

# THE FUTURE OF BRANDED ENTERTAINMENT

Insights, visions and dreams from the  
MIPCube's Brands & Content Master Class at MIPTV 2013  
in partnership with Hyper Island and supported by Ogilvy

Cannes, April 9 2013

A close-up photograph of a person's hand writing on a pink sticky note with a black pen. The sticky note is on a desk next to a silver laptop and a white coffee cup. The background is slightly blurred, showing the person's arm and the laptop screen. Overlaid on the image is the text 'WELCOME TO THE FUTURE!' in a white, hand-painted, brush-stroke font.

# WELCOME TO THE FUTURE!

MIPCube invited 80+ thought leaders and decision-makers working across brands, agencies, producers, TV networks, digital platforms and social networks to spend a morning exploring the future of Branded Entertainment.

First, we summarized our reflections from an intense collaborative workshop session.

Then, we looked at what kind of behavior, action and result we wanted to accomplish.

Based on this, we've created this snapshot of our visions for the future of our industry.

All in one hour.

**Welcome to the Future of Branded Entertainment.**

# THE BE ROUNDTABLE



## THE BRANDED ENTERTAINMENT KINGDOM: HOW TO BE A KNIGHT AT THE CONTENT ROUNDTABLE

In the future of branded entertainment we see there being 3 key players around the Branded Entertainment roundtable: the brand, the consumer, and the producer. The role of the traditional broadcaster will need to evolve to meet new consumer needs or they will die.

### The role of the brand is...

to bring their brand values and define the objectives for the branded entertainment. They define the SPIRIT of the program. Brands want the story to tell the right message.

### The role of the consumer is...

to bring an opinion and appetite to be entertained and to interact. They are part-owners/co-creators. They bring an attention span and a network of peers who they can influence/spread the content + message to.

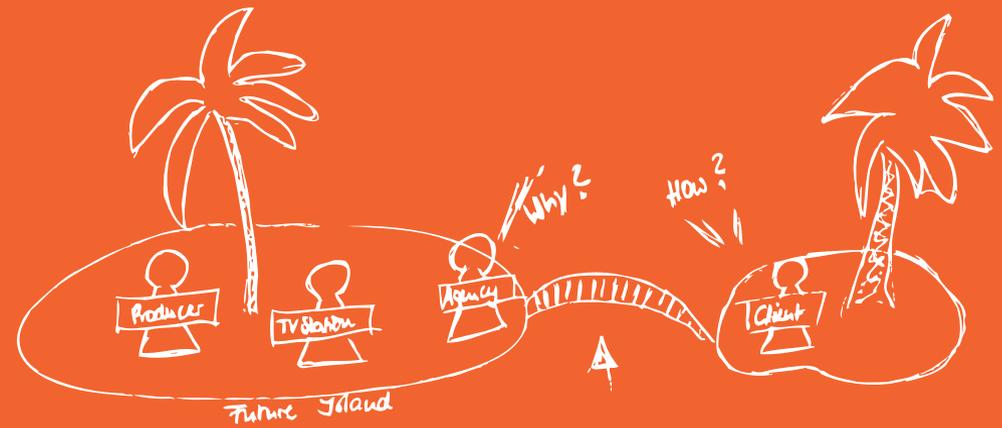
### The role of the producer is...

to take the spirit of the brand and develop it into a story, that in turn leads to attractive, entertaining, interactive content. The traditional long-lead time, big budget productions won't cut it in the future; the process will need to be more nimble and inclusive of the consumer input and reactions.

Note we haven't isolated brands as the sole funders of Branded Entertainment. The future holds many interesting funding models, e.g., incubators, brands as media companies, producers who share in the philosophy and monetary success.



Mirja Schneider, Volkswagen AG, Magnus Hoeltke, Ogilvy & Mather, Panos Papadopoulos, Ogilvy & Mather, Alexandra Mimoun, Ogilvy & Mather, Leanne Martin, SAB, Ignacio Manubens, Antena 3 Televisión, Mona Abudayyeh, Starcom MediaVest Group, Patou Nuytemans, Ogilvy & Mather



## FROM WHY TO HOW... TO DO..

**Every gets it, it's an opportunity. Sometimes you have to stop talking the talk, and walking the walk. It's more effective, with less risk, and nicer if we can do that together.**

Agencies, brands, producers should convince their management to get room to innovate (like Coke 70/20/10) and as such try out be without the pressure to just succeed, but also to learn. This will lead to more inspiring examples as well as how-to's, processes and KPIs. We as an industry

should aim to continue to share. Not sharing the why, but the how.

One day soon brands will have editors in chief, agencies and producers be experts, collaboration is a given, marketing budgets will reflect a shift from media to content, kpis are embedded in marketing strategy. More brand stories fill the world, more consumers are engaged.



Brian Seth Hurst, StoryTech, George Saliaris-Fasseas, Ogilvy & Mather, Branco Scherer, Endemol, Cameron Jurd, Oxygen 360, Azuka Stekovics, Lailaps Pictures, Sara Abu Zahra, Starcom Media Vest SMV Group, Macro Raab, RedBull Media House, Iowona Karpiuk, Endemol, Chantal Rickards, MEC



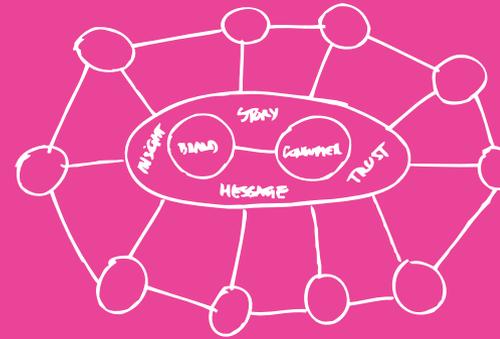
## “THE WORLD WILL LOVE IT”

There are too many different measurements, ways and metrics that exist, making it too expensive for brands to measure entertainment value. It is more advisable for brands to invest in creating and curating great content rather than invest in measurement. Trust your content and the world will love it.

# Collaborative Content: The New Producers



Manuela Borella, DePone, Ian Samuel, Base 79, Gilberto Topczewski, bigBonsai  
Stan Joseph, Ochre Media, Andrew Canter, BCMA, Jon Salmon, Seven,  
Hamish McVey, British Airways, Rob Bartlett, Ogilvy & Mather, Jadis Tillyay



BRAND ENTERTAINMENT ELO SYSTEM

The future ecosystem of Branded Entertainment will be more honest. It will be focused on the consumer, be highly collaborative and socially driven.

The brand story needs to be led by the brand who is more connected to the consumer than ever using insights to inform their content planning.

A brand storyteller defines the vision based on these insights, but specialist stakeholders are part of the discussion from the outset helping to decide who plays an active role in bringing that vision to life.

The reason we're doing this is because Branded Entertainment needs to be compelling.





Grazyna Koscielska, The New, Emanuele Landi, Sky Italia / Fox Intl Channels, Michael Caranicolas, Cow Prod, Nabil Moutran, Ogilvy & Mather, Antoine Wolf, Renault, Natalie Heckel, Ogilvy & Mather, Mark Waugh, Newcast (Publicis)

# The golden ring



**The 'Golden Ring' means Trust. Be close to consumers and relevant to their lives.**

So I'm sitting here browsing YouTube with my TV on in the background. I have just had enough of these damn shows and channels existing for the purpose of their own benefit. When will I be put at the centre of this mad circle of building entertainment?

When will they realise that it's not about 'branded' entertainment but entertainment with brand benefits. (I love my Renault Clio. It's my car. But it's not my whole life).

Building a system of trust when we win together and celebrate failure together.



Ben Liebmann, Shine 360, Ulrich Tillmanns, Ogilvy & Mather, Peter Kasza, Odeon Film, Sybilla Henninger, Ogilvy & Mather, Sylvie Knap, France Televisions, Dave Castell, Seven



**We want to create an open, entertaining and informative platform that is alive - created FOR the Branded Entertainment industry BY the Branded Entertainment industry.**

This open platform will take inputs from agencies, broadcasters and production companies alike to define the commercial, creative and technical opportunities in Branded Entertainment.

It could be in the form of a wiki, an app and appear across multiple platforms - updated across the industry regularly. It can contain commercial models, case studies and more to show best practice for the industry.

The analogy of the flower appeals as it is ALIVE - and as an industry we must tend to it, give it oxygen and life and continue to enable it to grow into a beautiful living thing...it should also allow us the opportunity to seed brand new ideas and grow the roots of whole new flowers...



Panos Sambrakos, Ogilvy Greece, Paolo Bonsignore, illycafe Italy,  
Anne Santa Maria, Taronja France, Thomas Jamet, Moxie France,  
Olgierd Cygan, Media Klaster Foundation Poland, Marie Nilsson, Mediavision Sweden  
Gael Solignac-Erlong, Moxie France, Sandra Freisinger-Heinl, MA Media Germany



They will integrate the function of media agencies and broadcasters. They will be closer to the consumers. They will make sure that the brand engages audiences and targets by producing Branded Entertainment content.



BRENDA



# THE VISION

TO CREATE SOMETHING  
THAT ENHANCES EQUITY OF  
THE BRAND.

**BRENDA is an app which,  
using the same measures  
of success as traditional  
advertising, values  
vBranded Entertainment.**



Dan Biddle, Twitter, Doug Scott, OgilvyEntertainment, Christos Latos, Ogilvy, Silvia Chiodin, Showethica Lda, Victor Knaap, Media Monks, Abby Marks, OgilvyEntertainment, Duncan Irvine, Rapid Blue



Providing consumers with stories using current conversation, cultural discussions & social chatter across all platforms with a high degree of engagement informing rapid production of high quality content of which brands are active collaborators...NOW

Nuff said!

# MIPCUBE'S BRANDS & CONTENT MASTER CLASS AT MIPTV

IN PARTNERSHIP WITH HYPER ISLAND ORGANISED WITH THE SUPPORT OF 



MIPCube: re-inventing the content experience

MIPCube is the event where content meets technologies, to build the future of video entertainment.

MIPCube is a "destination-within" at MIPTV.

It's a hands on learning experience that brings cutting-edge content, technologies, business models & ideas to the fore, a gathering of innovators, creators and pioneers from the worlds of TV, online video, tech and advertising who come together to re-imagine digital content of the future.

Quite simply, it helps the industry understand where the industry is heading. More, it helps it get there too!



MIPTV: The world's TV market and creative forum

Celebrating its 50th anniversary in 2013, MIPTV is the place where the entire ecosystem of TV & online content comes together in Cannes to make deals, to be inspired and to forge new partnerships.

Not only is the place to source and sell the freshest content globally, it is teeming with opportunities to help you create new business, green-light partnerships and lift-off to co-production projects at the earliest stages of development.

## HYPER ISLAND

Hyper Island: World Leading, Life Long Learning

Hyper Island help individuals and organisations own their future, designing and delivering lifelong learning experiences all over the world.

Hyper Island is an education institute within the fields of transformative technologies, communication and leadership, and a strategic partner to companies that want to transform their business or organisational culture.

The company was founded in 1996 in a naval prison in Karlskrona, Sweden. Since its inception, Hyper Island has had more than 2500 graduates from around 40 countries. Today, Hyper Island has around 60 employees situated in New York, Singapore, Manchester, Stockholm and Karlskrona.

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