

talks

McCANN

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UVODNA REČ

Devetnaest godina postojanja agencije McCann Beograd budi u nama različita razmišljanja i emocije.

Neko bi rekao da imamo veliko iskustvo, a neko da smo nadomak pune zrelosti. Kroz vreme, naučili smo mnogo toga, ispričali puno priča, mnogi brendovi dobili su svoje lice, svoj jezik.

Toliko toga se u oglašavanju i promenilo, dok je okosnica uvek bila i ostaće sjajna ideja za kojom tragamo. Ideje žive kroz svojevrsne priče, događaje, iskustva i emocije.

McCann Talks nastaje iz želje da ne zaboravimo koliko je advertising svet u kome smo već toliko dugo bogat temama, uvidima i istinama; iz potrebe da sačuvamo i podelimo zadovoljstvo činjenicom da nas beskrajno mnogo interesantnih ljudi, zanimljivih tema, jedinstvenih priča, kao i dilema okružuje svaki dan.

Olivera Perković,
Generalni direktor,
„McCann Beograd“

INTRODUCTION

The nineteen years of "McCann Belgrade" stir up many thoughts and emotions.

Some would say that we have a lot of experience, others would say that we're one step away from full maturity. Over time, we have learned a lot and narrated a number of stories; many brands formed their character.

So much in advertising has also changed, while the backbone has always been and will remain the pursuit of great ideas. Ideas live through stories, events; through experiences and emotions.

"McCann Talks" comes from our wish never to forget how much the advertising world, which we are part of, is rich in topics, insights and truths; from our need to share how happy we are being surrounded by many fascinating people, interesting topics, unique stories and dilemmas.

Olivera Perković,
Managing Director,
"McCann Belgrade"

Tema broja:

„NOVA KREATIVNOST ZA NOVU KULTURU”

Feature:

“NEW CREATIVITY FOR A NEW CULTURE”

DA LI

ANDROIDIDI

SANJAJU

KREATIVNE

SNOVE?

DO

ANDROIDIDS

HAVE

CREATIVE

DREAMS?

NOVA KREATIVNOST ZA NOVU KULTURU

Piše: Vladimir Ćosić, Kreativni direktor, „McCann Beograd”

Treći milenijum je doneo sa sobom eru eklektične kreativnosti otvaranjem novog polja mogućnosti za stvaraoce i potrošače. Zahvaljujući digitalnim medijima, skoro svaka osoba na planeti ima mogućnost kreiranja sadržaja koji bi teoretski bio dostupan svima.

Zbog toga granica između umetnosti i oglašavanja koja je nekada bila vrlo jasno definisana gotovo je nestala. Jedna od verovatno najvećih prekretnica u istoriji odnosa između reklamiranja i umetnosti (ili šire između „komercijalnog“ i „ličnog“) dešava se baš u ovom trenutku, uglavnom zbog novih medija masovne komunikacije koji se ne mogu ignorisati. Usred ove neizvesnosti, rađa se novi fenomen „brze evolucije“, i to verovatno većih proporcija i moćnijeg značenja nego ikada ranije kada su oglašavanje, umetnost i kreativnost u pitanju. Mediji u tradicionalnom smislu više ne postoje – svaki potez bilo kojeg brenda ili pojedinca preko interneta i društvenih mreža postao je dostupan svima. Ishod je dramatična promena u preraspodeli budžeta kampanja, a čitava oblast medijskog planiranja je postala polje kreativnog izražavanja koliko i idejni deo kampanje.

Producija je takođe promenjena. Mnoge kampanje čini samo snažna poruka; veliki broj video-klipova snimljenih mobilnim telefonima su daleko popularniji od TV reklama napravljenih sa ogromnim budžetima.

Fokus grupe i drugi do nedavno popularni oblici ispitivanja javnog mnjenja se zamenjuju sa „in vivo“

testovima na društvenim mrežama, koje su sada daleko lakše, brže, jeftinije i fleksibilnije nego bilo koja druga dostupna metoda. Kampanja koja nema viralni uspeh gotovo da ne postoji.

„Reklame“ nisu više samo reklame. One su nešto što „nisu baš reklame, ali su veoma interesantne“, one „izgledaju kao reklama, ali liče i na umetnički projekat“ i „ja ne znam da li je to neka umetnička instalacija ili reklamna kampanja“.

Reklame su sve češće ono što se naziva „brendirani sadržaj“, što je u suštini umetnost sponzorisana od strane brendova sa ciljem prodaje proizvoda ili reklama prerušena u novo, umetničko ruho.

Sve veći broj brendova sebi osim prodajnih postavljaju i ciljeve kreiranja boljeg sveta. Umetnici se okreću advertizing metodama u svom radu, tako da i ne treba da čudi da je teško napraviti razliku između oglašavanja i umetnosti.

Pitanja poput „Da li je Banksijev novo delo (anti) kampanja ili umetnost?“, „Da li je Farelov novi album sušinski jedna velika reklama?“, „Da li je Dove kampanja samo psihološki eksperiment?“ danas su irelevantna. Granice između umetnosti i oglašavanja su toliko porozne da su gotovo nepostojeci. Brendovi su postali moderne mecene, oglašivači postaju naučnici, a umetnici su se zaposlili u agencijama u kojima stvaraju ono šta bi prirodno stvarali na nekom drugom mestu. Uticaj oglašavanja u našoj digitalnoj kulturi je do te mere povećan da je gotovo dostigao ono što tradicionalno smatramo „umetnošću“.

NEW CREATIVITY FOR A NEW CULTURE

By: Vladimir Ćosić, Creative Director, "McCann Belgrade"



The third millennium brought with it an era of eclectic creativity, opening an enormous window of opportunity for both creators and consumers. Thanks to digital media, almost every person on the planet has the possibility of creating content that could be theoretically seen by everyone.

Because of this, the boundaries between art and advertising that were once clearly defined have almost disappeared. One of probably the biggest turning points in the history of the relationship between advertising and art (or more broadly between “commercial” and “personal”) is happening at this very moment, mostly because of the new mass communication media that can’t be ignored. Amidst this uncertainty, a new phenomenon is taking shape. It’s called “fast evolution.” It is of greater proportion and a more powerful meaning than ever before when advertising, art and creativity in general are concerned. The media in the traditional sense no longer exist – literally every action of any brand or individual on the Internet and social networks has become accessible to everyone. The outcome is a dramatic change in the directing of campaign budgets, and the whole area of media planning has become a field of creative expression as much as the campaign idea itself.

The production has changed as well. Many campaigns consist of a powerful message only; some videos made by mobile phones are way more popular than TV commercials made with enormous budgets.

Focus groups and other recently popular forms of

public opinion testing are substituted with “in vivo” tests on social networks, which are now far easier, faster, cheaper and more flexible than any other available method. A campaign that doesn’t go viral, doesn’t exist.

“Commercials” are no longer just commercials. They “aren’t exactly advertising, but are very interesting”, they “look like commercials, but I don’t know what they are” and “I don’t know if it is some kind of art installation or a commercial”.

They are now better known as “branded content”, which is essentially art sponsored by brands, art with the purpose of product sale or a commercial in a new, artistic.

An increasing number of brands are aiming to create a better world besides improving sales. Artists are turning to advertising methods in their work, so it comes as no surprise that it is hard to make a difference between advertising and art.

Questions like “Is Banksy’s work a campaign or art?”, “Is Pharrell’s new album a commercial?”, “Is Dove’s last campaign just a psychological experiment?” are now irrelevant. The boundaries between science, art and advertising are so porous that they are nearly non-existent. Brands have become modern patrons of art, scientists have become artists, advertisers have become scientists, and the artists got employed in the agencies where they are creating what they would naturally create at some other place. The influence of advertising on our digital culture has increased

Niste uvereni? Ultra popularni Farelov muzički hit „Happy“ je pregledan osamdeset miliona puta na Youtubu u ovom trenutku. Kao poređenje, višestruki kanski pobednik kampanja „Dumb ways to die“ ima oko sedamdeset pet miliona pregleda. Broj takvih primera je ogroman i sve ih je više. Setimo se da smo do pre samo nekoliko godina menjali TV kanale kad god vidimo reklame, dok su pop zvezde obožavane do idolopoklonstva.

Neko može reći da broj pregleda na Youtubu nije relevantan način da se izmeri uticaj na živote ljudi. Ako mislite ovako, ja verujem da ste u velikoj zabludi. U slučaju da mi ne verujete, pogledajte malo pažljivije šta tinejdžeri kliknu na internetu i razmislite na trenutak kako to utiče na njihovo ponašanje i razvoj njihovih ličnosti. Za one kojima su potrebni dublji argumenti predlažem da pogledaju bilo koju ozbiljniju stratešku analizu rezultata pojedinih kampanja i saznaćete na vrlo opipljiv način kako je kampanja promenila ponašanje ljudi.

Ne zavaravajte se, oglašavanje danas ima ogroman uticaj na naše živote. Zapravo, uvek je imalo, samo je „kvalitet“ uticaja drugačiji – oglašivači nam ne prodaju samo proizvode, mi takođe kupujemo ideje, estetiku i više ciljeve koji su u službi brendova, kao što činimo sa umetnošću. Popularna kultura je skoro nezamisliva bez reklama.

Imajući sve ovo u vidu, najbolje kampanje danas su one koje poseduju karakteristike bilo kojeg drugog oblika umetnosti: emocionalni naboј, formu neodvojivu od suštine i moć ideje da promeni svet nabolje.

Konačno, pitanje je da li zaista želimo da brendovi budu nosioci kulturnih promena? Čak i ako želimo, da li je to realno? Pa, kao i u svemu ostalom, neki brendovi će imati više uspeha od ostalih, ali ono u što možemo biti sigurni je da će brendovi sa ambicijom koja je veća od puke prodaje proizvoda biti ti koji će imati našu pažnju. Istovremeno, umetnici koji praktikuju nekomercijalne, ponekad čak i autistične umetničke forme su ili osuđeni na zaborav ili će brzo postati komercijalni, a u postizanju ovog cilja, umetnici su spremni da koriste dobro oprobane reklamne metode, čak i da odustanu od određenih ideja da bi postali popularniji među svojom „ciljnom grupom“.

Unutar ovog vakuma između umetnosti i oglašavanja, potpomognuta naukom i tehnologijom, rađa se potpuno nova vrsta kreativnosti. Reč „kreativnost“ koja je krajem prošlog milenijuma toliko ispražnjena od značenja da je postala termin neprijatnog kliše prizvuka sada je poprimila potpuno novu dimenziju, jednako značajnu kao i uvek za ljudski duh, sa uticajem verovatno većim nego ikada ranije. Najuzbudljivije ideje se rađaju na mestima gde se sreću nauka, tehnologija i kreativnost. Najbolje od njih su izuzetno relevantne za ljude (zvali ih ljubiteljima umetnosti ili potrošačima), menjujući njihove živote nabolje na veoma opipljiv način. Kombinujući ljudske istine, velike ideje i više ciljeve sa iskustvom oglašavanja i naučnim metodama, „nova vrsta kreativnosti“ uzima najbolje od svih svetova, a mogućnosti koje se otvaraju su bezgranične. Kreativnost postaje nešto novo, nedefinisano i veoma široko; polje gde se koriste naučni, umetnički i komunikacijski alati svih vrsta, koji spajanjem i

so much that it now rivals what was traditionally considered “art”. Not convinced? The ultra famous Pharell’s music hit “Happy” by Pharell has been seen eighty million times at this point. For the comparison, the multi Cannes Grand Prix Award winner “Dumb Ways to Die” has about seventy-five million views. The number of such examples is endless. Let us remember that just a few years ago we were switching TV channels whenever we see a commercial, while pop stars were worshiped as idols.

Someone may say that the number of views on Youtube is not a relevant way to measure impact on people’s lives. If you think this way, I personally believe that you are greatly mistaken. If you do not believe me, take a closer look at what teenagers are clicking on the Internet and contemplate for a moment how it affects their behavior and the development of their personality. For those who need a more in-depth argument, I suggest you look at any serious strategic analysis of results of specific campaigns and you will find out in a very tangible way how the campaign changed the behavior of people.

Don’t kid yourself; advertising today has a tremendous influence on our lives. As a matter of fact, it always had, just that the “quality” of the influence is different – advertisers are not only selling us the products, we are also buying into the ideas, aesthetics and higher aims served by the brands, same as we do with art. Popular culture is almost unimaginable without it.

Having all of this in mind, the best campaigns of today are those that share characteristics with

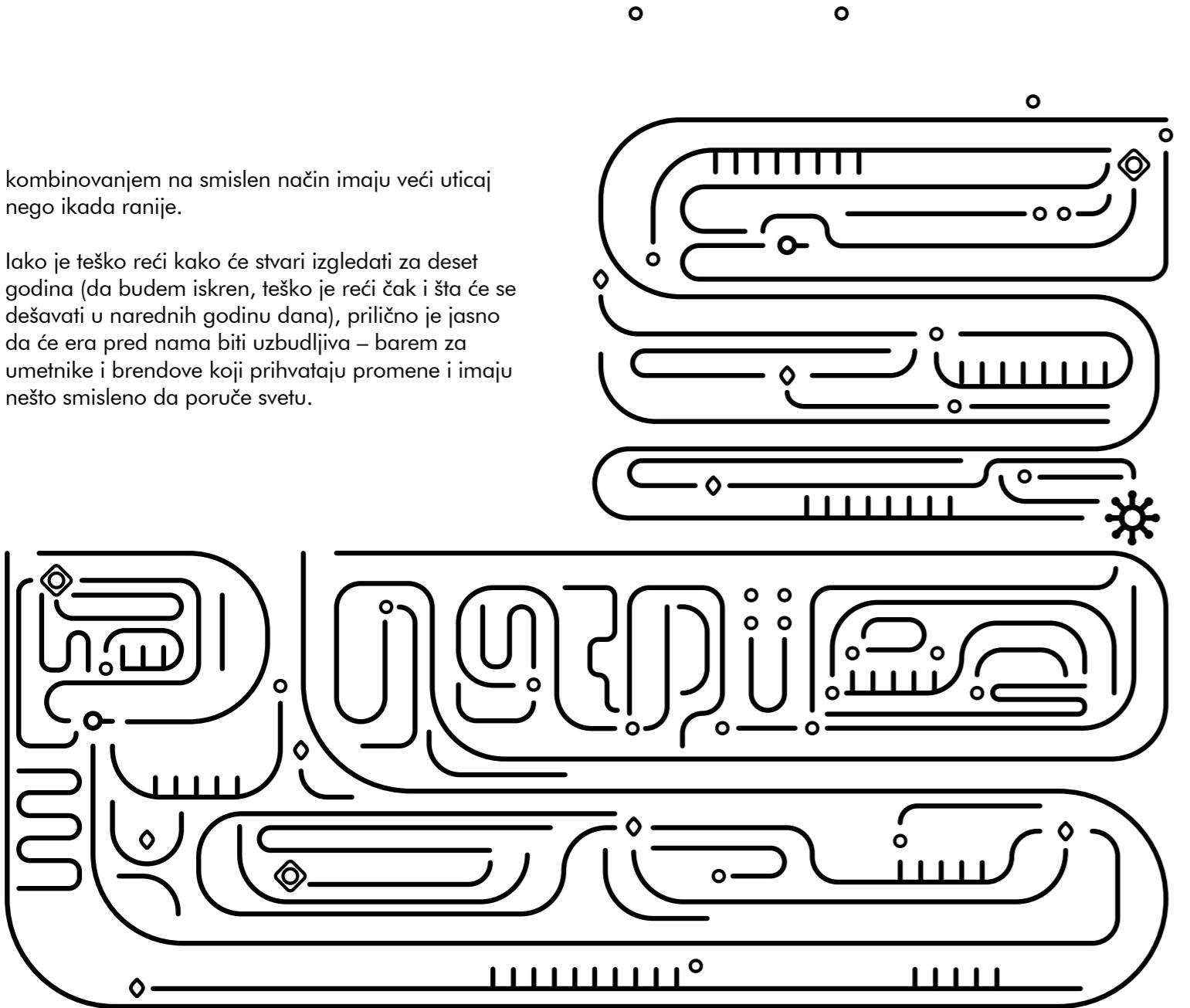
any other art form: they are emotionally charged, craftsmanship of the form inseparable from the essence, and the power of the idea to change the world for the better.

Now, we need to ask ourselves do we really want all brands to be agents of cultural change? And even if we do, is this realistic? Well, as always, some brands will have more success than others; but, what we can be sure of is that brands with an ambition larger than just selling products are the ones that will have our attention. Simultaneously, an artist utilising noncommercial, sometimes even autistic art forms is either doomed to oblivion will rapidly become more commercial, and to achieve this goal, artists are ready to use methods of advertising, even to give up on certain idea to be more popular among their target audience.

Inside this vacuum between art and advertising a completely new kind of creativity is being born, assisted by science and technology. The word “creativity” that became so devoid of meaning at the end of the last millennium that it became an unpleasantly cliché sounding term, has now achieved a completely new dimension, equally meaningful as ever to the human soul, with an influence probably bigger than ever. The most exciting ideas are born in places where science, technology, and creativity meet. The best of them are extremely relevant for people (whether we call them art lovers or consumers), changing their lives for the better in a very tangible way. Combining truly human insights, ideas and goals

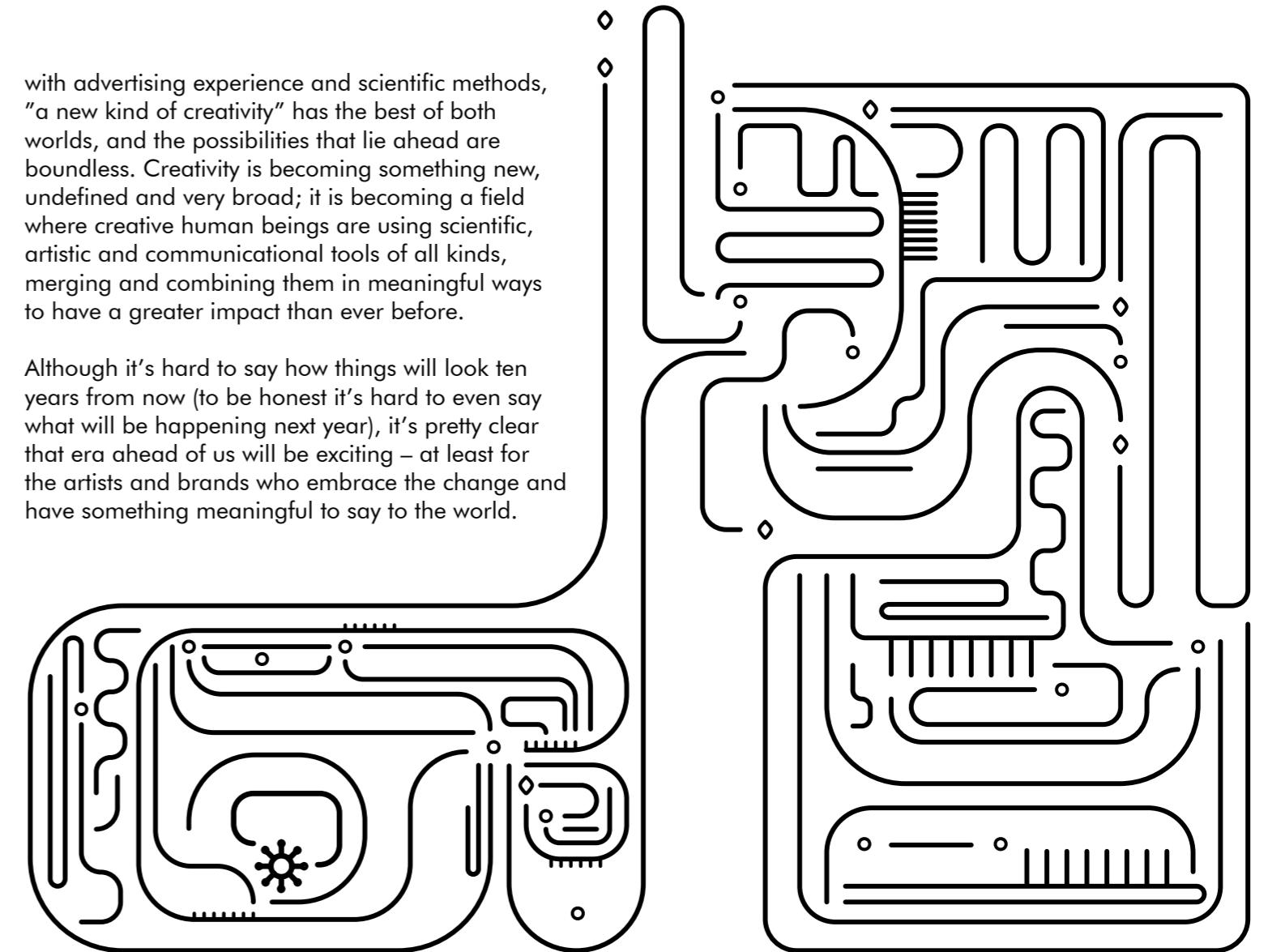
kombinovanjem na smislen način imaju veći uticaj nego ikada ranije.

Iako je teško reći kako će stvari izgledati za deset godina (da budem iskren, teško je reći čak i šta će se dešavati u narednih godinu dana), prilično je jasno da će era pred nama biti uzbudljiva – barem za umetnike i brendove koji prihvataju promene i imaju nešto smisленo da poruče svetu.



with advertising experience and scientific methods, "a new kind of creativity" has the best of both worlds, and the possibilities that lie ahead are boundless. Creativity is becoming something new, undefined and very broad; it is becoming a field where creative human beings are using scientific, artistic and communicational tools of all kinds, merging and combining them in meaningful ways to have a greater impact than ever before.

Although it's hard to say how things will look ten years from now (to be honest it's hard to even say what will be happening next year), it's pretty clear that era ahead of us will be exciting – at least for the artists and brands who embrace the change and have something meaningful to say to the world.



KREATIVAC – DA LI JE TO ČOVEK ILI MITSKO BIĆE?

Piše: Bojan Babić, Zamenik kreativnog direktora, „McCann Beograd”

Šta radi kreativni tim u advertajzing agencijama? Dolazi do ideja. Čemu te ideje služe? Da kreiraju i u javnosti utvrde identitet, s predumišljajem stvoren oko nekog proizvoda. Proizvodi sami po sebi nemaju identitet – keks, sok, sat, automobilska guma, čarapa – njih doživljavamo samo kao prijatne ili korisne predmete, ali već kada im damo ime, kada se oni pojavljuju uz neki slogan i određeni dizajn, počinjemo da ih doživljavamo kao ličnosti. Kreativni tim, dakle, kreira njihove identitete. Vremenom, ti identiteti moraju da se menjaju, da se prilagođavaju uslovima na tržištu, tako da će neki kišobran kojeg doživljavamo kao uglađenog gospodina engleskih manira, ukoliko mu prodaja bude ugrožena, možda morati da postane mladić opsednut sportom, ili neka porocima sklona rok zvezda. Kako to da se uradi, a da ne dođe do potpunog kolapsa? I to je zadatak kreativnog tima. Dakle, posao nije lak i ne postoji nijedna diploma koja vam garantuje da možete uspešno da ga obavljate.

Prošlo je vreme mistifikacije rada u advertajzing agencijama. Klišeizirana zamisao o članu kreativnog tima kao o mladoj osobi neuredne frizure i još neurednijih navika, koja se pojavljuje na poslu sa zakašnjnjem od par sati, probija rokove, ali u odsudnom trenutku dolazi na sudbonosni sastanak i ispaljuje genijalnu ideju danas je odbačena ne samo od strane ljudi zaposlenih u agencijama već, rekao bih, i od medija. I dobro je što je tako. I pored toga, svaki put kada raspišemo konkurs za novog kopirajtera ili dizajnera, makar i kao praktikanta, iznenadi me ogroman broj mlađih, obrazovanih,

vrednih ljudi koji su željni da rade u agenciji, i to bez ikakvih iluzija o radnom mestu za koje se prijavljuju. Ipak, proces pronalaženja prave osobe uvek je težak i sa nesigurnim ishodom jer idealni kandidat mora da ispunjava toliko, često protivrečnih uslova, a jedini relevantan test je praksa.

Ko je idealni kandidat za rad u kreativnom timu?

Egzaktna istraživanja izložena u knjizi „Početak i kraj kreativnog procesa“ potvrdila su tezu da je najveći neprijatelj kreativnosti očekivanje. Očekivanja i pritisci u agenciji su svakodnevni, pa idealni kandidat kontinuirano mora da se suočava sa najvećim neprijateljem sopstvenog posla. On mora da ima široko i temeljno obrazovanje, ali njime ne sme da bude opterećen. Kandidat ne sme da robuje savremenosti, već treba da je kritički i kreativno sagledava. On mora da razume savremenost u estetskom, emocionalnom, pa i političkom smislu jer je jedan od stvaralaca javnog prostora. A javni prostor je opasno oružje i njime se mora pažljivo rukovati. Idealni kandidat shvata da će sa svakim medijskim istupom pomalo kreirati društvene odnose. To je velika odgovornost. Idealni kandidat mora da bude detinjasta odrasla osoba i zrelo dete odjednom. On mora da bude stvaralac i nezavisno od posla (mnoge moje uspešne kolege su umetnici), dakle uslovno rečeno, izuzetna ličnost, ali u isto vreme mora da zna koje je njegovo mesto u procesu, kao i mesto advertajzinga u etičkom i estetičkom poretku sveta.

THE CREATIVE – A REAL PERSON OR A MYTH?

By Bojan Babić, Creative Associate McCann Beograd

What is the task of the creative team in an advertising agency? It comes up with ideas. What are those ideas for? Creating and reinforcing a public identity designed around a product with intent. The products themselves have no identity – biscuits, juice, watches, car tires or socks – we experience these merely as enjoyable or useful items, but once we give them a name, when they appear with a slogan or a particular design, we begin to see them as personalities. This means that the creative team crafts their identities. Over time, these identities must change and adapt to market conditions, and so an umbrella that we perceive as a distinguished gentleman with polished manners – if its sales are in decline – might have to become a young man obsessed with sports, or perhaps a vice-prone rock star. How do we do this without bringing about complete ruin? This is where the creative team comes in. The job is not easy and no diploma can guarantee that you can do it right.

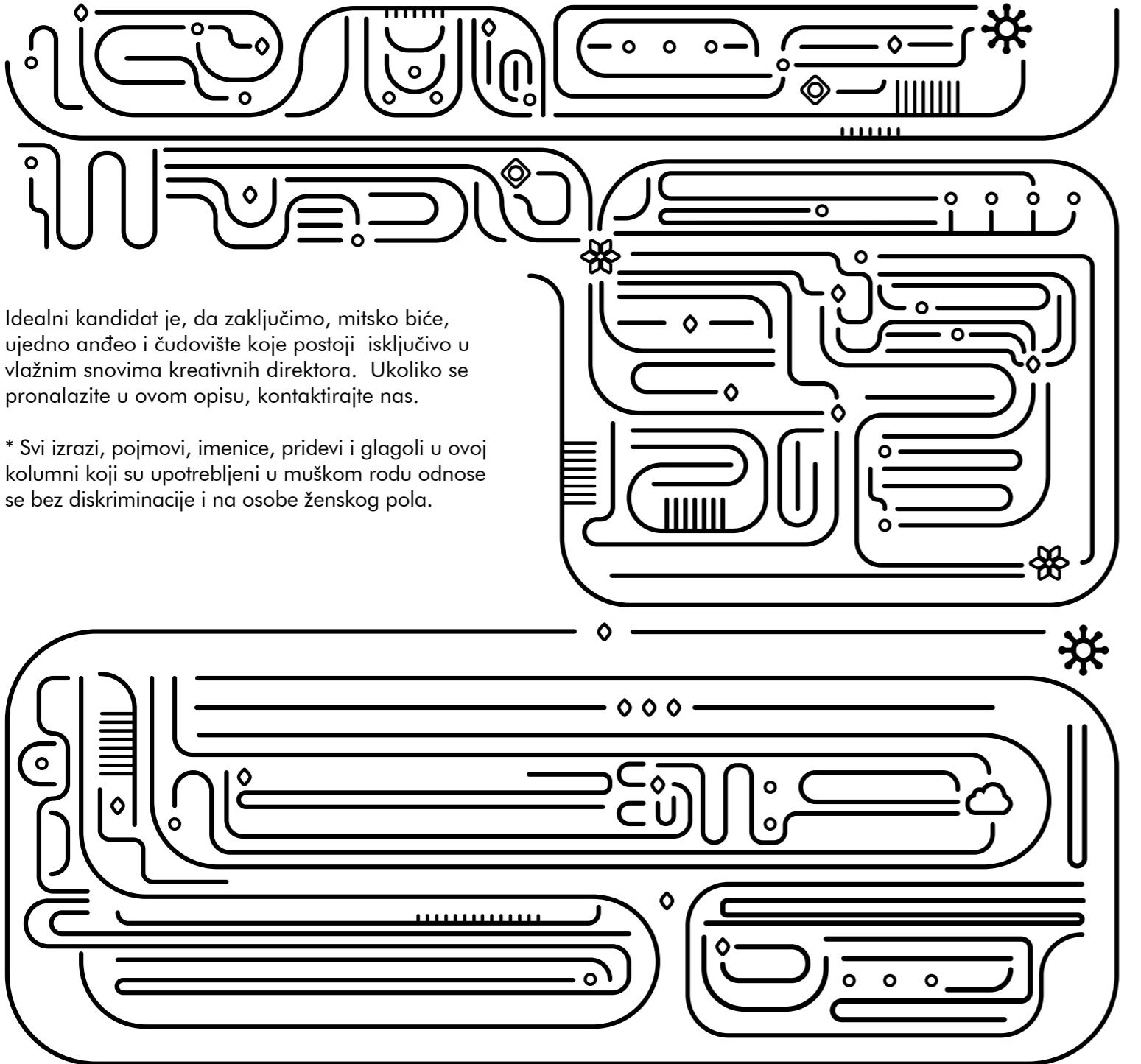
The time of mystifying work in advertising agencies has passed. The clichéd idea about a creative team member as a young person with a messy hairstyle and even messier habits – who shows up to work a few hours late and misses deadlines, but at a crucial moment arrives to a decisive meeting and fires off a brilliant idea – today is dismissed not only by the people who work at agencies, but, I would say, even by the media, too. And this is a good thing. Nevertheless, every time we put out an ad looking for a new copywriter or designer – even for internships – I am surprised by the astonishing number of young, educated, hardworking people who are eager to

work at the agency, and under no illusions about the position they're applying for. Still, the process of finding the right person is always difficult, with an uncertain outcome, because the ideal candidate must meet so many often contradictory requirements, and the only relevant test is the practice.

Who is the ideal candidate for the creative team?

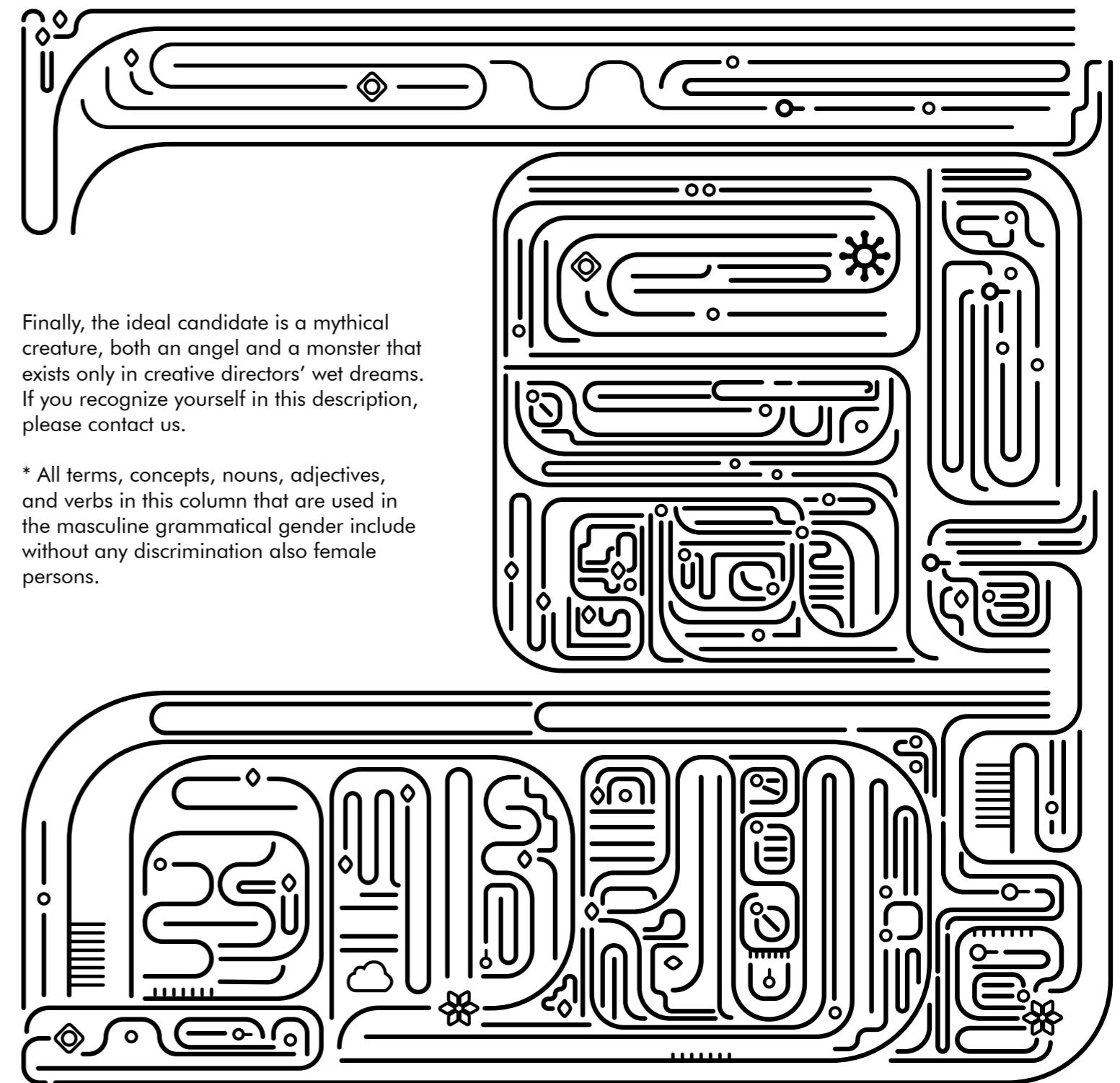
The detailed research presented in "The beginning and the end of the creative process" confirmed the thesis that the greatest enemy of creativity is expectation. Expectations and pressures in an agency are daily, so the ideal candidate is constantly faced with the biggest enemy of his or her own job. This person must have a broad and thorough education, but must not be constrained by it. This person must not be a slave to modernity, but instead must view it in critical and creative ways. This person must understand modernity in terms of aesthetics, emotions, and even politics, because he or she is a creator of the public space. The public space is a dangerous weapon, and it must be handled with care. The ideal candidate understands that every media appearance creates relationships in society to a degree. This is a huge responsibility. The ideal candidate must be a childish adult and a mature child all at once. This person has to be creative even outside of work (many of my successful colleagues are artists), so in a way – an exceptional character, but who at the same time needs to know his or her place in the process, as well as the place of advertising in the ethical and aesthetic orders of the world.





Idealni kandidat je, da zaključimo, mitsko biće, ujedno anđeo i čudovište koje postoji isključivo uvlažnim snovima kreativnih direktora. Ukoliko se pronalazite u ovom opisu, kontaktirajte nas.

* Svi izrazi, pojmovi, imenice, pridevi i glagoli u ovoj kolumni koji su upotrebljeni u muškom rodu odnose se bez diskriminacije i na osobe ženskog pola.



Finally, the ideal candidate is a mythical creature, both an angel and a monster that exists only in creative directors' wet dreams. If you recognize yourself in this description, please contact us.

* All terms, concepts, nouns, adjectives, and verbs in this column that are used in the masculine grammatical gender include without any discrimination also female persons.

VRLI
NOVI
SVET

BRAVE
NEW
WORLD

DAJTE ČOVEKU TRON: TRANSMEĐIJALNO PRIPOVEDANJE OD HOLIVUDA DO OGLAŠAVANJA

Piše: Marija Stošić, Stariji kreativni planer, „McCann Beograd”

„Uzmi mi ljubav, uzmi mi zemlju,
odvedi me na mesto na kom ne mogu da stojim,
nije me briga, još uvek sam sloboden,
ne možeš da mi oduzmeš nebo.“

Ovako peva Sonny Rhodes u uvodnoj špici serije „Firefly”, koja je 2002/03. godine na „Fox TV”-u doživelja ukupno jednu sezonu, sa 11 emitovanih epizoda. Prema svim pravilima univerzuma u kom živimo i radimo na tome je trebalo da se cela stvar i završi – da ostanu neispričane sve te priče o svemirskom brodu „Serenity”, o kapetanu Malu, o neizbežnoj tenziji sa lepom Inarom (hoće li, neće li, kad li će), o celoj ekipi neprilagođenih saputnika u borbi protiv... Ali neću ništa više da vam otkrivam, ko nije pogledao krajnje je vreme da pogleda i tih 11 epizoda, i masu kasnije snimljenog, napisanog, programiranog materijala.

Serija koja je trebalo da propadne par meseci pošto je nastala živi i dan-danas, zahvaljujući konzumentima koji evo već 12 godina traže još, i obilju medija koji nam omogućavaju da stalno dodajemo nova poglavla iste priče – kroz transmedijalno priovedanje.

Transmedijalno priovedanje (transmedia storytelling) je pričanje jedne priče kroz mnogo kanala. Priča je jedna, ali ne i ista u svakom kanalu, pošto svaki dodaje svoje poglavje koje je, pak, samo po sebi potpuno zaokruženo. Pravila pojedinačnog kanala se uvažavaju 100 odsto, što znači da se sadržaj ne prilagođava njemu, već se za pojedinačni kanal sadržaj kreira od nule.

U Holivudu bi to izgledalo nekako ovako: Svaka epizoda TV serije ima sopstvenu radnju, ali je i deo velike priče iz univerzuma glavnih junaka. Studio je snimio i film(ove). Nijedan film ne ponavlja radnju serije, niti je za razumevanje filma gledanje serije neophodno. Istovremeno je izbačena i onlajn igra koja otkriva, recimo, poreklo glavnih junaka – podatak kog nema ni u TV seriji, ni u filmu. Napisana je i knjiga ili grafička novela, o jednom od glavnih junaka i delu njegovog života koji nam je do sada ostao nevidljiv. Priča je zaokružena, pa je potpuno nebitno da li ste pogledali seriju, film ili igrali igru pre čitanja. Aplikacija za mobilni koja prati sve ovo idealno omogućava fanovima da postanu deo univerzuma priče, kao i međusobnu interakciju.

Transmedijalno priovedanje se dakle razvija organski, iz načina na koji konzumiramo sadržaj. Iz toga kako i kada čitamo/slušamo/razumemo/pričamo priče, iz obilja medija koji su nam danas dostupni, iz naše multidimenzionalnosti, iz želje da saznamo više, da čujemo do kraja zato što nam je do priče stalo.

Otuda se stvara veza između ovog načina priovedanja i advertizing industrije. U našoj praksi važno je da razumemo sledeće: sadržaj nije kralj. Jedini kralj je potrošač/konzument/kupac... ČOVEK. Brand postoji zbog njega, sadržaj se kreira za njega, za to kako ga on konzumira.

GIVE THE THRONE TO THE HUMAN: TRANSMEDIA STORYTELLING, FROM HOLLYWOOD TO ADVERTISING

By: Marija Stošić, Senior Creative Planner, "McCann Belgrade"

“Take my love, take my land
Take me where I cannot stand
I don't care, I'm still free
You can't take the sky from me.”

This is what Sonny Rhodes sings in the opening credits of the TV show “Firefly”, which was first aired on “Fox TV” in 2002/2003, but was taken off air after only one season which contained eleven episodes. By all the rules of the Universe, the story should have ended there. All of the stories about the spaceship called “Serenity”, about Captain Mal and the inevitable tension between him and the beautiful Inara (will they, won't they, when will they), about the dysfunctional crew that fights against.... But I won't reveal anything else, it is high time for anybody who hasn't seen those eleven episodes to see them and the masses of subsequently filmed, written and programmed content.

A series that should have been canceled after only a few months lives on to this day thanks to consumers who have been demanding more, and the plethora of media that allow us to add new chapters of the same story - through trans medial storytelling.

Trans medial storytelling means telling one story through many channels. The story is one, but it is not the same in every channel, since each channel adds its own chapter which is in itself whole, rounded and well-defined. The rules of a single channel are respected to the letter, which means that the content is not being adjusted to the channels, but it's being made from scratch for each and every one of them.



In Hollywood, it would look something like this: Each episode of the TV show has its own course, but it is also a part of the bigger story taken from the main characters' universe. The studio also made some film(s). None of them repeats the story from the TV show, nor is it necessary to see the TV show prior to seeing the film(s). At the same time, an online game has been made, that reveals, for example, the origin story of the leading characters – the information that cannot be found either in the movie, or in the TV show. A book or graphic novel has been written about the leading character and a part of his life that we haven't seen before. The story is once again rounded in this case as well and it doesn't matter if you have seen the show, the movie, or played the game before reading it. Also, a mobile application makes it possible for fans to become a part of the universe, and interact amongst themselves.

Trans medial storytelling is thus growing organically, from our ways of consuming content. From how and when we read/listen/understand/tell stories, from the plethora of available media, from our multidimensionality, from the desire to find out more, to hear the ending, because we care about the story.

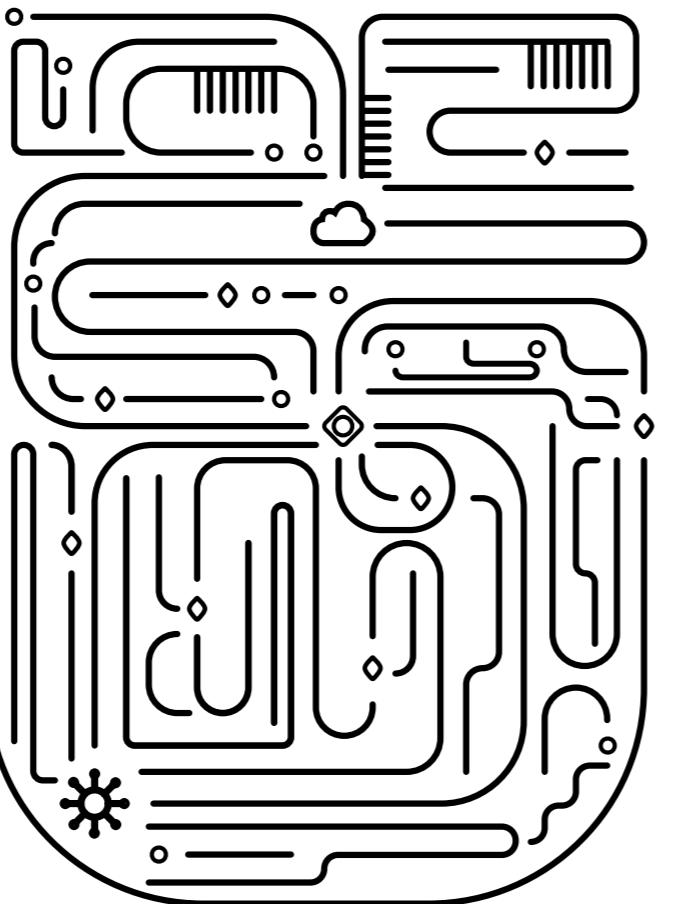
Out of this comes the connection between this mode of storytelling and the advertising industry. It is important for us to understand the following: the content is not the king. The only king is the client/buyer/consumer/... THE HUMAN BEING. A brand exists because of them, the content is being created for them, for they consume it.

Transmedijalno pripovedanje nije isto što i 360° kampanja. Transmedijalno pripovedanje zahteva da se za TV kreira jedan sadržaj, a za Youtube drugi, da Facebook ima sopstvenu kampanju, da radio ima neki svoj mali igrokaz... Da svaki kanal bude različito poglavljje jedne velike priče.

Među najboljim svetskim primerima je naravno „Coca-Cola” i maestralna kampanja od pre nekoliko godina – „Happiness Factory”. Priča o čudima unutar „Coca-Cola” automata imala je poglavljia i poglavljia kroz more kanala uključujući spotove, video-igre, aplikacije, posebne onlajn kampanje. Kod nas je kampanja za Poslovi.infostud.com iskoristila e-knjigu kao sredstvo baš kako treba, razumevajući potrebu nezadovoljnih zaposlenih za ubijanjem dosade na poslu. „Raiffeisen Banka” takođe odlično koristi vrapce Bucu i Ljupčeta, koji na TV-u poručuju jedno, dok kroz FB kanal govore neke druge stvari, komentarišući svakodnevnicu iz svoje, karakteristično dživđanske perspektive.

Buca i Ljupče su na FB-u u svakodnevnoj interakciji sa fanovima stranice koji postavljaju pitanja, odgovaraju na teme, pišu neke svoje utiske, što je dobar znak da je transmedijalni pristup u ovom konkretnom slučaju uspeo. Transmedija, sećate se, angažuje: cilj joj je da probudi radoznalost, da poželite da saznote više, da vas zaista zanima nastavak. Da pogledate materijal na Youtubu jer ga niste već videli na TV-u, da pročitate oglas, da skinete aplikaciju (ili e-knjigu) jer vam je korisna i zabavna, da na FB stranici, ili negde drugde, date i sopstveni doprinos poglavljju priče.

I početak ovog teksta je dokaz kako izgleda uspešno transmedijalno pripovedanje - em je opširan, em strastven – jer sam ja ozbiljan fan fenomena „Firefly”, pa evo i dan danas živa nisam zbog one nerazrešene tenzije između kapetana Mala i Inare.



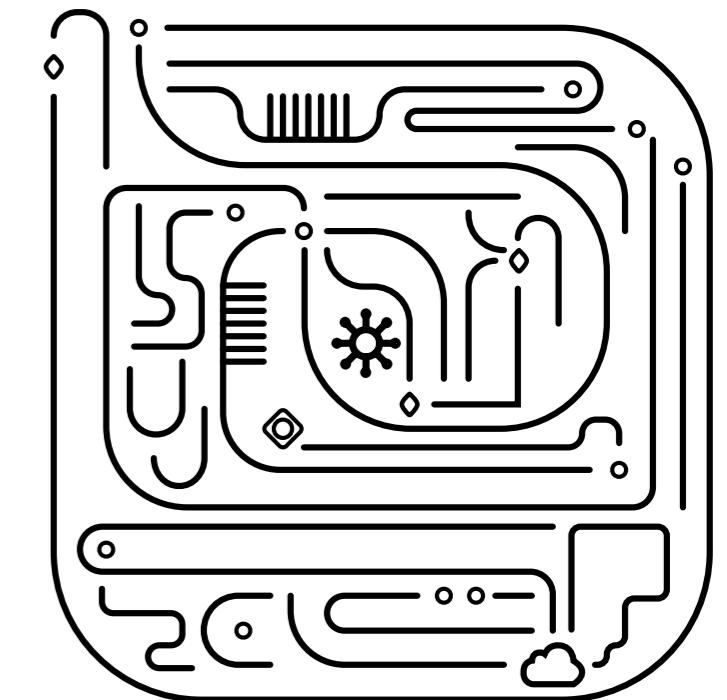
Trans medial storytelling is not the same thing as a 360° campaign. Trans medial storytelling demands content to be created specifically for television, or Youtube, demands that Facebook has its own campaign, and that the radio receives its own little radio-drama. It demands each channel to tell its own, different chapter of a bigger story.

Among the best international examples of transmedia is surely "Coca-Cola" and the masterful campaign from a few years ago – "Happiness Factory". The story about wonders happening inside a "Coca-Cola" vending machine had many chapters through many channels including videos, video games, applications, special online campaigns. Here, in Serbia, the campaign for Poslovi.infostud.com included using an e-book just the right way, understanding the need of the unsatisfied employees to kill their work hours boredom. Raiffeisen Bank also found an excellent way of using two sparrows – Buca and Ljupche, who send one message on TV, while saying different things on a FB channel, commenting on daily events from their own bird perspective.

Buca i Ljupče are constantly interacting on Facebook with the page fans who are asking questions, giving feedback on different topics, writing some of their own impressions which is an excellent sign that the trans medial approach is successfull. Trans medial, remember, engages: its goal is to stir curiosity, to make you want to know more, to be interested in the sequel. To look up the material on Youtube since you haven't seen it on TV, to actually read a print ad, to download an application (or an e-book) because it's useful and

fun, to go to the Facebook page or elsewhere and give your own contribution to a chapter of the story.

The beginning of this very text is another example of what successful transmedia storytelling looks like. It is both very wordy and very passionate since I am, personally, a huge fan of the "Firefly" phenomenon, and to this day cannot get over the unresolved tension between Captain Mal and Inara.



DELITI ILI NE DELITI, PITANJE JE SAD. ERA KRIZE IDENTITETA NA MREZI

Piše: Željka Mićić, Research & Analytics Manager

Kontroverze koje prate privatnost i bezbednost na društvenim mrežama su česta tema u medijima i svakako ne nedostaje saveta na temu kako na najbolji način da se pozabavite vašim onlajn prisustvom. Uzimajući u obzir debate koje ne jenjavaju, iskoristili smo Dan privatnosti podataka da se osvrnemo još jednom na podatke iz naših „Truth Central“ studija, koji pojašnjavaju stavove korisnika prema pojmu privatnosti i deljenju podataka.

Tokom 2011. godine kada je „McCann Truth Central“ lansirao prvu svetsku studiju „Istina o privatnosti“ (praćenu dopunama u 2013. i 2015.), kreirali smo segmentaciju kod potražača, gde smo otkrili dve suprotstavljene grupe u istom spektrumu, takozvanu grupu „Željni pažnje“ i grupu „Ratnici iza zidina“. Tipičan tinejdžerski ovisnik o smartfonu spada u oformljenu kategoriju korisnika koji su prisutni na raznim društvenim mrežama, sa stotinama pratilaca i prijatelja na svakoj stranici koju su otvorili, sa desetinama objavljenih postova/interakcija na nedeljnom nivou. „Ratnici iza zidina“ se sa druge strane uzdržavaju od deljenja ličnog materijala na društvenim mrežama i ulažu velike napore da sačuvaju svoje privatne podatke.

Dok ove dve grupe predstavljaju dva ekstremno različita ponašanja kad je privatnost u pitanju, pravu sliku komplikovanog odnosa sa iznošenjem privatnosti u javnost daju ljudi koju su „u sredini“. Prema podacima istraživanja „Truth Central“-a iz 2015. godine, znatan broj korisnika je rastrzan, suočavajući se istovremeno sa strahom od narušavanja privatnosti i zadovoljstvom koje deljenje ličnih podataka pruža.

Kriza identiteta onih koji su u sredini je stvarna: 45 odsto ljudi širom sveta se slaže da je važno izgraditi pozitivnu sliku o sebi na društvenim mrežama. U isto vreme, polovina ove grupe ispitanika (53%) kaže da je zažalila zbog nečega što je objavila na internetu i da su kasnije pokušali da to izbrišu.

Ipak, pune dve trećine ove grupe bilo bi voljno da deli svoje lične podatke dokle god shvata kakve im to povoljnosti može pružiti, ali 76 odsto je takođe zabrinuto zbog narušavanja privatnosti u eri ubrzanog tehnološkog napretka.

Dakle, šta možemo zaključiti o ove dve suprotstavljane grupe? Uzimajući u obzir njihov „nestalan glas“ i stav prema privatnosti i podacima, ukazuje se neverovatna prilika da im brendovi pomognu u tome kako da na bezbedan način koriste svoje podatke. Ova grupa shvata da deljenje ličnih podataka može imati svojih prednosti, ali se ipak suzdržava od toga zbog straha od tuđeg zadiranja u njihovu intimu. Brendovi koji budu bili u mogućnosti da korisnicima pruže opipiljivu kompenzaciju istovremeno pružajući im veći stepen kontrole nad privatnim podacima će uspeti da pridobiju poverenje ljudi u ovim danima narušavanja privatnosti i nepoverenja koje prema tome vlada. Kada je Srbija u pitanju, čini se da onlajn privatnost ima dva lica – privatnost vezanu za finansije i privatnost vezanu za sve druge aspekte života. Spremnost na deljenje podataka se značajno razlikuje u ova dva segmenta, pa smo tako u vrhu zemalja po broju naloga na Facebooku u odnosu na ukupan broj korisnika interneta, ali je e-Commerce s druge strane prilično nerazvijen. Dok je dakle većina spremna

ERA OF ONLINE IDENTITY CRISIS: TO SHARE OR NOT TO SHARE, THAT IS THE QUESTION

By: Željka Mićić, Research & Analytics Manager, "McCann Belgrade"

Controversies associated with privacy and security on social networks are a common theme in the media, and there is certainly no lack of advice on how best deal with your online presence. Taking into account the persistent debates, "McCann Belgrade" took the opportunity presented by the Data Privacy Day (28 January) and once again looked back on the data from their "Truth Central studies", which explain the consumer attitudes towards the concept of privacy and data sharing.

In 2011, when "McCann Truth Central" launched their first global study titled "Truth about Privacy" (followed by updates in 2013 and 2015), they made the segmentation of consumers, which revealed two opposing groups in the sharing spectrum, the so-called "Eager Extroverts", and "Walled Warriors". The stereotypical smartphone junkie teen falls into the former category of those who are present on numerous social networks, with hundreds of followers and friends on each, and dozens of published posts / interactions a week. The "Walled Warriors", on the other hand, are wary of sharing personal material on social networks and go to great lengths to keep their data private.

While these segments represent the two extremes of privacy behavior, it's the people in the middle that demonstrate truly complicated relationships with online privacy. According to the 2015. "Truth Central" data, a significant proportion of the population is caught in a tangle of contradictions, dealing with both fear of the erosion of personal privacy and the appeal of sharing personal information online.

The identity crisis in the middle is real: 45% of people around the world agree that it is important to build a positive image of oneself online. At the same time, over half of these people (53%) say that they have regretted something that they've put online and later tried to delete it.

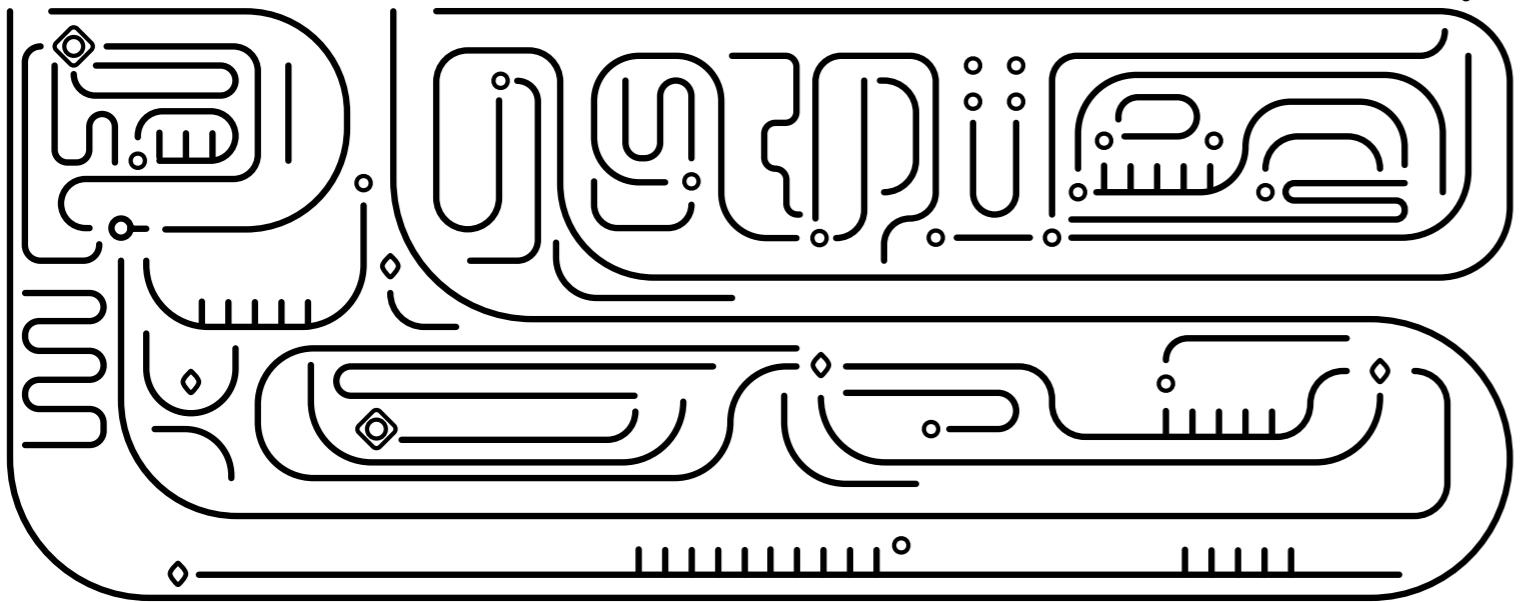
However, a full two-thirds of them would be willing to share their data so long as they understand the benefits they will receive, but 76% are also worried by the erosion of personal privacy due to the increased use of technology.

So what do we make of this conflicted group? Given their "swing vote" attitude towards privacy and data, there is tremendous opportunity for brands to help guide them to use their data safely. This group recognizes that sharing data can be advantageous, but are hesitant to do so because of privacy issues. Brands that are able to provide tangible compensation while granting a greater degree of control over the data will be the ones that win over people's trust in these days of privacy breaches and public mistrust. Based on the findings from previous studies, when Serbia is concerned, it appears that online privacy has two faces – the privacy related to finances and privacy related to all other aspects of life. Willingness to share data is significantly different in these two segments. Serbia is in the top countries in regard of number of Facebook accounts per total number of Internet users. In e-commerce, on the other hand, it's quite underdeveloped. While majority is willing to share the most intimate moments of private life with many people, Serbians



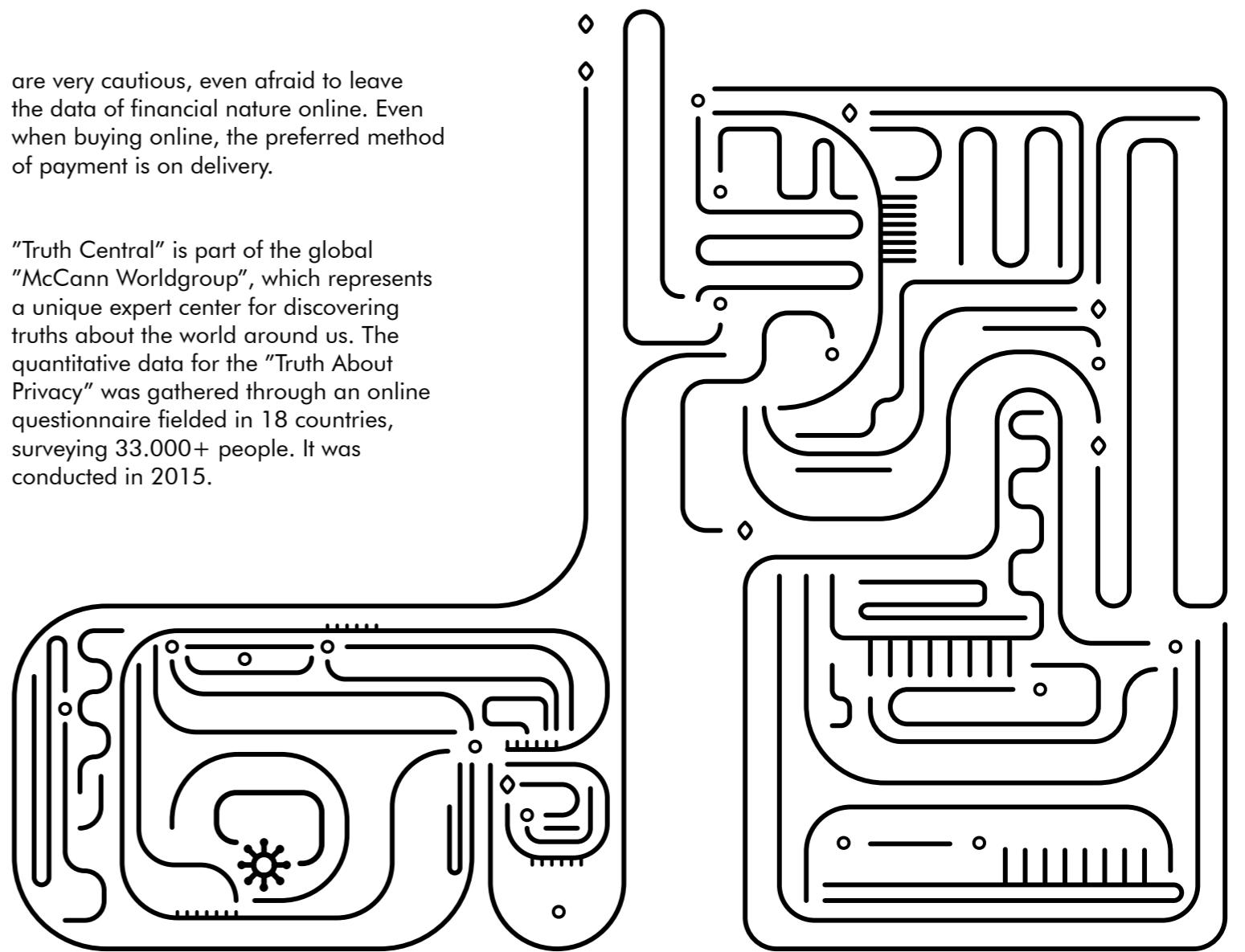
da podeli najintimnije trenutke iz privatnog života sa velikim brojem ljudi, jako smo oprezni, pa čak i uplašeni da ostavimo podatke finansijske prirode onlajn. Zato i kada kupujemo preko interneta najčešće biramo plaćanje pouzećem.

„Truth Central“ je deo „McCann Worldgroup“ i čini ekspertske centar za otkrivanje istina o svetu oko nas. Kvantitativni podaci za „Truth Central“ istraživanje su prikupljeni putem onlajn upitnika rasprostranjenog u 18 zemalja, obuhvatavši preko 33.000 ispitanika. Istraživanje je sprovedeno 2015. godine.



are very cautious, even afraid to leave the data of financial nature online. Even when buying online, the preferred method of payment is on delivery.

“Truth Central” is part of the global “McCann Worldgroup”, which represents a unique expert center for discovering truths about the world around us. The quantitative data for the “Truth About Privacy” was gathered through an online questionnaire fielded in 18 countries, surveying 33.000+ people. It was conducted in 2015.



OMOGUĆITE NEMOGUĆE – DŽEPARAC KAO BUDŽET

Piše: Jana Savić Rastovac, Kreativni direktor, „McCann” Beograd

U poslednjih nekoliko godina, postalo je gotovo pravilo da najmanje jedna statua Kanskog lava putuje na Balkan. Birajte: Rumunija, Makedonija, Srbija, Krakožija. OK, možda ne Krakožija, to je ipak rodna gruda Toma Henksa u filmu „Terminal”, ali za zapad sve je to manje-više isto.

Kampanje koje osvajaju nagrade u Kanu su drske, šarmantne, egzotične i brze. Skeptici ovaj uspeh zemalja trećeg sveta mogu da pripisu demokratizaciji kreativnosti ili možda sve većoj političkoj korektnosti oglašavanja. Evo još jedne misli za vas: možda su se najbolji i najpametniji u reklamiranju umorili, postali predvidljivi, uljuljani u novcu, spremni za penziju.

Neki bi čak rekli da duše, tog neopisivog sastojka, u kampanjama velikih više jednostavno nema. U isto vreme, duše izgleda da ne manjka na Balkanu), među onima koje je Bog zaboravio, među čudacima i goršacima, u „niko ne misli o njima niti ih ikada spominje“ zemljama. Tamo se dešava neka vrsta magije. U poprečnim ulicama oko Čaušeskuovih bulevara, u sivim zgradama Belog grada, na četrdeset stepeni makedonskog leta, a sutra, sigurna sam, i u vašem gradu.

Samo zato što imamo tako malo da izgubimo, kako u pogledu zvezdanog statusa, tako i u pogledu ogromnih budžeta za narednu godinu, postali smo smeli, ponekad i predivni. I to baš u vreme globalne ekonomske krize i visokog rizika.

Visok rizik i velika neizvesnost ponekad dovode

do velikih i pionirskih inovacija. Često dovode i do paralize i „hajde da ne talasamo“ stava, koji rađaju kulturu straha i averzije prema novom, kulturu „promena – fobije“. Ova kultura je majka konformizma, a konformizam je rođak samozadovoljstva i mediokritetstva, krajnjih neprijatelja kreativnosti. Komplikovana rečenica, ali živa istina.

Globalni klijenti na svetskim tržištima nisu od pomoći u ovoj situaciji. U doba krize, pod ekonomskim pritiskom, oni traže rešenja koja će im pomoći da ostanu u istoj Eksel koloni kao prošle godine. Status quo je više nego poželjna vrednost na velikim svetskim tržištima.

Odlično za nas, na drugom kraju ove industrije, ovde iza zavesa gde budžet za Britni Spirs nikada nije ni postojao, na malim tržištima koje u paketu nazivaju tržistem Istočne Evrope, ne bi li dobila ikakvog smisla za sagledavanje.

Ovde odustajanje nije plan. Plan je da se prilika iskoristi. U poslednjih nekoliko godina, kreativci iz regionala učinili su više od toga. Dokazali su da su ograničenja najbolji prijatelj kreativnosti.

Dakle, šta se može naučiti od nas sa Balkana?

1. Mislite o malom budžetu kao o blagoslovu i prilici. Ako imate veliki budžet, pitajte se šta biste uradili da imate četvrtinu ovog budžeta. Onda ga smanjite na pola, pa opet na pola i pogledajte šta se dešava. Na primer, agencija „McCann Beograd“

FOR A HANDFUL OF CHANGE – MAKE IMPOSSIBLE POSSIBLE

By: Jana Savić Rastovac, Creative Director, "McCann Belgrade"

In recent years, it's become a rule that at least one Cannes Lion statue gets to travel to the Balkans. Make your pick: Romania, Macedonia, Serbia, Krakožia. OK, maybe not Krakožia, for it's the name of the Tom Hanks's homeland in the movie "The Terminal", but or the West this is more or less the same.

The campaigns that win the prize in Cannes are bold, charming, exotic and quick. The sceptics may attribute this success of Third World countries to a democratization of creativity or to the ever-growing political correctness of advertising. Here's another thought: maybe the best and the brightest in advertising have grown tired, predictable, lulled by money and ready to retire

Some would even say that the soul, that indescribable ingredient, is missing in the campaigns of the greats. At the same time, there seems to be no lack of soul in the Balkans, among the weirdos and highlanders of these "nobody thinks about them or ever mentions them" countries. It's exactly there that the magic seems to be happening. In between Chauseshu boulevards, and in the gray buildings of the White city, under the 100 degree Fahrenheit Macedonian sun, and tomorrow, I'm certain, in your home town.

It is only because we have so little to lose, either in our star status, or enormous budget for next year, that we became daring, even wonderful. And just at the time of the global economic crises and high risk.



High risk and great uncertainty sometime lead to great and groundbreaking innovations Often it leads to paralysis and a "let's not rock the boat" attitude that leads to a culture of fear and aversion towards anything new and different a culture of "change-phobia ". This culture is the mother of conformism, and conformism is second cousin to self-indulgence and mediocrity, the biggest enemies of creativity. Complicated sentence, but God's honest truth.

Global clients on wolrd market don't help here either. In times of crisis, under economic pressure, they are looking for solutions that will help them stay in the same Excel column as last year. Preserving the status quo is more than desirable on the big world markets.

Which is good for us who are on the other end of this market, behind the curtain where a Britney Spears budget never even existed, on small markets which are lumped together as Eastern European so as to give them a semblance of meaning in an overview.

Here, giving up is not the plan. The plan is to use the opportunity. In the last couple of years, creatives from the region have done more than that. They have proven that limitations are creativity's best friend.

So, what have we learned from the Balkan expirience?

1. Think of a small budget as a blessing and an opportunity to flex your creative muscle, if you

je 2011. godine promovisala rad Telefonskog savetovališta za borbu protiv suicida projektujući poruku „Niste sami” i SOS broj na površini reke Save, sa mosta sa kojeg se izvrši najveći broj samoubistava u Srbiji. Jedan projektor. I poruka pred očima onih kojima je potrebna. Kampanja je osvojila Bronzanog lava u kategoriji kreativnog korišćenja medija.

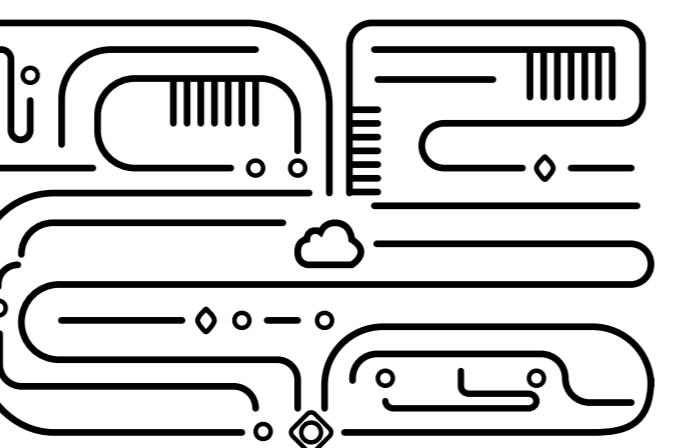
2. Mislite o nemogućem, a onda ga omogućite. Agencija „New Moment New Ideas Company Y&R Skopje” organizovala je zajedničku molitvu muslimana i hrišćana na istom prostoru, tako malom da su se prisutni gotovo dodirivali, da promoviše toleranciju među narodima koji žive u Makedoniji. Ovo je zvučalo gotovo nemoguće. Dok nije osmišljeno i omogućeno od strane agencije i nagrađeno Titanijumskim lavom 2013. godine. Pokrenite istragu o ubistvu novinara, zašto da ne, vi imate znanje kako da stvari učinite vidljivim, baš kao agencija „Saatchi & Saatchi Beograd”, koja je kampanjom „Hronike pretnji” osvojila Bronzanog lava 2014. godine.

3. Usudite se. Šta je najgore što može da se desi? Klijent može da odluči da je previše rizično. Ili sasvim suprotno. Na primer, neka odgovor na brief za taktičku kampanju bude oblačenje nacionalnog brenda u američku zastavu i osvojićete Grand pri u Kanu, kao agencija „McCann Bucharest” 2012. godine. Amerikanizovanje kulnog brenda „Rom”, hitro i sa ograničenim budžetom, rodilo je neograničeno poverenje između agencije i klijenta.

Agencija „McCann Skopje” je u kampanji za podizanje javne svesti o raku testisa sa jednostavnim voblerom u obliku šake i porukom „Proveri ih”, postavljenim na mestima gde se testisi obično sreću (pardon my French): stolice u bioskopu, sedišta automobila, ivice biljarskih stolova i slično poslala snažnu poruku. Trebalo je mnogo testisa da se ovo izvede! Kampanja je osvojila Zlatnog lava 2009. godine.

Ako vam ovo zvuči previše optimistično, to je zato što jeste. Ako postoji jedna stvar koju možete da naučite od nas, to je izgleda naš neumorni optimizam. Uvek se možemo kladiti suprotno svim očekivanjima. Zato što smo i dalje hipnotisani samim činom stvaranja i zato što verujemo da poneka ideja može da pomeri poneku planinu. Poneka kampanja da učini promenu vidljivom. Zato što smo se pojavili kasno na globalnoj sceni i dalje imamo veliku želju da se pokažemo svetu i da, da osvojimo još neku nagradu.

Zato se trudimo više (baš kao „Avis”).



have a big budget, ask: what would I do with a quarter of the budget? Then reduce it by half again, then to another half, and see what happens. For example, “McCann Belgrade” promoted the Suicide Prevention Center’s SOS line by projecting the message “You are not alone” onto the shimmering surface of the river Sava from the bridge that is well known for the large number of suicides. The SOS number ended up right in front of the eyes of those who needed it. The campaign won a Bronze Lion in the category of creative usage of media channels.

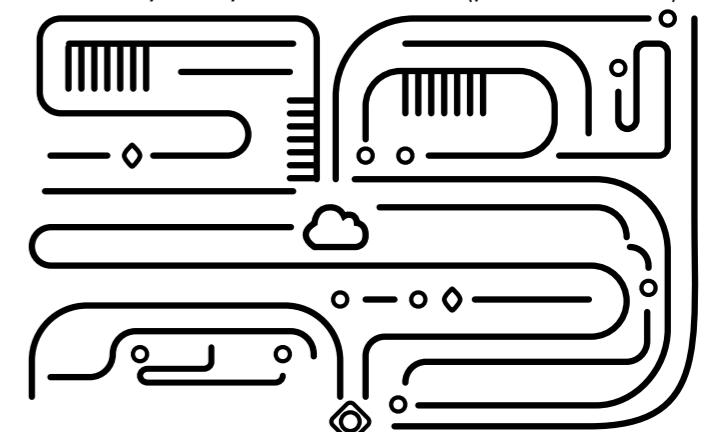
2. Think of the impossible, and then make it work. For example, „New Moment New Ideas Company Y&R Skopje” organized a joint prayer of Muslims and Christians in a space so small that the participants were almost touching each other, to promote religious tolerance among the peoples of Macedonia. This sounded almost impossible. Until it was made possible by the agency and rewarded with the Titanium lion for 2013. Start an investigation into the murder of journalists, why not, you have the knowledge of how to make things visible, just like the agency „Saatchi & Saatchi Beograd” which won the Bronze lion in 2014. with their campaign “The chronicles of threats”.

3. Always dare. What’s the worst thing that can happen? The Client can decide that it’s too risky. Or not. For example, let the answer to the client’s brief be dressing the national brand in an American flag, and you may win the Cannes Grand Prix, just like the agency „McCann Bucharest” did in 2012. “Americanizing” the iconic national brand “Rom” on

short notice and a very limited budget has created unlimited trust between an agency and the client. “McCann Skopje” raised awareness of testicular cancer with simple hand shaped wobblers saying “Check them” placed wherever testicles may be met (pardon my French): chairs at the cinema, car seats, corners of the pool tables, etc, and in a similar way sent strong message. It took some testicles to pull this off. The campaign won a Golden Lion in 2009.

If this sounds too optimistic, that’s because it is. If there is one thing that you could learn from us, it’s our inexhaustible optimism. We make bets against all odds. It’s because we are enchanted with the very act of creating, and we still believe that ideas really can move mountains. Some of the campaigns do leave a visible mark. It is because we have emerged on the global scene that we still have the desire to present ourselves to the world, and yes, win some more awards.

That’s why we try a little bit harder (just like Avis did).



PAZI KAKO REAGUJEŠ!

Piše: Aleksandar Milojević, Strateški planer, „McCann Beograd”

Opipavanje pulsa potrošača je u vrhu liste marketing strategije svakog brenda. Šta se događa u društvu ili u industriji, na šta ljudi najviše kliknu i šta šeruju i kako smestiti brend u taj diskurs?

Iznenadni razvod para Džoli–Pit bio je glavna tema u svim medijima i suvereno vladao kako internetom, tako i u svim klasičnim medijskim formatima, preuzimajući prvo mesto čak i američkim predsedničkim izborima. Hiljade i hiljade internet meme-a je šerovano svakog minuta, a svetski magazini su se takmičili ko će imati najduhovitiju naslovnu stranu i prodati i poslednji primerak tiraža. Od „Business Insider“-a do „Mirror“-a. Sve do petka. I onda BOOM! „Bred je singl. Do/od Los Andelesa za 169£.“ Jednim print oglasom „Norwegian Airlines“ je preuzeo svu pažnju sa ove teme, plus okupirao ceo digitalni prostor.

Opipavanje pulsa potrošača je u vrhu liste marketing strategije svakog brenda. Šta se događa u društvu ili u industriji, na šta ljudi najviše kliknu i šta šeruju i kako smestiti brend u taj diskurs? Jedno od rešenja je reaktivni ili real-time marketing. On predstavlja odgovor brendova na nepredviđene događaje. Zašto je „Norwegian“ oglas privukao toliku pažnju? Zato što je reagovao odmah, na jednostavan i duhovit način. I to su tri neophodne stavke na kojima se bazira reaktivni marketing. Da je „Norwegian Airlines“ reagovao samo dan kasnije, verovatno ne bi bio prvi brend koji se oglasio ovim povodom, ne bi dobio ni deo pažnje koju je dobio i eventualno bi se našao na nedeljnom pregledu najzanimljivijih kampanja povodom ovog događaja na nekom portalu.

Uključivanjem u aktuelne teme brendovi stvaraju veliku povezanost sa publikom jer time pokazuju da slušaju svoje potrošače i idu u korak sa onim što je njima bitno. Internet i novi mediji su promenili dinamiku u advertizingu. Osim što su odličan litmus papir za proveru koje teme su hot, a koje not, oni daju priliku brendovima da istog trenutka reaguju na ove teme.

„Norwegian“ nije prvi brend koji je iskoristio nepredviđenu situaciju i od toga napravio kampanju. Poznate su kampanje brendova kao što su „Oreo“, „Nokia“, „Stabilo“, „Tide“, „Mini“... Ovi brendovi naravno nisu jedini koji su se oglašavali na „svoje“ teme, ali ono što ih je izdiglo iz mora reaktivnih kampanja je to što su pametno predvideli aktuelnost događaja i svoje sadržaje plasirali brzo, u skladu sa svojim brend atributima prilagođenim datom kontekstu.

Za razliku od proaktivnog marketinga, reaktivni marketing je spontan, neisplaniran unapred jer reaguje na nepredviđene događaje. Međutim, mnoge kampanje koje deluju kao da su nastale brzo i kao reakcija na neki događaj su zapravo detaljno i uredno isplanirane. Reč je o očekivanim događajima u vezi sa kojima nema mnogo opasnosti od neuspeha. Svi su ujedinjeni kada je reč o Olimpijskim igrama, o rođenju „kraljevske bebe“ u Velikoj Britaniji, ali čak i o temama u vezi sa LGBT populacijom. To su odlične prilike da brendovi prilagode svoje marketing strategije pomenutim situacijama. Planiranjem se rizik svodi na minimum ili ga čak i nema. A upravo je rizik najveća opasnost u reaktivnom marketingu.

REACT CAREFULLY!

By: Aleksandar Milojević, Strategic planner at McCann Belgrade

Checking the pulse of consumers is always on the top of the list of marketing strategy of any brand. What is happening in the society or the industry, what are people clicking on, what are they sharing, and how to place your brand in those discussions?

The sudden Jolie–Pitt breakup was the main topic in all media, and has sovereignly reigned both the Internet and all classic media formats, overtaking even the US presidential elections in the race for the top spot. Thousands upon thousands of Internet memes were shared every minute, and magazines around the globe competed to see who will have the wittiest front page and sell even the last copy of their magazine. From “Business Insider” to “Mirror”. Until Friday. And then, BOOM! “Brad is single. Los Angeles. From/one way, incl taxes. £169.” One print ad of the “Norwegian Airlines” has taken all the attention of this topic, plus it occupied the entire digital space.

Checking the pulse of consumers is always on the top of the list of marketing strategy of any brand. What is happening in the society or the industry, what are people clicking on, what are they sharing, and how to place your brand in those discussions? One solution is reactive or real-time marketing. It is a response to unforeseen events. Why did the “Norwegian” ad attract so much attention? Because they reacted immediately, in a simple and funny way. And these are the three essential elements on which the reactive marketing rests. Had the “Norwegian Airlines” reacted only a day later, they probably wouldn't have been the first brand to react on this

occasion. They wouldn't have gotten even a piece of the attention they did. And maybe it would have been featured in a weekly review of the most interesting campaigns on some news website.

By tapping into the current topics, brands create a great connection with the audience as they show that they listen to their customers, and keep up with what is important to them. The Internet and new media have changed the dynamics of advertising. In addition to being an excellent litmus paper to check which topics are hot and which are not, they give brands the opportunity to immediately respond to these issues.

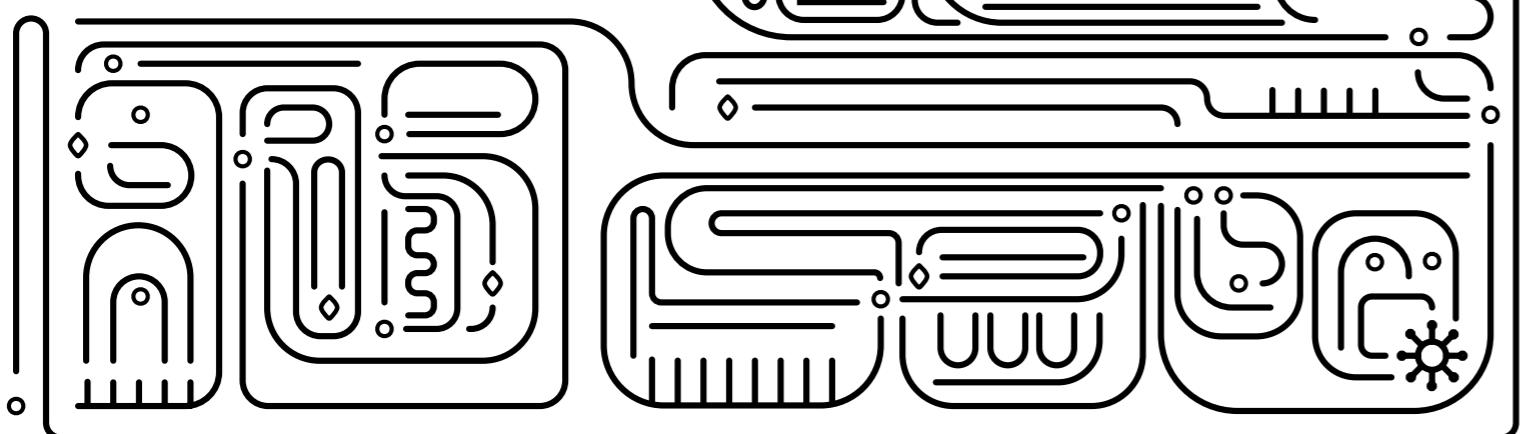
“Norwegian” is not the first brand to use an unforeseen situation and made it into a campaign. There are well-known campaigns of brands such as “Oreo”, “Nokia”, “Stabilo”, “Tide”, “Mini”. These brands are of course not the only ones who advertised on “their own” topics, but what elevated them from the sea of reactive campaigns is that they shrewdly predicted the popularity of events and placed their contents quickly, in line with their brand attributes, customized for the context.

Unlike proactive marketing, reactive marketing is spontaneous, unplanned, because it is a reaction to unforeseen events. However, many campaigns that look like they were made quickly and in response to an event are actually thoroughly and properly planned. These relate to expected events in respect of which there is not much danger of failure. All are united when it comes to the Olympic Games,



Neretko se događa da se brend oglasi pogrešnim povodom ili sa potpuno pogrešnom porukom. To je bio slučaj sa brendovima poput „Kenneth Cole”, koji je svoju prolećnu kolekciju povezao sa Arapskim prolećem u Egiptu, ili sa BIC-ovom seksističkom kampanjom povodom Dana žena. Iako su se pomenuti brendovi brzo izvinili – internet sve pamti. A i konkurenčija koja je imala munjeviti odgovor i iskoristila ovaj povod da se pozicionira.

Reaktivni marketing ima ogroman potencijal. Jedna od najvećih vrednosti za brendove je besplatan izlazak iz medija plana. U slučaju „Norwegian Airlines”-a sve što je klijent platio medijima jeste jedan A4 print oglas, koji je nakon toga video svaki korisnik Facebooka. Dobre reaktivne kampanje brendovima garantuju ogroman reach i siguran buzz na društvenim mrežama, a od strane relevantne stručne javnosti gotovo sigurno i nagrade na festivalima.



the birth of the "Royal Baby" in the UK, or even on topics related to the LGBT community. These are excellent opportunities for brands to adapt their marketing strategies the mentioned situations. Planning reduces the risk to a minimum, or makes it nonexistent. And risk is the greatest danger in the reactive marketing.

It often happens that a brand reacts to the wrong occasion, or with a completely wrong message. This was the case with brands such as "Kenneth Cole", which linked its spring collection to the Arab Spring in Egypt, or the BIC's sexist campaign on the occasion of Women's Day. Although the aforementioned brands quickly apologized – The Internet remembers everything. And the competition also had a speedy response and took advantage of the situation to better position themselves.

Reactive marketing has enormous potential. One of the greatest values for brands is the free opportunity to not follow media plan. In the case of "Norwegian Airlines", all the client paid to the media was an A4 print ad, which was then seen by every user on Facebook. Good reactive campaigns guarantee brands a huge reach and safe buzz on social networks, and almost certainly some festival awards from the relevant professional public.



PUT KOJIM SE REDJE IDE

Kreativne agencije u ulozi biznis konsultanata

Piše: Katarina Pribičević, Direktor strateškog planiranja, „McCann Beograd”

Toliko se toga desilo u poslednjih nekoliko godina da danas o marketingu možemo govoriti kao o multidisciplinarnoj oblasti koja u svom centru ukršta tehnologiju, strategiju i komunikaciju. Oblast advertajzinga, odnosno brendinga, kao deo marketinga, pod značajnim je uticajem novih tendencijskih i revolucija u komunikaciji koje smo svedoci. Suočavamo se sa arenom u kojoj kontrolu više nemaju kompanije (niti advertajzeri), već isto toliko (ili čak i više) spoljni svet i spoljni akteri. U takvom kontekstu, potpuno je prirodno da su transmedijalni pristup i integracija obavezni, pre nego poželjni.

Svrishodnost je postala ključni pojam, a kompanijama je potrebna relevantna podrška u procesu kreiranja veze između proizvoda / servisa, kompanije i sredine. To rekavši, jasno je da advertajzing agencije postaju prirođan izbor strateškog partnera, koji prevaziđa svoju primarnu funkciju i ulazi u polje marketing i biznis savetodavstva. Možemo zaključiti da je model klasične ideacije mrtav i zarobljen u verziji kreativne agencije sa početka dve hiljaditih.

U praksi, to bi bila transformacija uloge iz „savetnika za komunikacije i marketing“ u „poslovnog konsultanta“ koji svoj kreativni potencijal i brend ekspertizu stavlja u funkciju unapređenja poslovanja. Ovakvo angažovanje podrazumeva ozbiljno razumevanje klijentovog biznisa, kao i poznavanje sila koje oblikuju tržiste.

Na tržištu Srbije i regionala ovakva pozicija, odnosno funkcija kreativne agencije, nije potpuno artikulisana, što otežava i njeno eksplorisanje u praksi.

Naša agencija „McCann Beograd“ istovremeno je pokazatelj i inspiracija za ovaj razvojni put već neko vreme (primeri „Bambija“, Telekoma Srbije i MTS-a, Raiffeisen Banke i drugih). U svetu je bilo i nekih daleko interesantnijih modela, gde konsultantske kuće ulaze u teritoriju kreativne industrije. Primer ove nove tendencije je „Deloitte“, koji je razvio poseban podbrend „Deloitte Digital“, sa kompletnom uslugom i ekspertizom iz sveta digitalnih komunikacija. Iako neočekivan, ovakav vid funkcionalne intergracije je dobar primer pravca u kome se poslovanje razvija kao odgovor na potrebu tržišta – tehnologija, komunikacija i strategija zajedno. Ako rešenja za komunikaciju mogu dolaziti iz posla, onda će kreativnost u funkciji poslovanja biti još uspešnija formula.

Stalna potraga za originalnim i novim rešenjima, kao esencija kreativne industrije, potrebno je da postane imperativ u pristupu klijentovom celokupnom poslovanju. Neprestano preispitivanje rešenja će predstavljati pomoć klijentu u snalaženju kroz konstantno promenljiv univerzum različitih kanala i potrošača.

Ipak, mnogo je kompanija zauzetih prodajom „jučerašnjih proizvoda i servisa“ da bi se bavile otkrivanjem ili razvojem rešenja koja će nam biti potrebna sutra. Čini se da je ‘usvajanje primera najbolje prakse’ manir, prihvaćen kao najbrži put do uspeha. Ovu pojavu možemo posmatrati kao svojevrsnu krizu industrije, ali istovremeno i priliku da nešto promenimo. Mi smo već krenuli tim putem.

THE ROAD LESS TRAVELED

Creative agencies in the role of business consultants

By: Katarina Pribičević, Strategic Planning Director, McCann Belgrade

So much has happened in the last few years that today we can talk about marketing as a multidisciplinary field that is essentially an intersection of technology, strategy and communication. The field of advertising, or branding, as part of marketing, is under a significant influence of the new tendencies and the revolution in communications that we are witnessing. We are facing an arena in which control is no longer in the hands of companies (nor advertisers), rather it rests as much (or even more) belongs to the outside world and external actors. In this context, it is only natural that the trans medial approach and integration are necessary, rather than advisable.

Purposefulness has become a key concept, and companies need relevant support in the process of creating the connection between the product/service, the company, and the environment. Having said that, it is clear that advertising agencies are becoming a natural strategic partner, which goes beyond its primary function and expands into the fields of marketing and business consulting. We can say that the traditional model of ideation is dead and trapped in the version of the creative agency from the beginning of the millennium.

In practice, this would be the transformation of the role of “advisor for communications and marketing” into “business consultant” that uses its creative potential and brand expertise to improve business performance. This commitment involves a serious understanding of the client’s business, as well as knowledge of the forces that shape the market.

On the Serbian and regional markets, such a position or function of the creative agency is not fully articulated, making its exploitation in practice difficult.



Our agency, "McCann Belgrade", has been both an indicator and an inspiration for this development pathway for some time (the examples of "Bambi", Telekom Srbija, MTS, Raiffeisen Bank, and others). The world has seen some far more interesting models, where consulting companies entered the territory of creative industries. An example of this new trend is "Deloitte", which developed a special sub-brand called "Deloitte Digital", offering a full service and expertise from the world of digital communications. Although unexpected, this kind of functional integration represents a good example of the direction in which the business is headed in response to the market demand – technology, communications, and strategy all together. If communication solutions can come from the business, then the formula of creativity for business will yield even more success.

The constant search for original and new solutions, as the essence of the creative industry, needs to become imperative in the approach to the client's overall business. The continuous examining of solutions will help the client to navigate the ever-changing universe of different channels and consumers.

And yet, many companies are too busy selling “yesterday’s products and services” to deal with discovering or developing solutions that will be needed tomorrow. It seems that the ‘adoption of best practices’ method has been accepted as the quickest route to success. We can view this phenomenon as a kind of crisis of the industry, and at the same time as an opportunity to change things. We’re already on that road.

GOTOVO JE TEK KAD POBEDITE

Piše: Miloš Stanković, Menadžer novih poslova, „McCann Beograd”

U savremenoj marketinškoj agenciji New Business je veoma važan deo, važan koliko i da agencija ima vrata, stolove, opremu i ljude. Slobono mogu reći da je new business neophodan. Ako nema new business-a, nema ni razvoja agencije. Ako nema razvoja, pitanje je samo vremena kad će doći do stagnacije i, nakon toga, do pada i propasti.

Svaki klijent je makar na jedan dan bio deo new business-a i nakon toga nastavio uspešnu saradnju sa agencijom. Sa druge strane, new business pomaže da određene ideje, nastale proaktivno unutar agencije, započnu svoj život.

Suština new business-a je da uverite potencijalne klijente da ste vi pravi partner za njih. Da steknete njihovo poverenje svojom ekspertizom, znanjem, idejama, energijom, šarmom i pre svega posvećenošću. Klijenti uvode agencije u svoje živote na dva načina – dogовором ili kroz pitch proces.

Dogovor podrazumeva da je najmanje jedna od zainteresovanih strana prepoznaла potencijal saradnje i mogućnosti koje su pred njom. Sve što je agencija radila u prošlosti treba da bude dostupno potencijalnim klijentima, treba da budu upoznati sa time, a na agenciji je da svoju reputaciju nadograditi i stručnošću pokaže viđenje i rešenje situacije u kojoj se klijent nalazi.

Pitch je nešto sasvim drugo. Pitch je mesto gde postoji prostor samo za pobedu. I ništa drugo. Biti zamalo pobednik je isto što i gubitnik. Ako ne i gore. Nište tako dobro ne pokreće

agenciju u pravom smeru kao pobede na pitchu. Agencija raste, raste energija kod ljudi, raste samopouzdanje, dolaze novi ljudi, nove ideje, nova energija...

Ako postoji neko ko više želi pobedu od vas, taj će i da pobedi. I tu nema nikakve dileme. Ako niste 101 odsto spremni da pobedite, nemojte ni učestvovati. To vas troši – i ljudski, i vremenski, i energetski, i novčano – izraženo u novcu košta vas kao jedan solidan polovan auto. Nisam siguran da je pametno da se baš često jedan polovan auto slupa tek tako. Da bi tim bio uspešan na pitchu, moraju se poštovati neka pravila.

Kad dobijete brief, odmah počnite da radite. Komunicirajte sa klijentom tokom početne faze pitch-a, pitajte klijenta sve što vam nije jasno (a mnogo toga vam neće biti jasno). I odmah formirajte tim – najbolji tim. Ako tim u roku od 48 sati od prijema brifa nema rešenje kojim pravcem da se krene, nema ništa od pobede. Tokom samog procesa morate da budete surovi – prema sebi i timu jer disciplina je neophodna. Sledeće što je jako bitno jeste upoznavanje svoje publike, tj. potencijalanog klijenta. Rešite problem koji je pred vama, ali se na tome nemojte zaustaviti. Da biste pobedili, morate da pokažete spremnost i posvećenost klijentu i budućoj saradnji.

IT'S NOT OVER UNTIL YOU WIN

By Miloš Stanković, New Business Manager at McCann Belgrade

In a modern marketing agency, New Business is a very important element, equally important as having doors, desks, equipment and working staff. I strongly hold that New Business is essential. In the instances where there is no new business, there is no development of the agency. If there is no development, it is a matter of time before things start to stagnate and, eventually, begin to plummet and fall.

Each client was a part of new business for at least a day and then continued successfully cooperating with the agency. On the other hand, new business supports certain ideas, generated proactively within the agency to begin their life.

The essence of the new business is to convince potential clients that you are the right partner for them. To win them over with your expertise, knowledge, ideas, energy, charm and, above all, commitment. Agencies are introduced into clients' lives in two distinct manners – through agreement or a pitching process.

The agreement means that at least one of the interested parties has recognized the potential of cooperation and opportunities that lie ahead. Everything that the agency has worked on in the past should be available to potential clients; they should be familiar with it. It is up to the agency to build on its reputation and demonstrate a vision of the solution to the client's situation through expertise.

Pitching is something else. A pitch is a point where there is room only for the victory. Full stop. Being

a second best is the same as being the loser. Even worse. Nothing can push the agency in the right direction as well as winning a pitch. The agency is growing, energy in people boosting, self-confidence is getting stronger, new people coming, as well as new ideas, and new energy...

If there is someone out there who wants to win more than you, they will most certainly win. And there is no doubt about it. If you are not 101% prepared to win, do yourself a favor and skip taking part altogether. It consumes you – takes away staff, time, energy, and finances. To render this in terms of money; the endeavor will cost you much as one solid used car. I am not convinced that it is wise to crash a used car very often without a solid reason. In order for the team to be successful in the pitch, they must follow certain rules.

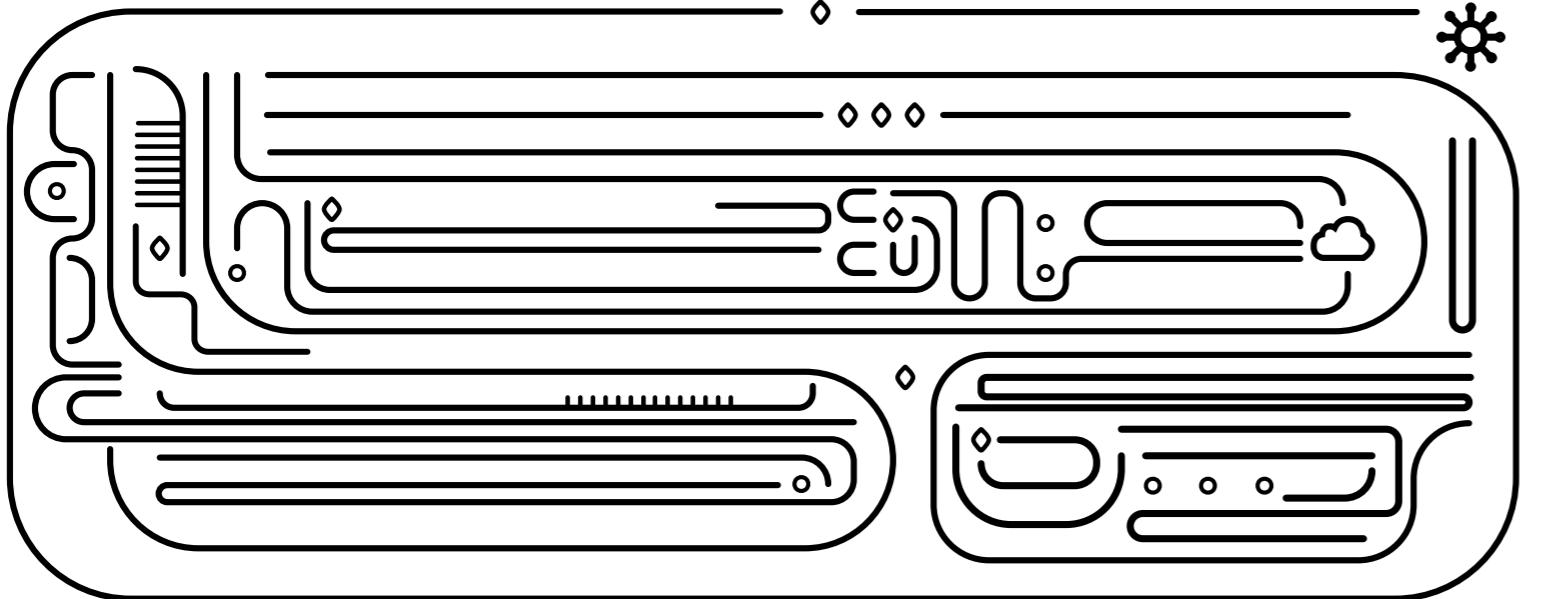
When you get a brief, start working on it immediately. Communicate with the client during the introduction phases of the pitch. Ask the client everything you find unclear (and a lot of things won't be clear). Form a team immediately – the best team. If the team doesn't have a solution about which direction to move in within 48 hours of receiving the brief, forget about winning. Be brutal during the pitch process – towards yourself and the team because discipline is essential. The next crucial point is to know your audience i.e. your potential client. Solve the problem before you, but do not stop there. In order to win, you have to show readiness and commitment to the client and future collaboration.



Spremite prezentaciju, ali ne u poslednji čas.
Vežbajte, probajte ono što ćete prezentovati.

Na pitch prezentaciju idite PONOSNI, PAMETNI
I PRIPREMLJENI. Na prezentaciji samo najbolji
prezentuju, dok svi moraju da budu uključeni.
Unapred mislite o tome šta je najgore ili najgluplje
što vas klijent može pitati. I budite pripremljeni za to.

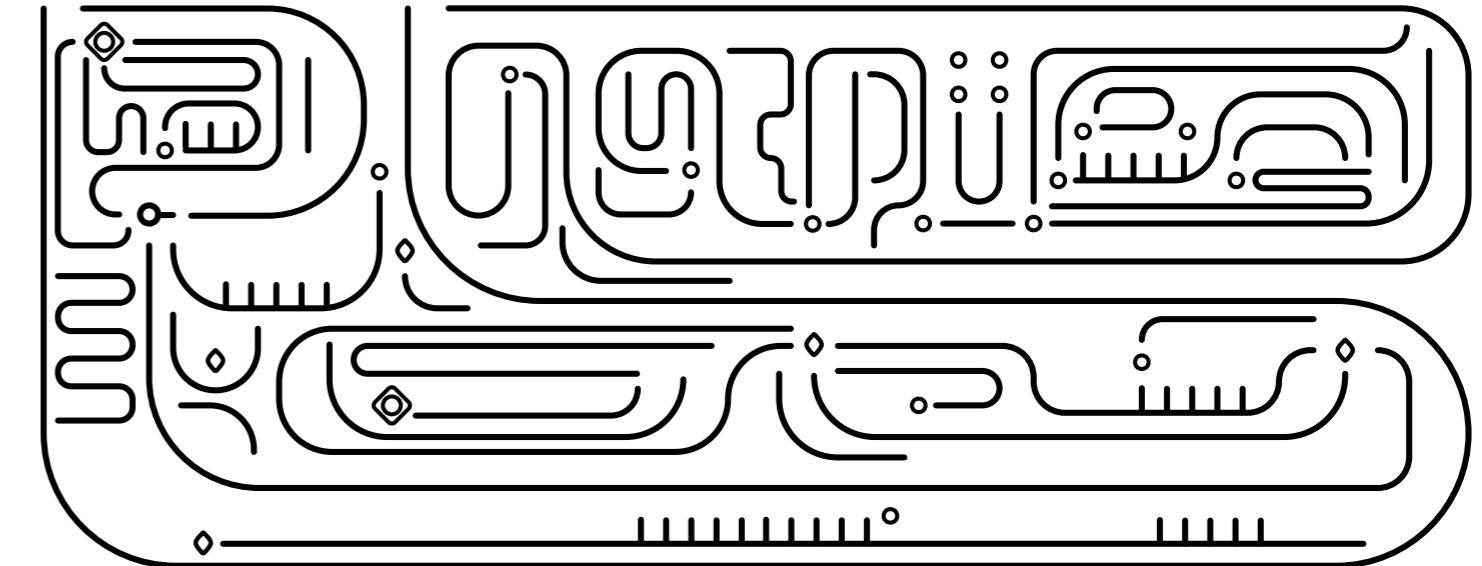
Nakon prezentacije morate da ostanete u kontaktu
sa klijentom. Jer – nikad nije gotovo. Gotovo je tek
kada pobedite.



Prepare a presentation, but not at the last
minute. Practice material that you plan to
present.

You need to go to the pitch PROUD, SMART and
PREPARED. At the presentation, only the best
present, but everyone must be involved. Think
about the worst or the stupidest thing that the
client could ask. Be prepared for it.

After the presentation, you need to stay in touch
with the client. The process never ends – it is not
over until you win.



BRENDTOPIJA

BRANDTOPIA

KADA DOBIJA DRUŠTO, DOBIJAJU SVI

Piše: Željka Mićić, Menadžer za istraživanje i analitiku, „McCann Beograd”

Istraživanja pokazuju da 85 odsto ljudi u svetu veruje da globalni brendovi imaju moć da promene svet nabolje*. Ovo svakako ne znači da se samo od globalnih brendova očekuje aktivizam, već se od svake kompanije očekuje akcija u okviru njenih mogućnosti.

Polazeći od globalnog nivoa pa do mikrookruženja svakog od nas, ima toliko toga na čemu treba raditi, što treba promeniti, poboljšati, zaštititi, očuvati. Neke stvari zavise od nas samih, za neke treba da se udružimo jer lični napor i entuzijazam nisu dovoljni. Ponekad su čak i države, vlade i institucije manje aktivne i sve veći broj ljudi to shvata i ne očekuje previše od njih. S druge strane, jaki brendovi i kompanije mogu biti pokrećači promena, tu leži novac, tu je koncentrisana moć. Zato potrošači očekuju od njih da se uključe u rešavanje različitih problema u društvu i daju svoj doprinos.

Prošlo je vreme kada je potrošač birao proizvod samo na osnovu njegovih funkcionalnih karakteristika. Prolazi i vreme u kome je emocionalna privrženost brendu najbitnija. Sve više je osvećenih potrošača za koje nije dovoljno samo da dopremo do njihovih umova i srca, nego je potrebno ići korak dalje i dopreti do njihove brige za umove i srca drugih. Tako brendovi koji su percipirani kao „dobri” i socijalno odgovorni imaju veći uspeh jer između ostalog zadovoljavaju našu ličnu želju da „promenimo svet nabolje”. Možda se nikad ne bismo pokrenuli i uradili nešto da pomognemo određenoj socijalno ugroženoj grupi

ili da rešimo neki društveni problem, ali kupujući brendove čije se društveno odgovorne aktivnosti poklapaju sa onim što bismo sami voleli da promenimo, imamo utisak da smo i mi nešto učinili. Dobar primer je brend „Toms”, koji je do sada donirao više od 35 miliona pari nove obuće siromašnima širom sveta kroz akciju „Za jedan kupljen par, jedan par se donira”. Ili marka satova „WeWood”, koja za svaki njihov kupljeni sat omogućava da se zasadi jedno drvo. Ovakvih aktivacija u svetu ima mnogo, ali šta je sa Srbijom? I ovde brendovi sve više shvataju da je njihov doprinos društvu u kome posluju neophodan i polako pronalaze teritorije i aktivnosti u kojima se angažuju. Brend „Rosa“ je jedan od dobrih primera kako se u određenoj oblasti kroz dosledan i kontinuiran angažman može pomoći jednom od najosetljivijih segmenata društva, a pritom angažovati i potrošači. Naime, jedan dinar od svake kupljene „Rosa“ boce uložen je u projekat osnivanja banki humanog mleka. Otvaranjem ovih banki u tri grada u Srbiji, „Rosa“ nije samo trenutno pomogla prevremenim rođenim bebama, nego je postavila čitav sistem koji je neka vrsta nasleđa ovog brenda, nešto što će nastaviti da živi, funkcioniše i pomaže bebama i njihovim roditeljima u budućnosti.
<https://www.youtube.com/watch?v=fCA14OU5GLQ>

Drugi primer je angažovanost brendova „Maxi“ i „Tempo“ koji kroz akciju „Da imaju oni koji nemaju“ svakog dana doniraju višak voća i povrća iz svojih prodavnica bankama hrane i tako omogućavaju ishranu najsiromašnijih građana Srbije. Oni su takođe odabrali da pomognu osetljivom i ugroženom sloju građana, ali pored toga rešavaju i ekološki problem bacanja viška hrane.

WHEN SOCIETY WINS, EVERYBODY WINS

By: Željka Mićić, Analytic & Development Manager, "McCann Belgrade"

Research shows that 85 percent of people in the world believe that global brands have the power to change the world for the better. This does not mean that activism is expected from global brands only. Action is expected from every company, within their capabilities.

Starting from the global level to the microenvironment of each of us, there is so much to work on, so many things to change, improve, protect, preserve. Some things depend on us alone, and for some we need to join forces, because personal effort and enthusiasm are not enough. Sometimes even states, governments and institutions are less active, and more and more people are aware of this and do not expect too much from them. On the other hand, strong brands and companies can be drivers of change. That's where the money is and that's where power is concentrated. That is why consumers expect them to get involved in solving the various problems in society and making a contribution.

Gone are the days when consumers chose products only on the basis of their features. And the time when an emotional attachment to a brand was crucial is also passing. There are more and more conscious consumers for whom it's not enough to get into their minds and hearts, but with whom we have to go a step further and get in touch with their concern for the minds and hearts of others. Brands that are perceived as "good" and socially responsible therefore have greater success, because among other things, they satisfy our personal desire to "change the world for the better". Perhaps we would never take action or personally do something to help a

particular socially vulnerable group or to solve a social problem, but by buying the brands whose CSR activities fit into what we ourselves would like to change, we have the impression that we are doing something. A good example is the brand "Toms", which has so far donated more than 35 million pairs of new shoes to the poor around the world through their action "For every pair purchased, a pair is donated". Or the watch brand "WeWood", which enables the planting of a tree for every purchased watch. Such actions are plentiful in the world, but what about in Serbia?

Brands here are also increasingly recognizing that their contribution to the society in which they operate is necessary, and are slowly investigating the territories and activities in which they engage. The brand "Rosa" is a good example of how in a specific area, through coherent and sustained engagement, you can help one of the most vulnerable segments of society, and in doing so engage consumers. Namely, one dinar (€1 = 123 RSD) from every purchased bottle of "Rosa" water is invested in a project for the establishment of human milk banks. With the opening of these banks in three cities in Serbia, "Rosa" has not only given immediate help to premature babies, but it has set up a whole system that is a sort of legacy of the brand, something that will continue to live, function and help babies and their parents in the future.

<https://www.youtube.com/watch?v=fCA14OU5GLQ>

Another example is the engagement of the brands "Maxi" and "Tempo" and their action "So those who don't have, could have", within which every day they donate surplus fruits and vegetables from their stores to food banks and so provide food for the poorest citizens of Serbia. They choose to help vulnerable



<https://www.youtube.com/watch?v=A3aUC5PPXVA>

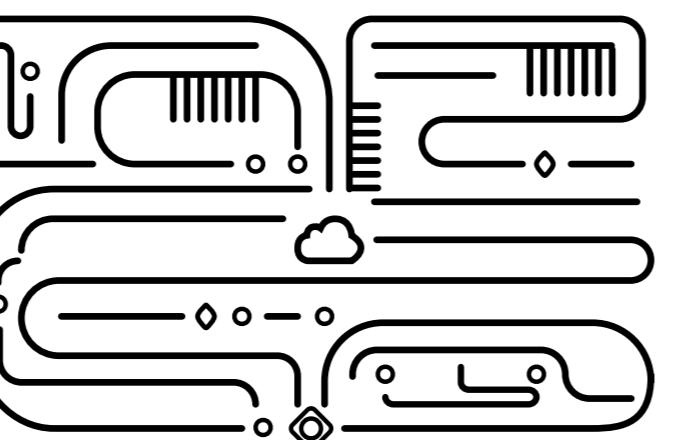
Edukacija je još jedan način društvene angažovanosti brendova, nedavno je Telekom Srbija pokrenuo akciju „Biraš kako komuniciraš”, čiji je cilj da edukuje korisnike mobilnih telefona kako da se što manje izlažu zračenju.

<https://www.youtube.com/user/uvezisavama>

Ako se generalno osvrnemo na društvenu angažovanost brendova na našem tržištu, svakako postoji prostor za više aktivnosti, ali i poboljšanje postojećih. Reklo bi se da je većina dosadašnjih aktivnosti prilično bojažljiva, nesistemska i da im treba više vidljivosti. Možda se menadžeri brendova plaše da će se „samopromocijom” izgubiti na čistoti motiva. Mislim da tu greše – istraživanja pokazuju da pored očekivanja od brendova da budu društveno angažovani, potrošači u Srbiji traže da oni u tome budu autentični, transparentni i da na kraju vidimo dokaze njihovog angažovanja, kao i način na koji smo mi kao kupci tome doprineli. Sve je stvar pristupa i komunikacije, ukoliko se ovo uradi na pravi način, brendovi mogu doprineti ne samo svom imidžu i profitu nego mogu postati i izvesni ‘role modeli’ i vremenom stvarati društveno odgovorne potrošače! Postoji dakle veliki i neiskorišćen prostor za kompanije u Srbiji da se kroz ovu vrstu angažovanja povežu sa korisnicima, učine nešto pozitivno za društvo, ali i svoj brend i isto tako donekle zadovolje potrebu potrošača da i sami budu društveno odgovorne individue. Više se ne postavlja pitanje da li kompanije i brendovi treba da budu socijalno angažovani. To se već podrazumeva. Ne

bi trebalo postavljati ni pitanje koji motiv leži iza ovih akcija – čist profit ili čist altruizam. Suština je da društveno odgovorno ponašanje vodi nekom boljštu u društvu i nekim pozitivnim promenama. Ako uz to kompanija i brend profitiraju (a verovatno hoće) to je onda ‘win-win’ situacija. Lepota socijalno odgovornih aktivnosti i jeste u tome što svi na kraju dobijaju!

*Izvor: „McCann Truth Central”, studija „Istina o Globalnim Brendovima”



McCann Talks

and disadvantaged citizens, but in addition, they are solving the environmental problem of throwing surplus food to waste.

<https://www.youtube.com/watch?v=A3aUC5PPXVA>

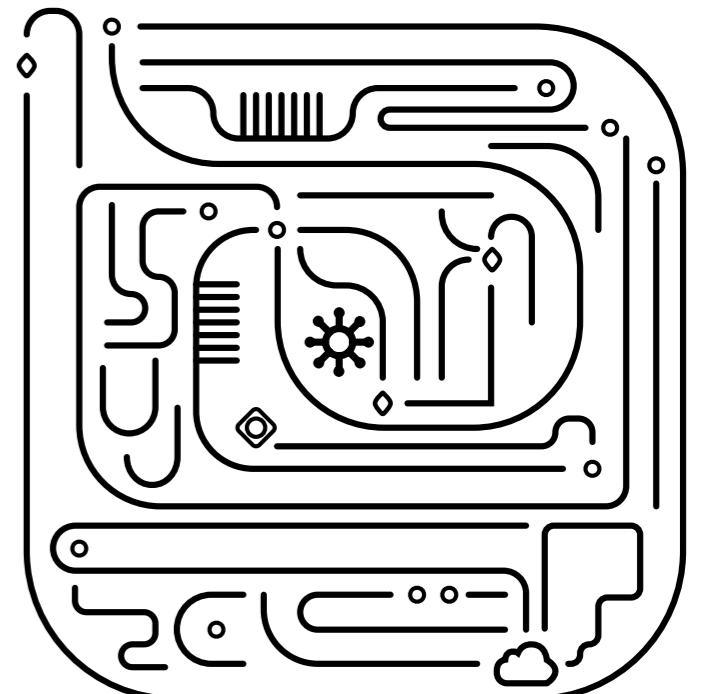
Education is another field of social engagement of brands, and Telekom Serbia recently launched the campaign “You choose how you communicate”, the goal of which is to educate users of mobile phones on how to be less exposed to radiation.

<https://www.youtube.com/user/uvezisavama>

If we take a look at the overall social engagement of brands in our market, there is certainly room for more activities and for the improvement of existing ones. It would seem that most of the existing activities are rather timid and unsystematic and that they need more visibility. Perhaps brand managers fear that “self promotion” will “soil” the purity of their motives. I believe they are wrong – research shows that in addition to expectations for brands to be socially engaged, consumers in Serbia demand that they be authentic and transparent in that, and that in the end we see evidence of their involvement as well as the way in which we, as consumers, contributed to it. Everything is a matter of access and communication. If this is done properly, brands can contribute not only to their own image and profits, but can also become a kind of role model and over time create socially responsible consumers!

There is therefore a vast and unused space for brands in Serbia to use this type of engagement and connect with customers; to do something positive for society, but also for their brand, and to some extent to meet the needs of consumers to be socially responsible individuals. It is no longer a question of whether companies and brands

should be socially engaged. That goes without saying. The question of the motives behind those actions – net profit or pure altruism – should also not be asked. The bottom line is that socially responsible behaviour leads to the betterment of society and positive changes. If the company and the brand profit along the way (and they probably will) then it’s a ‘win-win’ situation. The beauty of socially responsible activities is that everyone wins in the end!



OUMETNOSTI
I DRUGIM
DEMONIMA

ABOUT ART
AND OTHER
DEAMONS

DIJALOG O UMETNOSTI I STVARNOSTI

Razgovor vode: Vladimir Ćosić, Miša Radivojević

U prethodnih šest nedelja, velikan srpskog filma, reditelj mnogih kulturnih ostvarenja i profesor na Fakultetu dramskih umetnosti Miloš Radivojević je držao serijal predavanja, svojevrsni master klas kreativcima iz reklamne agencije „McCann Beograd“ među kojima sam bio i ja, na temu filmske režije i vizuelnih umetnosti.

Prema sopstvenim rečima, namera profesora Miše Radivojevića je bila da predavanja pokriju „široko važno polje“ ne samo filma, vizuelnih fantazija i umetnosti već i života i realnosti u okviru koje stvaramo.

Pošto sam imao sreće da predavanja profesora Radivojevića slušam još na Fakultetu dramskih umetnosti, malo je reći da me je ovaj predlog obradovao. Znao sam unapred da ovo neće biti klasična „predavanja“ o filmskoj režiji, već bukvalno i plastično širenje horizonta kroz kino-seanse sa vrhunskim rediteljem, čovekom sa neverovatnim iskustvom i izvrsnim profesorom koji je, usput, režirao i moj omiljeni srpski film svih vremena „Dečko koji obećava“.

Pored svih veoma opipljivih stvari koje sam znao da kreativci iz tog tima mogu dobiti, imao sam i taj dodatni, potpuno lični i beskrupulozno egoistički razlog za radovanje.

Zajedno sa profesorom smo sebi postavljali pitanja: „Šta je zapravo film i šta su njegovi bitni sastojci? Šta je to potrebno da bi kreativan čovek prošao kroz takvo iskustvo, kroz taj „tunel“ i izšao na sunce sa druge strane brda uveren da može hrabro i

jednostavno da započne ili nastavi druženje sa filmom na jedan nov i originalan način, oslobođen strahova i predrasuda da su potrebne godine i veoma mnogo napora i novca, učenja zanata i teškog studiranja?“

Tragali smo, zahtevali i provocirali nedvosmislene i nelicemerne odgovore i iskaze o najdubljim i najbitnijim pitanjima SMISLA koji nam je oduzet ili izgubljen vlastitom nemarnošću i kukavičlukom. Reditelj „stare garde“ je nas, ljudе iz agencije video kao ozbiljan „egzistencijalni i evolutivni“ rezultat u najboljem periodu života sa „kovrtiranim“ performansama koje će tek da eksplodiraju. Za njega, svi mi smo veoma čvrsto smešteni u prezentu sa pogledom u budućnost, pri čemu je jedina stvar koja nam nedostaje ohrabrenje u nastojanju da održimo vlastiti kurs i očuvamo osećanje slobode.

Kao jedan od rezultata ovih predavanja, rodila se ideja i za ovaj dvosmerni intervju u kojem će kreativni direktori agencije postavljati pitanja legendarnom reditelju i obrnuto. Ideja je bila da na taj način dobijemo jedan tekst koji bi mogao dati specifičan „dvougao“ na zajedničke teme – pogled na umetnost, oglašavanje i stvarnost dve različite generacije, profesora i njegovog studenta, filmskog umetnika i „advertajzera“, reditelja i scenariste.

Zajedno smo pokušali da se kroz vanvremenski i suštinski dijalog o umetnosti i stvarnosti koja nas okružuje na momenat izmaknemo iz mora besmislenih i površnih informacija, kako bismo počeli da osećamo i slušamo sebe.

DIALOGUE ABOUT ART AND REALITY

Interview between Vladimir Ćosić and Miša Radivojević



A doyen of Serbian film, director of many iconic works and professor at the Faculty of Drama Arts, Miloš Miša Radivojević gave a series of lectures – a kind of master class – for creatives of the “McCann Belgrade” agency, including me, on the subject of film directing and visual arts in general.

According to his own words, the intention of Professor Miša Radivojević was for these lectures to cover “a wide and important field” not only of film, visual fantasy and art, but also of life and the reality in which we create.

Since I was lucky enough to attend the professor’s lectures back in the old days at the Faculty of Drama Art, to say that this excited me would be an understatement. I knew in advance that this would not be a typical lecture about film directing, but a literal and plastic broadening of the horizons through cinema sessions with a top director, a man with an incredible experience and an excellent teacher who by the way, directed my all-time favorite Serbian films “The Promising Boy”.

Besides the tangible things that I knew my creative team could get, and I had that one extra, completely personal and unscrupulously egotistical reason for being happy.

Together we asked questions such as: “What is a film and what are its essential elements? What does it take for a creative person to go through such an experience, to go through the “tunnel” and come out into the sun on the other side of the hill,

confident that they can bravely and simply begin or continue their friendship with film in a new and original way, liberated of any fears and prejudices that it takes many years, and a lot of effort and money, perfecting the art and difficult studying?”

We looked for, asked and provoked unambiguous, non-hypocritical answers and statements about the deepest and the most important question of the purpose that was taken or lost along the way due to our own negligence and cowardice.

The “old school” director saw us – the agency people – as a serious “existential and evolutionary” result in the best period of our lives with “sealed” potentials that are yet to explode. For him, we are all very firmly embedded in the present, with a view to the future, where the only thing that we lack is encouragement in our effort to maintain our own course and preserve a sense of freedom.

As a result of these lectures, a specific “double-angle” interview was created on common themes – view of art, advertising and reality of two different generations – a professor and his student – a film artist and an adman – a director and a screenwriter.

Through a timeless and essential dialogue about art and reality that surrounds us, we tried together to escape for a moment from the sea of meaningless and superficial information, to start to feel and listen to ourselves.

Vladimir Ćosić on MILOŠ MIŠA RADIVOJEVIĆ

VC: „Profesore, kako ste ovih dana? Ja Vas nisam video još od 2004. godine kada sam diplomirao. Da li pripremate neki film?”

MR: „Ne znam kako sam, dragi Vlado? Osećam se relativno stabilno. Glavni organi me nekako služe – noge, ruke, telo – ne radi to sve kao nekad, čak ni kao te 2004., kada si ti diplomirao, ali centralni organ mog nervnog sistema funkcioniše bolje nego ikad, i to me ispunjava zadovoljstvom. Znam da to ne može predugo da traje – ta forma „emocija, iskustva, memorije i imaginacije”. Zato sam „vredan” i još uvek podgrevam vlastite iluzije – uveravam sebe da još nisam odigrao svoju „meč loptu”. Imam sveže scenarije i ideje i nastojim da ih usavršim i realizujem, ali to u ovim vremenima i okolnostima, a naročito u ovim u kojima mi živimo, ide dosta teško. Ali, dobro, važno je „nastojanje”. Sramota me je da pričam o tome kako bi mi bilo važno da sa jednim, dva projekta zatvorim svoj kreativni put i krug – kad velika većina ljudi oko mene jedva preživljava i jedva sastavlja kraj sa krajem.”

VC: „Otkud ideja za master klas sa zaposlenima agencije „McCann?””

MR: „To je ideja proizašla iz susreta prijatelja još iz davnih dana s početka osamdesetih, Srđana Šapera i zajedničke „avanturističke” saradnje na filmu, tada „subverzivnom”, „Dečko koji obećava”. Ja sam uz pomoć i saradnju svojih nekadašnjih studenata, prijatelja, kolega započeo avanturu sa jednom

malom filmskom školom u Herceg Novom, na obali mora – ta ideja „teško plovi”, ali mi nastojimo da je održimo. Mislim da je važno da čovek proba da vlastita dragocena iskustva delimično prenese na svoje nekadašnje učenike, studente... Imam osećanje da jedino bogatstvo kojim raspolažem leži u velikim sanducima punim prakse koja se gomilala blizu šezdeset godina u uslovima rada na bezbudžetnim i niskobudžetnim filmovima. Imam potrebu da se oslobođim tog tereta, da pokušam da ga „teslim” mlađima koji su još uvek zaluđeni filmom i vizuelnim fatamorganama. Veliki broj školovanih i darovitih mlađih ljudi danas poseduje sposobnost i inteligenciju da može da uči i iz tuđih iskustava.”

VC: „Kako je koncipiran Vaš master klas? Šta mislite da bi mogao biti najveći benefit za ljude koji ga posećuju?”

MR: „Prvo pokušavam da se predstavim u svojoj pravoj dimenziji, što nije nimalo lako: kao relikt koji dolazi iz nekih prošlih vremena, koji na svoj način interpretira i život i film. Potom insistiranje na čuvenim aksiomatičnim činjenicama kada je u pitanju film: koje su to neosporne činjenice koje su srž i glavna vrednost te „najfemernije” od svih umetnosti? Pokušaj ohrabrenja i razbijanja predrasuda da je zanat na filmu pretežak i prekomplikovan. Zagovaranje stava da je „pretencioznost”, i kreativna i finansijska, upropastila mnogo više filmova i projekata od nemaštine, jednostavnosti i skromnosti u pristupu. Razmatranje potrebe da ličnost koja se bavi filmom i ulazi u taj „krvavi” ring – pre svega pokuša da se oslobođi vlastitih predrasuda – dakle, neka vrsta

Vladimir Ćosić on MILOŠ MIŠA RADIVOJEVIĆ

VC: „Professor, how are you these days? I haven’t seen you since 2004 when I graduated. Are you preparing a film?”

MR: “I don’t know how I am, dear Vlada? I feel relatively stable. The main organs are still serving me – legs, arms, body – they don’t work like they used to, not even like they did in 2004 when you graduated, but the central organ of my nervous system works better than ever, and this fills me with pleasure. I know that this can’t last too long – this form of “emotion, experience, memory and imagination.” So I keep myself “busy” and still heat up my illusions – I assure myself that I still haven’t played my “match point”. I have fresh scenarios and ideas and try to improve and implement them, but in these times and circumstances, and especially the ones we live in, it’s difficult. But, OK, it’s important to “strive”. I’m ashamed to talk about how it would be important to me to close my creative path and my circle with a project or two, when the vast majority of people around me are barely surviving and hardly make ends meet.”

VC: „Where did the idea to do a master class with employees of “McCann Belgrade” come from?”

MR: “It’s an idea that arose from the meeting of friends from the old days – from the beginning of the eighties – Srđan Šaper and our “adventure” of cooperation on a film, a “subversive” one back then – “The Promising Boy”. With the help

and cooperation of my former students, friends, colleagues, I started an adventure with a small film school in Herceg Novi, on the coast. This idea has had “difficult sailing”, but we are trying to keep it afloat. I think it’s important that one tries to partially transfer one’s own valuable experience to his former pupils, students... I have a feeling that the only treasure I own lies in large crates full of practice, which piled up nearly sixty years in conditions of work on low-budget films, or no-budget films. I need to get rid of this burden, to try to “drop” it on the youngsters who are still infatuated by film and visual mirages. A large number of educated and talented young people today have the ability and intelligence to learn from other people’s experiences.”

VC: „How is your master class conceptualised? What do you think could be the biggest benefit for the people who attend it?”

MR: “First, I try to introduce myself in my true dimension, which is not easy: as a relic that comes from some past times, who in his own way interprets life and film. Then there’s the insistence on the famous axiomatic facts when it comes to film: what are the indisputable facts that are the core and the main value of this “most ephemeral” of all the arts? An attempt to encourage and break the prejudices that a job in film is too hard and too complicated. Then advocacy of the stance that “pretentiousness”, both creative and financial, has ruined many more films and projects than poverty, simplicity and modesty in approach. Then there’s

„autodekontaminacije“. Podsećanje na filmove i njihove tvorce koji reprezentuju neprolazne vrednosti i toponime koji nam ukazuju na trasu vlastitog puta. Izvesna „nepretenciozna“ analiza na temu šta se događa sa savremenim filmom, tehnološke i estetske transformacije?! Priče o osnovnim elementima na putu od „zamislji“ do „ostvarenja.“

VĆ: „Kako Vam se dopadaju ljudi iz agencije kojima držite časove? Da li su drugačiji od Vaših studenata?“

MR: „Ono što je tipično za sve moje sjajne studente je ta „slatka“ „fakultativnost“ – da se sve može i ništa ne mora – to „opipavanje“ vlastite budućnosti i sudsbine. Ta priprema i nagomilavanje emocija i iskustava, ta oklevanja i odlaganja ... čak i lenjost tipična za „genije“. Ovde, u „McCann“-u je nešto drugačije – tu nema šale, to su mladi ljudi koji su zagrizli i preuzeli izvesnu ozbiljnu odgovornost i rizik, rade na konkretnim zadacima i realizacijama koji ne trpe odlaganja, boemiju i ležernost. Taj „zlatni“ kavez sa mnogim egzistencijalnim pogodnostima ima i svoju cenu. Radi se o urbanim, obrazovanim, vrednim i školovanim mladim ljudima koji su, verovatno, u izvesnom smislu razapeti između posvećenosti realizaciji konkretnih ideja i sna o realizaciji nekih „viših“ i „maglovitijih“ ideja na putu ličnih ambicija u vlastitoj budućnosti. I sam se osećam „razapetim“ i nedefinisanim u tom smislu. Volim „ležernost“ svojih studenata i njihovo osećanje slobode i neodlučenosti, ali se pritom divim ovim mladim ljudima i ženama koje sam upoznao u „McCann“-u, makar samo pogledom i gestom, kroz reakcije i govor lica i tela. Povremeno imam utisak da sam gost na modernom

malom bojnom brodu ukotvljenom na Terazijama sa sjajnom, obučenom posadom koja je spremna za komande „akcija“ i „rez“. „Što je babi milo, to joj se i snilo“. Možda ti se, Vlado, ove moje procene o ljudima i stvarima čine preteranim i površnim, ali ne, ja sam sasvim siguran u svoje utiske i u „bris“ koji je dostupan mom pogledu i uvidu bez obzira na moj hendikep sa sluhom. Ja sam pravi dekadentni filmadžija – dovoljna mi je samo „slika stvari“.

VĆ: „Koliko se generalno promenila kreativnost i koliko mladi kreativni ljudi danas imaju drugačiji pogled na svet u odnosu na vreme kada ste vi bili student ili počinjali da se bavite filmom?“

MR: „Promenio se način korišćenja kreativnosti. U moje doba, u doba mog odrastanja, sazrevanja i mladosti, kreativnost se ispoljavala u snovima. Generacija mojih roditelja svoju kreativnost je „stračila/potrošila“ na robije, ratove i revolucije, a potom po pobedi revolucije, u disciplinovanje i dresuru „reakcije“, „otpadnika“, zaostalih/preteklih buržuja, građana i disidenata. Mali deo kreativnosti moje generacije prelio se na literaturu, muziku, likovne umetnosti i film i TV. Jugoslovenski filmski amateri su svoju kreativnost investirali i trošili uz pomoć komplikovanih i retkih sprava i formata trake poput „osmice“, „devetke“, „super osmice“ i eventualno „šesnaestice“. Snimani su teškom mukom i velikim entuzijazmom izuzetni filmovi koji uglavnom nisu sačuvani. Danas većina mlađih i starih ljudi nosi u džepu perfektnu kameru sa idealnim svojstvima i uz pomoć tih idealnih naprava truća, igra igrice, slika eventualno sebe, kućice, mačke, ponekog prijatelja

the consideration of the need that the person who deals with film, and enters this “bloody” ring, above all tries to get rid of their own prejudices – that is, a kind of “self-decontamination”. Another factor is the recalling of the films and their creators who represent everlasting values and signposts that indicate the route of our own road. And finally there’s the “unpretentious” analysis on the topic of what is happening with contemporary film – the technological and aesthetic transformations. Stories of the basic elements on the road from “idea” to “realization”.

VĆ: „How do you like the people from the agency in your lectures? Are they different from your students?“

MR: “What is typical for all my great students is this “cute” “facultative nature” – that they can do everything, and don’t have to do anything – this “probing” of their own future and destiny. This preparation and build-up of emotions and experiences, this hesitation and delay ... even laziness typical of the “genius”... Here, at “McCann”, things are somewhat different. There’s no fooling around. These are young people who have bitten hard and have taken on some serious responsibility and risk, working on specific tasks and realizations that tolerate no delays, bohemian nature and relaxation. This “gilded” cage with many existential benefits has its price. These are urban, educated, hard-working young people who are, probably, in a sense torn between commitment to the implementation of specific ideas, and dreams

about the realization of some “higher” and “hazy” ideas on the road of their personal ambitions in their own future. I also feel torn and undefined in this regard. I like the “relaxed” nature in my students and their sense of freedom and indecision, but I still admire these young men and women I met at “McCann”, even if only at a glance or a gesture, through reactions and face and body language. Occasionally I have the impression that I’m a guest on a small modern warship, anchored at Terazije, with a brilliant, trained crew that stands ready for the command “action” and “cut”. People dream what they desire. Perhaps you, Vlada, see these assessments of mine about people and things excessive and superficial, but no, I’m quite sure of my impressions, and of the initial picture available to my eyes, and my insight regardless of my hearing disability. I’m a real decadent filmmaker – I only need the “picture of things.”“

VĆ: „How much has creativity changed in general, and how different is the worldview of young creatives today in relation to the times when you were a student and starting to deal with film?“

MR: “The way of using creativity has changed. In my time – the time I was growing up, my maturing and my youth – creativity manifested itself in dreams. The generation of my parents “wasted/spent” their creativity in prisons, wars and revolutions, and then after the victory of the revolution, they spent it on discipline and training of “reactionaries”, “apostates”, the backward/bourgeois of the past, citizens and dissidents.

ili prijateljicu, poneki zalazak sunca. Nikome ne pada na pamet da snimi film jer im nikad nije palo na pamet da se najlepši, najveći i najdublji filmovi mogu snimiti uglavnom o sebi, osobama oko nas, u svojoj sobi, svom stanu ili dvorištu, u zatvoru, ludnici ili na svom radnom mestu, na svim mestima na kojima provodimo najveći deo svog života. Uvereni smo da je film basnoslovno skup mehanizam i da je jedino logično otići u Holivud i snimiti svoj film za sto miliona dolara. Nikome ne pada na pamet da je film organizam – sasvim izvodljiv i jednostavan, da se može uraditi samo uz pomoć iskrene osećajnosti, kreativnosti i malo slatke muke. Naravno, verovatno, takav, naš mali film, snimljen telefonom o nama samima i u našem skučenom svetu, sa svim našim problemima i radostima kojih se uglavnom stidimo, neće se prikazivati u velikim bioskopima pred velikim brojem ljudi, na stadionima, neće biti kupovanja skupih karata i velike zarade. Taj naš film mi ćemo snimiti za sebe i nekoliko svojih prijatelja i bliskih osoba. To je pesma koju svako može otpevati za sebe i uživati u njoj. Kada nestanemo jednog dana, a moramo nestati, ti naši mali filmski zapisи govoriće o nama, našem životu, intimi i našim prijateljima, tačnije i osećajnije od svih mogućih biografa i biografija. To je prava budućnost filma i dobro usmerene imaginacije različitih generacija.”

VĆ: „Da li pratite oglašavanje i šta mislite o reklamnoj sceni u Srbiji danas? Da li postoje neki primjeri kampanja koje su Vam privukle pažnju?”

MR: „Ne sistematski, budući da sam gluvi, primam i registrujem uglavnom sliku i mislim da je to dovoljno

za moj lični sud u sklopu pokušaja da razumem svet u kome sam se zatekao. Imam utisak da su moji utisci o reklamnoj sceni povoljniji u odsustvu zvuka. Postoje, naravno, primeri koji mi privlače pažnju i koji se mogu poređiti sa najboljim i najuspešnijim kampanjama kakvi se mogu videti i van našeg malog sveta. Sve to doživljavam „ostenzivno” i nisam u stanju da o tome govorim jezikom poznavaoča i da bilo šta sugerisem. Naravno, nad 90 odsto tih segmenata programa na televiziji skrećeš pogled na patos ili na luster. Nekad se i ispvračaš, ali budući da iste probleme ili još veće imam sa konvencionalnim programima – tipa – informacije, zabava, lakši dokumenti... galerije likova i pojava, reklame su u gornjem delu tabele po kvalitetu, bez ikakve sumnje. Ono što radi vaša agencija, sa svojom reputacijom se svakako izuzima, nije potrebno da ja o tome govorim, to govore mnoge značajne nagrade po svetu u kome te vrste programa imaju viši kvalitet i smisao.”

VĆ: „Da li mislite da i „reklame” mogu biti „umetnost”? Da li potpuno komercijalni projekti čija je glavna svrha prodaja proizvoda i promocija klijenata mogu prevazići osnovnu namenu i dostići umetničke visine? Koliki uticaj na advertajzing su po Vašem mišljenju talenti sa umetničkih akademija koji su prešli na stranu marketinga izvršili na reklamnu industriju?”

MR: „Umetnosti” je mnogo udobnije u reklami nego reklami u „navodnoj umetnosti”. Uvek se sa razlogom divimo kreativnoj i inteligentnoj upotrebi reklame jer tu nema nikakve podlosti i kukavičijih jaja – reklama koja ima jasnu namenu može da se transponuje na zaprepašujući način u

A small part of the creativity of my generation spilled over to literature, music, visual arts, film and TV. Yugoslav film amateurs invested and spent their creativity with the help of complicated and rare devices and tape formats such as “eight”, “nine”, “super eight” and sometimes even “sixteen”. With great difficulty and great enthusiasm exceptional films were recorded, that are now generally lost. Today, most young and old people carry in their pockets a perfect camera with ideal properties, and with the help of these ideal devices they play games, maybe take pictures of themselves, of puppies, cats, selected friends or a girlfriend, and a sunset here and there. No one thinks of making a film, because it never occurs to them that the most beautiful, greatest and deepest movies can be recorded mainly about ourselves, people around us, in your room, your home or yard, in a prison, a mental hospital or in your workplace – in all the places where we spend most of our lives. We are convinced that the film is a fabulously expensive mechanism and that the only logical thing to do is to go to Hollywood and record your movie for a hundred million dollars. No one realizes that film is an organism – quite doable and easy to be done, that it can be made only with the help of sincere sensitivity, creativity and a few bittersweet hardships. Of course, probably, a film like that, our own little film, made by a phone, about ourselves and our confined world, with all our problems and joys which we are generally ashamed of, will not be displayed in large theaters, before a large number of people in the stadiums. There will be no buying of expensive tickets and big profits. That movie of ours – we will record it for ourselves,

and several of our friends and people dear to us. It’s a song that everyone can sing for themselves and enjoy it. When we disappear one day – and we have to disappear – these small film records will speak about us, our life, our intimacy and our friends, more accurately and more sensitively than all the biographers and biographies in the world. This is the real future of film, and well-directed imagination of different generations.”

VĆ: “Do you follow advertising and what do you think about the advertising scene in Serbia today? Are there any examples of campaigns that attracted your attention?”

MR: “Not systematically. Since I’m deaf, I receive and register mostly image, and I think that’s enough for my personal judgment as part of the attempt to understand the world in which I find myself. I have the impression that my impressions of the advertising scene are more favorable in the absence of sound. There are, of course, examples which attract my attention and which can be compared with the best and most successful campaigns which can be seen outside our little world. I experience all this “ostensibly”, and I’m not able to speak about it in the language of a connoisseur, or to suggest anything. Of course, during 90% of these segments of the TV program you move your gaze to the floor or the chandelier. Sometimes you throw up, but since I have that same problem, or even worse, with conventional programs – like information, entertainment, lighter documentaries... galleries of characters and apparitions – commercials are in the

vrhunski umetnički prostor, iskustvo, istoriju...

To, naravno, nije svakodnevna pojava. Često se ratuje ili nanosi zlo, da bi se, u stvari, „reklamirala“ moć, sila ili performansi, da bi se slale poruke.

Više ili manje umetnosti u reklami i kampanji govori veoma mnogo o naručiocu. Nažalost, kod nas, imam utisak valja voditi bitku ne za kvalitet reklame, već za kvalitet naručioca. Mislim da je kvalitet talenata i školovanih kadrova sa umetničkih akademija ili fakulteta i škola iz predela humanističkih studija izvršio kapitalan uticaj i doprineo onom najkvalitetnijem delu te vrste programa, ne samo kod nas.

Imamo primer vaše agencije – ti si, Vlado, jedan primer od mnogih. Mnogi moji nekadašnji studenti su prešli na stranu advertajzera. Ponosan sam na njih, od nekih sam mnogo i naučio. To je kao na drugoj obali reke, mi sa ove strane mislimo da je vama bolje, da ste vi na pravoj strani odbrane i smisla života i umetnosti u životu, a vi sa one strane reke pomalo zavidite nama na ovoj obali – imate utisak da naše nepristajanje na odgovornost ima neki viši smisao. Nema razlike i nema istine, svi smo na obalama iste reke, to je naša reka, ne zna se sa koje, leve ili desne obale je voda zagađenja ili bistriga? Nikada nećemo moći da odgovorimo tačno na pitanje – da li je bolje obitavati u životu i negovati san o umetnosti, ili živeti u paklu i upražnjavati umetnost ?!"

VĆ: „Šta biste poručili mladim ljudima koji žele da se bave (komercijalnom ili nekomercijalnom) umetnošću u našoj zemlji danas?“

MR: „Ako žele da se bave umetnošću u komercijalnom spektru, a ako ne mogu da nađu

mesto i posao u „McCann“-u ili nekoj od agencija koje imaju izvestan identitet u nas, treba da sednu na voz ili na lađu (avion im ne preporučujem) i da takvi kakvi su, maštoviti i luckasti, obrazovani, sa pristojnim znanjem engleskog, nađu svoje mesto u Evropi ili u svetu i da sasvim izvesno provedu i prožive vlastiti život sa dostojanstvom i možda jedino sa blagom čežnjom u srcu i žalom za nedovoljnom umetničkom ostvarenošću.

A oni mladi ljudi koji bi da se bave nekomercijalnom umetnošću u današnjoj Srbiji – njima savetujem da odu u crkvu Ružici na Kalemegdanu i da zapale sebi sveću sa željom da im Gospod Bog ne dozvoli da skoče sa Kule Nebojše ili s mosta u Dunav ili Savu.“

Miloš Miša Radivojević on VLADIMIR ĆOSIĆ

MR: „Dragi Vlado, pre dvanaest godina si dobio diplomu – jednog od retkih renomiranih fakulteta umetnosti u nas – posebno, na neki način, elitna klasa dramaturgije. U najboljim si godinama, moja procena kao profesora je da si dobro „naoružan i opremljen“, postoji li neki „predeo“ u tvojoj poziciji i opštem statusu koji smatraš svojom Ahilovom petom, neki deficit koji te zabrinjava, a za koji bi mogao da se smatraš lično odgovornim? Nešto što ti izaziva osećaj male panike?“

VĆ: „Ukoliko bih želeo da budem potpuno iskren, gotovo da ne postoji oblast rada, ili još tačnije, oblast života koja mi ne stvara „blagu paniku“ kako je Vi nazivate, ili „hroničnu anksioznost“ kako to osećanje straha izazvanog urođenom nesigurnošću naziva

top half of the table in terms of quality, without any doubt. The things done by your agency, "McCann Belgrade", with its reputation, are certainly an exception. But it's not necessary that I talk about it. It is said by many important awards in the world where this kind of programing has a higher quality and meaning.“

VĆ: “Do you think that “ads” can also be “art”? Can fully commercial projects, whose main purpose is to sell products and promote clients, overcome their basic purpose and reach artistic heights? How big of an influence have had the talents from the art academies who switched to the advertising side had?”

MR: “Art is much more comfortable in an ad, than an ad is in some “alleged art”. We admire creative and intelligent use of advertising for a reason, because there is no treachery and cuckoo eggs – advertising that has a clear intention can be transposed with astonishing effect into a superb art space, experience, history... This, of course, is not an everyday occurrence. There are often wars or evil doings in order to actually “advertise” power, force or performance, in order to send messages... More or less art in an ad or a campaign tells a lot about the purchaser. Unfortunately, in our country, I have the impression, we need to wage battles not for the quality of advertising, but for the quality of the clients. I think the quality of talents and educated people from art academies or colleges and schools from the area of humanistic studies has had a momentous impact and contributed to that top-quality part of this kind of program, not only in

our country. We have the example of your agency – you, Vlada, are one example among many. Many of my former students have crossed to the advertising side. I’m proud of them, and I have learned a lot from some. It’s like being on the other side of the river. We on this side think that you have it better. That you are on the right side of defense and the meaning of life and art in life. And you on the other side of the river, you are a bit jealous of us on this side – you have the impression that our refusal to accept responsibility has some higher purpose... There is no difference and there is no truth. We are all on the banks of the same river. It’s our river, and we don’t know on which side, left or right, the water is more polluted or clearer? We will never be able to give an exact answer to the question: “Is it better to dwell in life and nurture the dream of art, or to live in hell and practice art?!”

VĆ: “What would you tell young people who wish to deal with art (commercial or non-commercial) in our country today?”

MR: If they want to deal with art in the commercial spectrum, but can't find a place and a job at "McCann" or in one of the agencies that have a certain reputation here, then they need to sit on a train or on a ship (I don't recommend planes) and such as they are – imaginative, wacky, educated, with decent English skills – find their place in Europe or in the world, and spend their life with dignity and perhaps only with a slight longing and sadness in their heart for their unfulfilled artistic ambitions. And to those young people who want to deal with

moja geštalt terapeutkinja koju posećujem sada već godinama. Čak i to što u ovim odgovorima treba da budem barem delom iskren, duhovit i emotivan kao što ste to bili Vi u Vašim odgovorima. Pokušaću da svoj odgovor koncentrišem na polje stvaralaštva. Najveći strah kod mene izaziva moja lična biblioteka od nekoliko hiljada naslova. Bojam se da nikada neću imati dovoljno vremena da pročitam sve knjige koje sam nameravao. Kako sam stariji, sve više filtriram literaturu, filmove i ostalu umetnost koju „konzumiram“. I pošto sve više shvatam ovu neminovnost, panika u vezi sa ovom stvari se lagano pretvara u žal. Sa druge strane, sveprisutna nesigurnost pri kreiranju, stvaranju i smišljanju ideja verovatno nikada neće nestati. Kada god smišljam nešto novo, osećam apsolutno isto uzbuđenje, strah i paniku u iščekivanju reakcije ljudi čije mišljenje cenim (moji najbliži saradnici) ili čijeg se mišljenja najbukvalnije plašim (moja supruga). Svako novo ogoljavanje koje neminovno prati kreativni proces za mene stvara novu nelagodu jer nikada nisam bio ona vrsta stvaraoca koji kreira isključivo za sebe, na moju žalost (a radost moje terapeutkinje). Ipak, mislim da je ova vrsta straha pored toga što je nezaobilazan deo procesa takođe i veoma zdrava. Ona čini da sebe konstantno preispitujem, unapredjujem, nadograđujem; da konstantno kopam po sopstvenoj duši.“

MR: „Nemoj da me optužiš da sam neozbiljan u ovim godinama, uvek se interesujemo za tuđe „top ten“ liste u raznim oblastima, verujući da je to neka vrsta „projektivnog“ testa i za mlade i za zrele osobe. Pokušaj da napraviš listu od recimo jedanaest autora

u istoriji svetskog filma. Jedanaest je malo fudbalski, ali deset delija kretenski okruglo.“

VĆ: „Čini mi se da sam se ja onda „radio neozbiljan u ozbiljnim godinama“ jer sam bukvalno od osnovne škole imao potrebu za pravljenjem lista, sumiranjem i analiziranjem pogledanog i pročitanog. Čini mi se da su mi te liste pomagale da izoštravam sopstveni ukus, dublje analiziram umetnost i saznajem nešto više o sebi. Bojam se da lista mojih omiljenih filmskih autora nije mnogo varirala od perioda dečaštva do danas i ne znam da li je to dobro ili nije.“

Alfred Hićkok, verovatno moj omiljeni umetnik svih vremena i jedan od najvećih umova od ljudi sa čijim sam se stvaralaštvom susreo u životu. Apsolutno pretenciozno dozvoljavam sebi da mislim da nas pored umetničkih stvari povezuje ta sveprisutna anksioznost. Voleo bih da sam inteligentan kao Hićkok. Semuel Fuler, novinar, pisac, vojnik i filozof zarobljen u koži beskompromisnog filmskog reditelja. Voleo bih da sam filmski filozof kao Fuler.

Hauard Hoks, jedan od najvećih filmskih reditelja svih vremena, podjednako brilijantan u režiji komedija i horora (i svega izmedju), koji je režiju doveo do savršene jednostavnosti kako bi u fokus svojih filmova stavio likove i priču o njima. Voleo bih da karakteri koje kreiram imaju trunku „hoksovskog“ u sebi. Džon Ford, čovek koji je „izmislio“ Džona Vejna, vesterne, žanrove, filmsku režiju i film kao takav. Voleo bih da snimim srpski vestern. Don Zigel, jedan od najvećih reditelja B filmova svih vremena. U svojoj neverovatnoj karijeri režirao je 50 filmova od kojih su gotovo svi remek-dela. Bio je mentor Klinta

non-commercial art in Serbia today – I advise them to go to church Ružica in Kalemeđan, and to light a candle for themselves, praying that the Lord doesn't let them jump from the Nebojša tower or from some bridge into the Danube or Sava.“

Miloš Miša Radivojević on VLADIMIR ĆOSIĆ

MR: “Dear Vlado, it's been twelve years since you received your diploma – from one of the rare reputable universities of art (Faculty of Dramatic Arts in Belgrade) in our country – in a way an elite class of dramaturgy. You are in your prime years, and my assessment as a professor is that you are “well armed and prepared”. Is there an “area” in your position and general status that you consider to be your Achilles' heel? Some drawback that gives you pause, which you consider you are personally responsible for? Something that gives you a slight sense of panic?”

VĆ: “If I am to be completely honest, there's almost no area of work, or more precisely, no area of life that doesn't give me a “slight sense of panic” as you called it, or a “chronic anxiety” as my Gestalt therapist calls this feeling of fear caused by the inherent insecurity. Even the fact that in these answers of mine I should be at least partly honest, funny and emotional, as you've been in your answers, gives me this feeling. I'll try to concentrate my response on the field of creation. The greatest fear in me is caused by my personal library of several thousand titles. I'm afraid I'll never have

enough time to read all the books that I intend. As I grow older, I increasingly filter the literature, movies and other art which I “consume”. And because I increasingly realize this inevitability, the panic about this slowly turns into regret.

On the other hand, the pervasive insecurity in designing, creating and coming up with ideas probably will never disappear. Whenever I think of something new, I feel absolutely the same excitement, fear and panic in anticipation of the reactions of people whose opinion I value (my closest associates) or whose opinions I'm literally afraid of (my wife). Every new stripping, which inevitably follows the creative process, for me creates a new embarrassment, because I was never the kind of creator who creates exclusively for himself – to my great regret (and to the joy of my therapist). However, I think that this kind of fear, in addition to being an essential part of the process, is also very healthy. It makes me constantly question, improve and upgrade myself. It makes me constantly dig into my own soul.”

MR: “Don't accuse me of being unserious in my years, but we are always interested in other people's “top ten” lists in various fields, believing it to be a kind of “projective” test for young and mature persons alike. Try to make a list of, say, eleven authors in the history of world cinema. Eleven has a bit of football ring to it, but ten seems moronically rounded up.”

VĆ: “It seems then I was “born unserious in serious years”, because literally since elementary school

Istvuda i Sema Pekinpoa. Režirao je jedan od mojih omiljenih filmova svih vremena „Bekstvo iz Alkatraza“. Smatrali su ga „evropskim“ rediteljem u Americi, na šta je jednom prilikom rekao: „Most of my pictures, I'm sorry to say, are about nothing. Because I'm a whore. I work for money. It's the American way.“ Kad porastem, voleo bih da budem Zigel. Sem Pekinpo, eksplozivni reditelj ozloglašenih, nasilnih filmova koji je akcione scene snimao kao krvave balete usporenih pokreta, a ceo život proveo ratujući sa producentima velikih studija. Voleo bih da sam upoznao Pekinpoa uživo. Bili Vajlder, pored toga što je jedan od najvećih reditelja svih vremena i jedan od najvećih teoretičara filma, brilijantan scenarista i izuzetno duhovit i nadaren govornik. Voleo bih da sedam dana bez prekida gledam Vajlderove filmove. Žan Pjer Melvil, moj omiljeni evropski reditelj i jedan od rodonačelnika francuskog Novog talasa. Uveo je pravu revoluciju u francuski i evropski film zahvaljujući svojoj ljubavi prema američkoj kinematografiji. Voleo bih da učestvujem u stvaranju srpskog post post modernog filmskog talasa. Džon Hjouston, ekscentrični buntovnik, mačo borac za ljudska prava, reditelj, scenarista i glumac sa neverovatnom ostavštinom za buduće generacije filmadžija. Voleo bih da sam ekscentrik. Vilijem Fridkin, između ostalog reditelj za mene najstrašnijeg filma svih vremena „Isterivač đavola“. Voleo bih da snimim film od koga će se baš svi plašiti.“

MR: „Probaj da napraviš „fudbalski tim“ istorije jugoslovenskog filma.“

VĆ: „Bojim se da će ipak biti prva postava košarkaške reprezentacije sastavljena od različitih generacija, uz jednog autora koji je zaigrao za reprezentaciju USA. Živojin Pavlović, čijoj se hrabrosti, subverzivosti i priovedačkoj jednostavnosti i dubini beskrajno divim. Slobodan Šijan, koji je napravio filmove koje bih voleo da sam ja pisao. Dušan Makavejev, koji je napravio neke od najboljih domaćih angažovanih filmova ili bolje rečeno filozofskih dela svih vremena. Između ostalog i film o jednom od mojih idola Dragoljubu Aleksiću. Miloš Radivojević, koga bih stavio na ovu listu i da ne odgovaram na njegova pitanja jer je režirao moj intimno omiljeni srpski film svih vremena „Dečko koji obećava“. Petar Bogdanović ili Piter Bogdanović, jedan od svetski gledano velikih filmskih stvaralaca i teoretičara filma. U ovom momentu me ne interesuje podatak da je bio začet u Srbiji, a da se rodio i ceo život radio u Sjedinjenim Državama, za mene će on zauvek biti najveći srpski filmski autor.“

MR: „U predelima filmskih žanrova kome bi dao prioritet? Šta ti je u ličnom smislu najdraže?“

VĆ: „Bojim se da moje lične preference u vezi sa filmom i ne sežu mnogo daleko od žanrovskog filma generalno. Ipak, voleo bih da se pojmom žanrovskog filma ne poistovećuje sa holivudskim manirizmom i klišeima, već sa jasnim obrascima priče i utabanim stazama filmske i tradicije priovedanja uopšte koja seže čak do Aristotela. Tokom vremena, uprkos brojnim eksperimentima, moj ukus se isprofilisao, tako da ponajviše cenim filmska ostvarenja koja kreću od žanrovskih matrica, ali ih nadilaze kroz lični pečat autora, karaktere koje kreira, emotivnost,

I had a need for making lists, summarizing and analyzing what I've seen and what I've read. It seems to me that these lists have helped me to sharpen my own taste, to analyze art more deeply and find out more about myself. I'm afraid that the list of my favorite filmmakers has not changed much since the period of my boyhood until now, and I don't know whether it's a good thing or not. Alfred Hitchcock is probably my favorite artist of all time and one of the greatest minds among the people whose work I've come across in my life. Absolutely pretentiously I allow myself to think that besides the artistic things we are connected with that ever-present anxiety. I wish I was as intelligent as Hitchcock. Samuel Fuller, a journalist, writer, soldier and philosopher trapped in the skin of an uncompromising film director. I wish I could be a film philosopher like Fuller. Howard Hawks, one of the greatest film directors of all time, equally brilliant in directing comedies and horror movies (and everything in between), who brought directing to the perfect simplicity in order to focus his films on the characters and their stories. I would like to create characters that have such a "Hawksian" touch in them. John Ford, the man who "invented" John Wayne, westerns, genres, film directing and film as such. I'd love to make a Serbian western. Don Siegel, one of the greatest directors of B movies of all time. In his incredible career he has directed 50 films, of which almost all are masterpieces. He was a mentor to Clint Eastwood and Sam Peckinpah. He directed one of my favorite films of all time, the "Escape from Alcatraz". He was considered a "European" director in America, which

he once commented: "Most of my pictures, I'm sorry to say, are about nothing. Because I'm a whore. I work for money. It's the American way." When I grow up, I would like to be Siegel.

Sam Peckinpah, the explosive director of notorious, violent films whose action scenes are filmed as bloody ballets in slow motion, and who had spent a lifetime fighting with producers of major studios. I wish I'd met Peckinpah in person.

Billy Wilder, in addition to being one of the greatest directors of all time and one of the greatest film theoreticians, was a brilliant writer and extremely witty and gifted orator. I would like to spend seven days binge watching Wilder's movies.

Jean-Pierre Melville, my favorite European director and one of the founders of the French "New Wave". He brought about a real revolution in French and European cinema thanks to his love of American cinema. I would love to participate in creating a Serbian post post modern film wave.

John Huston, an eccentric rebel, macho human rights activist, director, screenwriter and actor, with an incredible legacy for future generations of filmmakers. I wish I was an eccentric.

William Friedkin, who, among other things, directed what I consider to be the most terrifying film of all time, the "Exorcist". I would love to make a film that would terrify absolutely everyone."

MR: "Try to make a "football team" of the history of Yugoslav cinema."

VĆ: "I'm afraid it will be the A team in basketball, made up of different generations, with one author

ideje, energiju ili ono nešto mistično i neobjašnivo što nas zakuca za sedište na dva sata, povremeno nas obarajući sa nogu. Što se autora tiče, pored onih iz istorije filma koje sam već nabrojao, lično sam veliki ljubitelj francuskog Novog Talasa, kao i autora Novog Holivuda.

MR: „Napravi malu listu pisaca i scenarista koji su se trajno naselili kod tebe.“

VĆ: „lako sam generalno nezadovoljan količinom literature koja me i dalje strpljivo čeka, ova lista je verovatno beskrajno dugačka, tako da ovom prilikom neću ni spominjati svetske klasične. U poslednje vreme uživam u romanima Džejmsa Elroja, Kormaka Makartija i Čaka Palahnjuka i grafičkim novelama Arta Spigelmana, Alana Mura, Nila Gejmana i Garta Enisa. Moji omiljeni filmski scenaristi su u nekom momentu svoje karijere postali filmski reditelji – Džon Milius, Volter Hil i Pol Šreder. Svako od njih ponaosob je snažno uticao na ono što sam ja danas ne samo u umetničkom i poslovnom smislu već i u svakom drugom. Ipak, verovatno najveći uticaj na mene kao pisca su izvršila trojica pisaca sa kojima sam imao najviše kontakta: Nebojša Pajkić, moj profesor filmskog scenarija i po mom mišljenju najbolji scenarista svih vremena u našoj zemlji, autor scenarija za neke od mojih omiljenih filmova i profesor koji me je naučio zanatske osnove svega što znam u vezi sa ovim poslom; Mirko Stojković, u vreme dok sam studirao je bio asistent profesoru Pajkiću, verovatno najveći scenaristički talent mlade generacije, koga ujedno smatram i prijateljem, a koji me je uveo u profesiju kojom se bavim i danas; I konačno, moj

drug sa klase, kolega, koscenarista, jedan od najboljih prijatelja i kum Vladimir Simić.“

MR: „Film se približava svom „ušću“ – gde bi bilo dobro da se to najbolje od filma „zalije“ ili „razlije“? Kakva bi mogla biti svojstva tih novih formi?“

VĆ: „Skloniji sam da poverujem Vašoj nekoliko ekstremnijoj tvrdnji koju ste nedavno rekli na predavanjima – mislim da se film bliži svojoj smrti ili barem prestanku postojanja u formi koju 120 godina nazivamo filmom. Pojavom novih tehnologija, tradicionalni bioskopi i tradicionalna distribucija svuda odumiru (u Srbiji su odavno umrli), dok je bukvalno svako u prilici da ima najveću svetsku kinoteku na jednom hard disku kod kuće ili u džepu. Producija se takođe promenila – bez obzira koliko (ne) koristimo te mogućnosti, bukvalno svako na planeti je u mogućnosti da snimi, izmontira i u javnost plasira tehnički zadovoljavajući „film“. Toliko smo se navikli na filmski jezik da ga gotovo svi govorimo kao da nam je maternji. U stvari, da budem precizniji, svi ga razumemo i čitamo perfektno, a nešto manji broj ljudi ga „govori“ i njime „piše“. Mislim da je većina filmskih stvaralača potajno maštala da će se ovo jednog dana desi, ali, avaj, po staroj anglo-saksonskoj izreci „Be carefull what you wish for“, efekti ove tehnološke akceleracije i produksijsko-distributivne liberalizacije su dijametralno suprotni od onoga što smo očekivali: došlo je do jedne opšte preplavljenosti vizuelnim i svim ostalim vrstama informacija koja nije donela kvalitet. Udavljenia u moru sadržaja, publika je gotovo nesposobna da se bilo čemu posveti dublje i duže od pukog, beskrajnog preletanja („skrolovanja“);

who has played for the US national team. Živojin Pavlović, whose courage, subversiveness and simplicity in storytelling and depth I infinitely admire. Slobodan Šijan, who has made movies that I would like to have wrote. Dušan Makavejev, who made some of the best domestic engaged films, or rather philosophical works of all time. Among other things, the movie about one of my idols Dragoljub Aleksić. Miloš Radivojević, whom I would put on this list even if I weren't answering his questions, because he directed my personal favorite Serbian movie of all time "The Promising Boy".

Petar Bogdanović or Peter Bogdanovich, one of the globally great filmmakers and film theorists. At the moment I'm not interested in the fact that he was conceived in Serbia, and that he was born and worked all his life in the United States. For me he will always be the greatest Serbian filmmaker.“

MR: Concerning film genres, to which one would you give primacy? Which one do you personally prefer?“

VĆ: “I'm afraid my personal preferences related to film don't go much further than genre film in general. However, I wish that the concept of genre film wasn't identified with Hollywood mannerisms and clichés, but with clear patterns of stories and beaten paths of film and storytelling traditions in general, which date back to Aristotle. Over time, despite numerous experiments, my taste has evolved so that I most appreciate films that start from generic patterns, but go beyond them through the personal stamp of the author, the characters

they create, emotions, ideas, energy or something mystical and inexplicable that glues us to our seat for two hours, occasionally knocking us off our feet. When authors are concerned, in addition to those from the history of film that I've already listed, I'm personally a big fan of the French "New Wave", and "New Hollywood" authors.

MR: “Make a short list of writers and screenwriters that have taken permanent residence with you?“

VĆ: “Although I'm generally unhappy with the amount of literature that still patiently waits for me, this list is probably infinitely long, so this time I will not even mention the world's classics. Lately I enjoy the novels of James Ellroy, Cormac McCarthy and Chuck Palahniuk and graphic novels by Art Spiegelman, Alan Moore, Neil Gaiman and Garth Ennis. My favorite screenwriters have all at some point of their careers became film directors – John Milius, Walter Hill and Paul Schroeder. Each of them in turn have had a strong influence on who I am today, not only in the artistic and business sense, but also in every other sense. However, probably the biggest influence on me as a writer was made by the three writers with whom I had the most contact: Nebojša Pajkić, my professor of screen writing and in my opinion the best screenwriter of all time in our country. He's the screenwriter of some of my favorite movies and a professor who taught me the trade basics of everything that I know about this business; Mirko Stojković, who was an assistant to Professor Pajkić at the time of my studies, probably the greatest screenwriting talent of the younger

filmski autori su postali ili „biznismeni” u jurnjavi za lovom ili nekakvi prevaziđeni lažni boemi koji kreiraju „filmove” za sebe ili članove svojih porodica. U najvećem broju slučajeva, filmovi se ili proizvode po holivudskom ključu stalnih i besmislenih efekata okačenih na kosture nekada davno smislenih priča ili za nepostojeći budžet i nepostojeću publiku sa nepostojećim smislom i idejom. Po mom mišljenju, ova dijagnoza je definitivna i konačna i treba je prihvati bez lamentiranja i kuknjave zato što se iz svake smrti rađa nešto novo – neretko daleko bolje. Tako se sav smisao iz filmova, poput reinkarnirane duše u poslednje vreme seli u neke nove hibridne forme (nova otelotvorena), nošen novim tehnologijama, inventivnošću autora ili producijskim njuhom. Za sada, filmska umetnost se vrlo jasno preselila na televiziju kroz televizijska remek-dela poput serija „Sopranos”, „Fargo” ili „The Wire”. Sva filmska subverzivnost se zajedno sa inovativnim virtuelnim formama prelila u grafičke novele, neopterećene producijskim zahtevima i cenzorskim komisijama – ako ne verujete, pročitajte serijale „Sendmen”, „Maus”, „Preacher” ili „From Hell”, objavljeni su i kod nas. Zajedno sa samim filmskim (i ostalim) umetnicima, deo filmske kreativnosti se čini stalno nastanio u video-igramu, oglašavanju, animaciji i novim formama namerno lažnog ili delimičnog dokumentarizma. Sva ova „presipanja” i „prelivanja” su uslovila nastanke novih, hibridnih, iznenadujućih formi koje su još uvek u nastajanju i za sada ih je gotovo nemoguće uhvatiti i definisati, a možda je tako i bolje, možda je ovo period kada treba kreirati, a ne analizirati. Ukoliko pokušamo da potpuno racionalno koristimo nove tehnologije i forme, bojim se da ćemo upasti u

zamku filmova snimanih 3D tehnologijom (efekti lišeni dubljeg smisla). Treba se igrati, istraživati, biti ličan i maksimalno iskren, ogoljavati sebe i iskazivati intimne stavove, a forma će se već sama po sebi nametnuti.”

MR: „Da li je generacija kojoj pripadaš – dobro, tamo-vamo desetak godina, pritom mislim na školovane ljude, prijatelje, kolege, sve one ličnosti u čije živote imаш izvestan uvid – da li bi se moglo naslutiti da li su to „apolitične” ili „politične” osobe?”

VĆ: „Do skoro sam mislio da su u velikoj većini „apolitični”. Mislim da je sveopšte beznađe i razočaranost posle verovanja u mogućnost revolucije da promeni realnost dovela do određenog učauravanja u sopstveni mikrokosmos. Nekakvi mali treptaji političke svesti i angažmana su se pojavili povodom poslednjih izbora, a koliko vidim, određeni događaji poput ovog u Savamali takođe provociraju neku vrstu bunta. Međutim, mislim da je apsolutno moguće (gotovo „filmski uverljivo”) da se ovde desi neka dramatična promena naoko „ni iz čega”, a u stvari iz dugotrajne depresije, obamrstosti i čamotinje. Ali, kako god da se stvari odigraju, bojim se da je građanska, politička, kolektivna i socijalna svest u našoj zemlji, čak i kod mlađih ljudi na veoma niskom nivou.”

MR: „Baviti se umetnošću i srodnim stvarima koje su na izvestan način „levitirajuće”, izdignite iznad realnosti i sveta koji se „sunovraćuje” – smatraš li da je to pomalo neodgovorno i neetično!?”

VĆ: „Prema mom shvatanju i doživljaju umetnosti i sveta nimalo. Štaviše, mislim da je upravo suprotno.

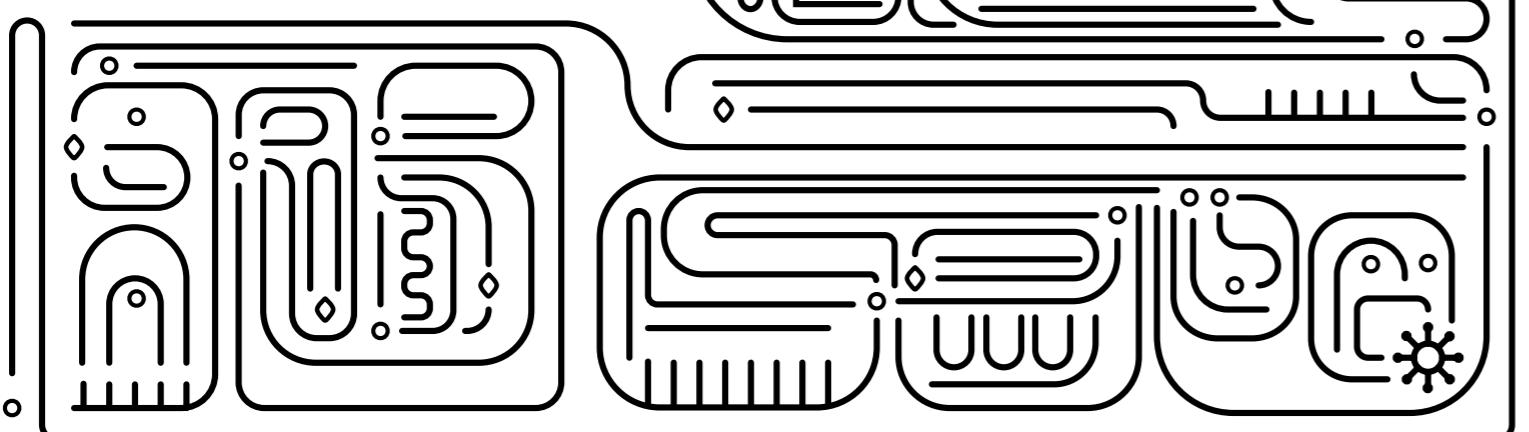
generation, whom I consider a friend and who introduced me to the profession that I do today; Finally, my friend from class, a colleague, a co-writer, one of my best friends and my best man Vladimir Simić.”

MR: “Film is nearing its “estuary” – what would be the best direction for film to “spill” to? And what could be the characteristics of these new forms?”

VĆ: “I’m prone to believe your somewhat extreme statement that you recently shared in class – I think the film is nearing its death, or at least the cessation of the form that was called film for 120 years. With the advent of new technologies, traditional cinemas and traditional distribution everywhere are dying out (in Serbia they have died long ago), while virtually everyone has the opportunity to have the world’s largest Cinematheque on a hard drive at home or in their pocket. Production has also changed – no matter how much we (don’t) use these possibilities, virtually everyone on the planet is able to record, montage and serve to the public a technically satisfactory “movie”. We are so accustomed to the language of cinema, that almost all of us speak it as if it were our mother tongue. In fact, to be more precise, all of us understand it and read it perfectly, while a smaller number of people can “speak” and “write” it. I think most filmmakers secretly dreamed that this would happen one day, but, alas, according to the old Anglo-Saxon saying, “Be careful what you wish for”, the effects of this technological acceleration and liberalization of production and distribution are diametrically

opposed to what we expected: an overwhelming flood of visual and all other kinds of information happened, which failed to bring quality. Drowned in a sea of content, the public is almost incapable of a deeper and longer commitment to anything other than simple, endless scrolling. Filmmakers have become either “businessmen” chasing money or some kind of outdated fake bohemians who create “movies” for themselves or their family members. In most cases, films are either produced according to the Hollywood recipe of constant and meaningless effects, hung on the skeletons of stories that once upon a time had meaning, or are done with a non-existent budget for a non-existent audience with non-existent sense and idea. To me, this diagnosis is definitive and final, and it should be accepted without lamenting and wailing, because each death brings forth something new – often far better. Thus the entire point of film, like a reincarnated soul, is lately moving to some new hybrid forms (new incarnations), carried by new technologies, inventiveness of the authors or production flair. For now, film art has very clearly moved to television through television masterpieces like “The Sopranos”, “Fargo” and “The Wire”. All of the subversion of film, together with innovative visual forms, has spilled over into graphic novels, unencumbered with production requirements and censorship committees – if you don’t believe me, read the series “Sandman”, “Mouse”, “Preacher” or “From Hell”, they have been published in our country as well. Together with the film (and other) artists, part of the creativity of film to have found permanent residence in video games, advertising,

Za mene, umetnost mora da ima svrhu, nekakav viši cilj i zadatak čijem ostvarenju teži inače ne treba da postoji. Samim tim, za mene je angažman u srži definicije umetnosti i pri tom ne mislim na dnevno-političke banalnosti, već želju za kreiranjem nekog boljeg sveta. Kako sam mišljenja da je stvarnost i svet oko nas nemoguće spasiti ili promeniti izuzev menjajući sebe, smatram da je intimna i snažna umetnička kreacija jedna od retkih uspešnih metoda u ostvarenju tih težnji. To je neobična stvar – imam utisak da ukoliko želimo da menjamo sebe moramo da uzmemo zalet, penjući se na nivo kolektivnog, iznad realnosti ili silazeći duboko u podsvest da bi tu energiju poput pračke ispalili na srž naših bića.”



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animation and new forms of deliberately false or partial documentarism.

All of these “spillovers” have caused the emergence of new, hybrid, surprising forms that are still in the making, and for now almost impossible to capture and define, and perhaps that’s a good thing – maybe this is the period when we need to create, rather than analyze. If we try to fully rationally use the new technologies and forms, I’m afraid that we’ll fall into the trap of films shot in 3D technology (pure effects, devoid of deeper sense). We need to play, explore, be personal and completely honest. We need to strip ourselves and express intimate views, and form will impose itself in due time.”

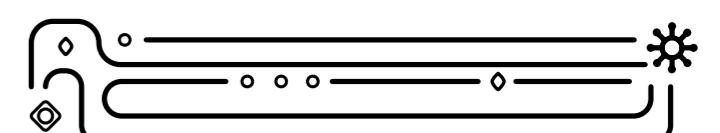
MR: “The generation you belong to – give or take ten years, whereby I mean educated people, friends, colleagues, all those people into whose lives you have a certain insight – could they be considered “apolitical” or “political” persons?”

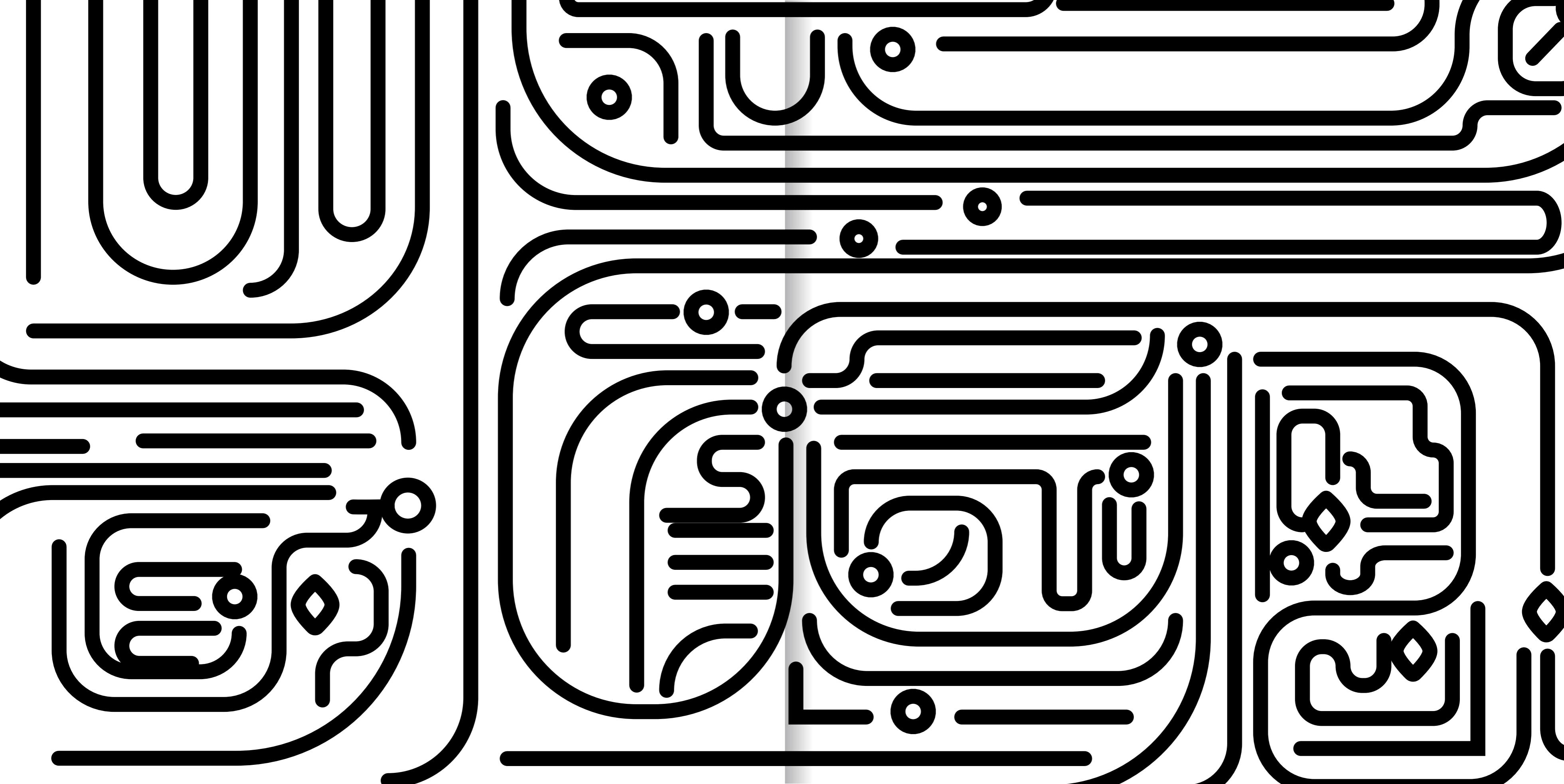
VC: “Until recently, I thought that the vast majority of them were “apolitical”. I think the overall hopelessness and disappointment after the belief in the possibility of revolution to change reality has led to a certain cocooning in their own microcosms. Some sort of small flashes of political awareness and engagement have appeared on the occasion of the last elections, and as far as I can see, certain events like the one in Savamala also provoke a kind of rebellion. However, I think it’s absolutely possible (almost “movie-like believable”) that a dramatic change can happen here seemingly “out of nowhere”, but in fact out of long-term depression,

stupor and tedium. However, regardless of how things turn out, I’m afraid that the civic, political, collective and social awareness in our country, even in young people, is at a very low level.”

MR: “To deal in art and related matters that are in a certain way “levitating”, lifted above the reality and the world that is “falling into the abyss” – do you think it’s a bit irresponsible and unethical...!?”

VC: “According to my personal understanding and experience of art and the world, not a bit. Moreover, I think it’s just the opposite. For me, art must have a purpose – a higher purpose and a task to the completion of which it aspires, otherwise it shouldn’t exist. Therefore, for me, engagement is at the core of the definition of art, and I don’t mean the daily political banalities, but the desire to create a better world. Since I am of the opinion that reality and the world around us cannot be saved or changed unless you change yourself, I believe that an intimate and powerful artistic creation is one of the few successful methods of achieving these aspirations. It’s a strange thing – I have the impression that if we want to change ourselves we have to take a running start, climbing up to the level of the collective, above reality, or descending deep into the subconscious, in order to use that energy and fire it like a slingshot at the core of our beings.”





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