po godinama, ali različiti po karakteru i interesovanjima. Jedno voli jaja na oko, a drugo mučena. Jedno voli mladi sir, a drugo sir na stari način. Jedno voli da visi napolju, drugo da bleji kod kuće. Jedno je ludo za slatkišima, drugo više voli kuvani kukuruz. Jedno može bez ikakvih elektronskih naprava, drugo samo o tome priča. Jedno ne voli da govori o svojim osećanjima. Drugo ne možeš da zaustaviš. Jedno voli da se mazi, drugom bolje ne prilazi.

Zamišljate? Ne možete? Ne krivim vas.

Evo kako to izgleda u stvarnosti:

Zadatak: Provesti subotnji dan u veseloj i vedroj atmosferi. Za doručak, užinu, ručak, voćnu užinu i večeru ponuditi ciljnim grupama ono što će zadovoljiti njihove suprotstavljene potrebe. Ispuniti dan aktivnostima koje neće izazvati Treći svetski rat i zbog kojih će obe strane na kraju dana zaključiti da su zadovoljne.

Problem tržišta: Dečak ima istančan smisao za nepravdu, ne libi se da je detektuje i istakne. Devojčica takođe.

Advertising isn't easy. The burden imposed by some tasks can be compared to situations like the following: imagine you have two children, a boy and a girl, similar in age, but with different characters and interested in different things. One likes his eggs runny, the other likes them scrambled. One likes soft white cheese, the other prefers the traditional type. One likes to hang around outside, while the other would rather stay at home. One has crazy sugar cravings, the other likes cooked corn instead. One can manage without any electronic gadgets whatsoever, but the other talks of nothing else. One doesn't like to talk about his innermost feelings, the other can't seem to stop. One likes to cuddle, but you'd better not touch the other one.

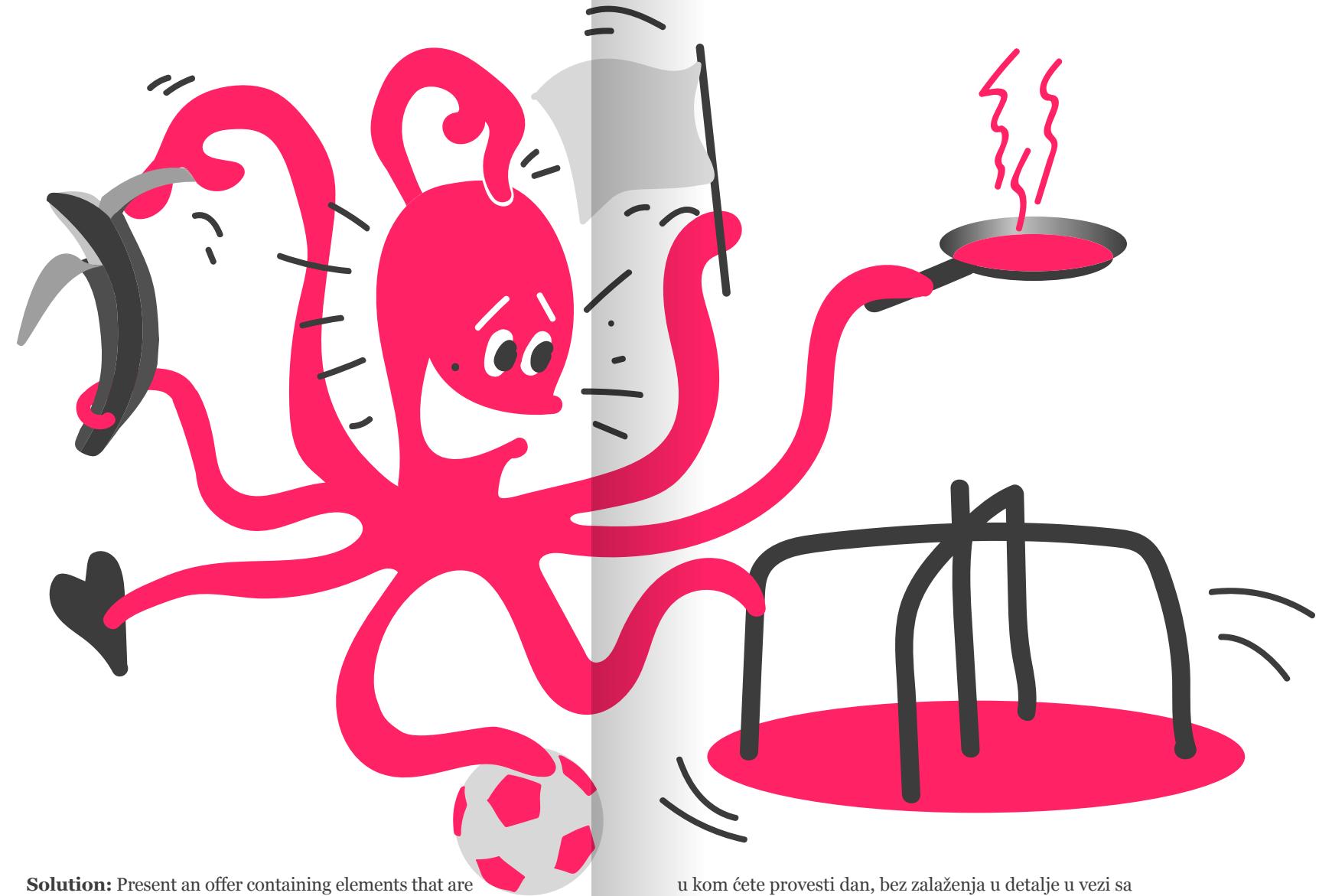
Can you imagine? No? I don't blame you.

Let me tell you how this all works in reality:

Task: Spend Saturday afternoon in a cheerful and blissful atmosphere. For breakfast, snacks, lunch, fruit snacks and dinner offer your target group products that will satisfy their different needs. Fill the day with activities that won't lead directly to World War III and which will ensure that the interested parties are satisfied at the end of the day.

Market issues: The boy has a distinct sense of injustice, and he's not afraid to point it out when he sees it. The same with the girl.





Rešenje: Izaći sa ponudom koja u sebi sadrži elemente dovoljno privlačne obema stranama tako da im usput promaknu sitni kompromisi koje moraju napraviti u trenucima kada im se teritorije razmimoilaze.

Mehanizam i primena: Nežno podići roletne, pa zatim radosno i umereno tek probuđenoj fokus grupi predstaviti okviran plan i satnicu pod krovnim konceptom koji glasi: „SUBOTA JE NAŠA!“ Izvikivanjem ovog headline-a ćeete postići spontano spuštanje potencijalnog garda i uobičajenih razmirica u vezi sa pravima stečenih rođenjem, kao i regulisanje i objedinjavanje neartikulisanih energija u moćnu silu koja se iznenada pojavljuje i spašava dan.

Za doručak poslužiti ono jedno zajedničko omiljeno jelo – mleko i ručno, na jednakе delove izlomljeni keks. Nakon uspešno izbegnutog jutarnjeg sukoba i rasprave o ukusima slobodni ste zapakovati u torbu univerzalno neporecive banane. Zbog uštede vremena, za ručak planirati podgrevanje prethodnog dana ispržene piletine i već umuljanog pire krompira kom će prethoditi domaća supa sa kompromisnom širinom rezanaca – ni predebeli ni pretanka. Za večeru napravite svima drage palačinke i potrudite se da imate i džema i čokoladnog krema. Jednom kada ste kreirali ovako savršen i neuznemirujući kulinarski template, možete se posvetiti predstavljanju planiranih aktivnosti kroz razrađeni mood board. Opište okruženje

Solution: Present an offer containing elements that are attractive enough to both sides that you can avoid them detecting the small compromises they will have to make at the points where their territories disjoin.

Mechanism and implementation: Gently raise the blinds, then joyfully and in a moderate voice present your plans to the just-awoken focus group under the umbrella concept SATURDAY BELONGS TO US! By cheerfully

u kom ćeete provesti dan, bez zalaženja u detalje u vezi sa aktivnostima koji bi mogli pobuditi želju za potpitanjima. Potpitanja su najveći faktor nestabilnosti.

Ne zaboravite osmeh, održavanje stalnog kontakta očima i vedar ton.

Jednom kad ste uspešno jutro priveli podnevnu i neometano se domogli otvorenog prostora, ne zaboravite

shouting out this headline, you will also avoid potential resistance and neutralize the usual conflicts over birthrights, as well as regulating their inarticulate energies and joining them together into one powerful force that suddenly appears and saves the day.

For breakfast serve the only everyone's favorite meal – milk and equal pieces of hand-broken biscuits. After successfully avoiding a morning taste dispute this way, you are now free to pack the fruit snack no one can refuse – bananas. For lunch, in order to save some time plan ahead to warm up a previously cooked meal: fried chicken and mashed potatoes preceded by home-cooked soup full of noodles of the correct width – neither too thick nor too thin. For dinner, make pancakes and try to have both jam and chocolate cream. Once you have created this perfect culinary template, you can now commit to presenting an activity plan through a fully-prepared mood board. Describe the surroundings in which you will spend the day without going into the details of activities which might rouse suspicion and ignite the group's desire to ask numerous questions. Remember, numerous questions are the all-time leading cause of instability.

Don't forget to smile, maintain eye contact and sustain a joyful tone of voice.

Once you have successfully brought the morning to noon and reached open space without interruption, don't forget that each activity must contain elements that your target group can identify with.

Potpitanja su najveći faktor nestabilnosti.

da svaka aktivnost mora sadržati elemente sa kojima se vaša ciljna grupa mora poistovetiti.

Ukoliko devojčica voli lastiš, a dečak fudbal, osmislite zabavnu igru u kojoj ćete uz pomoć lastiša loptu odapinjati što je dalje moguće, a zatim krojačkim metrom beležiti postignute rezultate.

Ukoliko devojčica želi na vrtešku, a dečak na ljljašku, a obe sprave su u datom trenutku zauzete, osmislite zabavnu igru u kojoj ćete devojčicu obujmiti ispod ruku i vrteti je isto onoliko vremena koliko ćete na rukama ljljati dečaka uz povike „ooooo-ruk”!

Strogo vodite računa da ne prekoračite sekundažu jer ova zahtevna grupa uvek primeti ukoliko ih oštetite za ono što smatralju da im pripada.

Ukoliko bi devojčica užinala, a dečak još nije spreman što vam remeti planove za ručak, započnite neki urnebesni vic. Jednom rukom živo gestikulirajte, a drugom vadite banane iz ranca. Pošto su vam za ljušćenje potrebne obe ruke, gestikulaciju zamenite izražajnom mimikom praćenom podražavanjem glasova i lagano krenite ka kući, ali tako da to izgleda kao početak šetnje, a ne kao kraj zabave. Od ključnog je značaja da vic ne bude osrednji. Briljirajte, inače se nikada nećete vratiti kući i dan ćete provesti negde u šumama Ade na kolenima, preključi ciljnu grupu da vas ispoštuju kao ženu i majku koja im je podarila život...

Da li sam ja to na početku rekla da advertajzing nije lak?

Šalila sam se.

Ja sam se za ovaj posao rodila.

Dva puta.

Numerous questions are the all-time leading cause of instability.

If the girl likes to play with elastic and the boy prefers football, you can create an interesting game in which you use elastic to catapult a football as far as possible, judging the results with a tape measure.

If the girl would like to go for a spin on a roundabout but the boy feels he would have more fun on a swing and it happens that both these playground pieces are occupied, you can create a fun game in which you take your little girl under the armpits and spin her as fast as you can for about the same amount of time as you manually swing your little boy in a similar manner, yelling ‘woooo-hoooo’!

Be very careful not to overstep the timing in favor of one of the parties, because this demanding target group always seems to notice if you deny them what they feel naturally belongs to them.

If the girl would like a snack but the boy is not quite ready, which consequentially ruins your lunch plans, make sure you start by telling a hilarious joke. Use one arm to gesticulate vividly, and the other to take the bananas out of your bag. Since you need both hands to peel the bananas, stop gesticulating and use mime and different voices, to emphasize the joke, at the same time starting to move slowly back to the house, but in a manner that looks more like a start of a stroll than the end of outdoor fun. It is of utmost importance for it to be a first class joke. You will have to achieve brilliance, or you will never get home, and you will spend the rest of the day in the middle of the Ada forest begging and pleading with your target group to show some respect for you since you are the woman who gave birth to them both...

Did I say that advertising is not easy at the beginning of this text?

I was just kidding.

I was born for this job.

Twice.

SRCE U SUPERJUNAKA ILI VREME JE DA I VAŠ BRENĐ OGRNE PLAŠT

A SUPERHERO'S HEART OR IT'S TIME
YOUR BRAND DONNED A CAPE



Da sam ja neki HR, pa makar na kratko, tačno znam šta bih pitala potencijalne zaposlene: Marvel ili DC, Star Trek ili Star Wars, Professor X ili Magneto, Firefly ili Buffy - premda svi znamo da je ovde jedini pravi odgovor „i jedno i drugo“. U idealnoj HR situaciji kandidat/kinja se zamisli, pa se pokrene diskusija *pro et con* i jedne i druge strane, a ako me pita zašto u izbor nisam uvrstila dilemu Captain America ili Iron Man, ajao, prijatelju, pa dobro nam došao, posao je tvoj!

If I were an HR person, even for a little while, I know exactly what I would ask job candidates: Marvel or DC, Star Trek or Star Wars, Professor X or Magneto, Firefly or Buffy – although we all know there's only one right answer here: 'Both'. In an ideal HR situation, the candidate mulls it over a bit, then a discussion of the pros and cons of each option starts, and if they ask why I didn't include Captain America or Iron Man, woo-hoo, welcome my friend, the job is yours!



Fanovi, ta šarmantna geek skupina raspolaže i novcem i velikom voljom da novac i potroši.

Fans, that charming group of geeks, have both the money and the will to spend it.

Dobro nam došao čoveče kojeg često zovu geek, a ponekad i **nerd** (iako to ipak nije isto), pripadnike **fandoma**, obožavaoče superheroja i heroja, osoba skloni fantastici svih vrsta i formata... Izvoli, dopiši sam, definicija je kompleksna i promenljiva; **najvažniji je osećaj pripadnosti.**

Dobro nam došao, elem, ti strastveni čoveče! Jer ti si pre svega **fan**, energičan pripadnik ovih ili onih, prvi u redu za ponoćnu pretpremijeru najnovijeg filma o Sili, uvek spreman da u lepotu sveta kojem pripadaš uputiš sve neupućene.

Dobro nam došla ti načitana, nagledana, obrazovana ženo! Jer čitaš knjige i stripove, gledaš filmove i serije, istražuješ reference i poreklo stvari, jer ti je važno da si upućena kako bi mogla da diskutuješ, da hvališ i kritikuješ sa pokrićem, jer je svakom stranicom i izgovorenom replikom za nešto predivno i neprocenjivo bogatiji tvoj svet.

Dobro nam došao prijatelju sa razvijenim moralnim kompasom! Jer svet superheroja je svet heroja, jer se dobro i loše sukobljavaju oduvek, jer ništa, zapravo, nije potpuno crno ili potpuno belo. Sve je nijansa, za sve postoji razlog, sve je Logan i Deadpool, sve je ulog veliki kao galaksija. Jer je Alan Mur onomad pitao i citirao, kroz čitavo svoje epohalno delo The Watchmen: „Who

Welcome, you, the man who's often called geek and sometimes **nerd** too (although they're not exactly the same thing), the member of fandom, the admirer of superheroes and heroes, the lover of fantasy of all types and formats... Go on, continue the list, the definition is complex and changeable; **the most important thing is the sense of belonging.**

Welcome, you passionate man! Because above all, you're a **fan**, an enthusiastic member of this or that, the first in the queue for a midnight preview of the latest Force sequel, always ready to initiate the uninitiated into the beauty of the world where you belong.

Welcome, you read-all, watch-all, educated woman! Because you read both the books and the comics, you watch both the films and the series, you research the references and the origin of things, because you care about being informed enough to discuss stuff, because you want to have good arguments to back up your praise and criticism, because every page written and line uttered enriches your world with something wonderful and priceless.

Welcome, our friend with an advanced moral compass! Because the world of superheroes is a world of heroes, because good and evil have always been at war, because nothing is really completely black or completely

white. Everything is nuanced, there is a reason for everything, everything is Logan and Deadpool, everything is a wager as big as a galaxy. Because Alan Moore, throughout his entire epic work The Watchmen, asked ‘Who watches the watchmen?’. Because the first TV kiss between a white man and a black woman happened in an episode of Star Trek. Because Darth Vader was first Anakin.

Dobro došao čoveče koji više ne provodiš noći u svetlosti ekrana, raspravljači se po forumima sa razinama koji ne razumeju kako jedan strip (hej, strip, pozdrav za Nila Gejmena!) može da dobije nagradu za književnost. Sada to isto možeš da radiš u po dana, u bašti kafića, jer više nije čudno, više nismo opskurni: *fandom* je postao *mainstream...* **I kao takav vrlo važan faktor za brendove i one koji njima upravljaju.**

Ovo je stvarnost: danas superherojski, naučno-fantastični ili samo fantastični filmovi i serije zaraduju milijarde. Stripovi i grafičke novele se prodaju u ogromnim tiražima i u ozbiljnim knjižarama, o njima se na studijama pišu studije, karte za *comic conove*, ta okupljanja fanova raznih naslova i serijala rasprodaju se u roku od nekoliko minuta. Na ova okupljanja dolaze najveći i najpoznatiji autori i umetnici današnjice, a oni koji ih gledaju i slušaju na brojnim panelima vrlo dobro razumeju i Pesme leda i vatre i Otelu. Stereotip o bubuljičavom sakupljaču figurica Supermena odavno više ne važi. Fanovi, ta šarmantna geek skupina raspolaže i novcem i velikom voljom da novac i potroši. Ima ih svuda – među fudbalskim navijačima, među brend menadžerima, umetnicima, milijarderima osnivačima *start upova...*

Mnogi su brendovi ovoga svesni, pa se na različite načine pojavljuju u ovoj supkulturi – od onih koji su bukvalno postali filmovi (recimo Lego Batman), preko onih koji učestvuju u proizvodnji figurica, garderobe, igračaka, pa sve do brendova koji uzimaju učešće kroz klasično sponzorstvo. U Srbiji međutim, gde se još uvek veruje pretežno u klasične i sigurice, nije na odmet zapisati nekoliko manje očiglednih uputstava, jer iz ovog sveta koji je odmah tu, do vas (samo treba da pogledate iza zavesa), može svašta da se nauči.

white. Everything is nuanced, there is a reason for everything, everything is Logan and Deadpool, everything is a wager as big as a galaxy. Because Alan Moore, throughout his entire epic work The Watchmen, asked ‘Who watches the watchmen?’. Because the first TV kiss between a white man and a black woman happened in an episode of Star Trek. Because Darth Vader was first Anakin.

Welcome, you man who no longer spends his nights in the light of the TV screen, arguing in forums with those who don't understand how a comic (hey, a comic, hail to Neil Gaiman!) can get a literary award. Now you can do it in daylight, sitting in a cafe, because it's no longer weird, we're no longer obscure: fandom has become mainstream... **And so an important factor for brands and those managing them.**

This is reality: today superhero, sci-fi or just fantasy movies and series earn billions. Comics and graphic novels sell in huge quantities and in serious bookshops, university students write studies on them. The tickets for Comic Cons, those gatherings of fans of a variety of titles and franchises, are sold out in a matter of minutes. The greatest and best-known present day authors and artists attend them, and those watching and listening to them in panels understand both A Song of Ice and Fire and Othello. The stereotype of a pimple-faced collector of Superman action figures has long been obsolete. Fans, that charming group of geeks, have both the money and the will to spend it. They are everywhere – among football fans, brand managers, artists, billionaires, startup founders...

Many brands are aware of this, and they appear in this subculture in various ways – from those that have literally became movies (such as Lego Batman) to the manufacturers of action figures, clothes and toys to those taking part through traditional sponsorship. In Serbia, however, where people still mostly believe in the classics and safe bets, it's not amiss to write a few less obvious instructions. One can learn a lot from this world that's just around the corner (just pull the curtain away).

1. U životu i u filmu, važno je imati stav. Kako za heroja, tako i za brend: važno je boriti se za nešto, uložiti sebe u ime nečega što je veće od vas. Svaki brend ima potencijal da bude heroj i kao takav da se nadraste. Neki će biti mračni vitezovi, neki drugi komplikovani i genijalni milioneri koji svojim izumima rešavaju probleme čovečanstva (kao recimo Tesla Motors i gospodin na čelu ove kompanije), neki će se boriti protiv gladi, neki za prava majki ili onih koje nisu majke, radnika, ugroženih... Poenta je u sledećem: heroji se vole i pamte.

2. Ne zaboravite: pravi (super)heroj uvek ima pravog protivnika.

Bez zla se ne vidi dobro, bez konflikta nema priče, bez priče nema dobre komunikacije, bez dobre komunikacije vaš brend ne dopire ni do koga. Pogledajte tačku gore, koja je sa ovom tačkom u direktnoj vezi – imanje stava podrazumeva iskrenost, priznavanje realnosti, borbu. Prošle godine je film Deadpool sa malim budžetom oborio sve rekorde; Deadpool nam je doneo heroja koji je malo više „anti”, mnogo više bez dlake na jeziku, bezobrazan, iskren i autentičan. Ove godine Logan lomi bioskopske blagajne na vrlo sličan, brutalan način, u okovima borbe protiv prošlosti, sistema i najdostojnjeg protivnika - sebe.

3. Bez nipodaštavanja: kultura (je) za sve. Maločas spomenuti Logan je remek-delo filmske umetnosti, baš kao što je to bio, pre nekoliko godina, Povratak mračnog viteza. Strip autori zaslужuju nagrade za književnost... Baš kao i pesnici koji svoja dela, eto, pevaju. Svet se promenio, kultura se promenila, danas svako može biti umetnik i SVE može biti umetnost i svako parče komunikacije može i treba da teži razbijanju nekih novih granica.

4. I na kraju, ali ne i najmanje važno: pomozite nam, pomoći ćemo vam. Uključite se u svet geek obožavanja, uključite se u herojske sage, u priče o Sili ili svemirskom brodu Enterprajz, pročitajte sa nama Harija Potera, pogledajte nas! Jer nama je stvarno važno. Jer je lakše sa onima kojima je važno, jer oni na pravi način razumeju onu čuvenu rečenicu: „Ovaj film (seriju, knjigu, strip, prenos itd.) omogućio vam je taj i taj brend”.

Evo obećavam: ako neki od brendova uspe da Firefly vrati na male ekrane ili monitore, ja lično ću do kraja života da kupujem kečap, pijem sok, nosim samo farmerke brendirane vašim znakom pa makar mi stajale kao što dobrom kapetanu danas pristaje Hail Hydra.

1. In life and in a movie, it's important to have a stance. This counts for both the hero and the brand. It's important to fight for something, to invest yourself in something that's bigger than you. Every brand has the potential to be a hero, and as such to outgrow itself. Some will be dark knights, others will be complicated genius millionaires solving the problems of humanity with their inventions (such as Tesla Motors and the gentleman running it), some will be fighting famine, some will be fighting for the rights of mothers, some for the rights of those who are not mothers, of workers, of the vulnerable... The point is: heroes are loved and remembered.

2. Don't forget: a real (super)hero always has a real adversary.

Without the evil you can't see the good, without a conflict there is no story, without a story there is no good communication, without good communication your brand will reach no one. Go back to the item above – it's directly connected to this one. Having a stance means honesty, acknowledging reality, a fight. Last year, the low-budget film Deadpool broke all records. Deadpool introduced a hero who was a bit more 'anti' and much more vocal, rude, honest and authentic. This year, Logan is breaking box-office records in a very similar, brutal way, shackled by the fight against the past, the system and the worthiest adversary of all – himself.

3. No scoffing, please: culture for all! The abovementioned Logan is a cinematographic masterpiece, just like The Dark Knight Returns was a few years ago. The authors of comics deserve literary awards, just like poets singing their own poems. The world has changed, culture has changed: everyone can be an artist today and EVERYTHING can be art, and every piece of communication can and should strive to cross new boundaries.

4. Last but not least: help us and we'll help you. Join the world of geek fandom, join heroic sagas, stories about Force or the spaceship Enterprise, read Harry Potter with us, look at us! Because we do care. It's easier with those who care because they understand the famous sentence 'This film (series, book, comic, show, etc.) was brought to you by such-and-such-brand'.

Here, I promise: if any brand brings Firefly back to TV/computer screens, I will personally buy their ketchup, drink their juice and wear only their jeans for the rest of my life, even if they fit me like Hail Hydra fits the good captain.

DAĆETE NAM KILO SVEŽIH VIRALA I 450 GRAMA ORGANIC REACHA

I'LL HAVE A KILO OF FRESH VIRALS AND
450 GRAMS OF ORGANIC REACH

Potreba brendova za niskobudžetnim viralima koji će „zapaliti društvene mreže” konstantna je koliko i potreba da se proda što više proizvoda.

Ali ako je jedna stvar jasna svakome ko se oprobao u advertajzingu na bilo koji način, to je da viral ne može da se naruči. Nažalost, viralni video nije punjena pljeskavica niti kubik bukovine. Viral je nešto što se dešava organski kada se poklope sve karte, zvezde, retrogradni merkuri, hvatači snova ali i ono najvažnije: dobar insajt i hrabra egzekucija ideje.

Upravo svi ti aspekti su se poklopili u kampanji Lav piva koja je postala absolutni internet hit. U pitanju je Lavov slavski serijal kratkih komičnih video skećeva u kojima briljira glumac Nenad Jezdić. Već mnogo godina Nenad Jezdić je zaštitno lice Lav brenda i njegova uloga u, sada već legendarnoj reklami iz 2004. godine i čuvena replika „A od kuma - televizor”, nije poznata verovatno samo još Amišima u zabačenim varošicama Pensilvanije.

Dvanaest godina kasnije, nakon vrlo uspešnog rimejka te čuvene reklame pred Lav pivom se našao novi izazov: kako sa limitiranim budžetom i u kratkom roku, koristeći samo digitalne medije, na najbolji način iskoristiti poslednji kvartal 2016. godine da se originalno i autentično obradi najveća noćna mora svih kreativaca - sezona slava.

Brands constantly need low-budget virals to fire up social media as they need to sell as many products as possible.

But if one thing is clear to anyone who's ever had a stab at advertising in any shape or form, it's that you cannot order a viral. Unfortunately, a viral is not a stuffed hamburger or a cubic meter of beech. A viral is something that happens organically when everything falls into place: all pieces of the puzzle, all the stars, retrograde Mercury and dream catchers, and most importantly, good insight and a bravely executed idea.

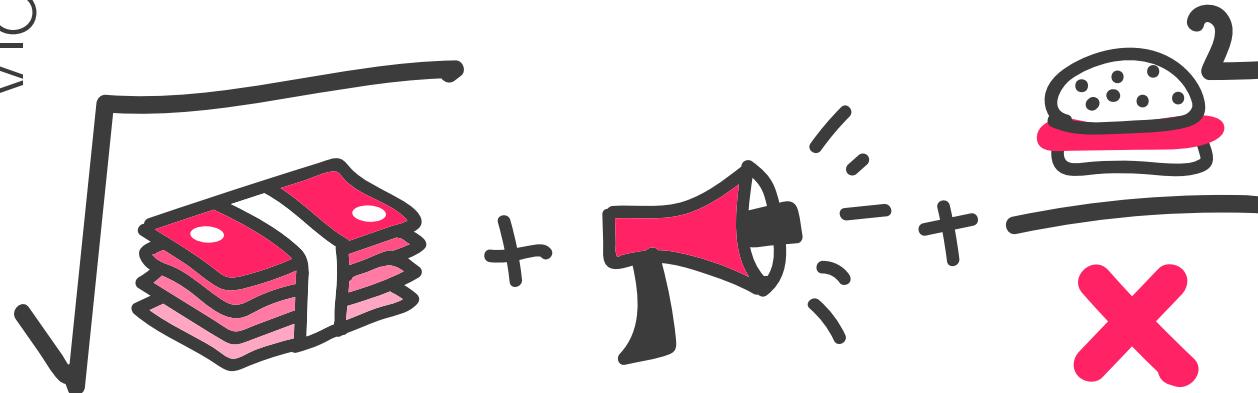
All these aspects fell into place in a campaign for Lav beer that became a total internet hit. The campaign is a series of short comedy sketches centred around slava, with the brilliant actor Nenad Jezdić. Jezdić has been the face of Lav for many years, and unless you're an Amish in Pennsylvania's hinterland, you'll know about his role in the now legendary 2004 ad and his famous line 'And a TV set from the best man'.

Twelve years later, after a successful remake of this famous ad, Lav beer was facing another challenge: how to make best use of the last quarter of 2016 and present the slava season, the mother of all nightmares in the creative world, in an authentic and original way, with a limited budget and a tight deadline, using only digital media.



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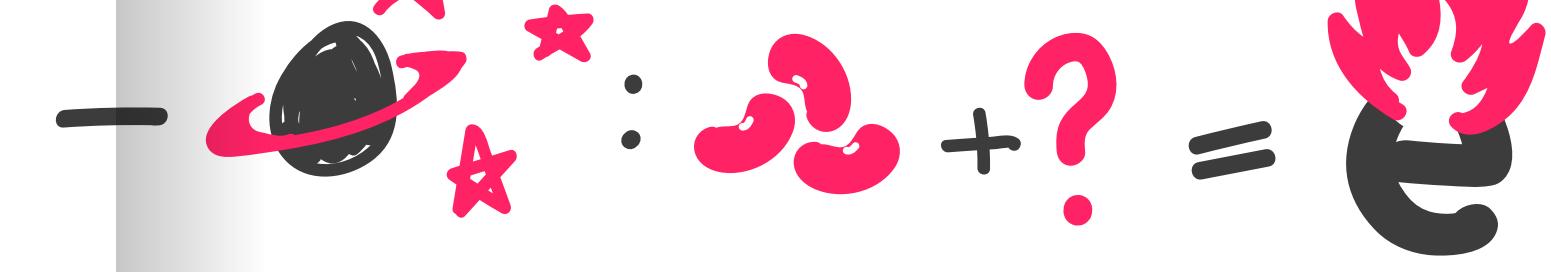


U razgovorima sa marketinškim timom Carlsberga složili smo se da je potreban novi pristup koji beži od dobro poznatih klišea kada je u pitanju ovaj period godine.

Izbor je pao na kampanju koja na šaljiv način parodira svima dobro poznate stereotipne likove koje viđamo na slavama. Kada na tu ideju dodata takav glumački talenat kao što je Nenad Jezdić, imate sve sastojke za digitalnu kampanju koja je za vrlo kratak period pregledana više od 3 miliona puta i pokrenula mnoge debate. Od novinskih članaka koji preispisuju naše verske običaje do komentara uvredjenih Facebook korisnika imunih na humor, naša kampanja je još jednom pokazala da je bolje „uzjogunit“ šačicu internet moralista, a zabaviti milione, nego igrati na „sigurno“ i ostati neprimećen.

Ukoliko ste poslednjih meseci bili u komi ili samo niste platili internet pogledajte sve epizode LAV slavskog serijala koji je dokaz da su dobra ideja i kvalitetna saradnja agencije i klijenta jedini recept za uspeh.

SreTna slava!



Talking to the Carlsberg marketing team, we agreed that we needed a new approach, one that would turn tail and flee from the usual clichés.

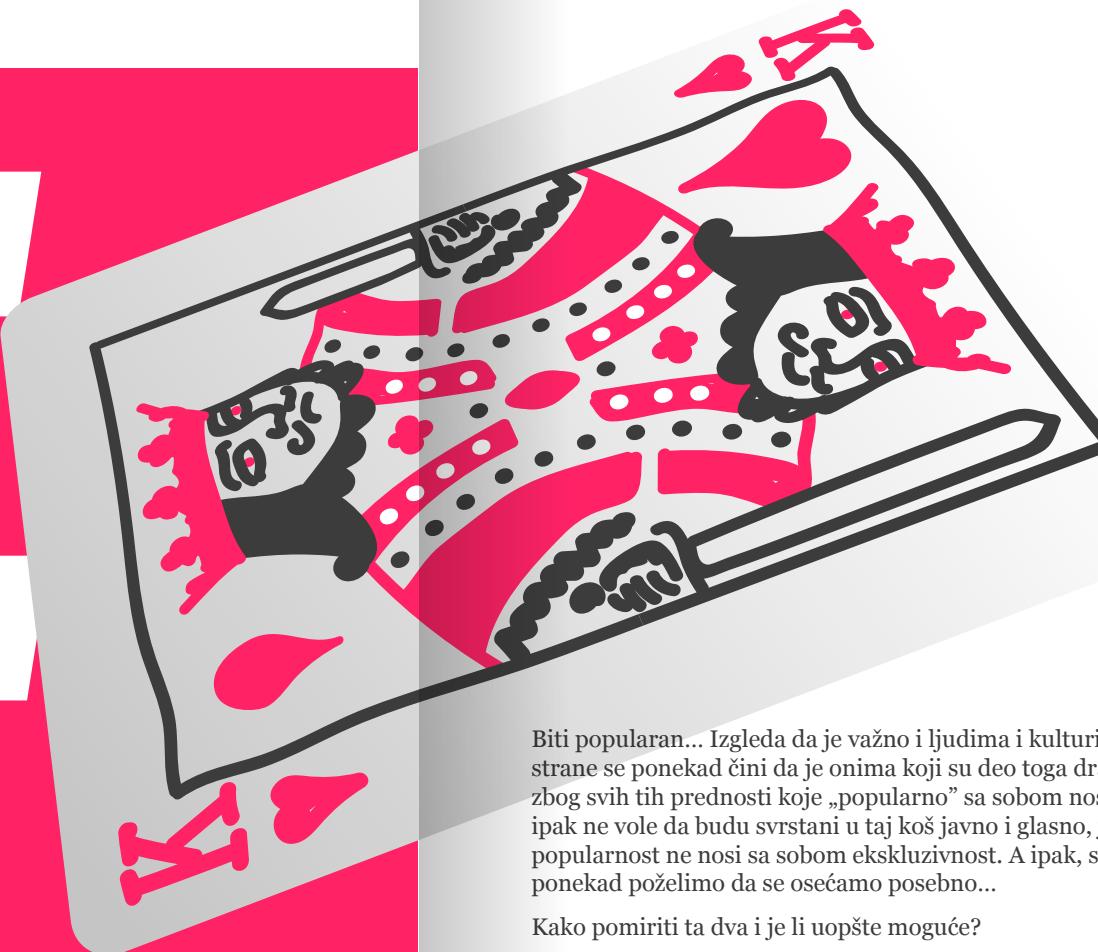
A campaign parodying well-known stereotypical characters we all see at slavas was selected. When we added acting talent like Nenad Jezdić, we had all the ingredients for a digital campaign which, with 3 million views, has started many debates in a short time. From newspaper articles challenging our religious customs to the comments of offended Facebook users immune to humour, our campaign has once again shown that it's better to upset a handful of internet moralists and entertain millions than to play it safe and be unnoticed.

If you've been in a coma for the last few months, or if you simply didn't pay your internet bill, do have a look at all the episodes of the Lav slava campaign. They prove that a good idea and agency-client cooperation are the only recipe for success.

Happy slava!

ZMAJEVI I HERMAN HESE

DRAGONS AND
HERMANN HESSE



Biti popularan... Izgleda da je važno i ljudima i kulturi. Sa strane se ponekad čini da je onima koji su deo toga drago zbog svih tih prednosti koje „popularno” sa sobom nosi, ali ipak ne vole da budu svrstani u taj koš javno i glasno, jer popularnost ne nosi sa sobom ekskluzivnost. A ipak, svi ponekad poželimo da se osećamo posebno...

Kako pomiriti ta dva i da li uopšte moguće?

Popularna kultura uživa u svom trenutku, ubira simpatije gde god krene, osvaja, pokorava... Sveprisutna, ona je i za svadbe i za sahrane, i za uspone i za padove, ne stoji u čoškovima strpljiva već dominira iz epicentra. Njen stihija ne nosi sve pred sobom, već sakuplja – stvarajući armije obožavalaca koji dalje prenose njene vibracije i posledice. I to glasno kaže, ne snebiva se... S ponosom pokazuje. Zašto ne bi? Nju ne interesuje šta je bilo ni šta će biti. Ona je fenomen trenutka, sadašnjeg. Ne osvrće se i ne gleda mnogo unapred. Sama sebi je dovoljna. To je za popularnu kulturu, i nesvesno, „bezbedan pristup” jer kad bi bila svesna koliko i prošlo i buduće vreme utiču na to da je ona sada popularna, ne bi joj bilo dobro. I možda bi u tom sadašnjem trenutku bila više introspektivna.

Being popular... It seems to be important to both people and culture. An onlooker might sometimes think that those who are popular are happy about all the advantages of popularity, but that they don't like to be labelled as such out loud because popularity doesn't come with exclusivity. Still, we all want to feel special sometimes...

How to marry the two? Is it even possible?

Popular culture enjoys every moment, gets affection wherever it goes, it concurs, it subjugates... Omnipresent, it's equally appropriate for weddings and for funerals, for ups and for downs, it's not a wallflower but dominates from the epicentre. It's a torrent that doesn't wash away – instead it gathers, creating the armies of fans who carry its vibrations and effects on. And it says so out loud, it isn't shy... It shows off. Why not? It doesn't care about what once was and what will be. It's a phenomenon of the moment, of the now. It neither looks back nor looks too far ahead. It's self-sufficient. For popular culture this is a safe approach, although it's not even aware of it. If it were aware of the effect of both the past and the future on its current popularity, it wouldn't feel so good. And perhaps it would be more introspective in the present moment.



Kada u društvu imate popularnu devojčicu ili dečaka, uvek u njihovoj senci imate dete koje nije toliko popularno, ali na koje se ne obraća pažnja. Isto je i sa knjigama, muzikom, filmom i drugim oblicima kulture: svaki popularni „pod“ ima svoj antipod. I dok postoji, svoje bivanje duguje upravo svojoj suprotnosti. To se u oholosti popularnog trenutka lako zanemari i vrati da naplati jer uvek postoji nešto svežije, inovativnije, brže što ga pregazi. Zato nije svejedno da li popularno u sebi sadrži iskustva prošlosti i vizije budućnosti, jer će taj sadržaj odrediti njegovo trajanje i opredeliti da li će pasti u zaborav ili steći status fenomena.

S druge strane, ono što se u popularnom trenutku pojavljuje kao ekskluzivno ne bi to moglo da bude bez neospornog kvaliteta na svojoj strani i bez masovnosti na suprotnoj. Zamršeno? Ispreplitano? Jeste. Jednostavno? I to jeste, uz malo truda.

Popularno nije dovoljno! Tačka. Nije kompletno. Prevedeno na malog čoveka u ovom rastegnutom univerzumu, to je njegovo uprošćavanje, jednodimenzioniranje, lišavanje detalja i nijansi. Super je to – pametni smo u društvu, poznajemo sve najnovije, a update radi i dok spavamo. Pa ipak, iako na društvenim mrežama kucamo sve malim slovima jer je tako ok, klijent i dalje očekuje da njegov i najobičniji Facebook post bude pismen, sa velikim i malim slovima u ravnopravnoj upotrebi. Pa iako znamo sve najnovije, popularne trendove, klijent očekuje nešto drugačije jer i svi ostali poznaju najnovije trendove te šta je tu novo.

Ali, da izbacimo klijenta iz jednačine... Opet ostaje isti zahtev, ako zaista vrednujemo sebe.

Nije dovoljno da pratimo sve najnovije serije, pročitamo sve nove knjige, odigramo sve nove igrice... To znači obaveštenost, ne i relevantnost i integritet. Imperativ novog stvara privid vladanja, samo nad trenutnim trenutkom ni pedaljal dalje. Relevantost zahteva više. Ako smo mudri, i to možemo okrenuti u svoju korist jer ako nešto od ranije ne poznajemo - i staro nam je novo. Dodajmo popularnom tu dimenziju i na pravom smo putu da budemo kompletni.

Wherever there's a popular girl or a boy, there's a not-so-popular child in their shadow, the one that no one pays attention to. It's the same with books, music, films and other forms of culture. Every popular point has its counterpoint. And as long as it's around, it owes its whole existence to its direct opposite. Easily overlooked by the arrogant popular moment, the unpopular will have the last laugh, as there's always something fresher, more innovative and quicker to knock down the popular. It therefore matters whether the popular contains experiences from the past and visions of the future, because it is this content that determines its longevity and decides whether it will fall into oblivion or get the status of a phenomenon.

On the other hand, what emerges as exclusive in a popular moment can only be that with undisputed quality on one side and mass popularity on the other. Complicated? Intertwined? Yes. Simple? Simple, too, with a little bit of effort.

Popularity is not enough! Full stop. It's not complete. Translated for an everyman in this stretched-out universe, this simplifies him, making him one-dimensional, stripping him of his details and nuances. It's great, isn't it – we are all clever in front of other people, we know all the latest fads, while update is on even while we sleep. However, although it's ok for us all to use lower case on social media, the client still expects his latest

Od najnovijeg ne možemo pobeći. Juri nas i neminovno stiže. Preputimo se. Za nečim od ranije treba da tragamo van sebe. Za nečim što tek dolazi treba da tragamo unutar sebe. A potraga zahteva aktivan odnos. I interakciju i introspekciju, i da jurimo i da nas jure, i umor i elan. I nas i druge.

Sećam se, na početku fakulteta, tamo nekih 2000-ih, u mojoj generaciji vladala je potpuna opsednutost Heseovom književnošću. Niko nije bio popularniji od njega. Čitali su ga i oni koji bukvaren nisu otvorili pre toga i to mi je „bušilo mozak“. Iz prkosu, pošto sam sebe već u svojim nadobudnim dvadesetim godinama smatrala načitanom, odbijala sam da pročitam bilo šta od kvalitetnog autora. Nikad to nisam nadoknadila.

U svojim tridesetim, opet nadobudnim jer „ja-sam-iznad-toga-da-budem-svedena-samo-na-popularno-pošto-imam-kredibilitet-izgraden-u-dvadesetim-godinama“, prihvatala sam isprazan trend igrica na društvenim mrežama koje mozak angažuju taman toliko da živim u hibernaciji. Nikad to nisam nadoknadila.

Nije dovoljno. Iako nije popularno (reći), ipak je tako...

...Odoh da čitam Hermana, više nije toliko popularan. A da odmorim mozak, idem da nahranim virtuelne zmajeve. Ti zmajevi su nešto baš popularni ovih dana.

Facebook post to be literate, with capital letters and lowercase used correctly. Even though we know about all the latest popular trends, the client expects something different, because everybody else knows the latest trends, so what's new about that?

Let's remove the client from the equation... If we really value ourselves, the request remains.

It's not enough to follow all the latest TV series, read the latest books, play the latest games... All of this only means being informed, not being relevant or having integrity. The imperative of the new creates the illusion of being in charge, but only in the present moment and not an inch further. Relevance requires more. If we are wise, we can turn it to our advantage, because if we are not familiar with something, the old is new to us too. If we add this dimension to the popular, we are on the right road to completeness.

We cannot escape the latest thing. It chases us, eventually catching up. Let's stop running. We should search for what was once outside ourselves. We should search for what's yet to come within ourselves. But search demands activity. And interaction and introspection, and chasing and being chased, and fatigue and enthusiasm. And us and the others.

I remember when I started at uni back in the 2000s, everyone in my generation was completely obsessed with Herman Hesse. No one was as popular as him. His books were read even by those who couldn't spell, and this did my head in. Out of spite, and since I was an arrogant twenty-something who considered herself well-read, I refused to read anything by this great author. I've never made up for it.

In my thirties, still arrogant, since 'I'm-not-going-to-be-reduced-to-the-popular-because-I-built-my-credibility-in-my-twenties', I adopted the futile trend of playing games on social media, the kind of games that engage enough of the brain to make hibernation possible. I've never made up for it.

It's not enough. Although it's not popular (to say it), that's how it is...

...I'm off to read Hesse now, he's not as popular as he used to be. To give my brain a break, I'll go and feed some virtual dragons. They're quite popular these days.



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S N A G A L J U D I
THE POWER OF PEOPLE



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