

51 AWARD-WINNING NATIVE ADVERTISING EXAMPLES

from the 2018 Native Advertising Awards

Native Advertising Institute

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Foreword

Welcome to the Native Advertising Awards 2018 wrap-up.

When we announced the winners of the Native Advertising Awards 2018 at our annual conference - Native Advertising DAYS - in Berlin, the room turned ecstatic. The 450 attendees from 45 countries were more than eager to celebrate the outstanding work of their peers. The winners themselves were proud and happy beyond words–and for good reason.

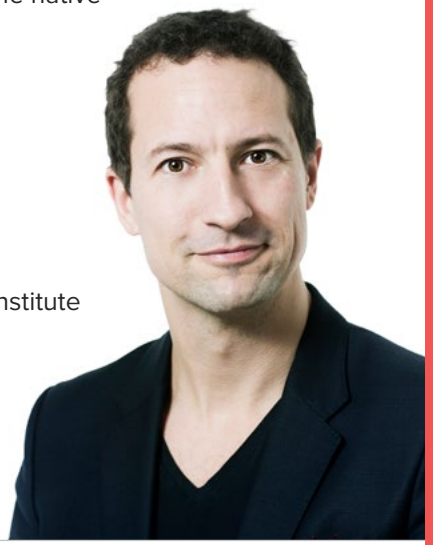
This year's award had the biggest number of submissions with almost 200 entries. The quality of the work was higher than ever, making the competition fierce. Going up against the best and the brightest from all over the globe, bringing home the gold or even being shortlisted is such an impressive achievement.

We at the Institute are honored to provide the platform for the global native advertising industry to celebrate the heroes of our space. We had 33 categories this year, and in this ebook, you'll find the gold, silver and bronze winners of each category.

Every case provides a deep insight into the goals of the campaigns, the process, the KPIs and much more. We believe that it is the most comprehensive valuable and educational case compilation ever made. An absolute must-read for anyone looking for inspiration and insights on how to create truly award-winning native advertising campaigns.

We were wildly impressed with this year's entries and can't wait for next year's entries to get another chance to celebrate all the creative, bold and talented people in the native advertising industry.

Jesper Laursen
Founder
Native Advertising Institute



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STRATEGY
Native Advertising
AWARDS
2018

Best Native Advertising Strategy

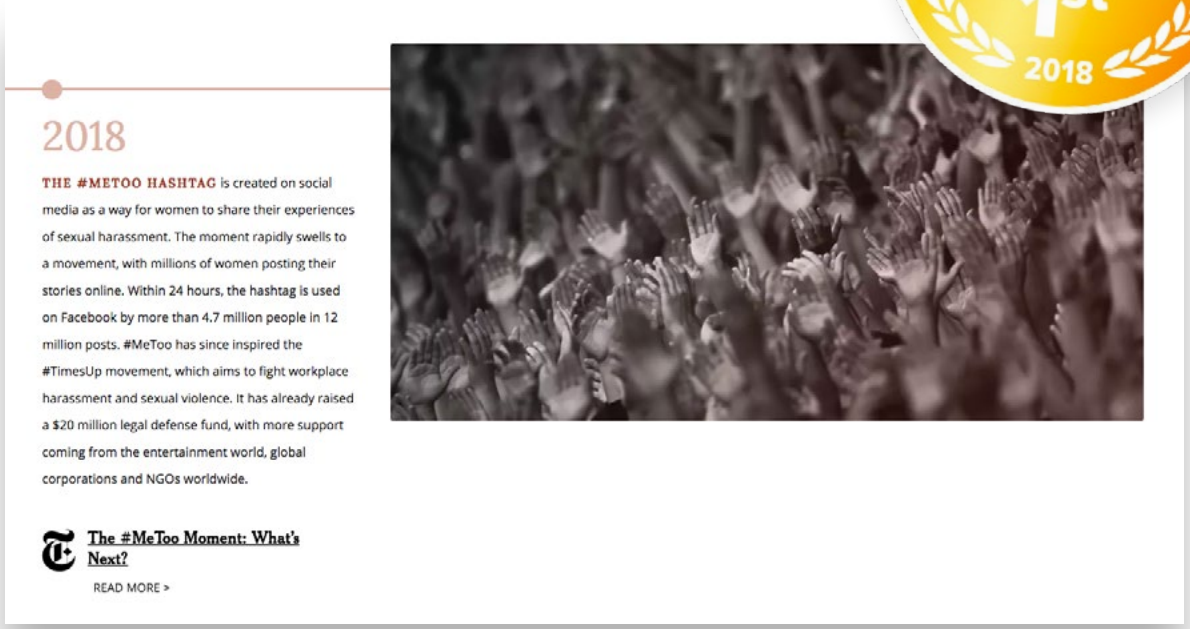
Campaign: Looking Back, Striding Forward – How women are paving the road to equality
Publisher/Agency: T Brand Studio, The New York Times
Brand: Pomellato
Country: USA



Summary
The Italian jewelry brand Pomellato teamed up with T Brand Studio to raise awareness of the their brand and their #PomellatoForWomen campaign. T Brand Studio aligned the brand with the larger conversation about women's rights, through a paid post, covering key events throughout history until today's #MeToo movement. The campaign reached 135M total impressions.

Mission
The Italian jewelry brand Pomellato partnered with T Brand Studio, the branded content team at The New York Times, to create highly engaging, in-depth digital content supporting its 2018 #PomellatoForWomen campaign to be launched on International Women's Day on March 8th.

The objectives of this campaign were to raise awareness of the brand among a younger female audience and to provide context and setting for Pomellato's new brand video, featuring influential women like Jane Fonda, Anjelica Huston, Chiara Ferragni and other inspiring figures who are publicly spreading the word about the importance of female empowerment.



T Brand Studio recommended aligning the brand with the larger conversation about women's rights, through news coverage of key events throughout history until today's #MeToo movement. A strategy that allowed for further alignment of the two brands in a truly native environment.

KPIs
Primary KPIs
- Awareness of the Pomellato brand

- Views of the paid post
- Reach

Secondary KPIs

- Views of the campaign video
- Engagement with New York Times' audience

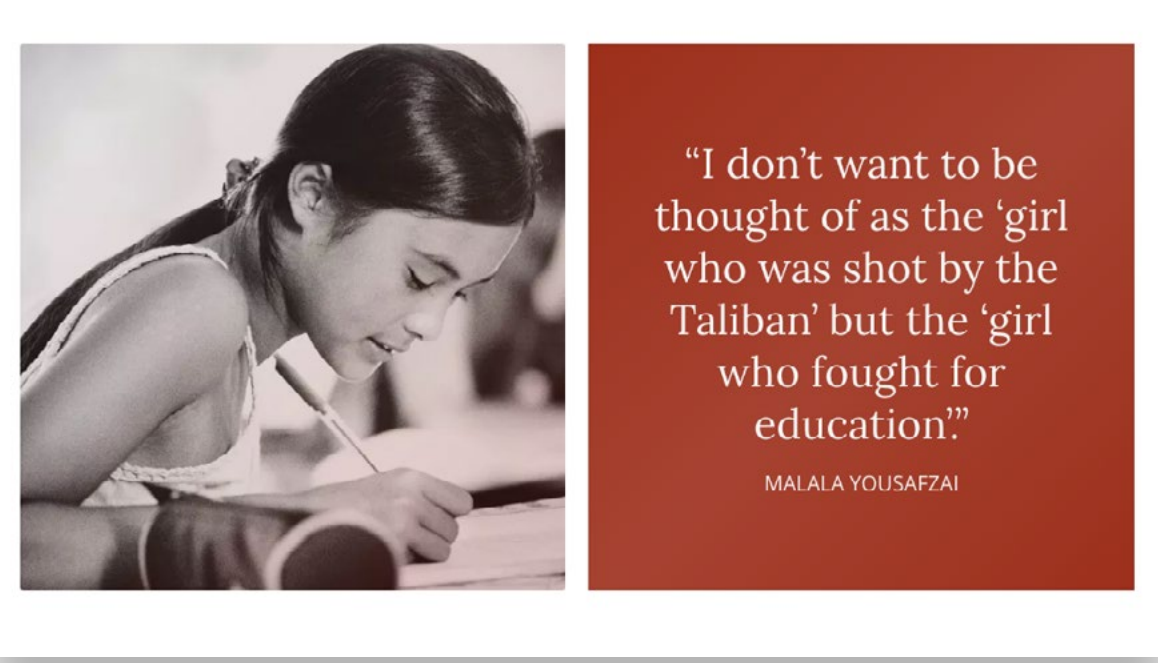
Target audience

The campaign targeted women aged 25-49 who are highly educated, urban, independent and stylish, with interests in design, art, fashion, luxury, travel and lifestyle.

It sought to reach New York Times readers earning more than 100K€ annually, geographically targeting major cities in United States, France and Italy. The campaign was aimed first at mobile users.

Strategic approach

The New York Times T Brand Studio used the occasion of International Women's Day to launch digital branded content, marking milestones in women's rights from 1967, when the house of Pomellato was born, to the present day.



Positioning Pomellato in line with key historic moments in the women's movement provided the brand with a new platform to show the many ways it has consistently been focused on women's roles in society, reflecting a strong, independent and expressive femininity.

It was a natural alignment, given that The New York Times broke the Harvey Weinstein sexual assault story and later won a Pulitzer Prize for the investigative journalism that prompted a worldwide movement. Furthermore, this topic allowed Pomellato's empowerment message to resonate with audiences in an authentic, contextually aligned and impactful way.

With a tight production schedule of around three weeks, T Brand Studio's editors, designers and developers worked closely together to develop a timeline approach for the campaign message page layout. It resulted in a dynamic, interactive page that's informative, both historic and modern and a thoroughly topical read for The New York Times's audience.

Creative idea

To achieve Pomellato's goal of positioning the brand as an empowering one for women, T Brand Studio created a content destination on nytimes.com, using

an engaging timeline format. It examined key moments that defined the women's rights movement from the early 20th century up until now and how these landmark civic changes are influencing our lives today. Along with this main narrative, T Brand Studio featured newsroom articles and images from The New York Times' archives that added depth and lent broader background to each landmark moment.

The page's functionality is optimized for all platforms; it scrolls horizontally on desktop and tablet, but shifts to a vertical scroll when viewed on mobile to ensure engagement. The design and content were strategically positioned, throughout the page, to optimize for performance.

The narrative included archival New York Times articles immortalizing key events, such as a piece about the adoption of the U.N. Declaration on the Elimination of Discrimination Against Women in 1967. This was followed by other moments, including the monumental Roe v. Wade decision by the United States Supreme Court in 1973, ruling that women have a constitutional right to abortion.

The final entry in the timeline covers the #MeToo movement, with a link to an accompanying newsroom archive article titled, "The #MeToo Movement: What's Next?" which sheds light on how this global feminist issue has taken shape and where it is heading for future generations.

In light of The New York Times having broken the monumental Harvey Weinstein story and the birth of the #MeToo movement, the addition of archival newsroom content and partnership with The New York Times proved to be a ground breaking and supremely timely move for the Italian brand in getting its message of female empowerment across in an authentic, organic way.



Size of team involved

Ten people from T Brand Studio, including editors, designers, producers and developers, a creative strategist, and an account manager, were involved in the project from conceptualization to production, launch and distribution of the content.

Platforms

The paid post content created by T Brand Studio was promoted for over four weeks across nytimes.com and on The New York Times Style social media channels, including Facebook, Instagram and Twitter.

Content distribution and promotion efforts
Content for the campaign was distributed across display, social media and native placements on The New York Times website. Below are the three main distribution and promotion tactics that were used:

Display
Behaviourally and contextually targeted ad units ran across The New York Times website, housing the campaign video. These ad units drove traffic to both the paid post and Pomellato's own website.

Native
There were five native placements across The New York Times website which were targeted run-of-site to reach people reading related/relevant articles as well as on the homepage.

Social
T Brand Studio ran 20 ads driving traffic to the paid post, using varying creative elements in order to A/B test the best messaging to drive the highest click-through rates. These ads targeted readers of The New York Times' Style section using Facebook and Twitter pixels to create custom audiences.

They also ran two social posts, featuring a timeline of landmark women's rights moments that were optimized to drive reach and engagement. Distributed on Instagram and Facebook, these posts were promoted and targeted to New York Times readers who had read articles about the #MeToo movement, Times Up and other relevant women's rights issues.

Results
T Brand Studio created a timely and engaging paid post marking key milestones throughout the women's rights movement that lives on nytimes.com. The post also housed the brand's video, featuring interviews with powerful women including Jane Fonda, Anjelica Huston and Chiara Ferragni, among others.

In addition, there were two supporting social posts that helped put Pomellato at the heart of the women's rights conversation.

The campaign achieved all the primary and secondary KPIs that Pomellato aimed for. T Brand Studio fulfilled the main objective of the partnership, which was to raise awareness of Pomellato globally, by obtaining 137 million impressions in total and over delivering on pageviews by 42 percent.

Also, with high click-through rates that exceeded both The New York Times' and T Brand Studio's benchmarks, T Brand Studio was able to truly engage the target audience and deliver an informative and timely paid post.

Key results from the campaign:
- 135M total impressions; Only 4M impressions were contracted in the media plan
- Over deliverance on pageviews by 42%.
- 74.8% scroll rate; 7% higher than the industry benchmark* (*Industry benchmarks by MOAT).
- 54.1% video completion rate; 16% higher than T Brand Studio's benchmark.
- Display CTR 63% higher than New York Times benchmark.
- Social CTR twice as high as T Brand Studio's benchmark.

Learnings
"The strategic alignment of the brand's initiatives with The New York Times newsroom editorial content can be particularly convincing for audiences and a key learning when developing original campaigns with publishers.

While T Brand Studio maintains a hard separation between newsroom and advertising content when relevant, the ability to leverage and include archival content in our advertising campaigns can help a brand achieve its key message and campaign success.

This approach helped us achieve a seamless brand

VIEW ARTICLE

alignment which resulted in a highly successful, strategic partnership."

Best Native Advertising Strategy

Campaign: French Beauty
Publisher/Agency: Benjamin Native Studio, COSTUME Magazine, Carat Denmark
Brand: Eau Thermale Avène (Pierre Fabre Dermo-Cosmétique)
Country: Denmark



Summary
Eau Thermale Avène (Pierre Fabre Dermo-Cosmétique) wanted to move their brand from being a clinical pharmacy brand, helping primarily people with skin care problems to increase awareness for their broader lifestyle skincare lines that appeal to women aged 20 to 40 interested in beauty. Therefore, they established a long-term partnership with Benjamin Native Studio who made a consumer-centric native campaign with a click-through rate of more than 380%, which was higher than the benchmark for native campaigns at Benjamin Media.

Mission
Eau Thermale Avène is a French pharmacy brand with effective and clean skincare solutions for every skin type at a medium price point. A bottle of the 'hero product' of the skin care line "Avène Thermal Water Spray" is sold every 20 second at a pharmacy in France.

In Denmark most women shop skin care in beauty stores, not at the pharmacy, which is the challenge for Avène. Also, the story about the benefits of thermal water from the spring in France is complicated.

Luckily, the unique selling points for Avène match the trends in society: More women buy products with a clean profile and want to know where their products come from.

Benjamin Native Studio took a journey to France, (both literally and figuratively speaking) in order to present the unique selling points of Avène to the target audience at the lifestyle magazine Costume at Benjamin Media, by inspiring them to better themselves in a self care campaign centred on “French Beauty”.

KPIs

In order to measure the success and effect of the native campaign, Benjamin Native Studio wanted to see if they could create more user engagement in the content by measuring time spend on all content across the campaign. That would tell Benjamin Native Studio if they were able to get the attention of the users and then retain said attention.

From the very beginning, an important KPI was engagement on video content, focusing on retention of the viewers.

To measure whether the campaign can move brand preferences and intention to buy, Benjamin Native Studio is doing an analysis with the reader panel at Costume.dk. The aim is to see the development from the time before the campaign launched in February 2018 to the end of it in December 2018. The final results will be ready here in the beginning of 2019.



Target audience

To create an engaging native campaign and hit the KPIs, Benjamin Native Studio matched Avène with Costume, a Danish fashion magazine for women ages 25-45. The print magazine has a monthly circulation of 105,000 readers with 60% saying that they are very interested in skincare and 68 % stating that they love spending money on themselves.

The website Costume.dk is one of the biggest fashion websites in Denmark and has 148,000 unique visitors per month and 890,000 pageviews. The @Costume.dk Instagram account has 85,000 followers and Costume on Facebook has 56,000 likes. The brand is on the top of the accounts owned by Danish fashion magazines.

The target audience of Costume are women who love fashion and beauty. They especially love guides that show them how to look like the coolest women without breaking the bank. Especially popular are budget friendly guides and easy-to-do-tricks.

Strategic approach

Throughout 2018 Benjamin Native Studio did an exclusive native-collaboration with Avène in Denmark, in order to create the most effective campaign.

The long-term partnership for the native campaign enabled Benjamin Native Studio to present the unique selling points of the products gradually and, by building up the storytelling throughout the year to build brand preference, deliver the right message to the audience.

The consumer-centric native campaign, based on a year-long collaboration, is an example of what happens when you find the sweet spot between what the advertiser wants to communicate about their product and what the target audience really want to engage with.

Benjamin Native Studio were able to engage the audience in a way that drives brand preference and hits the DNA of the media partner to give it high credibility.

Three bursts

The campaign was divided into three bursts to take the target audience through the funnel.



In Q1 2018, Benjamin Native Studio did a soft launch to the audience with burst #1, focusing on top funnel content with a video that guides the audience through skincare situations in life, like an easy morning routine that gives you a great start into the day, or how to achieve more relaxed “French” look everyday. When watching the video the audience is in the perfect mindset to discover something new and get to know a brand they do not know yet.

In burst #2 of the campaign, Benjamin Native Studio launched a series of six social media-videos called “The Beauty School”. The key communication was centred around the fact that now the audience knows the products and has taken a liking to them. Now was the time to show them exactly how they can use the products to help them with their specific skin care problems. The video content was short, easy to digest

and relevant to the audience. On the website the campaign videos were supported with hands-on guides that allowed Benjamin Native Studio to describe the products' unique selling points in a more detailed way.

Burst #3 will be launched in Q2 and Q3. This burst will focus on the hero content that Benjamin Native Studio produced on the trip to the Avène source in France. This content will enable Benjamin Native Studio to go into detail about the story behind the Avène brand and products. Throughout the year, the content builds on existing activities to keep awareness and move brand preference.

Benjamin Native Studio maximized the reach of the campaign by using all of the Costume platforms. They were very aware of creating content that delivered the right message to the consumer in the right way on each of the different platforms.

In collaboration with the media agency Carat Denmark, Benjamin Native Studio set up retargeting on digital content. In this way, they could communicate strategic messages to the audience that engaged with the content.

Creative idea

Benjamin Native Studio wanted to create engaging and consumer-centric content in the campaign that focused on the needs of the target audience by always asking "What's in it for me?"

Every Avène USP has served as an inspiration to produce content that provides valuable, genuine information to the target audience in an easy and entertaining way.

> "Benjamin Native Studio wanted to create engaging and consumer-centric content in the campaign that focused on the needs of the target audience by always asking "What's in it for me?"

And what better way to do that, than to take the target audience on a journey to France, both literally and figuratively speaking, to answer the question: Can water from a spring in France really make your skin feel and look more beautiful?,

In order to make the campaign more trustworthy, Benjamin Native Studio quickly decided to do a collaboration with Marie Alkestrup, the beauty editor at Costume who, as a beauty expert, knows how to communicate to the target audience. She became the face of the campaign.

The three bursts

The creatives in burst #1 of the campaign contain four videos with easy to copy skincare guides for social media. These centre around the tag line "How to take good care of yourself in an easy and effortless way". It enables the target audience to enjoy life to its fullest, without worrying whether their makeup sits perfectly or how to cover their skin imperfections. Just like the French girls.

In burst #2, Benjamin Native Studio created a mobile friendly video format under the tag line of "The Beauty School". Six 60 second long videos filmed in square-format with lots of graphics that guide the viewer, in case they are watching the content without sound.

The videos are filmed on the premises of Benjamin Native Studio and have a simple but effective setup with the beauty editor presenting the use of the products on a model. It was important for Benjamin Native Studio to do something visually different from burst #1 and #3 in order to avoid the wear-out effect of the campaign's ambassador, Marie Alkestrup.

In burst #3, Benjamin Native Studio decided to take a trip to France to produce content for the campaign. Because what better way than to show the audience where the products come from?

A production crew was sent on a three day explorer mission, together with Marie Alkenstrup, to the Avene source in France and to a pharmacy in Montpelier. She wanted to find out what's so special about the water from Avène and if that's the secret behind

effortless beauty.

While they were in France, Benjamin Native Studio also did Instagram Stories on @Costumedk as a sneak peek of what's to come and to give the viewer a feeling of experiencing the campaign live.

The goal was to develop a visual language connected to the product, so that when the audience sees an Avène product they automatically see the imagery from the spring in France in their mind's eye.

All content has the same tone of voice and is activating the same unique selling points. But, by presenting the target audience with different types of storytelling, it means they experience a stream of new and entertaining content.

Size of team involved

The campaign is a result of the work of a dedicated team of nine: Benjamin Native Studio members (Content Creator, Art Director, Campaign Manager, Account Manager, Photographer and the Beauty Editor at Costume) in close collaboration with two Product Managers from Avène and the Digital Client Director from Carat Denmark media agency.

Platforms

Benjamin Native Studio took a strategic approach to utilise all the Costume channels throughout 2018 by creating content that would work for each specific channel. All content was produced exclusively for the platform it was published on.

> The goal was to develop a visual language connected to the product, so that when the audience sees an Avène product they automatically see the imagery from the spring in France in their mind's eye.

The campaign consists of a total of 13 videos for Facebook, 11 Facebook posts, 13 videos for Instagram, 11 Instagram posts, 2 Instagram stories, 11 Digital advertorials for Costume.dk, 33 Newsletter send outs and 4 Print Advertorials for the COSTUME Magazine.

In the fall of 2018, the campaign also used events in Denmark (At work with Costume), where the audience had a chance to meet the Beauty Editor at Costume Marie Alkestrup in pharmacies and chat with her about her own beauty routine and how Avène products can be used.

Content distribution and promotion efforts

Benjamin Native Studio utilised all of the COSTUME brand platforms in the campaign. Print magazine, website, Facebook, Instagram and the large newsletter databases.

Facebook is one of Benjamin Native Studio's most important traffic channels for their native content. That's why they work intensively with optimisation and evaluation with all content elements from the campaign's launch until its end.

When they create an advertising campaign and want to distribute the content from the website Costume.dk to Facebook, they don't do it until they have a high enough click-through rate. Click-through rate is the ratio of how many people are exposed to the post and how many people click, see or hear it.

Based on their own analyses, Benjamin Native Studio knows that, with a high enough click-through rate, they have enough traffic to reach a high performance in pageviews. Should the click-through rate not reach desired quantity, they will adapt the creatives and try again.

This can be versioned with a new title, new teaser, new image and sometimes all of them at the same time. All the cuts are still made according to the story the campaign tells, so they do not disappoint or "cheat" their users or Avène.

Results

Benjamin Native Studio have distributed all the content

from burst #1 and begun the distribution of burst #2.

The reach of the campaign in burst #1 is a total of 1,023,795 people. In a small country like Denmark, this corresponds to more than 17% of the entire population.

These are not unique exposures, and this is a good thing because otherwise it would have meant that Benjamin Native Studio had been hitting other people than the target audience.

The results show that the target audience has been interested in the content of the campaign, because the click-through rate is more than 380% higher than the benchmark for native campaigns at Benjamin Media.

A result worth mentioning comes from one of the advertorials in the campaign that guides the audience to sun protection. It was distributed through Costume's digital channels in May - which was also the warmest month for many years in Denmark.

Therefore, this content hit the target audience with the right message at just the right time. The article became the most read article of all the content on the website - and outperformed both all of the native and editorial content.

The interest in all the content has continued even after all the users had read the content. Because the time spent was more than 55% higher than the native benchmark at Benjamin Media, it means that the time spent also outperformed.

The campaign has had readers for more than 377 days, which is more than a year.

Benjamin Native Studio has just started distributing content in burst #2 and it looks promising. The first of the six mobile friendly videos in "The Beauty School" retention rate of above 20%, which means that every fifth person who has seen the video has seen it to the end.

Learnings

"Halfway through the Native-campaign for Avène in 2018, we can already see that a long-term commitment with the client, media agency and Benjamin Native Studio gives results.

We gained a better understanding of what the advertiser wants – and what the target audience wants, and it allows us to modify the content as we go, to get the perfect match with content that engages the audience and tells the USPs of the advertiser's products.

It is also key to have a good and ongoing dialogue between the Native Studio and the advertiser. That makes it possible to have a clear agreement of what the creatives of the content will look like, what USP's will be activated in the content and how the campaign will be run strategically.

That is especially important before you send a whole production crew to France to produce content that can't easily be re-produced and should be able to be activated over a longer period of time.

The campaign strategy also enabled us to learn from our mistakes. By looking at the data in the first parts of the campaign, we learned what the audience was more interested in and what they didn't like. That insight was then used to develop ideas for the next pieces of content in the campaign.

Data is key when optimizing existing content. If you watch your campaign continuously you can adapt your creatives on all digital platforms if they don't perform as expected.

A consumer-centric approach is key to creating engaging native content. Focus on how you can create content that is valuable to the target audience. Always put yourself in the place of the target audience and ask yourself: "What's in it for me?" That's really the heart of great native advertising."

VIEW CASE VIDEO

VIEW ARTICLE

Best Native Advertising Strategy

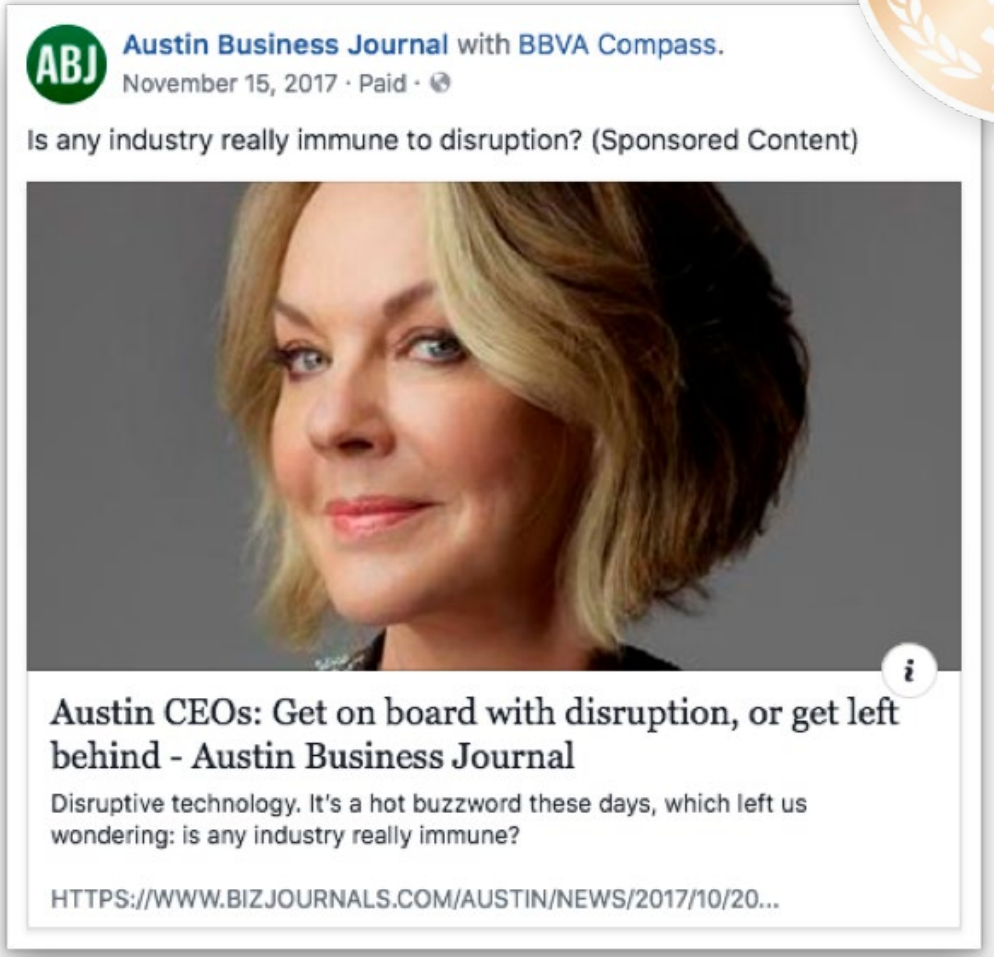
Campaign: Creating Opportunities/Wealth and Commercial Banking
Publisher/Agency: The Business Journals
Brand: BBVA Compass
Country: USA



Summary
By hosting local events and creating native content based on the events, The Business Journals helped the regional bank BBVA Compass to generate meaningful connections with small business owners and affluent individuals in designated focus markets across America. The campaign made BBVA expand the partnership with The Business Journals in 2018.

Mission
BBVA Compass is a regional bank competing against national brands. They wanted a native advertising strategy to align with their 2017 objective to generate meaningful connections with small business owners and affluent individuals in designated focus markets across America. The aim was to reach awareness at scale, applied on a local level.

The Business Journals were perfectly positioned to partner with BBVA, having both a national and local presence with their digital and print publications. The Business Journals wanted to connect BBVA with small businesses and high net worth community in each area, whilst positioning them as thought leaders in order to foster those meaningful connections.



The Business Journals intended to use their local advantage to provide access at a much deeper level than their national competitors. By utilizing their network of publishers to identify the most relevant audience, The Business Journals went beyond standard branded content to put BBVA in front of their desired target and allow them to sink their teeth into the topics specifically impacting each market.

KPIs

As the overall goal for the program was awareness based, The Business Journals worked alongside BBVA to break down their aims into specific KPIs. Using engagement tracking tools they were able to dig deeper than just visits to the content or eyeballs on site, allowing them to truly deliver on the 'meaningful' aspect of the objective.

The Business Journals' native content benchmarks were used as KPIs for metrics such as pageviews (305), headline click-through rate (0.08%), content hub companion ad click-through rate (0.10%), scroll rate: the percentage of visitors who scrolled (27%), and scroll depth (44.44%).

For video completion rates (% of viewers viewing to 100%), they used Vidyard's 2017 Video in Business Benchmark of 37%.

During the promotion of the content, viewability was very important to BBVA and so BBVA and The Business Journals worked together to set a target of 52% viewability on ads.



The Business Journals also included some qualitative metrics, such as the number of connections made by BBVA with local business leaders both in attendance and speaking at events.

Target audience

BBVA knew exactly who they wanted to connect with. Beginning by focusing on their key markets of Houston, Birmingham, Austin, Charlotte, Denver and Jacksonville, their target audience was two-fold.

Firstly, they wanted to reach owners of companies with less than 100 employees and/or $5m in gross annual revenue. Their second target was affluent individuals with a household income of $150,000 or more.

Looking at their most recent subscriber study, The Business Journals found that 73% of their audience work in companies with under 100 employees and 45% make $5m in gross annual revenue. The Busi-

ness Journals also over index compared to competitors for affluent individuals with a household income of $150,000 or more. They would not only be able to provide scale, but they could provide direct access to the exact audience BBVA desired.

Strategic approach

The Business Journals used a tried and tested methodology to craft their native strategy. Using the objective as the WHY, they define WHO they want to get to do WHAT and HOW they're going to get them to do it.

After that, they get to work on the WHEN and WHERE. Using this approach it was clear that they needed to get both small business owners and affluent individuals to connect with the client on a meaningful level, by positioning BBVA as a thought leader on topics tailored to their local space.



Regarding the WHERE The Business Journals knew that to have an impact with the first target group (small business owners) they would have to show BBVA as a company who understood not only the general issues of owning a small business but those issues that were the most pressing in each of the local markets. Because of this need for relevance, The Business Journals also knew they would have to go beyond written or visual content and get BBVA client in front of credible prospects.

For the second target group (high net worth individuals), The Business Journals recognized that an even more intimate approach would be required. They would have to think outside their standard panel discussion or webinar. These efforts should be on a smaller scale, more personalized and specifically tailored to each individual.

Both efforts had to have local relevance, maintain a personal feel and position BBVA Compass as a thought leader. Not only this, but whatever was executed on each< local level also had to be scalable and replicable across multiple markets, whilst remaining relevant and engaging.

Creative idea

The creative idea can be summed up in four words. Small businesses, big opportunities. The Business Journals wanted to provide access for BBVA employees to sit down on an individual level and discuss important issues specific to each local market that would help both small business owners and high net worth individuals achieve success in their field. In this way BBVA would be able to utilize their expertise and provide insight on national issues through a local lens.

Taking an omni-channel approach, The Business Journals were able to capitalise on their local network in a way that other national publications could not.

Across all focus markets, they organised both intimate dinners and panel discussions, galvanising their

local publisher relationships to identify and bring together community leaders and business influencers. Each market event followed a similar format but had bespoke topics for discussion, framing BBVA as a local thought leader.

These events then formed the basis for tailored local content including video interviews with the business owners and BBVA subject matter experts in attendance as well as articles for both The Business Journals' print and digital publications.

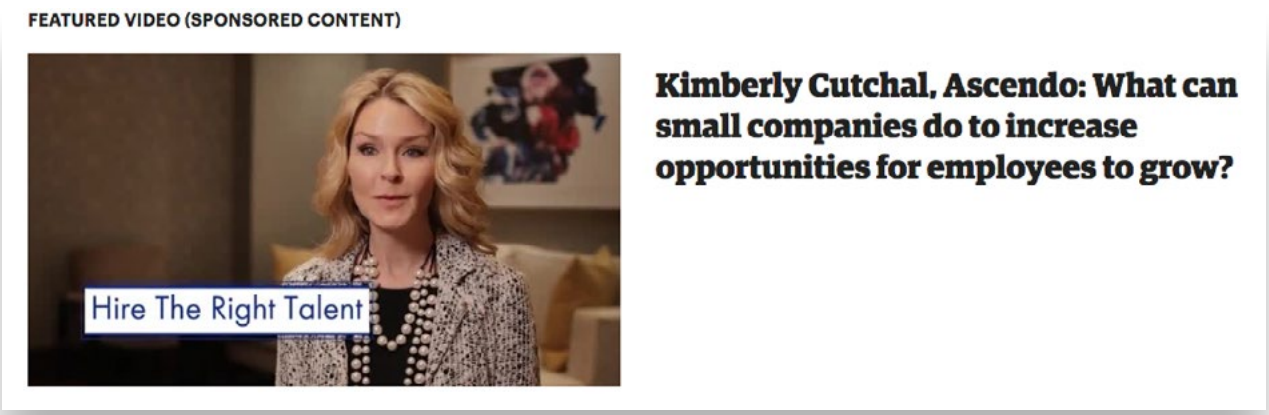
Size of team involved

The team began with 5 members of The Business Journals' sales team working on the pitch and client relationship. This was then passed to the content studio and the events team, involving 5 people. The whole program was managed by 1 client success manager, giving a total of 11 people.

Platforms

The integrated program began with events divided across the 2 target approaches.

Small business panel discussions had a viewing audience and were educational in nature with around 70 guests per market to maintain a personal atmosphere. The Business Journals created video interviews with the experts in attendance to increase the longevity of this content. Videos were housed in a content hub on site that was fully branded as BBVA and showcased the wealth of knowledge that was available.



The Business Journals also created intimate dinner events for local community leaders and high net worth individuals, with around 10 participants personally invited by their local market publishers.

Here, topics of discussion during the dinner were suggested, again with each topic tailored to the pertinent issues of the local market. The content of these discussions was recorded, and this formed articles for use in both The Business Journals' digital and print publications. In this way, they were able to position BBVA as a thought leader, whilst engineering meaningful, one-on-one connections with local business leaders.

Content distribution and promotion efforts

With a host of written and visual content, as well as the word-of-mouth buzz coming out of each event, The Business Journals began their distribution efforts.

All videos and articles were promoted via The Business Journals' social media local accounts. Social posts were then promoted with a paid budget and targeted to a relevant audience over and above their own fan base to increase reach. The Business Journals used a small percentage of their amplification budget to seed the content across recommendation engines.

Content also received promotion on-site, with headline placement in The Business Journals' news river and both the video and article content formed the creative to run off-site display advertising.

Results

Articles

- The native articles emanating from the high net worth individual dinners averaged 520 pageviews, 75% better than the local-market benchmark KPI of 305.

- The Business Journals saw a scroll rate of 45.81% and a scroll depth of 59.7, far outperforming the benchmark KPIs of 27% and 44.44% respectively.
- One article in particular "The CEO's weigh in: Get on board with disruption, or get left behind" performed extremely well with more than 3 times the average number of pageviews for an individual article.

Video

- The videos emanating from the small business panel discussions were played 5,309 times with 2,564 being viewed to completion for a rate of 48%. This is a strong performance compared to Vidyard's 2017 Video in Business Benchmark of 37%.

Audience

- Using their audience tracking tools The Business Journals were able to confirm that they engaged the correct target audience.
- Viewers who saw BBVA's high net worth article ads were between 2.83 - 5.40 times more likely to have an annual HHI of $150K+ and were between 2.12 - 3.83 times more likely to be a high net worth consumer
- Viewers who saw BBVA's small business panel video ads were between 2.58 - 3.37 more likely to be a partner, principal and/or owner of a company and between 3.02 - 3.74 more likely to work for a company with 50-99 employees

Distribution

- The high net worth article content exceeded the benchmark KPI for content hub companion ad CTR of 0.10%, at an average of 0.48%. Small business video content also exceed the benchmark, at 0.44%
- In terms of headline CTR, small business content outperformed our benchmark KPI of 0.08%, hitting 0.11%
- Furthermore, all markets hit their ad viewability KPI of 52%, reaching 56.3%
- Social media accounted for 2,450 out of our 12,729 pageviews, making up 19% of the total. Viewers referred from social media had an increased active dwell time of 84 seconds. The on-site efforts accounted for 70% of all pageviews demonstrating that the audience were highly interested in the content and it felt native to the site.

Overall, the most important measure of success for The Business Journals was BBVA deciding to expand the partnership in 2018.

Learnings

"Our efforts in 2017 were all about establishing a local market presence. Our expanded program in 2018 is focused on building and nurturing those connections, leading to lower funnel KPIs such as conversions and leads. Other suggestions include adding more granular tracking to each content piece to help pinpoint specific CTR performance and allow for programmatic distribution of content.

Events were extremely well received by the local business audience, and have been expanded to other emerging markets, building on this tailored but scalable format.

The high completion rates we saw in video were especially encouraging. We feel this can be attributed to utilizing local subject matter experts to create relevant and engaging local content.

Our most effective distribution method was our own site promotion and so this should be expanded for 2018 with additional placements and varying creatives, again based on native content. As such, print and digital branded content will increase in volume.

Due to the high engagement of our social audience we are providing all panellists with approved social messaging for their personal channels as well as increasing our own efforts."

VIEW CONTENT HUB - AUSTIN

VIEW VIDEO HUB - HOUSTON

VIEW CONTENT HUB - JACKSONVILLE

VIEW VIDEO HUB - DENVER

Most Creative Native Advertising Campaign

Campaign: Demi Squad
Publisher/Agency: A-lehdet/ A-lehdet Content Studio/ Ryöväri
Brand: Mehiläinen
Country: Finland



Summary

The Finnish social and healthcare service provider Mehiläinen wanted to reach young women and to lower the threshold for young people to talk and seek help about their health concerns. Therefore, they created Finland's first-ever chat fiction drama, teamed up with two influencers and created a native ad.

Mission

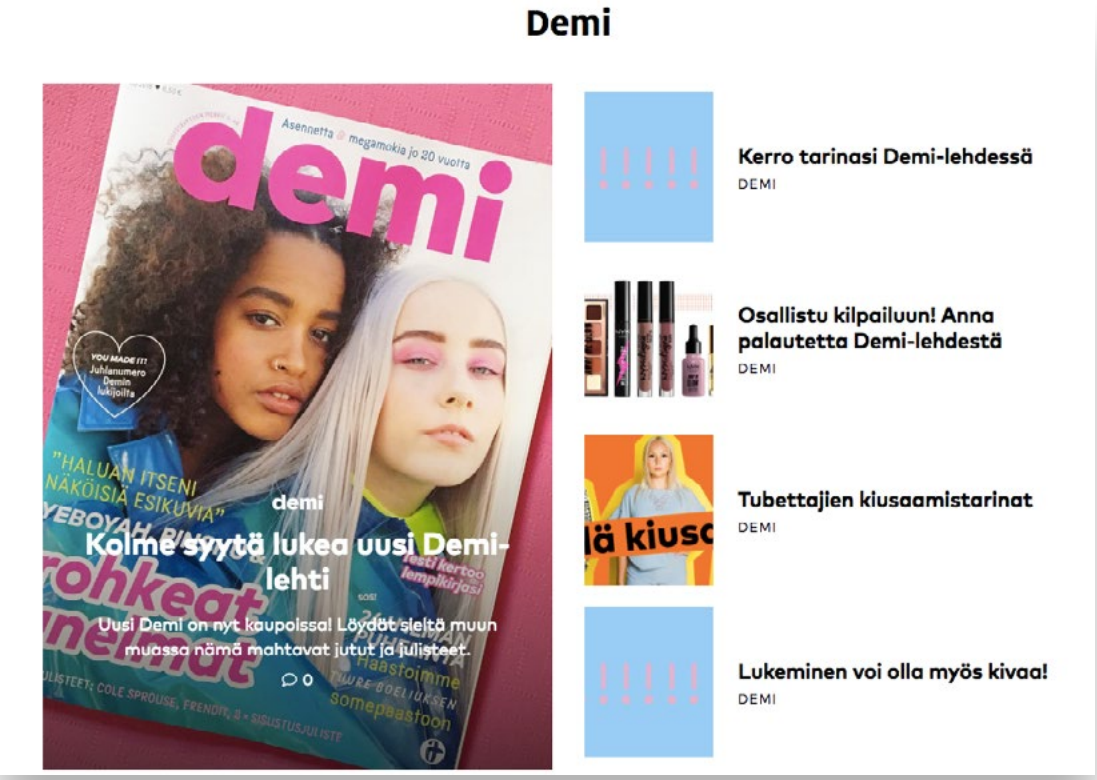
When is a good time to start seeing a gynaecologist? What really happens when you go to the doctor's? And where can young people get reliable health counselling? These are important questions that many teenage girls wonder about.

Finnish social and healthcare service provider Mehiläinen can offer help and answers to these questions but young people may find it hard to approach the company. The challenge of this campaign was to find a way to talk about sexual health to young people in a natural and reassuring way.

The objective of the campaign was to build an image of Mehiläinen among young women as a suitable and easily approachable medical centre and lower the threshold for young people to talk and seek help about their health concerns.



This case uncovers how Mehiläinen built a relationship with its audience via mobile screen with Finland's biggest Generation Z media–Demi. This happened via Finland's first-ever chat fiction drama and a versatile multi-channel campaign that sky rocketed Mehiläinen health care services' brand preference and awareness.



KPIs

- Increase (%) in Mehiläinen's brand attributes: Easily approachable, Suitable for young women, Suitable for me, Easy to do business with & Worth the price.
- Reach and engagement (likes and comments).
- Increase in Mehiläinen's Snapchat followers.
- Increase in traffic to Mehiläinen's website nuorinainen.fi

Target audience

The target audience was young women between the ages of 15 and 25 who may be unsure about when they should see a doctor and where they can get reliable health counselling, and who may experience a threshold about seeing a gynaecologist.

Strategic approach

Generation Z is more critical about advertising than previous generations. For this reason, influencing teens must be done with catchy content and interesting stories.

Since the real-life dramas of girls these days are played out on mobile chat apps, it was natural to create fictional stories on the same platforms. Accordingly, the girls' media Demi designed Finland's first chat fiction drama series that was chosen by Mehiläinen as the cornerstone of its new campaign.

Chat fiction is a new genre of creative storytelling in Finland but in the USA it has already attracted millions of viewers in the youth segment. The drama in chat fiction progresses from message to message. This catchy form of narrative appears to viewers in the form of a chat that is taking place between the main characters. Series-like content published on social media is an effective way of engaging and activating social media followers.

Native advertising within a chat fiction drama offered a fresh and completely new way of addressing sexual health in an easily approachable and interesting way among young women.

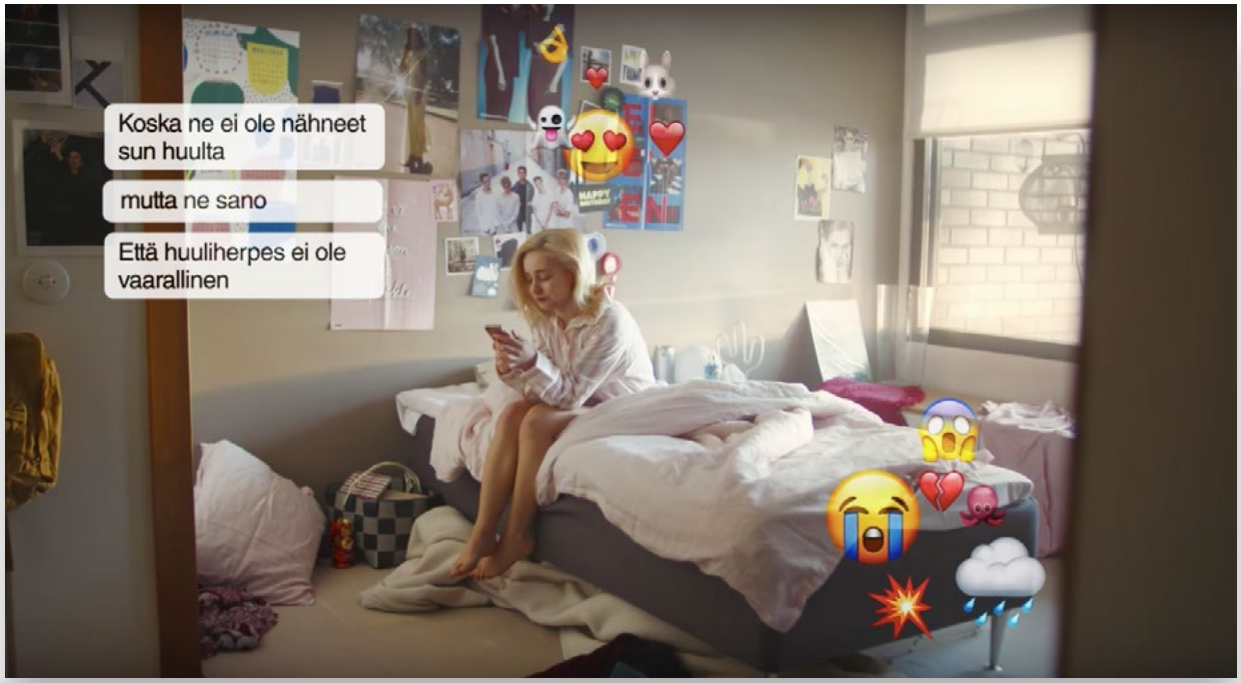
In addition to the chat fiction series, the effectiveness of the Mehiläinen campaign was enhanced by native articles in the Demi magazine and Demi.fi, as well as by influencer marketing together with Demi's YouTubers. Research has shown that YouTubers are among the most followed idols among young Finns and that they have a big influence on the attitudes and everyday choices of young people.

Creative idea

Demi's Pientä säätöä ("Demi Squad") is a seven-part chat fiction drama series that tells about the friendship between three high school girls and their love lives. Three episodes were produced in partnership with Finnish social and healthcare service provider Mehiläinen.

Mehiläinen was written into the script in a natural way in the form of plot turns that are familiar to many young people in their real lives: the friends chat in WhatsApp about when they should visit the gynaecologist and discuss their fears and prejudices about gynaecological examinations. The series also describes the situation at the Mehiläinen clinic after the visit when the main character reports that everything went well. The text is a fictive dialogue in the language of young people and the chat included emojis and photos.

Each episode lasts a few minutes, and they were published twice a week on Demi's Instagram Stories. Each time an episode was published, young people



were activated to discuss the story and the main characters on social media. The young people found that they could identify easily with the main characters, and the story began to take on a life of its own also in social media comments.

The myths related to gynaecological examinations were busted not only by the fictional characters, but also by the YouTubers who had been selected for the campaign. In her 'expectations VS reality video', YouTuber Elisa Malik had an appointment with a gynaecologist at Mehiläinen and described to her followers in detail about what happened. YouTuber Eerika Haikonen in turn invited questions about sexual health from her Snapchat followers and then sought answers to these questions from an expert at Mehiläinen on her Q&A video.

The themes of the three native articles published in Demi magazine and Demi.fi were gynaecology, skincare and everyday coping. These advertorials discussed these themes informatively but in Demi's style that was familiar and credible to the target audience.

Size of team involved
10

Platforms
- Social media: Instagram, YouTube, Facebook
- Print: Demi
- Online: Demi.fi

Content distribution and promotion efforts
The main distribution channel of the campaign was Demi's Instagram Stories where the chat fiction series was published. Following the series premiere, episodes were also shared on Demi's Facebook and YouTube channels.

Between episode releases, Demi shared teaser content (e.g. videos and memes) on Instagram to build up hype and interest. In addition, teaser videos were advertised by means of paid promotions on Instagram, Facebook and Snapchat.

Influencers (Elisa Malik & Eerika Haikonen) published their videos on their own YouTube channels and drove traffic to them by posting on Instagram. Native articles were published in the girls' media Demi and the Demi.fi website.

Results
Audience reach and engagement of the chat fiction series (all social media channels, episodes and teasers):
- Episodes that included Mehiläinen's native advertising: approx. 124,000 organic views
- Entire series: 580,000 organic views and approx. 14,000 likes and comments

Audience reach and engagement of influencer marketing:
- 450,000 organic views (2 YouTube videos)
- Approx. 15,000 likes and comments on Instagram and YouTube

Positive effect on brand attributes (Pre and post campaign study on the target group):
- 'Easily approachable' increased from 51% to 72%
- 'Suitable for young women' increased from 40% to 63%
- 'Suitable for me' increased from 34% to 57%
- 'Easy to do business with' increased from 40% to 55%
- 'Worth the price' increased from 29% to 40%

Increase in Mehiläinen's Snapchat followers:
- During the campaign, the number of followers of Mehiläinen's Snapchat clinic increased by 79% (from 2431 to 4353 followers).
- 5 months after the campaign, the followers have increased by 143% (to 5913 followers).

Increase in traffic to Mehiläinen's website nuorinainen.fi:
- During the campaign, the number of visitors to nuorinainen.fi increased by 10,000 visitors.

Learnings
- Focus on the authenticity of the dialogue and test it with target group.
- Details matter in the story: pauses, emojis, language. Use them in a genuine way.
- Youngsters do watch longer videos if the content is addictive. But build up the hype to keep the interest alive on social media.

VIEW CHAT FICTION SERIES

VIEW INFLUENCER VIDEO 1

VIEW INFLUENCER VIDEO 2

VIEW ARTICLE

VIEW CASE VIDEO

Most Creative Native Advertising Campaign

Campaign: Why women shouldn't cook
Publisher/Agency: Look At Media / publishing house, native advertising in-house studio
Brand: Delivery Club
Country: Russia



Summary

The food delivery app, Deliver Club had problems getting people to use their app after download. They wanted to change their image and reach modern women. Therefore, they teamed up with Look At Media and created a native ad addressing the (in Russia) controversial question: Is cooking really a necessary skill and a chore for women or not?

Mission

Several years ago Delivery Club launched its app for food delivery from nearby restaurants. Unfortunately, the selection was very narrow and one could find only pizza and sushi stores there. Progressive audiences downloaded the app, checked it out, didn't find what they were looking for and forgot about it.

In 2017, Delivery Club changed completely and broadened their range by inviting hip and trendy restaurants to appear in the service.

The challenges were then:

- To convince the progressive audience to come back to the service and use it once again.



- To change the image of the brand and convince the audience that Delivery Club knows their needs and food preferences: It's not a pizza app anymore, it's a service that can deliver delicious food from restaurants to your door.

KPIs

Since a progressive audience already have the app on their phones, Look At Media didn't strive to boost downloads.

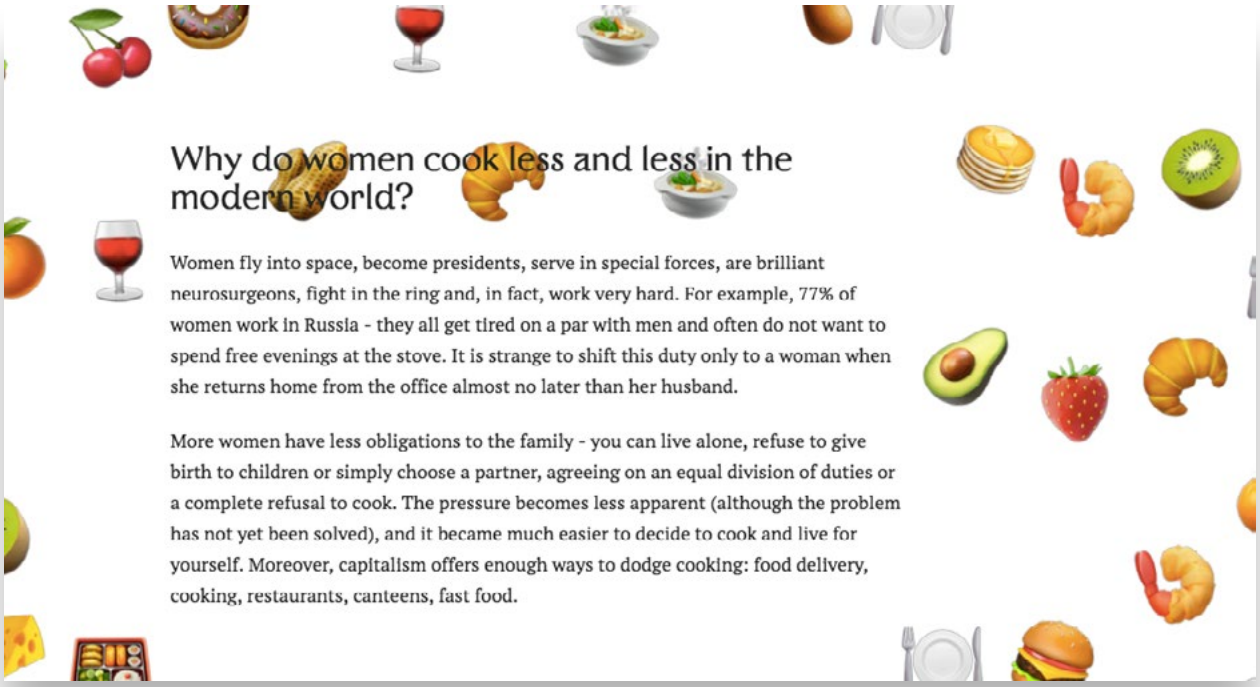
Instead, the challenge was to create a positive impression of the project and the Delivery Club brand.

Target audience

Wonderzine is a Russian online magazine for modern women who are proactive and question the "usual way of things" when we talk about women's rights. Mind that Russia is a very patriarchal country and what the Wonderzine magazine writes about is quite opposite from widespread ideas, like "a woman's place is in the kitchen."

Wonderzine's audience is mostly women, 25-35 years old. They are hard to convince and they are difficult to sell brand ideas to. They are too smart and know all the tricks up a marketer's sleeve.

But once they're convinced, they are yours forever. And that audience is worth five times more than any mass market audience because they can convince their friends and become ambassadors for a brand.



Strategic approach

Look At Media knew that changing an image requires both bold ideas and bold topics. They wouldn't be satisfied with the project where they would just describe the cool restaurants that you might find in the Delivery club. It just wouldn't work.

Look At Media needed to make a statement matching the magazine's tone of voice. Wonderzine regularly raises difficult question and topics, so Look At Media decided to cover a sensitive subject for the readers, something every woman in Russia is struggling with: controversy and stereotypes about the female role in the household.

Look At Media used Wonderzine's bold approach to tackle this difficult topic and persuaded the brand to risk it with them and to talk about things openly.

Creative idea

It's a common idea in Russia that women should cook for their household. They MUST know how to do it.

They MUST provide food for their partners. Parents typically scold their daughters by saying: “You should cook more for him...Why you don’t cook? He will leave you!”

Why? And who said so?

To promote Delivery Club’s service and its new restaurants, Look At Media decided to address this issue: is cooking really a necessary skill and a chore for women or not?

Look At Media invited a regular Wonderzine author to write an essay about women and kitchen for the project. She also interviewed three Wonder girls about their way of life: one doesn’t have a kitchen at all and the other one is dating a professional chef. They discussed the matter and figured out that those ideas are nothing more than archaic concepts that add stress in everyday life. And if you like to cook, then cook. But if you detest it, don’t. It’s a woman’s choice after all, not society’s or her mom’s.

At the end of the project, Look At Media offered their users a nice way to provide food for themselves: Delivery Club. No need to cook anymore and in some cases you can even save money.

Size of team involved
22

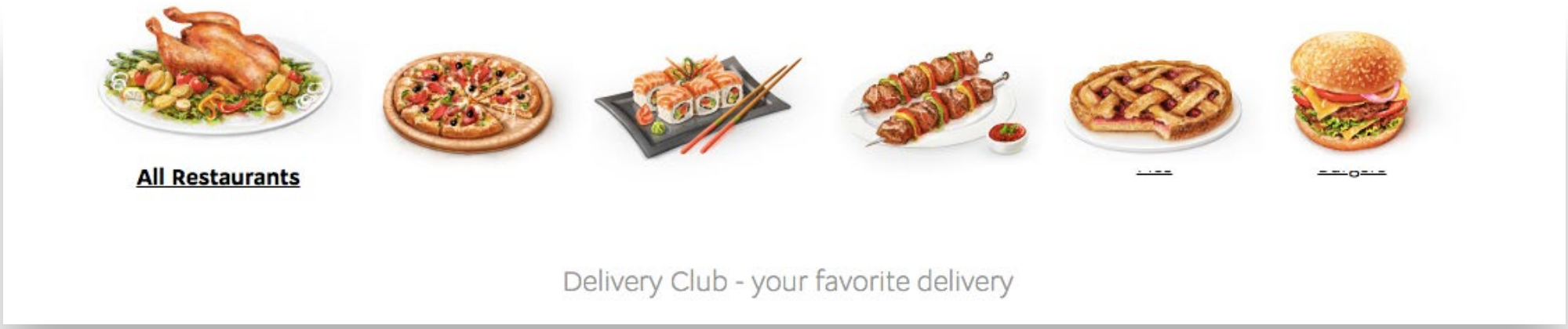
Platforms
- Native Advertising project (article) on Wonderzine
- Canvas on Facebook



Content distribution and promotion efforts
To promote the project Look At Media kept in mind the 360 native advertising rule that they have established at their company. That means the project must be distributed not only among the site’s audience but also among the audience in social media that Wonderzine has acquired over the years.

The project was therefore promoted by display banners on the site, as a feature on the main page (organic) and promoted posts in Facebook and VK (Russian Social Media).

Also, Look At Media believes that some of their audiences like to engage with the project here and now



without extra clicks, so they added an adaptation of the project to Facebook Canvas, eliminating unnecessary clicks to the site, but still providing relevant content by the medium and the brand.

Results

- There were 77k users on the project (on webpage and canvas together), which is 1.5k more than Look At Media's usual results on this medium.
- Average time on the page was 8 minutes and 1 minute on the canvass, which is 2 times more than the results Look At Media have on their website and projects and 3 times more than on the Russian market (*according to Mediator's research, Mail.ru Group).
- The project had 77 positive comments directly under the project (article and canvas)—people were in love with the article and praised Delivery Club for addressing this issue.
- A cherry on top: 1% users went to Delivery Club pages to download the app and make their orders.

Learnings

"Talking about difficult questions can only benefit the brand because people appreciate when they can read about things that worry them the most and as a result they would thank the brand for writing about it."

VIEW ORIGINAL ARTICLE

> Talking about difficult questions can only benefit the brand because people appreciate when they can read about things that worry them the most and as a result they would thank the brand for writing about it.

Most Effective Native Advertising Campaign

Campaign: ThonTester
Publisher/Agency: VG Partnerstudio/Ernö
Brand: Thon Hotels
Country: Norway

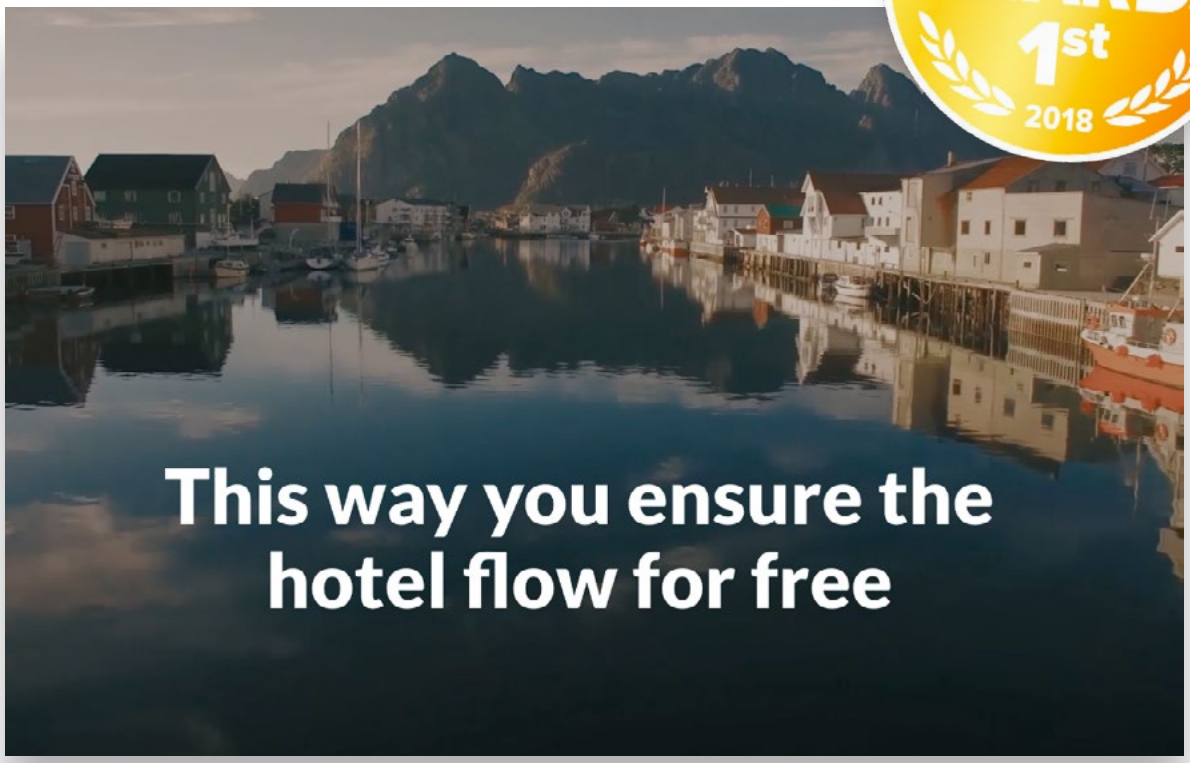


Summary
VG Partnerstudio created a broad campaign for Thon Hotels, the third largest hotel chain in Norway in order to draw attention to the hotel chain from an expanded target audience. The campaign recruited people who wanted to test the hotels for free in return for a review. These reviews were gathered and changed into content to inspire people to visit Thon Hotels.

Mission
The mission of this native campaign was to make as many people as possible interested in the campaign ThonTester in which Thon Hotels invited the whole country to test their newly refurbished hotels–for free.

The main goal was to recruit people who wanted to test the hotels and then gather the reviews and make content out of it in order to inspire people to visit Thon Hotels.

In order to draw attention to the campaign VG Partnerstudio created a countdown timer on the frontpage of VG.no, the biggest newspaper in Norway, which counted down to the first drop of the free hotel rooms. They also created a sticky call-to-action button in the article which led to the campaign site thontest-



er.no so readers could easily register to get a free stay at a hotel of their choice.



KPIs

The KPIs for this case were:

- The main objective was to draw the attention of an expanded target audience and recruit people who wanted to test Thon Hotels.
- Branding and positioning of Thon Hotels (Top of Mind).
- Increase awareness and preference of Thon Hotels.
- Increase traffic to thontester.no

Ultimately, VG Partherstudio wanted Norwegians to consider Thon Hotels the next time they were booking a hotel room, both for short weekend trips and holidays, and to recommend Thon Hotels to others. They also wanted to increase Norwegians' interest for domestic travel by providing inspiring stories from real people visiting beautiful hotels around the country.

Target audience

The main objective was to draw attention of an expanded target audience. VG Partnerstudio wanted to reach people in the holiday and leisure segment who travel less frequently than Thon Hotels' primary audience, the business segment.

Strategic approach

Thon Hotels wanted to take a leap towards digital content marketing and promote Norway as a holiday destination for Norwegians. At the same time, they wanted the lasting impression to be that there are several good reasons to choose Thon Hotels when traveling in Norway–either for business or pleasure.

Lack of knowledge is the main obstacle to picking Norway as a holiday destination, and VG Partnerstudio wanted to show people the perks of staying in a hotel instead of a cabin or the couch at your friends or family.

VG Partnerstudio's mission was to create engaging and shareable content that would motivate and inspire Norwegians to take a break from a stressful everyday, explore their own country, and stay at Thon Hotels while doing it. Through articles and videos filled with great inspiration and information for all purposes Thon Hotels wanted to become Top of Mind in an expanded targer audience through articles and videos.

At the same time, VG was chosen as the channel to reach as many people as possible and to draw attention and knowledge to the new concept ThonTester. With 12 million site visits per day VG reaches 50% of

the Norwegian population every single day. This is a unique distribution opportunity and was an obvious choice when the main objective was to reach as many as possible and get them to register as hotel reviewers.

Creative idea

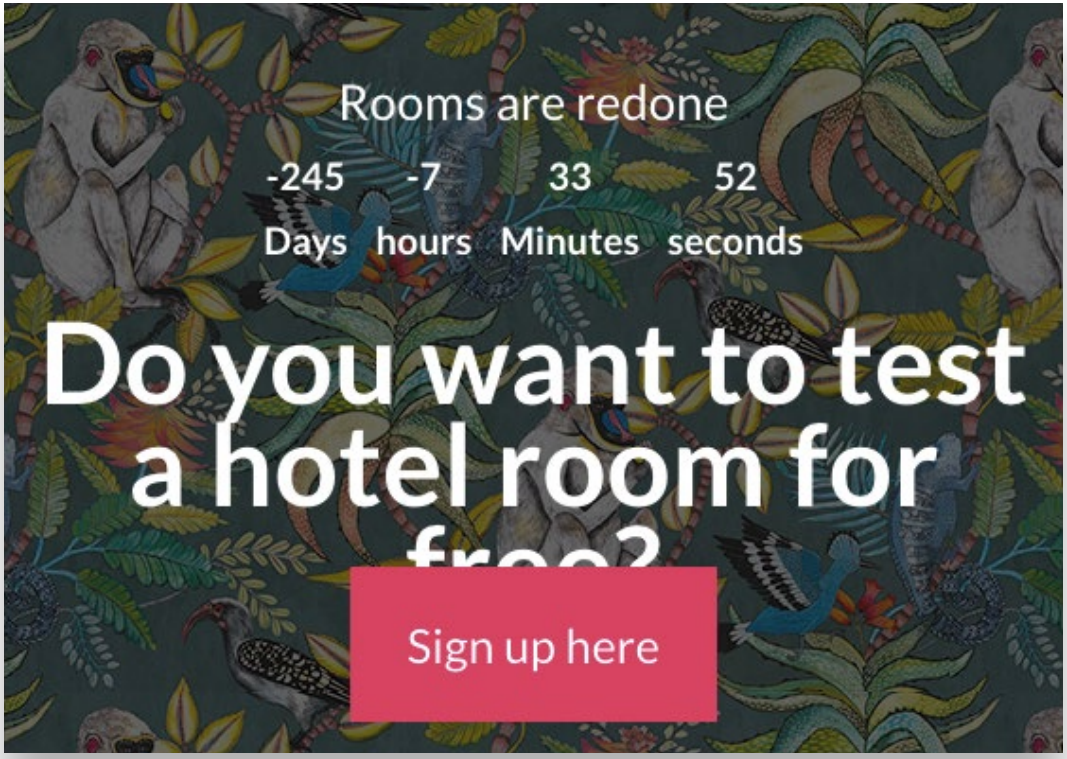
The last years Thon Hotels has focused heavily on design, technology and local food experiences in recent years, and has invested 1.4 billion NOK in renovation. Now they wanted more people to experience their new identity.

The creative idea was to invite the Norwegian people to test their hotels–for free. All they had to do in return was to write a short review. The feedback Thon Hotels received through the campaign was used to make great content.

This resulted in four highly visual, appealing and inspiring articles and videos from different hotels around the country with real stories and opinions from real people. Thon Hotels also uses the feedback to create even better hotel experiences for their guests in the future.

In order to help Thon Hotels reach as many Norwegians as possible, VG Partnerstudio launched the campaign ThonTester with a countdown timer on the frontpage of VG.no counting down to the first out of four drops of free hotel rooms.

Inside the articles VG Partnerstudio created a sticky 'Call-To-Action'-button, which made it easy for the reader to register as a tester on the campaign site thontester.no. They also linked actively to Thon Hotels sites in all the articles, so that the readers could read more about all the different hotels and book a room.



A team consisting of one content producer/writer and one photographer/video producer traveled around to different hotels to meet some of the 2000 people who got a free night at a hotel of their choice.

By doing this, VG Partnerstudio got first-hand knowledge about their experience of local cuisine, activities and places to visit in the area and their impression of the service and standard at Thon Hotels.

Size of team involved

The campaign was a collaboration between the media agency IUM, the advertising agency Ernö, Thon Hotels and VG Partnerstudio. Ten people altogether were involved in this project.

Platforms

- VG.no
- Facebook

Content distribution and promotion efforts

Through four well crafted, in-depth articles and videos published on VG.no, VG Partnerstudio brought the reader along to discover new Thon Hotels through the testers'/guests' point of view.

Each article had editorial placement on VG.no for two days. The entrance to the articles were closely monitored and optimized to gain traffic. VG Partnerstudio also shared the videos on both VG and Thon Hotels' Facebook page.

Results

This campaign broke the Internet...

The massive interest in the campaign led Thon Hotels' systems to collapse, although the system was set to withstand five times as much pressure as on Black Friday. Just before the rooms were released, 1500 people visited the first article at the same time, making it the 7th most read article on the entire VG (editorial and commercial) at this time.

Minutes before the release, the CTR on the external links in the article increased from 43% to 122%. 78,000 people registered to become hotel reviewers before the first release; 17,700 of those (22%) converted directly from the article. The servers were down for a couple of hours before the technicians managed to find a solution, and all the rooms were taken in a few minutes.

> This campaign was the first ever in VG Partnerstudio's history to have a sticky Call-To-Action button in the article.

- The campaign was a success, with 467,576 pageviews and 44 seconds average reading time, meaning every 11th person in Norway have read the articles.
- The campaign generated 60,675 clicks to thontester.no–49,889 of these from the first article only.
- Thon Hotels hoped for 20,000 registered testers in total, but the campaign ended up recruiting 87,000 people. All of these left their full name, email and mobile number, which is something that will be of great value to Thon Hotels in the future.

Comparing the exposed and unexposed respondents in a control/exposed test, VG Partnerstudio saw a massive increase in liking, awareness and willingness to book a hotel room:

- 55% of the readers would consider Thon Hotels if they were to book a hotel room today.
- VG Partnerstudio saw an increase of 22% in preference, 20% in Top of Mind and 19% in unaided brand awareness.
- Thon Hotels increased their digital revenues in March by 23%, April by 70% and May by 48%, compared to the previous year.
- They also had 65% new visitors to their website during the campaign, and people spent more than 2 minutes in average on thonhotels.no, which is a lot longer than their benchmarks.

Learnings

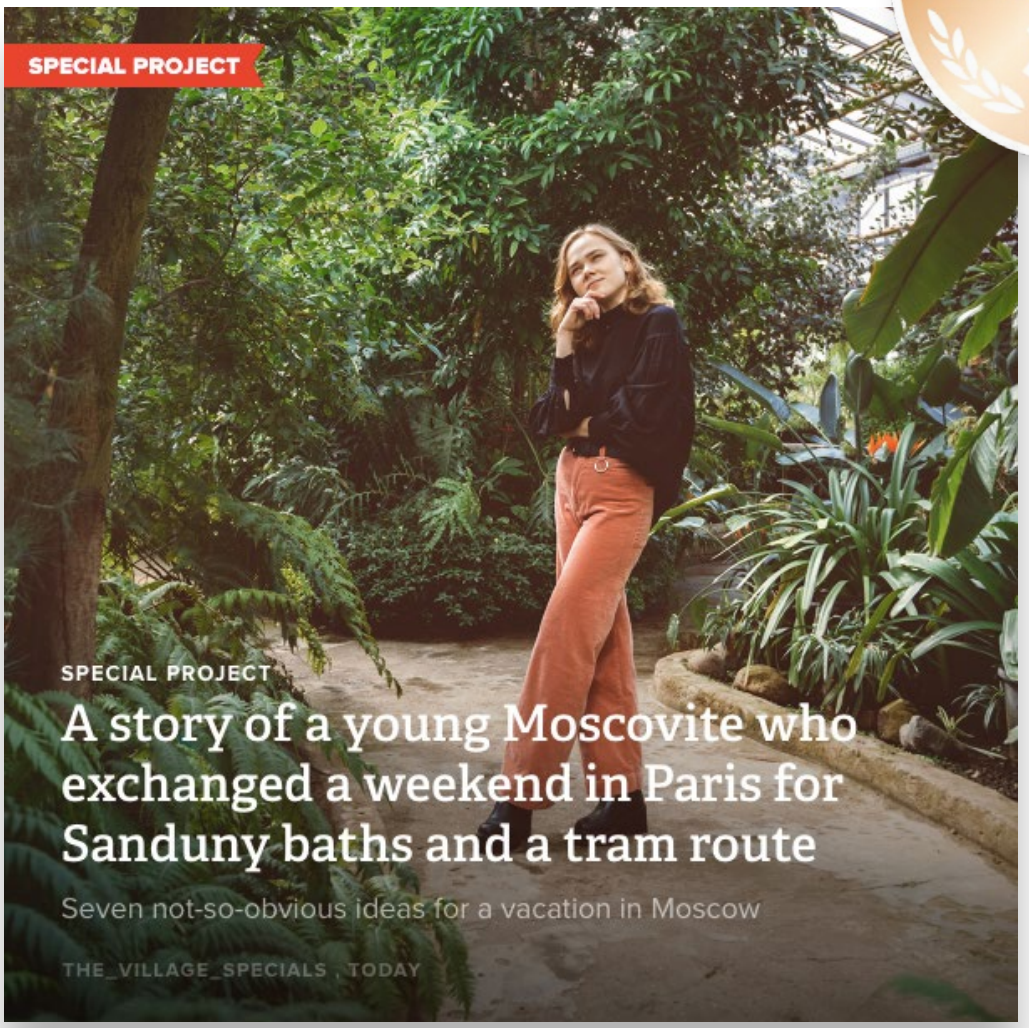
"This campaign was the first ever in VG Partnerstudio's history to have a sticky Call-To-Action button in the article. The results were amazing, with a CTR at 32% in the first article. After this, we have had similar CTA-buttons in lots of different collaborations–also with great success."

VIEW CASE VIDEO

VIEW ARTICLE

Most Effective Native Advertising Campaign

Campaign: Moscow Staycation
Publisher/Agency: Look At Media / publishing house, native advertising in-house studio
Brand: PepsiCo
Country: Russia



Summary

To promote the event 'See ya in Rossiya' for Lipton Ice Tea to a sceptical audience, Look At Media decided to create a native article featuring a regular person telling about her visits in seven touristy Moscow places. Within a week, Look At Media reached their goal, having 21k users on the project and a total of 7% of the users clicked on the event announcement.

Mission

In April 2018, Lipton Ice Tea launched two new flavours inspired by indigenous Russian berries—blueberry and buckthorn. The brand wanted to showcase that all Russian ingredients and products can be nice and tasty.

To celebrate the launch, Lipton Ice Tea decided to arrange an event "See ya in Rossiya" ("Туси на Руси"). The task was to promote the event among the demanding Muscovite audience who are tired of reading about parties and local events.

KPIs

To promote the event Look At Media set their regular KPIs of 20,000 unique users on the project page. However, this number had to be achieved within one week prior to the event, not a month (a regular project lifespan).

Also, Look At Media had set a bar of 4 minutes average time on the page, which would guarantee an interest among the audience.

Target audience

The Village is a city newspaper for progressive urban dwellers. Usually, these people are very particular about the content they want to engage with. They are tired of boring and repetitive content about local events, they want fresh and new ideas.

Also, they are not big fans of Russian embargoes, they don't really know what the Russian local food industry can offer, and they prefer to travel abroad rather than within Russian borders. But being trendsetters and early adopters they can also be the first ones who can start the change.

Strategic approach

Knowing that The Village audience wouldn't engage with an article about an upcoming event, Look At Media wanted to tackle this idea differently and demonstrate to the audience that local food and entertainment can be fun, thus they would show that the "See ya in Rossiya" event can be just as fun as Ibiza's best parties.

Also, thanks to their tried and tested methods, Look At Media understood that people tend to trust like minded people, so Look At Media wanted to use a regular/normal person as their spokesperson. The audience understands how business works and they know that social media influencers "sell" their opinions. Could a normal person really offer something worth their audience's attention then?



Creative idea

When thinking about a vacation, progressive Russians often consider traveling abroad, but only sometimes (rarely) to another Russian city.

However, you can easily find Muscovites who have never been at the Moscow 'must-haves to visit', Tret'yakovskaya gallery or The Botanic Gardens (besides perhaps a long time ago on a school trip).

But why do we prefer to spend an extra buck to see the wonders of the world, when we have wonders back at home? Why travel somewhere, when you can stay?

To promote the Lipton Ice Tea event and the idea that local food and entertainment can be awesome, Look At Media turned to an idea of staycation (when you try to be a tourist in your own city).

Look At Media invited an opinion leader among the audience, who stayed in Moscow for a weekend and visited seven touristic Moscow places and attractions. She shared her thoughts, ideas, and emotions in an elaborate article in a form of a personal diary.

At the end of the project, Look At Media invited their audience to have a staycation with Lipton Ice Tea and visit the “See ya in Rossiya” event.

Size of team involved

23 people from both Look At Media (publishing house, native advertising in-house studio) Pepsi Co (client), PR Stories (PR-agency) and Orange (advertising agency)

Platforms

- Native Advertising project (article) on The Village
- Canvas on Facebook

Content distribution and promotion efforts

To promote the project Look At Media kept in mind the 360 native advertising rule that they have established at their company. That means the project must be distributed not only among the site’s audience but also among the audience in social media that The Village has acquired over the years.



Therefore the project was promoted by display banners on the site and a feature on the main page (organic), promoted posts in Facebook and VK (Russian Social Media).

Look At Media believes that some of their audiences like to engage with the project here and now without any extra clicks, so they added an adaptation of the project to Facebook Canvas, eliminating unnecessary clicks to the site, but still providing relevant content by the medium and the brand.

Results

- Look At Media reached their goal in one week having 21k users on the project.
- Within one month they reached 50k users on the page, which is 1.5 times more than their average results.
- Users spent more than 15 minutes (average time) on the project, which is 3 times more than the results Look At Media have on their usual projects and 4 times more than on the Russian market (according to Mediator’s research, Mail.ru Group)

- This indicator proved to Look At Media that new and relevant ideas told by a regular person can be three times more interesting than a regular article about an upcoming event.
- 7% of the users clicked on the event announcement and checked out the event page on VK. That is more than 2500 people and Look At Media can roughly predict that it was more than enough to fill the entire event's venue.

Learnings

"Don't be afraid to answer to a common objective differently. If your task is to promote the event, the content shouldn't be only about the event, you can create content around the main product and offer it as a sexy solution to a common problem.

At the end of the day, our task isn't to offer just a way to fill the weekend. The audiences are already overloaded with different activities. Our task is to make this content worthy of our audience's precious time."



VIEW ARTICLE (ORIGINAL)

VIEW ARTICLE (ENGLISH)

> "Don't be afraid to answer to a common objective differently. If your task is to promote the event, the content shouldn't be only about the event, you can create content around the main product and offer it as a sexy solution to a common problem.

Best Integrated Program (Omni-Channel Integration)

Campaign: “Our First Home” (Ons Eerst Huis)
Publisher/Agency: SBS, VIER, The Pool, Mediahuis
Brand: ENGIE Electrabel
Country: Belgium



Summary
The Belgian energy provider, ENGIE Electrabel, wanted to make their customers aware that they also help customers optimize their energy consumption. Therefore, they integrated their content into the TV show ‘Our First Home’, which became a foundation for further amplification on other channels and a spin-off web-series.

Mission
ENGIE Electrabel is a historic energy (gas & electricity) provider in Belgium. The world of energy is changing and ENGIE Electrabel now offers products and services that help its customer to optimize their consumption.

ENGIE Electrabel’s problem was that customers aren’t aware that they offer these kinds of services. The expertise of ENGIE Electrabel is recognised when it comes to producing energy for the country, but not when it’s about optimizing the consumption of energy at home.

Growing awareness of the products, such as solar panel installations, and creating the mental association between ENGIE Electrabel and their expertise in energy at home was therefore critical.



So when SBS (TV channel 'VIER') came to ENGIE Electrable with the production of a reality show about three couples renovating their homes, they immediately saw an opportunity. They integrated their content into the program very naturally, without disturbing the show called "Our First Home" ('Ons Eerste Huis'). This allowed ENGIE Electrable to illustrate their expertise and give valuable information.

But they didn't stop there: what about using others channels (print, digital, social,...) and other formats to reinforce their TV integration? ENGIE Electrabel created a native integration in TV that would become a foundation for further amplification.

KPIs

- Brand awareness
- Likeability
- Brand image
- Completed view rate
- Views
- Time spent on page

Target audience

The TV series consisted of 10 episodes. Each had 415.000 viewers and a share of the market of 21.4% on PRP 18-54. In total 7 out of 10 PRPs were reached with a total of 3.6 million unique viewers.

The target audience for ENGIE Electrabel's product is any owner of a house or apartment wishing to invest in his or her home.



Strategic approach

To ENGIE Electrabel, efficient native advertising means creating valuable content in a non-interruptive way. With SBS, they discussed how to best integrate their content and came to the conclusion that integrating a "Home Doctor" in the show, named Paul, was the best approach. And, most importantly, this was a real expert, an employee of ENGIE Electrabel, not an actor.

This had many advantages: ENGIE Electrabel was able to humanize their brand, show their expertise and add value to the show for its candidates and the viewers.

Besides the regular TV billboarding, Paul would pop up at several moments during the show, helping and advising candidates on the choices they were making in the renovation of their homes. In season 2, ENGIE Electrabel even integrated a fully branded game into the TV show that would allow them to reinforce brand visibility and relevance while still being fun and amusing.

ENGIE Electrabel decided to reinforce this TV presence with a multi-channel approach:

They had a native print and online-deal with The Pool, who made spreads on the topics (boxx - an intelligent thermostat, solar panels, isolation) linking these products to the houses showed on TV. Paul gave further tips and tricks, showing the expertise of ENGIE Electrabel in a very natural way.

The articles in print were also revamped for online dossiers in Belgium's most popular news sites, "www.Nieuwsblad.be" and "www.Standaard.be". ENGIE Electrabel created articles about "wonderlijke wifi" (amazing wifi, where they pushed boxx), the 5 myths about solar panels (used in print, on ENGIE's web-page, on the pages of SBS, on Facebook, etc.)

Paul, now known as an energy-expert to the Flemish population, starred in his own spin-off web-series of "Our First Home", where he gave several households advice about their energy consumption: "59 seconds with Paul".

The videos were also distributed on ENGIE Electrabel's blog "Sweet and Smart home" where people can find all kinds of tips and tricks to make their home more energy efficient.

ENGIE Electrabel used the three couples from the TV show on their own Facebook channel with a poll-post around the final episode.



Creative idea

As stated above, the creative idea was to natively integrate the expertise into the story of the TV reality show.

Paul, the 'Home Doctor' was the face of ENGIE Electrabel's expertise. And they maximized the impact of their presence via a multi-channel approach.

Size of team involved

11

Platforms

- TV
- Print
- Online newspapers
- Facebook
- Owned media: blog
- YouTube video

Content distribution and promotion efforts

See under 'strategic approach' and 'results'.

Results

TV

ENGIE Electrabel was able to compare the efficiency of their two sponsorships on the same TV Channel: their native integration with “Our First Home” (“OFH”) and an extremely popular TV quiz, “The Most Clever Person On Earth” (“DMCPOE”).

When comparing the sponsoring of “DMCPOE” with the native integration of ”OFH” on the same channel, they learned that the Spontaneous Awareness for the Brand was higher for “OFH” than to “DMCPOE”.

- 26% of the viewers of “OFH” spontaneously mentioned EEBL as a sponsor compared to 12% of the viewers of “DMCPOE”–more than double.
- Aided awareness went up to 39% viewers of OFH versus 27% viewers of DMCPOE.
- Likeability of the built-in commercials was also higher than regular billboarding.
- Last but not least, it also showed that the native integration had a more positive effect on the image of EEBL. People stated that the sponsoring during the episodes of “OFH” had a more positive effect on their image of the Brand compared to the commercials in between the episodes of “DMCPOE”: it represents an increase of 20–and this for a fraction of the budget!

Print Content

ENGIE Electrabel created a series of native advertising pages: public-editorial pages with a related editorial page. The print pages appeared during the same weeks as the TV-integration with related and relevant content.

They also created a personality partnership with the program host, Bartel Van Riet, they integrated pictures and quotes of the host in their print-pages, together with the logo of the channel, the program information and the participants’ quotes.

The print pages allowed ENGIE Electrabel to inform the consumer in depth and strengthen the link between ENGIE Electrabel and the TV-format, optimizing recognition, awareness of and positive association with the brand.

Online Content

To make the cross media-content approach complete, ENGIE Electrabel created an online content “platform”. Content platforms contain relevant articles within a publisher’s environment to maximize reading potential, maximize reach and maximize the editorial relevance of the message.

Within the “platform”, ENGIE Electrabel created multiple articles of relevant topics (solar panels, boxx smart thermostats, home doctor, etc.). All articles were interrelated and were one click away from the ENGIE owned environment.

- Average of 2 min 54 time spent per article online.
- The article “The 5 myths of Solar Panels” got an average time spent of 5 minutes.
- The campaign achieved a total of 63,903 reads on the online platforms of De Standaard and Het Nieuwsblad.
- The article “Zo hou je je verwarmingsketel in topconditie” had the highest number of reads on De Standaard and Het Nieuwsblad and was good for a total of 13,720 reads.

Social:

Facebook amplifications (6 in total) that cost ENGIE Electrabel 990€, generated 203,699 views for a budget of 0,0048€ per view.

Video “spin-off”

The “59 seconds with Paul” spin-off reached a Completed View Rate (CVR) on YouTube of 37%

Learnings

“Use a real expert, not an actor, focus on content that matters to your audience, synchronize channels when publishing, build on the visual identification”

VIEW CASE VIDEO

Best Integrated Program (Omni-Channel Integration)

Campaign: Come & Meet Me
Publisher/Agency: TG Studio / Telegram Media Group
Brand: Panonska
Country: Croatia



Summary
In order to launch the craft-like beer Panonska, TG Studio created an omni-channel approach with both native articles, social media and physical mini-events. Panonska was successfully launched as the first craft-like beer on the market, introduced by a larger brewer.

Mission
One of the leading brewers in Croatia, Pan (part of the Carlsberg Group), was preparing to launch its first craft-like beer, Panonska. It was a major strategic step for the company since its success was mostly found in the mainstream lager market. Furthermore, the craft beer scene in Croatia has been booming (2x year-on-year growth in revenue).

Due to the product's niche market position, the client wanted a targeted digital-first launch strategy. The goals were to build excitement for the new product (awareness), to get customers to actually try Panonska (activation), and to tell the story of the Panonska brand (branding).



KPIs

Reach

- Total reach / target = 1,500,000
- Total video views / target = 200,000
- Total pageviews / target = 150,000

Engagement

- Social interactions

Activation

- Out-of-home (OOH) engagement

Target audience

- Younger professionals (25-50) open to experimentation, but generally too conservative to go for smaller, craft brewers.
- So-called “beer flirts” who might be easily tempted to try new products.
- Younger, aspirational women (18-40) who have shown a preference for craft beers.



Strategic approach

Right from the start, TG Studio’s team decided that a digital-only launch campaign would not be able to achieve all goals. Panonska was not an established brand and consumer activation would be difficult to achieve.

Therefore, an omnichannel online and OOH approach was developed, in order to combine the targeted reach of digital channels (websites, social, video) and the physical presence of the new product.

The idea was to use digital channels to build hype and guide consumers towards guerilla mini-events around the city, where they could give Panonska a try. To reach the target audience and create demand for Panonska, the digital content would have to be geared towards virality and entertainment.

In addition, the strategy TG Studio developed was seemingly counter-intuitive. Instead of giving out Panonska, the goal was to have consumers approach them and demand to “meet” Panonska - in other words, using digital storytelling to create demand for the new product.

Creative idea

The TG Studio team created the “Come and meet me” campaign, which lasted for 55 days and consisted of 5 articles, 3 videos pieces, live video streaming and mini-events/spoofs around the city.

The centrepiece of the campaign was a series of viral spoofs /social experiments, in which one of TG

Studio's journalists walked around the city with a sign that simply said: "Come and meet me". Whoever came to meet him would also get to meet Panonska (a nearby team would bring the beer for users to try).

At first, people were confused and approached him reluctantly, but after it had been "revealed" on social media that he was there to introduce Panonska, users were approaching him in droves.

Social media was used to build hype and attract the target audience via live video on Facebook and posts on Twitter, Instagram and Facebook. Soon, users were eagerly waiting for the journalist to hit the city again and were speculating about potential locations.

Articles on Telegram.hr and Net.hr were used to document the experiments and tell the Panonska brand story, with additional video segments published on YouTube. This way, the team had created an advantageous loop: mini-events in the city generated viral buzz and entertaining content. The content was used for articles on Panonska and these articles drove more interest for the mini-events.



Size of team involved
12

Platforms
- Social feeds (live video, galleries, posts)
- Online articles
- Out of home (mini-events around the city)
- YouTube videos

Content distribution and promotion efforts
Social
- A comprehensive social strategy to slowly build hype and "reveal" Panonska as the brand behind the viral spoofs, using Facebook live video, Instagram Stories, Twitter and Instagram.
- OOH (events / spoofs)
- Mini-events throughout the city, to generate buzz and get users to meet Panonska
- These were promoted on social media and on-platform (Telegram.hr, Net.hr)


ŽENA

UPOZNAJ PANONSKU

U čemu je tajna? U Zagrebu se pojavilo novo pivo koje žene naprosto obožavaju, a ono je odlično i za organizam

19:29 26.11.2017 | AUTOR: ŽENA NET | FOTO: BORKO VUKOSAV/TELEGRAM

Social media was used to build hype and attract the target audience via live video on Facebook and posts on Twitter, Instagram and Facebook. Soon, users were eagerly waiting for the journalist to hit the city again and were speculating about potential locations.

On-platform

- In-depth articles to promote the spoofs, explain them and tell the Panonska brand story.
- A display campaign on TG's platforms was also supporting the launch.

Results

Reach

- Total reach = 2,119,071
- Total video views = 367,452
- Total pageviews = 243,357

Engagement

- Social interactions = 4,443 (likes, comments, shares)

Activation

- OOH engagement = hundreds of direct activations/ trials

Panonska was successfully launched as the first craft-like beer on the market, introduced by a larger brewer.

VIEW ARTICLE 1

VIEW ARTICLE 2

VIEW ARTICLE 3

VIEW ARTICLE 4

VIEW LIVE-STREAM

Best Native Advertising Program B2B

Campaign: OPR Finance
Publisher/Agency: JP/Politikens Hus – Jyllands-Posten and Ekstra Bladet
Brand: OPR Finance
Country: Denmark



Summary

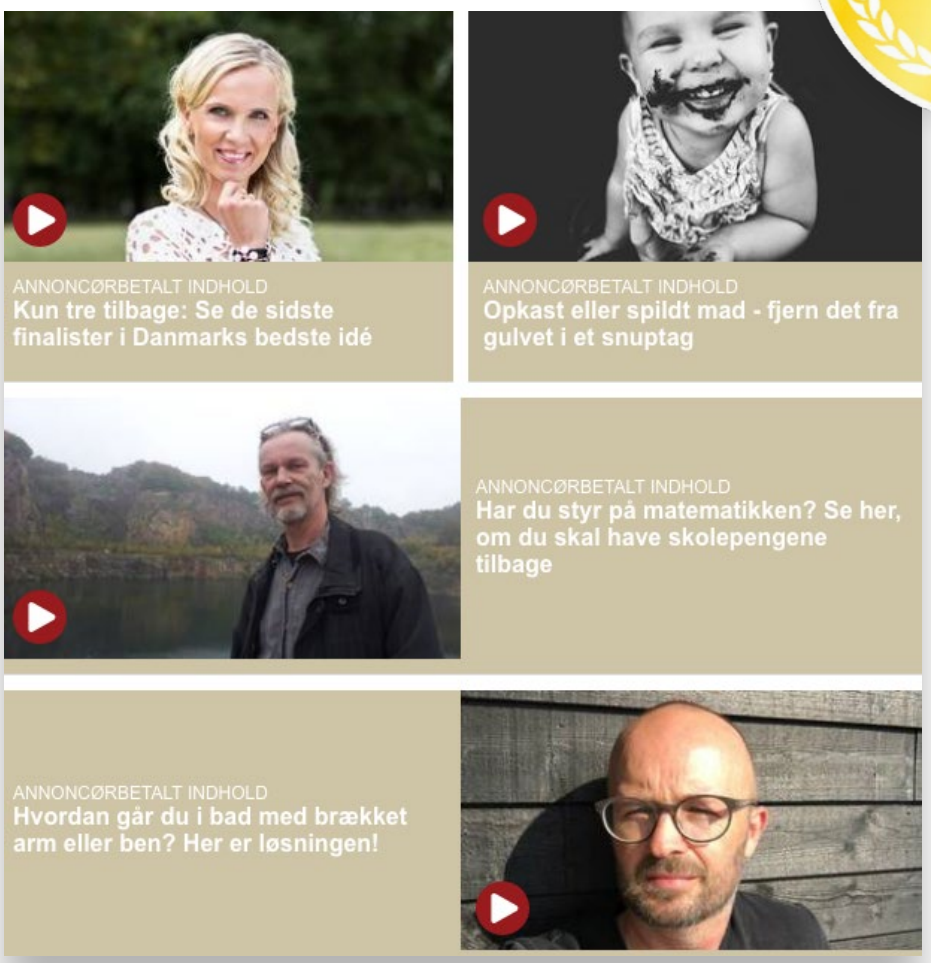
OPR Finance, an online B2B lender succeeded in increasing brand awareness by carrying out a cross-media native campaign with two Danish media brands, Jyllands-Posten and Ekstra Bladet. The campaign consisted of native articles offering guidance and advice, and the competition “Denmark’s Best Idea”. Before the campaign was launched only 2% of Ekstra Bladet’s users knew of OPR. This number rose to 19% once the 3-month long campaign ended.

Mission

JP/Politikens Hus and OPR Finance, an online B2B lender, teamed up to create a native storytelling campaign.

As a newcomer on the Danish market, OPR wanted to raise brand awareness within their primary target group: small entrepreneurs and inventors, both present and those considering starting up.

There are several independent media brands in JP/Politikens Hus, each with their individual editorial approach and opinions, ranging from tabloid to business and politics. Each media brand runs its own native



team but with a strong level of communication and coordination across the teams. This is a clear advantage for cross media advertisers when planning the strategy and executing campaigns.

This is a clear advantage for cross media

Ekstra Bladet is a tabloid news media. Being Denmark's largest commercial news site, it has become the site to go to for breaking news, entertainment and sport.

Jyllands-Posten is a traditional news media focusing on business and politics, hence the target group primarily concentrates on the business segment.

Combining the two different media, OPR had the opportunity to benefit from both the volume and reach from ekstrabladet.dk and the business-minded audience at jyllandsposten.dk. The campaign was split into two different native concepts, each developed with the unique DNA of the particular news brand. This was essential to ensure success.

KPIs

Being a newcomer on the Danish online B2B lending market, OPR's primary goal with the native campaign was to increase the brand awareness.

Agreed KPI: Brand awareness

- Step 1 (native at ekstrabladet.dk): 200% lift during the three-month long campaign.



- Step 2 (native at jyllandsposten.dk): as a minimum maintaining the level from step 1 + increase during the 1-year long campaign.

Other set KPIs were

- Engagement (reading time) equal or above benchmark.
- TOP – securing a rank higher than no. 5.

Both of the campaigns were tracked and surveys were used to obtain required insights. The goals concerning the awareness as well as TOP were based on a reference survey conducted prior to step 1 (native at ekstrabladet.dk).

The choice of native format allowed launching OPR not only as an online B2B lender but also as one focusing on supporting great and thoroughly thought through business plans.

Ekstra Bladet and Jyllands-Posten achieved that goal by offering relevant and inspiring articles providing information and guidance to potential new customers.

In addition, OPR wanted the campaign to influence the quality of potential customer inquiries.

Target audience

OPR's primary target group is the B2B market and especially the segment of small entrepreneurs and inventors, both present and those considering starting up.

OPR would reach a high number of users within this target group by launching their campaign at ekstrabladet.dk, whereas launching at jyllandsposten.dk would ensure reaching a high number of users in the business segment.

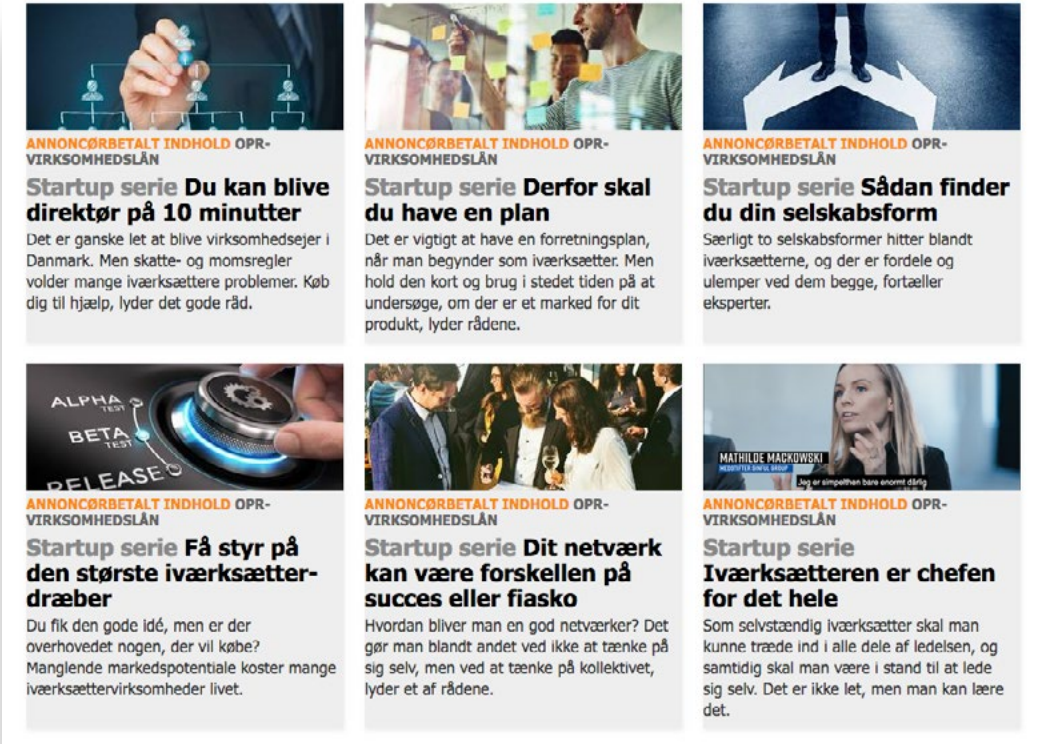
Strategic approach

A two-step strategy was developed for OPR and JP/Politikens Hus:

- Step 1 – Building up awareness: a three month long native campaign at ekstrabladet.dk
- Step 2 – Maintaining awareness: a one year long native campaign at jyllandsposten.dk

Extra Bladet, with its large reach and tabloid context, was perfect in establishing the preliminary awareness. Ekstra Bladet's brand slogan is: "Dare to go where others do not".

Ekstra Bladet created a concept built on wild ideas, committed competitors and a competition "Denmark's Best Idea" making these three elements the foundation of its success.



The campaign was kicked off by telling stories about great inventions of all times and then maintaining attention when starting the competition. Step 1 was executed to perfection with a timing matching the users' behaviour and interest, both the ones in the primary target group as well as other groups.

As a brand, Jyllands-Posten has the saying "In case you wanted to know more", focusing on creating insight and making Jyllands-Posten a perfect match for step 2 - maintaining the brand awareness over time. There is a higher concentration of OPR's primary target group connected to Jyllands-Posten, which is why a dedicated and longer campaign was developed for step 2 at Jyllands-Posten.

Jyllands-Posten created a native campaign matching their specific DNA, communicating financial advice using a more serious and educational approach.

A series of articles and videos were launched during the 1-year long campaign, all of them focusing on inspiring, guiding and educating the users.

The content consisted of advice from experts in their field, but also from famous Danish entrepreneurs sharing their stories on how they “did it”.

Step 1 and 2 were a perfect combination for OPR: using an engaging and entertaining news site with its large reach and then resorting to a more traditional business site to communicate financial advice to OPR’s primary target group.

The high level of internal communication at JP/Politikens Hus as well as coordination across native teams was a clear advantage. Dealing with two very different concepts increased campaign efficiency and insight simplifying work flow of OPR, which is handling all of their marketing internally.

Creative idea

Ekstra Bladet’s Story Studio created the competition “Denmark’s Best Idea” that revolved around great ideas and dreams. OPR offered a prize of 20,000 USD that was designated for the execution of the winning idea.

The campaign kicked off with native articles telling stories about present and past ideas that changed the world.

Using native articles in the next step of the campaign Ekstra Bladet and OPR reached out and encouraged users to submit their own ideas and business plans to the competition.

The ideas needed to meet three main criteria:

- They should create growth – either creating new jobs, increasing the joy of life or designing a brand new invention with a global potential.
- The idea had to be unique and not based on past inventions.
- The participants had to be ready to share their ideas with the users at ekstrabladet.dk.

6 finalists were picked out of 254 ideas submitted. Their ideas were presented in a video series. A professional jury of three, combined with the votes of the public, determined the overall winner.

Jyllands-Posten created a range of online material for jyllandsposten.dk with more than 40 articles offering guidance and advice for both first time entrepreneurs as well as the experienced ones. Amongst many, the topics discussed were choosing the type of a company, what to look for in marketing or how to find the right network and how to hire employees.

A series of interviews was created as an inspiration to the new entrepreneurs, in where famous Danish entrepreneurs shared their experiences with start-ups, the bumps encountered, overcoming practical issues

“The content consisted of advice from experts in their field, but also from famous Danish entrepreneurs sharing their stories on how they “did it”.

as well as offering a deeper insight into balancing work, friends and family life.

This project resulted in 16 videos, which were also published in the OPR native section.

Furthermore, a printed magazine was produced and distributed to 50,000 small business across the country. Like the material in the digital part of the campaign, the articles in the magazine were focusing on guidance and advice aimed at existing small businesses.

Size of team involved
The entire project involved 15 people: sales representatives, journalists, creative concept developers and research assistants.

Platforms
Given that OPR is an online B2B lender, the primary channels chosen for the native campaign were digital.

Since Ekstra Bladet's main strengths are in the digital sector all of the native concept was launched digitally.

The primary channel was also digital in the case of Jyllands-Posten, both by using jyllandsposten.dk as well as their custom business section finans.dk. As one of the largest printed morning papers in Denmark, Jyllands-Posten also printed some articles and published a magazine.

Content distribution and promotion efforts
All of the content was published and distributed through the respective media.

Step 1, native at ekstrabladet.dk:
A separate section gathering all of the published articles was created at ekstrabladet.dk.

Published articles were positioned on the front page of ekstrabladet.dk mixed with editorial content. Each article offered links to the section and other relevant articles.

Once featured on the front page, the most popular articles were displayed along the editorial content as "most read" – a function available for all articles at ekstrabladet.dk.

Step 2, native at jyllandsposten.dk:
A separate section gathering published articles and videos was created.

The articles were published on the front page and displayed on banners to lead traffic to the section. The display ads were targeted at the business segment using relevant data, and featured on both jyllandsposten.dk and their custom business section, finans.dk.

Selected articles were published in the newspaper and a magazine was produced and distributed directly to existing small businesses.

Results
The result of the campaign exceeded expectations, both with regards to tracked KPIs as well as to studies conducted through surveys.

Awareness
The strategy was to ensure a boost using Ekstra Bladet and further to maintain the level of awareness with the native campaign at Jyllands-Posten.

- 2% of Ekstra Bladet's users were aware of OPR as a brand before the campaign was launched. This amount rose to 19% once the 3-month long campaign ended.
- Once the campaign ended at Ekstra Bladet, a native campaign at Jyllands-Posten took over, where surveys showed brand awareness of 22%, proving that the first level reached had been maintained as well as further increased.
- The boost ensured that OPR moved from number 5 top-of-mind awareness into a 1st place among our users.

> "The strategy was to ensure a boost using Ekstra Bladet and further to maintain the level of awareness with the native campaign at Jyllands-Posten.

Engagement
- The native articles published across the two news brands reached more than 600,000 article views, with an average reading time of 2:47 min. – well above 2:25 min. average native content benchmark.
- Furthermore, the average video viewing time of 3:25 min. suggests that the content was relevant.
- In addition to this, another indication of the high level of engagement is the number of participants in step 1 of the campaign – 254 submitted their ideas and 5,700 participated in the final voting.

Traffic
Traffic quality at opr.dk was greatly influenced during the campaign. Readers of native articles at either ekstrabladet.dk or jyllandsposten.dk showed a much lower bounce rate than usual and spent as much as 4 times longer at opr.dk.

For an online B2B lender traffic on the web page is a clear indicator as to whether the campaign has had the desired outcome.

These results demonstrate clearly that relevant and inspiring content has a positive effect on both brand awareness as well as increasing the pool of more educated and well-informed potential customers.

Martin Frederiksen from OPR Finance states: "We have an ambition to support creative entrepreneurship and sustainable ideas. This campaign has placed us on top-of-mind among this segment and potential customers."

Learnings
"A key learning from this native campaign across different media is the importance of creating native content respecting media's DNA.

This case shows how well a native campaign can perform when created and timed according to the properties of individual media.

Other key learnings and insights:

- Different media brands can support different steps of a native campaign, especially while introducing a complicated financial B2B product like online lending.
- Developing the first awareness strategy across media warrants more effective and simple communication from the advertiser.
- Raised awareness is ensured by achieving the best timing and execution across media in the second strategy which highly benefits the advertiser.

This campaign has a clear digital footprint. Where Jyllands-Posten's dedicated readership is concerned, it demonstrated that it is not only the media's DNA that is extremely important when creating native content, but that it is equally important to use media's strength on different platforms.

The high level of communication across media brand's platforms provides strategic insight for both the advertiser and the media brands involved.

We can use this insight and experience when planning other campaigns and develop our products based on it.

Another essential key to success is an advertiser who believes in the concepts presented and who understands the premise of native advertising: creating high quality content communicating values and influencing with storytelling while keeping the media's DNA and target group in mind.

OPR as a customer wanted to use both traditional and modern communication channels and not only establish OPR as a brand, but also to educate potential customers and emphasise the importance of sustainable, well thought and well prepared business plans.

All in all, this case provided a great deal of insight into the performance of a great native campaign conducted with two very different media brands and the sort of benefits the advertiser can achieve in this type of campaign."

VIEW SUBSITE (EB.DK)

VIEW SUBSITE (JP.DK)

VIEW CASE VIDEO

Best Native Advertising Program B2B

Campaign: Embracing Disruption
Publisher/Agency: Insider Studios / Insider Inc., MediaCom
Brand: Dell Technologies
Country: USA



Summary
Dell Technologies wanted to be positioned as the leading enabler of digital transformation among business leaders and senior IT decision makers. They teamed up with Insider Studios and produced a multimedia content series called “Embracing Disruption” that successfully established Dell Technologies as a leading company in the field.

Mission
Dell Technologies is a unique family of businesses that provides an essential infrastructure for organizations to build their digital future — including IT, workforce transformation, and security. A top goal of the company in 2017 was to differentiate its brand to appeal to the next generation of business leaders.

Insider Studios, the branded content team of Insider Inc., partnered with Dell Technologies to develop a multimedia content series, “Embracing Disruption,” about the state of flux impacting businesses nowadays and the new mindset required to turn business opportunities into reality.



The first portion of the campaign used an interactive experience, podcast-based posts, and thought-leadership pieces to demonstrate Dell Technologies' thorough understanding of digital transformation.

Insider Studios then showcased how Dell Technologies is solving some of the industry's most complex and cutting-edge problems with a series of videos and multimedia case studies featuring customers such as the International Tennis Hall of Fame and the Boston Red Sox.

KPIs

Insider Studios was tasked to help position Dell Technologies as the leading enabler of digital transformation among business leaders and senior IT decision makers.

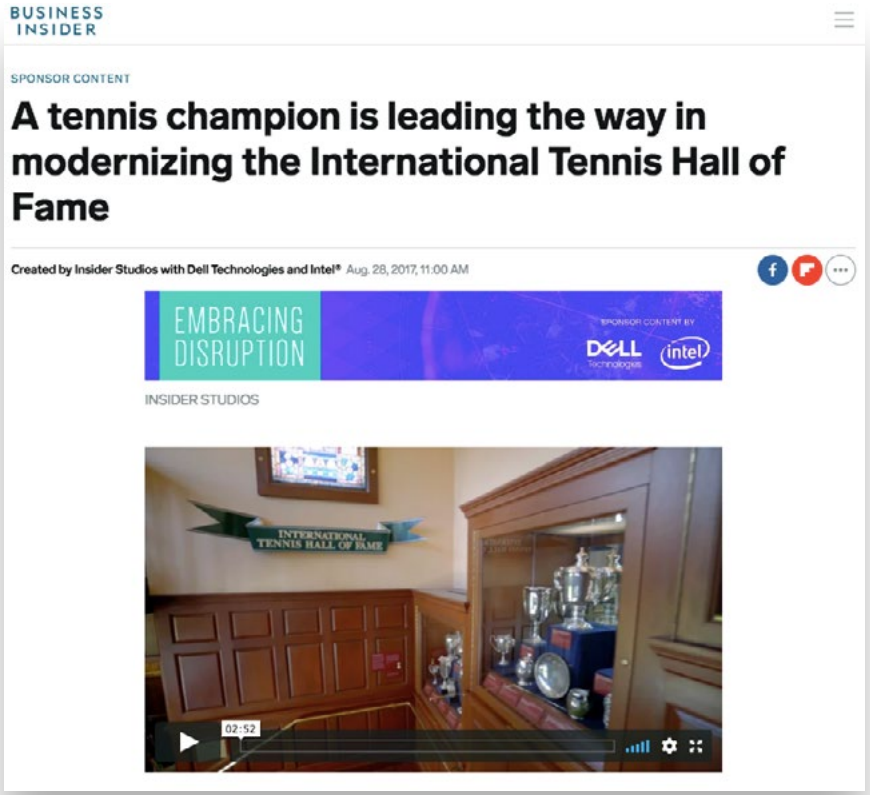
Their effectiveness in achieving this goal was measured using a range of metrics, including engagement, cost per view, click-through rate, cost per high-valued engagement, and leads. These metrics were analysed by an independent brand study.

Target audience

The primary audience was CIOs and business decision makers with a "future-ready" mindset. The secondary audience was senior IT decision makers.

Strategic approach

"Embracing Disruption" explored the challenges of digital transformation facing today's business leaders and inspired confidence in Dell Technologies as the company best able to help across IT, workforce transformation, and security.



Insider Studios executed the series in two phases: the Set-Up and the Payoff.

The Set-Up established the context for the series and demonstrated Dell Technologies' understanding of the "Age of Digital Transformation" via an interactive experience and thought-leadership brand stories.

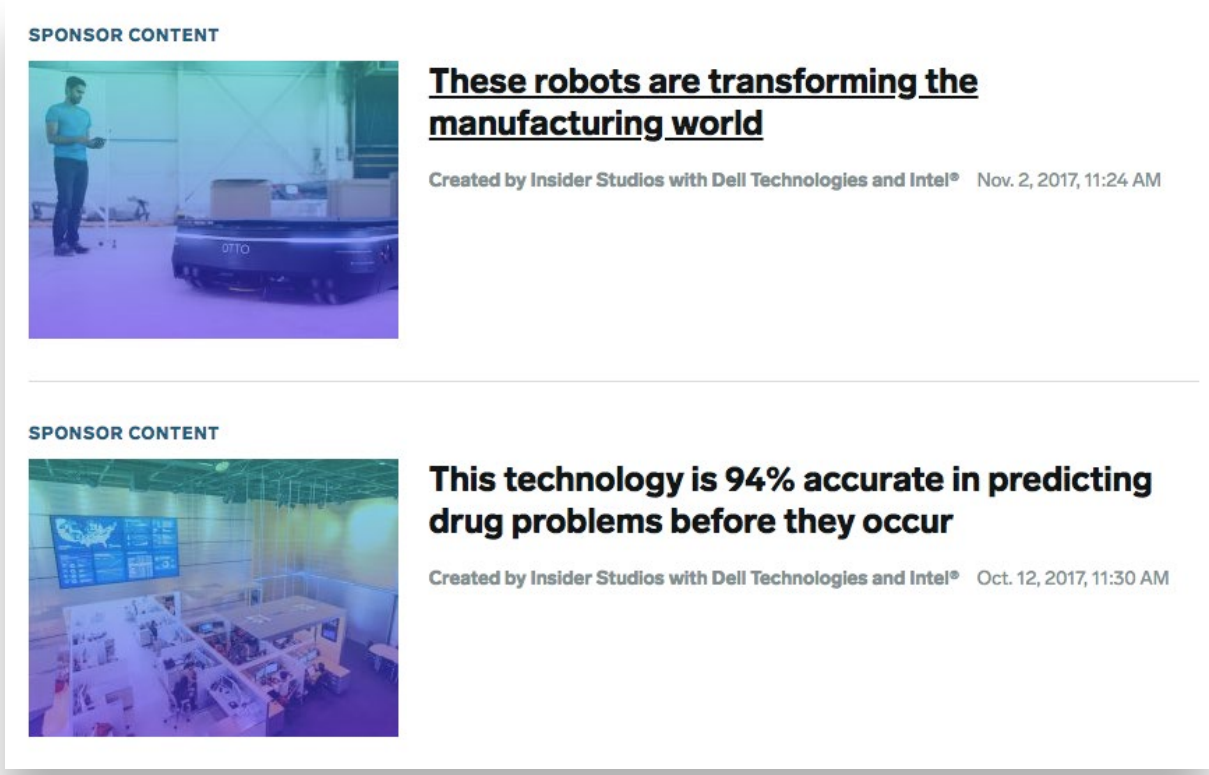
The Payoff used multimedia case studies to deliver on the priorities set out in phase one. Here, Insider Studios showcased, via customer case studies, how Dell Technologies is solving some of the industry's most complex and cutting-edge problems across IT, workforce, and security.

This structure allowed Insider Studios to clearly communicate Dell Technologies' expertise with eliminating challenges facing companies grappling with disruption and the work required to become industry leaders in a highly competitive digital landscape.

Creative idea
Executive power structures have shifted. Gartner research shows that 40% of CIOs say they lead digital transformation in their enterprise, with 34% identifying as their company's innovation leaders. It's clear that the power and influence of the CIO has swelled. But this position is only tenable if they can fulfill their leadership mandate.

To do that, they need to understand the imperative to transform their companies into digital businesses and identify a partner that knows how to implement the technologies they need for successful transformation. They also need to see proof of peers' success to validate their decision-making.

Insider Studios created "Embracing Disruption" as a creative platform to deliver three crucial elements CIOs need to maintain their position of power. To appeal to readers and viewers, the Insider Studios team decided on a combination of using Dell-owned assets (thought-leadership pieces and podcasts) to create articles and interactive pages native to Business Insider, as well as videos and interactives based on original reporting.



Size of team involved
Two video producers, a project manager, editor, content producer, and two graphic designers.

Platforms
The video and the written and interactive content was primarily distributed on Business Insider's site and channels.

Social media (Facebook, Twitter, and LinkedIn) was also used to promote the content.

Content distribution and promotion efforts
This campaign had a number of different components, and each was distributed and promoted according to the content type.

> This campaign broke down the process of corporate digital transformation, making it understandable and actionable and successfully positioned Dell Technologies as a leading company in the field.

Articles were promoted on BusinessInsider.com through native promotional units as well as via Insider Studios social handles (Facebook, Twitter, and LinkedIn).

Videos were posted on BusinessInsider.com site along with Insider Studios' social handles and Tech Insider's Facebook page.

Insider Studios complemented organic distribution with a small but highly efficient paid boost to the campaign's target audience (CIOs and business decision makers).

Results

This campaign broke down the process of corporate digital transformation, making it understandable and actionable and successfully positioned Dell Technologies as a leading company in the field.

An independent brand study showed that users found the content to be "believable" and thought "Dell Technologies is different from other technology companies." Data also showed strong results for "relevance" and "talkability", indicating that readers wanted to talk about Dell Technologies.

Outside of the brand study, the content performed above Business Insider benchmarks for sponsor content: The video content performed 341% higher than average, and multimedia content performed 473% higher.

Rachael Henke, Global Brand Marketing Director for Dell Technologies, says,

"We turned to Business Insider to bring our Digital Transformation thought-leadership research to life through a video-led, engaging program that focused on our customers and how they are embracing the changing landscape.

Their proven expertise in building engaging videos and multimedia case studies made for an extremely successful campaign — the results speak for themselves."

VIEW ARTICLE 1

VIEW ARTICLE 2

VIEW ARTICLE 3

VIEW CASE-VIDEO

Best Native Advertising Program B2C

Campaign: The Buro Festival
Publisher/Agency: Indochine Media
Brand: Buro. Singapore
Country: Singapore



Summary

To celebrate Buro's second anniversary in Singapore and to increase brand awareness and expand its database, Buro created 'The Buro 24/7 Festival' with live performances, a fashion show and an award ceremony. Amongst other successful results, Buro's Instagram following increased by 15% and their total database increased by 35%.

Mission

To celebrate Buro's second anniversary in Singapore they focused on their readers and the content they enjoy consuming on Buro247.sg. Analysing the readers' trends, patterns and habits, Buro wanted to create an experience that would be engaging to them and would be shared on social media and via word-of-mouth and in turn give brand loyalty towards Buro.

After analysing the activity on the website and pages Buro's readers visit the most, the 'Culture' section showed high engagement especially when coverage was featuring Music Festivals around the world e.g.: Coachella, Glastonbury Festival and Ultra Music Festival. Using this data, Buro created a concept that would be high on engagement, entertainment, share-ability and brand interaction.



Combining the essence of Buro — that is, telling stories through a creative digital platform — with the trend of their readers' interest in immersive experiences, Buro presented 'The Buro 24/7 Festival'.

An unforgettable line up of online and offline activations, the Buro 24/7 Festival focused on:

- Influencer integration.
- Database acquisition.
- Engaging editorial content to showcase Buro's expertise.

Buro was a first media platform in Singapore to combine their digital space with an on ground activity, the Buro Festival.

KPIs

- Increase brand awareness and database through the event: acquiring 300-500 guests RSVP (Venue capacity was at 300).
- Establish Buro as the authority for Influencer Marketing and Creative event activations.
- Showcase the influence of Buro on readers to advertising brands so they continue to invest with Buro.
- Engage readers and increase traffic to buro247.sg by 30% with content related to the event.
- Feature in tags and hashtags on Instagram by social media posts during the event by opinion leaders and those with high following achieving a gain of a total of 1 million exposures and reach.



Target audience

Buro's readers are well-heeled, fashion conscious and discerning individuals.

From trend setters and style-savants to the emerging affluent and the jet-set elite, Buro Singapore reaches local residents as well as a diverse mix of foreigners and regional fashion insiders.

Impeccably stylish and switched on, the readers purchase luxury goods, enjoy trying out new restaurants, and attend gallery openings and music festivals.

The Buro reader is highly sociable with a voracious appetite for the latest news in fashion, beauty and contemporary culture. As such, they turn to buro247.sg for trusted quality editorial curated for both a male and female audience.

- 60% of Buro Readers are between 19-29 and 29.3% are between 30-39.
- 65% are women and 35% are men

The influencers Buro targeted were those in fashion, beauty, lifestyle as well as Singapore's top creatives, movers and shakers from tech, movies, and entrepreneurs.

Strategic approach

With the event idea of 'Buro Festival', Buro created a campaign that ticked the boxes to reach the KPIs. The campaign was tiered into pre-event, during-event and post-event.

Pre-Event

1. Launch of Digital Awards:
The Digital Awards is held in conjunction with every Buro Anniversary event. It aims to identify those who have made a significant contribution to the digital space in Singapore. The categories were Best Male Influencer, Best Female Influencer, Best CSR campaign using digital platform, and Best Singapore Start up.

Each category had up to five nominees, and readers were able to vote for their favourite influencers. The vote increased traffic to Buro's website, and was shared by nominated influencers with their followers.



2. Invitation:
To intrigue influencers by the upcoming event, instigate the word-of-mouth sharing, and activate the potential partners, Buro sent out a creative invite that included a 3D hologram video teaser of the event. This was sent to over 100 influencers and brand partners.

3. Save the date:
Buro sent out an EDM to their entire database alerting them about the event and encouraging them to watch their inbox for the event invitation.

4. Launch of Microsite:
A special teaser site for the event was launched, mentioning highlights and program for the evening. The site used animation and music to capture atten-

tion and guests could RSVP to the event directly via the website.

During-event

1. Concept Rooms:
During the event 'instagrammable' concept rooms were set up, allowing guests to have fun and create their own content

2. Photo opportunities:
To increase sharing on social media, Buro made sure that all elements of the event were presenting a good photo opportunity, for instance installing backdrops, lights and a GIF booth.

Post-event

1. Post Editorial:
An editorial summarising evening's highlights in a photo and video gallery was published.

2. Thank you emails with their personal GIF booth photos were sent to all attendees.

Creative idea

The Buro Festival was held in the centre of the arts district in Singapore in a building made out of recycled shipping containers stacked on top of each other.

The venue that Buro created consisted of four elements: concept rooms, a fashion show, performances and an award ceremony.

3 Concept rooms
(housed in the shipping containers)

Aiming at creating a perfect photo opportunity and allowing guests to engage with advertising brands, Buro created:

a.) The Perrier Jouet Garden: because all good festivals have a space to rest and revive. The 'Perrier Jouet Garden' was a space where party-goers found themselves in an indoors, lush sanctuary with a 360 degree backdrop GIF booth full of flowers, a wallpaper with wild flowers and trees exclusively illustrated by a Singaporean artist, and a bar with free flow of Perrier Jouet champagne.

b.) Coach Fragrances Ball Room: because every good festival has a pool. So what better way to recreate the experience — minus the trouble of getting wet — than with a room filled entirely with white balls. Guests were invited to dive into the room and search for the hidden 'Coach branded balls' in order to claim prizes. This was a great way to engage guests to physically hunt down and search for their brand, while having fun in the process.

c.) Insta Catwalk and Styling Lounge: Working with the RSH Group of brands that include Zara, Bershka, Stradivarius, Massimo Dutti, Pull & Bear to create a street style inspired runway show.

Buro scouted 50 individuals on Instagram who showed great styling and personality and cast them in the first

> To increase sharing on social media, Buro made sure that all elements of the event were presenting a good photo opportunity, for instance installing backdrops, lights and a GIF booth.

> Due to the amount of influencers attending the event, Buro received a reach of 250 million via stories and posts on Instagram.

VIEW VIDEO

VIEW FESTIVAL SITE

Instagram scouted catwalk in Singapore. The 'models' were able to choose their own styling based on 5 of the season's trends picked by the fashion editorial team.

Hair and make up were done backstage and guests were welcome to take a look at the process.

1 Fashion show
The Show, also known as the Insta Catwalk, was the highlight of the evening. It featured 50 models scouted on Instagram, showcasing their personal take on the five selected brands. Their entire experience was shared on social media increasing the event's reach and helping Buro acquire loyal followers on their social media channels.

4 DJ's and Live performances (on the top of containers)
Being a Singapore-centred platform, Buro wanted to put the spotlight on Singapore's talent and DJ's. Some of Singapore's best and upcoming DJs kept the guests entertained throughout the evening.

1 Award ceremony
After evaluation of the online and jury vote for the Digital Awards, the winners were announced at the event.

Size of team involved
There were a total of 12 people involved in the core organisation team.

Platforms
Given that Buro is a digital platform intending to showcase their digital expertise, the entire focus of the campaign was placed on digital media.

Content distribution and promotion efforts
Content promotion and distribution took place primarily using Buro's media channels, including the website, social media and direct marketing.

Creating engaging content helped Buro leverage their network of influencers to reach a wider audience.

Results
With the launch of Digital Awards, traffic to the website increased by 35%. Buro received a total of 850 votes within 1 week.

Buro received an overwhelming number of RSVPs amounting to 800 in total. It was 300% more than the venue capacity. The customer data was added to Buro's database.

Due to the amount of influencers attending the event, Buro received a reach of 250 million via stories and posts on Instagram.

Buro's Instagram following increased by 15% and total database increased by 35%

Buro's EDM open rate during the event period was at 20.5%, which is 10% higher than industry average in Singapore.

Best Native Advertising Program B2C

Campaign: SEAT Ibiza
Publisher/Agency: Styria Content Creation GmbH & Co KG
Client/Brand: Porsche Austria GmbH & Co OG / SEAT
Country: Austria

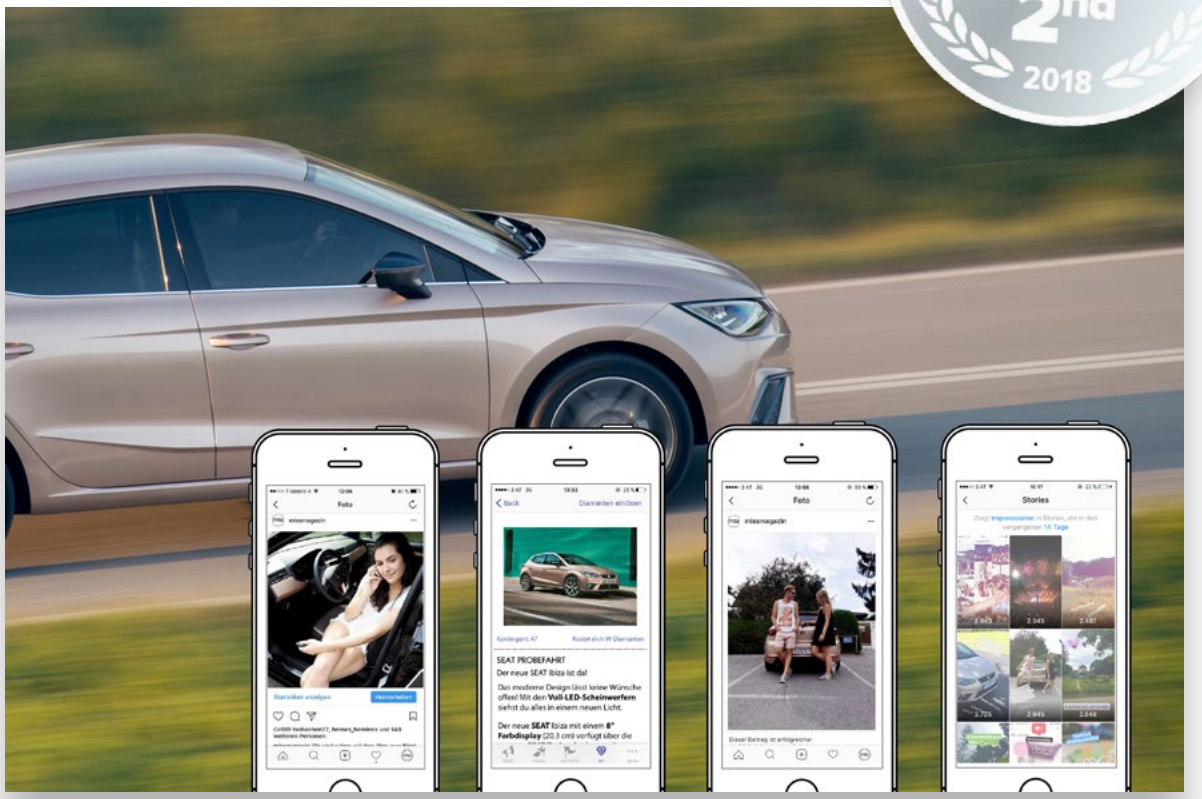


Summary
Styria Content Creation produced a native advertising campaign consisting of different elements, including video, native ads and in-app activity, to give a brand lift to SEAT's new model SEAT Ibiza. The aim was to reach a young, female target group.

Mission
Automobile manufacturer SEAT wanted to give a brand lift to its model SEAT Ibiza, which is aimed to appeal to young women.

The objective of the campaign was to position the brand SEAT Ibiza in a young (18-35 years), female target group and raise awareness for the new SEAT Ibiza model in Austria by using native advertising and sponsored content.

To achieve this, SEAT approached Styria Content Creation (SCC) to create a native advertising campaign. The campaign should be interactive and cater to the interests and lifestyle of the internet & social media savvy target group. Elements, such as video and social media platforms, were used to reach the greatest number of people.



KPIs

- Dwell time on the native ad “Road trip: These cities are perfect for a weekend trip”
- Native ads views on miss.at
- Video views on Facebook
- Interactions on Instagram

Target audience

The target audience were young women in Austria aged 18-35 (‘millennials’). Men were identified to have an impact on female car purchases and were therefore added to the target group.

The so-called ‘millennials’ are the first generation of ‘digital natives’ who are extensively communicating and exchanging information via smartphones and social media channels. Also, social media is their main source for news, etc.

Millennials strive for an independent, individual lifestyle. Freedom, spontaneity and individual motorized mobility are essential to them, as well as a good work-life balance with enough time spent with friends and family. Connectivity anywhere anytime is a given for millennials and their car should support that spontaneous and independent lifestyle. Yet their car should not only be useful but the design must be appealing and corresponding to their lifestyle.

4.9% of Austrian internet users between 18-35 years are interested in gaining information about cars or car tests online using the internet on their smartphones. This equals 363,000 unique users and potential audience.



Strategic approach

Styria Content Creation (SCC) developed a content strategy to get a better understanding of the prospective customers. This helped identify three different buyer personas as exemplary representatives of the target group. The campaign was then developed on the basis of these buyer personas.

The native advertising campaign consisted of different elements: articles (native ads), video, social media, an influencer/blog and in-app activities. These elements revolved around one key idea: giving young women a chance to win a weekend trip to the “Electric Love Festival” in a SEAT Ibiza with the Austrian micro-influencer Daniel Klein and thus creating relevant content around that competition and festival weekend.

Styria Content Creation partnered with miss, Austria’s leading media brand for women, to reach the female

target group. The sports platform spox.at was chosen as a partner to cater to the needs of the male target group.

Creative idea

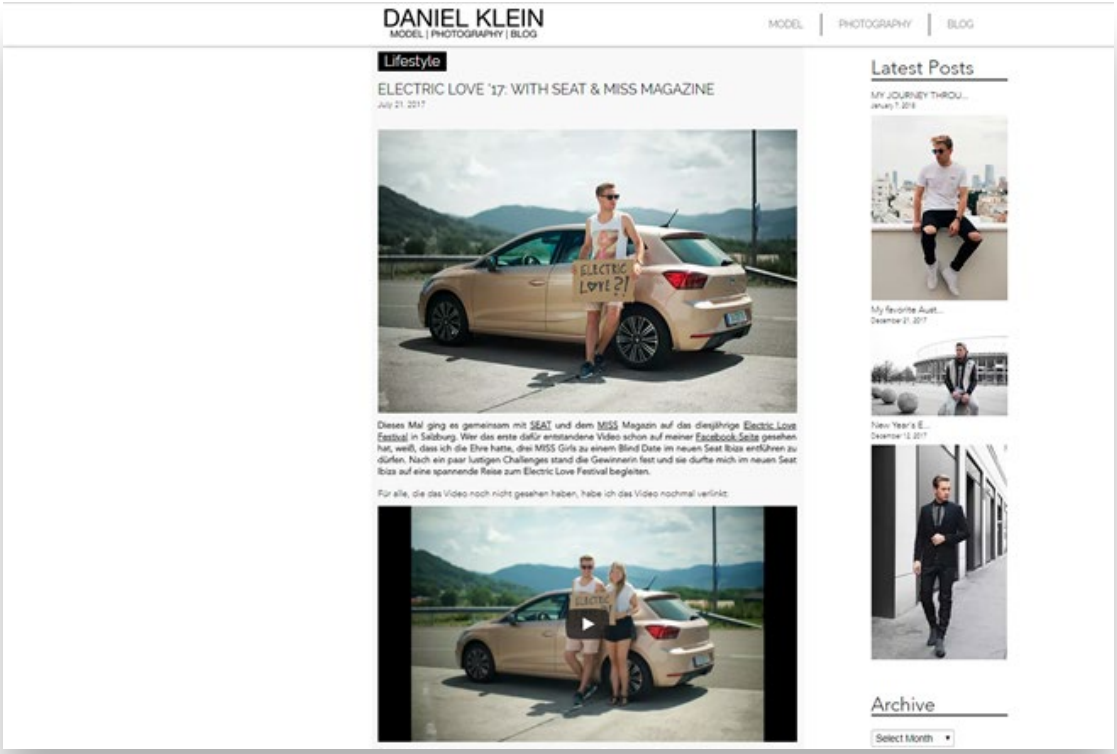
Key element 1: Engaging users with an interactive in-app competition where they can win a road trip in a SEAT Ibiza to a festival weekend with an Austrian influencer.

Key element 2: Creating relevant content around that competition and festival.

By uploading a picture and a statement about what they love about driving to the miss app, three users could win a blind date with Austrian micro-influencer Daniel Klein. There was a pre-existing partnership between Daniel Klein and SEAT.

The three winners of the in-app activity went for a drive in a SEAT Ibiza with the influencer and had to perform various dares. The “challenge-afternoon” with the three girls was filmed and posted on the Facebook page of “miss magazin”.

One girl was announced the winner of the weekend trip to the Electric Love Festival with Daniel Klein and SEAT Ibiza. This was followed by video and Instagram coverage of the trip and the festival weekend as well as a blog post by influencer Daniel Klein.



Size of team involved

Three people at the company Styria Content Creation GmbH & Co KG (a Project Manager Digital & Creative Services, a Content & Senior Product Manager, a Online Marketing Manager), a media consultant at styria digital one GmbH & project teams on the side of the project partners (miss.at / spox.com).

Platforms

The native advertising campaign consisted of different elements that were distributed via various channels:

- Native ads and sponsored stories via internet pages of miss.at and spox.at
- Blog and Facebook page of the influencer Daniel Klein

- Videos via internet & Facebook pages of miss.at and Daniel Klein
- Social media via Facebook & Instagram of miss.at and influencer Daniel Klein
- In-app activities within the miss app

Austria's biggest women's platform miss.at was chosen as a campaign partner because of its wide reach within online savvy target group. Miss.at users are "trend-oriented, fun-loving young women aged 16-35 who want to know what's trendy, love to experiment and like to be both entertained and well-informed".

In addition, a sponsored story on the sports platform spox.at catered to the needs of the male target group.

In order to reach the greatest number of people with the created content and to generate awareness for SEAT Ibiza, Styria Content Creation additionally implemented a display advertising campaign in cooperation with styria digital one. It is Austria's leading online marketing provider, which reaches 73.0% of all Austrians (ÖWA Plus 2017-III; internet users in total).

Content distribution and promotion efforts

Native ads and sponsored stories

- Native ad "5 embarrassing things we all do while driving" at miss.at and Facebook.
- Native ad "Road trip: These cities are perfect for a weekend trip" at miss.at and Facebook:


Sonstiges

Fünf Sport-Events für den perfekten Sommer

Von Werbung

Montag, 12.06.2017 | 09:00 Uhr

- Sponsored story "Five sport events for the perfect summer" at spox.com/at and Facebook.

In-App-activities

- By uploading a photo and a statement about one's favourite thing about driving, three miss users could win a blind date with Austrian influencer Daniel Klein. The three winners of the blind date qualified for the weekend trip with Daniel Klein and SEAT to the Electric Love Festival.

Furthermore, miss app users could take the new SEAT Ibiza for a test drive by performing specific activities in the app.

Videos, Blog & Instagram

- Video of the three blind dates and challenges on the Facebook page of "miss magazin".
- Video of the festival weekend with SEAT Ibiza was posted on the Facebook pages of "miss magazin" and Daniel Klein.



- Instagram live coverage of the weekend at the Electric Love Festival and the trip to the festival in a SEAT Ibiza on miss magazine's Instagram channel.
- Blog post "Electric Love Festival" about the entire experience with SEAT Ibiza published by influencer Daniel Klein on his website.

Results

- Dwell time of 05:04 min on the native ad "Road trip: These cities are perfect for a weekend trip" = 400% higher compared to other native ads within the network
- 165,000 people viewed the native ads on miss.at
- ~83,000 video views on Facebook
- The sponsored story on spox.com/at was read ~6,000 times – twice as much as SEAT aimed for
- 719 interactions on Instagram
- 493 photo and statement uploads in the app (community activity)
- 16 SEAT Ibiza test drives redeemed by prospective buyers

VIEW ARTICLE 1

VIEW ARTICLE 2

VIEW ARTICLE 3

VIEW VIDEO 1

VIEW VIDEO 2

VIEW VIDEO 3

Best Native Advertising Program B2C

Campaign: Campaign Booster
Publisher/Agency: Axel Springer Brand Studio
Brand: Multiple Brands
Country: Germany



Summary

Axel Springer Brand Studio uses their B2C Native Advertising Program to showcase how valuable storytelling and tailor-made, content-centric campaign mechanisms in brand safe environments are relevant for media brands today.

Mission

Axel Springer Brand Studio's B2C program, the "Campaign Booster", follows the approach of translating the creatives, style and voice of large-scale TV commercial campaigns into original BILD Brand Stories that will move online users and gain their interest.

In addition to increasing the quantitative reach of TV creatives uploaded to the brands' and campaigns' YouTube channels, the aim is to generate high interaction rates and increase the average view-through rates of the videos.

In this case study, the campaign "You can do more" for Saturn, will be used as a campaign example for the "Campaign Booster".



KPIs

- Pageviews
- Video views
- Dwell time
- User interactions on social media
- Advertisement recall
- Market research on defined images

Target audience

Varying by case executed under the B2C program.

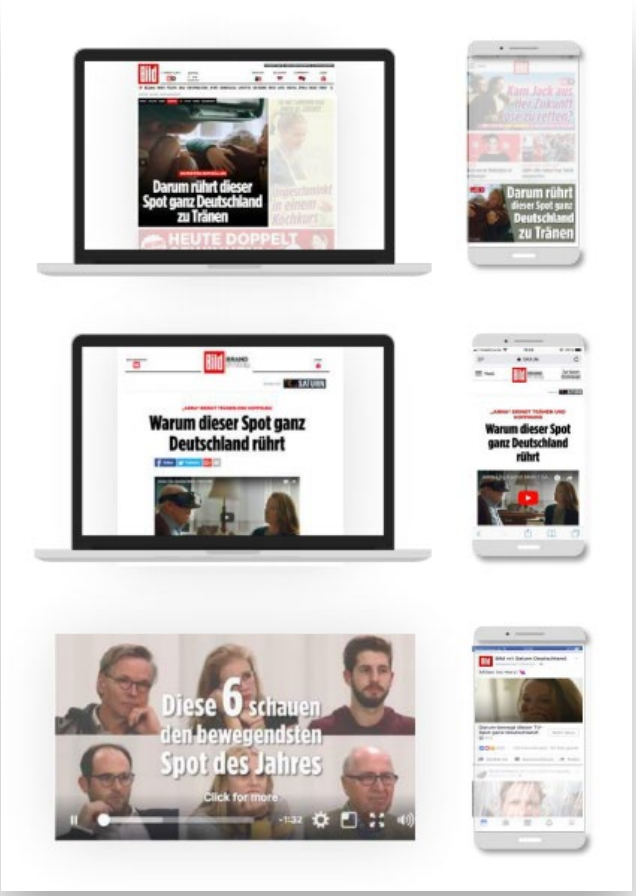
Strategic approach

Axel Springer Brand Studio uses their B2C Native Advertising Program to showcase how valuable storytelling and tailor-made, content-centric campaign mechanisms in brand safe environments are relevant for media brands today.

The B2C program follows a strategy that focuses on harmonising the demands of online audiences and advertisers in a digital media environment.

Campaign example

On November 1, 2017, Saturn presented its emotional commercial 'Anna' to millions of TV viewers in Germany, heralding a new chapter in branding in the electronics market. As part of the campaign slogan 'Du kannst mehr" ("You can do more"), the commercial is the highlight among a total of four films that show how technology enriches people's lives in different ways.



The campaign strategy with Axel Springer Brand Studio focused on translating the commercial into a multimedia campaign booster which generates real interest in the title-giving topic 'You can do more' among a broad target group.

In order to ensure attention, interest and interaction, the core communication goals of 'Anna' were translated into elaborate storytelling.

The relevance generated for the topic was embedded in the story to increase the reach of the YouTube video through the prominent placement of the Saturn commercial.

The BILD reach mechanism on the desktop and mobile home pages was supplemented with an individually designed social media campaign.

Creative idea

The "Campaign Booster" consists of three fixed modules which Axel Springer Brand Studio divides into:

"Adapt & Create"

- Adapt: Translating the creatives, style and voice of a TV commercial into a proper BILD story that will move users and gain their interest.
- Create: Production of original add-on content for BILD and social media that is tailored along the lines of the BILD story communication goals.

"Relevant Reach at Scale"

- Distribution of the story on BILD via sponsored editorial teasers which are clearly marked as advertisements. Planning of placement simultaneously with the TV launch as well as continuous click rate optimisation for the best results.
- Conceptualization of tailor-made social media campaigns that make targeted use of add-on content to stimulate and control the discourse on TV campaigns.

"True Performance"

- KPI guarantees: guarantee of pageviews, i.e. the actual pageviews of a BILD story including transparent highlighting of the engagement rates.
- Market research: accompanying market research on BILD adds a decisive dimension to the effectiveness of the 'Campaign Booster' in addition to content KPI.

With the campaign booster journalists, video producers, digital strategists and social media experts translating TV campaigns into a digital advertising mechanism that is efficiently tailored to the needs of online users and thus reaches the maximum effect for advertising customers.

Campaign example

Axel Springer Brand Studio created an extensively researched background story with exclusive expert interviews and 'behind the scenes' material: from the makers of the commercial to media scientists and doctors. The YouTube commercial was embedded in the story.

They also created an in-house production of a 're-action video' for social media that conveys the most emotional reactions of real people to the commercial.

Clickable images and text galleries, a photo production and elaborately designed information graphics should increase user engagement and enable the target group to engage deeply with the communication goals of the commercial.

The brand story was launched simultaneously with the commercial at 8.14 pm with ongoing A/B-tests for click rate optimisation.

Size of team involved

6

Platforms

- BILD (Desktop & Mobile)
- Facebook
- YouTube

Content distribution and promotion efforts

Owned-and-operated platforms:

Distribution of the story on BILD via sponsored editorial teasers which are clearly marked as advertisements. Planning of the placements at the same time as the TV launch as well as continuous click rate optimisation for the best results.

"The brand story was launched simultaneously with the commercial at 8.14 pm with ongoing A/B-tests for click rate optimisation.

Paid Social:
Conceptualisation of tailor-made social media campaigns that make targeted use of add-on content to stimulate and control the discourse on TV campaigns.

Organic Distribution:
Postings via BILD's main Facebook channel with more than 2.4 million fans.

Campaign example
- Attention-grabbing, exclusive native teasers on BILD
- A BILD article with the YouTube commercial embedded on Bild.de
- 'Reaction videos' that were distributed via social media.

Results
Overall content KPI generated by four campaigns under the B2C Program:
- > 2,419,000 Pageviews
- > 100,000 User Interactions on Social Media
- > 3,500,000 Video Views
- Average of 3 minutes dwell time

Exemplary brand marketing research results:
- 87 % advertisement recall
- + 66 % brand aided recall

Campaign example
- > 1,150,000 pageviews
- > 2,000,000 reaction video views on Facebook
- Average time of 02:40 min. spent on article
- > 50,000 shares, likes and comments on Facebook
- 87% advertisement recall
- +66% brand aided recall
- 40% say after engaging with brand story content that Saturn has shown them how technology simplifies their lives.
- 81% of online users were 'very touched' by the brand story content around the TV commercial.

Learnings
"The great customer feedback shows that it was a right decision for us to build on a program that intermeshes different media channels (Broadcast TV and Online Video). Why? Advertising customers have often stressed the fact that high campaign budgets are invested in TV advertising without aiming for a "safe haven" in the digital space.

Thus, it was right that our guiding principle was to follow the need of advertisers, to combine their measures in a sensible way and to create synergy effects with maximum branding impact. We were surprised by how our campaign drove relevance to commercial creatives that were not originally intended for online target groups.

Another learning: our orientation towards individual media consumption behaviours in the digital context and the securing of advertising goals requires a strong commitment and sometimes courage of advertisers who do not easily give their high budget creatives into third-party hands. It takes time and trust to establish these kinds of relationships."

"We were surprised by how our campaign drove relevance to commercial creatives that were not originally intended for online target groups.

Best Use of Native Advertising on a Small Budget
Best Use of Influencer

Campaign: Flying Tiger Copenhagen Halloween Campaign
Publisher/Agency: Gonzo Media
Brand: Flying Tiger Copenhagen
Country: Denmark



Summary
Flying Tiger Copenhagen and Gonzo Media succeeded in creating awareness, increasing store visits and sales by teaming up with one of the famous Danish YouTube influencers who created a drawing that families could pick up at Flying Tiger stores in Copenhagen before the annual fall vacation in Denmark. The markers used for colouring the drawing achieved a week-on-week 170% increase in sales on a national level.

Mission
Flying Tiger Copenhagen is known and loved for their many different products – including several items encouraging creativity and entertainment for children. The overall objective was thus a DIY campaign for the fall season.

But Flying Tiger Copenhagen faced a challenge: how do you approach digital marketing when there is no online shop to direct traffic to and instead, the intent of the marketing efforts is to direct traffic to the 75 Flying Tiger Copenhagen stores in Denmark?



That provides a number of strategic and practical challenges since the way of attracting parents to come to the stores would be different than the way to attract their children.

Similarly, it was important to come up with something that would make the trip to the store worthwhile.

Therefore the objective for Gonzo Media was to come up with a spooky/cozy Halloween activation for children in Flying Tiger Copenhagen stores in Denmark – but with a digital marketing campaign.

Ideally the campaign would not only drive traffic to the stores but also sales.

Gonzo Media teamed up with the YouTube star Samrita from the popular children's channel RobinSamse and utilized her unique drawing skills to develop an involving DIY campaign.

KPIs

This particular campaign was to promote Flying Tiger Copenhagen's DIY product range for children and families. Since the company doesn't have an online store it was important to get families to visit the physical stores in order to see the full assortment.

Consequently, the primary KPI was not only awareness but also to increase sales growth and the number of store visits, which is significantly harder to measure.



It was important for the campaign not only to create awareness but also find the way to measure the traffic to the stores. And while the increase in visitor numbers was not a fixed KPI it was an underlying assumption that the campaign needed to provide proof of in-store engagements.

Gonzo Media partnered up with the popular YouTube influencer Samrita from the RobinSamse channel. The KPI for views was approx. 96,500 views across two videos on their channel, targeting kids from ages 7-12.

Additionally, Gonzo Media edited the videos to a number of pre-roll ads for which the KPI was approx. 290,000 impressions among kids and parents alike.

Target audience

The children in the target group were primarily 7-12 years old (in the young YouTube demographic) and their parents.

But how do you approach digital marketing when you need to drive offline traffic to physical stores? And furthermore if you have to reach parents and children alike?

This presents a set of strategic demands for the digital marketing assets because not only are families – as a target group – traditionally hard to activate via digital marketing since parents and kids do not follow the same media platforms, but they also have different ideas of good entertainment.

Simply put, in order to excuse the disruption of the daily routine that a store trip would cause, parents need to feel that the trip is worth their time. This circumstance results in certain requirements to the marketing assets and the in-store experience. Gonzo Media needed to create a sense of value for the children as well as their parents.

There are 75 Flying Tiger Copenhagen stores in Denmark and the campaign was therefore not limited to any specific region or city.

Strategic approach

There were several factors to take into consideration during the planning of the campaign.

Gonzo Media is a digital hybrid agency: a unique combination of talent management division with some of Denmark's most popular YouTube personalities on contract as well as a digital media agency based on the audience pools of said internet idols. Finally, it is an in-house creative concept agency which operates as a concept developer for influencer campaigns and a regular advertising agency for external clients.

For this particular project Gonzo Media formed a team combining the strengths of the three divisions to provide Flying Tiger Copenhagen with a digital campaign that drove awareness, in-store traffic, and ultimately sales.

Strategic insight

RobinSamse (the couple Robin and Samrita) is one of the most popular children's YouTube channels in Denmark. They are known for their imaginative and family-friendly concept, and thousands of children follow their adventures and stories in a tailored Minecraft universe. Samrita is also a skilled cartoonist whose cartoons frequently appear in RobinSamse content.

Gonzo Media was aware of the popularity of the manga inspired drawings among the couple's audience.

Additionally, Friday the 13th before Halloween fell on the Friday before the autumn break – the annual Danish school holiday – a full week where parents had to entertain their children.



Strategic priorities

In order to create a reason to visit the physical stores, Gonzo Media had to provide a take-away to make the trip worthwhile for the parents.

It was unrealistic to do YouTube fan meet ups and the stores had no room for DIY workshops and similar activities. Therefore, the activation needed to be something that parents could use to entertain their children at home.

Creative idea

As mentioned, RobinSamse are known for the imaginative and family-friendly channel concept, and Samrita is also a talented cartoonist.

Therefore, Gonzo Media designed a campaign for Flying Tiger Copenhagen which consisted of three simple steps:

1. Samrita designed a Halloween-inspired black and white drawing of a flying tiger together with Robin and Samrita in the cartoon style known to the channel's audience. The process was filmed and the YouTube video was posted a few weeks before Halloween. The couple revealed in the video that the autographed drawing could be picked up in all of the 75 Flying Tiger Copenhagen stores from Friday the 13th. A version of the unautographed drawing could also be downloaded on the company's website.

According to number of customers, Gonzo Media distributed 15,300 drawings to the Flying Tiger stores all over the country.

2. Gonzo Media edited the video into to a set of pre-roll-ads: one designed for the children, another designed for the parents. Both pre-rolls were distributed via Gonzo Media's retargeting lists, thus ensuring effective reach in the target group among children who know RobinSamse, at a cost-per-view that was 25% below market standard.

The children's ad referred viewers to the video of Samrita drawing the illustration and explaining that it is available in the stores, whereas a strategic bumper ad directed at the parents presented the drawing as a good entertainment idea for the children during the fall vacation.

3. After inviting viewers to pick up the drawing in the first video and the drawing was made available at the stores, the couple posted a second video, where Samrita coloured the drawing and invited viewers to colour it with her. In the video, she gave unique tips for colouring, shadow effects etc. and recommended the markers she was using, which could be bought in the Flying Tiger Copenhagen stores.

Size of team involved

- Gonzo Media (agency)
- Jes Frederiksen & Sara Rosa Oppermann (creative concept, project management and client lead)
- Alexander Lembourn (talent management)
- Rasmus Engel & Mads Viksnins (media team)

Influencer

RobinSamse (influencer)

Flying Tiger Copenhagen (client)

Kirsten Friberg (client)

Platforms

The Flying Tiger Copenhagen Halloween campaign combined both online and offline channels. The campaign not only involved YouTube videos on RobinSamse's channel supported by Instagram posts but also activated the 75 Flying Tiger Copenhagen stores across the country.

> It was unrealistic to do YouTube fan meet ups and the stores had no room for DIY workshops and similar activities. Therefore, the activation needed to be something that parents could use to entertain their children at home.

Additionally, Gonzo Media created a strategic digital pre-roll campaign where they targeted both children and parents in order to maximize the reach of the campaign and reach a large part of the relevant target audience.

Content distribution and promotion efforts

In addition to the two YouTube videos posted on the RobinSamse channel, the couple also shared pictures on their Instagram account, directing traffic to their video content.

After the video was available to subscribers, a strategic digital pre-roll campaign targeted children and their parents.

> After the video was available to subscribers, a strategic digital pre-roll campaign targeted children and their parents.

The pre-roll video for children was longer and focused on Samrita making the drawing, while the pre-roll targeting parents was a bumper ad, solely focusing on promoting the fact that they could pick up a free RobinSamse drawing in the stores to entertain their children during the fall vacation.

The pre-rolls were distributed in the Gonzo Media's audience pools based on the viewers and followers of the RobinSamse channel and retargeting lists for parents and adults from similar campaigns.

Afterwards Gonzo Media distributed 15,300 drawings to 75 Flying Tiger Copenhagen stores across the country.

Results

The YouTube videos were an immediate success amongst the target audience achieving more than 113,000 views in total – 17,5% above KPI.

At the same time, the videos really struck a chord with the young audience. Never before had the many fans had a chance to colour one of Samrita's drawings, and the children felt happy to be a part of the creation process. The video gathered more than 1,000 comments from excited kids who couldn't wait to get their hands on the drawing of the flying tiger.

Both of the pre-rolls were highly successful, achieving more than 545,000 impressions among children and parents combined – 190% above KPI.

But awareness was not the only KPI, another was the number of store visits. And that is where the campaign was genuinely successful because the real difference could be seen in the physical stores.

More than 15,300 drawings were printed and distributed to the 75 Flying Tiger Copenhagen stores across the country. Almost every single store reported back that the autographed drawings were all collected, and many even wrote RobinSamse on Instagram that they were sad because the store run out of drawings.

But the impact in the physical stores could be measured not only in the number of collected drawings. The second video featuring Samrita colouring the drawing affected the marker sales. The markers – a standard assortment product in the stores – achieved a week-on-week 170% increase in sales at a national level, thus confirming that the autographed drawing had been successful in attracting the target group to the stores.

The campaign is a good example of how targeted digital marketing featuring popular personalities such as RobinSamse can create excitement and subsequent traffic to physical stores, and also drive sales in a target group that is not easily impressed.

The actual point of the campaign – providing a DIY activity for Danish children in the fall vacation – was achieved too. In days that followed a lot of user generated content appeared under the campaign hashtag: many kids posted their coloured drawing, and one mother even posted herself sewing a teddy bear version of the flying tiger for her daughter.

The campaign was proclaimed a success and resulted in Flying Tiger following up with a similar winter vacation activity and plans to repeat the DIY activities in the fall of 2018.

VIEW CASE VIDEO

Best Use of Native Advertising on a Small Budget
Best Use of Facebook

Campaign: Dark Circles Under the Eyes
Publisher/Agency: Aller Media A/S
Brand: Kosmolet x Nilens Jord
Country: Denmark



Summary
Nilens Jord teamed up with Aller Media to promote their new skin-care line and increase brand awareness. Together, they created a video showing how Nilens Jord's products can conceal dark circles under the eyes. The video gained a lot of negative attention, but through clever 'crisis communication' in a follow-up video the campaign ended up being a success after all.

Mission
Since 1982 Nilens Jord has been developing cosmetics free of perfume, parabens and essential oils. However in 2017, when the brand launched a new line of skin-care products, it faced a challenge to effectively communicate the new product category.

While promoting the new skin-care line, Nilens Jord did not want to remove focus from the brand's well-known cosmetics which it considered the brand's DNA. The objective for this campaign was thus to create brand awareness and generate qualified knowledge of the skin-care line and, at the same time, prove the effects of the combination of the makeup and skin-care.



A campaign was the perfect opportunity to get users engaged with allergen-free products and thus tap into a broader, cultural awareness – allergy-friendly products are in high demand in Denmark. Research shows that Danish women want high quality allergy friendly makeup and skin-care.

At the same time, women's magazines readers featured in this campaign wanted to be inspired and guided through the variety of cosmetic products available on the market. Particularly for this campaign, Nilens Jord and Aller's alliance turned out to be a perfect match.



KPIs

The purpose of the campaign was to create Nilens Jord's brand awareness and generate qualified knowledge of the newly launched skin-care products. At the same time, the association with the well-known cosmetic product line should be maintained. This overall objective was divided into these sub-KPIs:

- Create brand awareness of Nilens Jord
- Generate qualified knowledge of Nilens Jord skin-care products
- Prove the effects of a combination of the makeup and skin-care products.

Target audience

Nilens Jord wanted to reach the Danish female audience on a large scale. To increase the efficiency of the communication, three main target audience groups were identified:

- Young teens aged 13-18 (the conscious and critical segment who are somewhere in-between developing their identity and looking towards the future).
- Women aged 35-49 years (the 'quick fix' segment, who have a busy work-life balance and thus demand 'call-to-action').
- Women aged 50+ (who possess high purchasing power and who are willing to alter for the better).

The three narrowed down target groups were identified based on the data from the two largest women- and teen studies, 'All about women' and 'All about teens'. This analysis provided Aller with in depth information about these groups and allowed recognisable, effective communication tools to apply in reaching the customer KPIs.

Strategic approach
A native solution was the ideal, strategic approach to achieve the KPIs identified. Nilens Jord teamed up with the magazines Femina, Vi Unge, Isabellas and Mama.dk, all of which provided a perfect platform to reach and engage with the specified target audience groups. These magazines were chosen based on their high affinity for both of the product lines provided by Nilens Jord:

Femina
As the magazine for modern, Danish women, Femina is the perfect publication to engage target audience 2 and 3. The readers have very high affinity for 261 skin-care products and a very high affinity for 274 for makeup products. As the magazine with the highest audience affinity, Femina was chosen as the most influential publication in the campaign period. Femina has 163,000 monthly readers, 715,033 monthly online users and 96,000 followers on Instagram and Facebook.

Vi Unge
Vi Unge is the largest teen media in Denmark, with 60,000 monthly readers, 177,821 monthly online users and 240,338 followers on Instagram and Facebook. The magazine is an expert in engaging teens aged 13-18. The readers have very high affinity for 234 skin-care products and a very high affinity for 243 makeup products.

Isabellas
Isabellas caters to the third target group. The typical Isabellas reader is passionate about quality and possesses strong purchasing power. The reader has very high affinity for 209 skin-care products and a very high affinity for 211 makeup products. The magazine has 161,000 monthly readers, 240,933 monthly online users and 100,030 followers on Instagram and Facebook.

mama.dk
This online magazine was chosen based on the readers' high interest in allergy friendly products. Mama's readers are either pregnant or new mothers, who are extremely careful as to what chemicals they (and their baby) get in contact with.

The strategic approach was a thorough target group analysis. It included a panel test of selected Nilens Jord products and the products used by the target audience in their skin-care routine to find out which products to focus on. The study revealed that 32% had knowledge of Nilens Jord skin-care products and that 23% of the group did not know of Nilens Jord. This strategic method revealed a potential for success.

The analysis identified the groups' well-known beauty issue, dark circles under the eyes, which naturally became the campaign name. Women's magazines feature countless articles on this subject, and a Google search provides 65,400 results on this subject alone. This data shows that exactly this type of beauty issue is a major concern for the target audience and showing proven results in a series of videos featuring Nilens Jord cosmetics would provide a helpful solution.

“The strategic approach was a thorough target group analysis. It included a panel test of selected Nilens Jord products and the products used by the target audience in their skin-care routine to find out which products to focus on.

This strategic method discovered a potential for increasing brand awareness and, at the same time, offered a solution to a relevant issue known to the modern, Danish women. Nilens Jord and Aller's strong women brands turned out to be the perfect match for the job.

Creative idea

The creative idea behind the campaign was developed after a careful consideration of the campaign's KPIs and the examination of the best possible way to combining them with the interests of the target group.

In October 2017 Femina launched a digital native campaign (including native content for print, websites and SoMe) focusing on dark circles under the eyes – the well-known beauty issue.

The objective behind the campaign was to demonstrate proven effects of the product, solving a typical beauty issue for the target audience groups, creating brand awareness, additionally guiding, educating and inspiring a top-of-mind awareness.

Femina decided on social media video as the best way of guiding and engaging the target audience. The model chosen for the first video, a girl in her mid-20s, was considered perfect for demonstrating the effects of Nilens Jord products.

> Most of the comments on social networks questioned the reliability of the message, even going so far as doubting if the model had dark circles under her eyes in the first place. Action had to be taken right away to change the brand association from negative to positive.

However, after the video launched on Feminas Facebook and Instagram on October 6 2017, it met with negative feedback.

Most of the comments on social networks questioned the reliability of the message, even going so far as doubting if the model had dark circles under her eyes in the first place. Action had to be taken right away to change the brand association from negative to positive.

It was decided that a follow up video should be produced. Femina contacted three of the most critical commenters offering them a meeting with Nilens Jord's professional makeup artist who would demonstrate the effects of the products on them. A follow-up video featuring the makeover was supposed to signal to the users that Femina was taking their concerns and feedback seriously. It presented a unique opportunity to engage with the audience in a new way. The follow-up video launched on November 8, 2017.

In addition to native content, Nilens Jord was promoted using traditional advertising methods including product-focused banners on various beauty brands' web pages.

Size of team involved

Nilens Jord:

- Head of Marketing Ida Kristiane Hovmand Pind

Aller Media Sales:

- Native Development Manager Nicoline Buch Rasmussen
- Senior Business Development Manager Ann Layborn
- Digital Business Development Manager Klaus Egvad

Femina/Mama.dk:

- Commercial Editor Julie Rosendahl
- Beauty Editor Vibeke Nielsen

Isabellas:

- Editorial Secretary Thea Lind Thomsen

Aller Production:

- Producer/photographer Bo Lynge

Platforms

In order to reach a broad audience, it was imperative to Nilens Jord that the campaign was delivered to the audience on a wide variety of platforms.

Since Femina was the key brand for the campaign, Aller chose a 360 degree exposure of Nilens Jord trying to reach customers on Femina's Facebook, Instagram (and Instagram stories), on the website as well as in the printed magazine.

To ensure a high level of exposure in the campaign period, a wide variety of digital content was produced, such as a supporting digitorial on mama.dk, an advertorial in Vi Unge Teenlife Confirmation edition and an advertorial (including a competition) in Isabellas.

However, the key channel was still Femina's Facebook Page which served as the perfect distribution platform for the second follow-up video. The unique engagement visible in the campaign period was only possible given the potential of social media to offer the audience a platform to express their opinion through comments.

Content distribution and promotion efforts

The campaign content included a digitorial on Femina.dk, two Facebook videos on Feminas SoMe channels, an advertorial in Femina no. 42, a digitorial on mama.dk, an advertorial and a competition on Isabellas no. 7 and the advertorial in Vi Unge – Teenlife Confirmation. The creatives were evenly distributed over the period of October 2017 to January 2018, with most content published in October and November.

This was a strategic decisio,n since the readers of Femina, Isabellas and Mama.dk usually spend this time looking for inspiration for Christmas presents.

In case of the Vi Unge Teen Life magazine, which is distributed twice yearly, an advertorial was published in the November to February edition. It guided readers to the best Nilens Jord cosmetics to apply for their Confirmation day, which is one of the biggest traditions for Danish teens.

Results

The campaign results were remarkable. As an example, the competition for Nilens Jord products in Isabella's magazine had 562 registrations, which performed almost twice as well as the magazine's other editorial competitions with average registration number between 200 and 300.

The digitorial on mama.dk had 12,257 unique pageviews and the digitorial on Femina.dk achieved similar results with 9,775 unique pageviews.

> In order to reach a broad audience, it was imperative to Nilens Jord that the campaign was delivered to the audience on a wide variety of platforms.

The second follow-up video launched on November 8 also performed above expectations: 14,620 video views within the campaign period, 33,253 people reached and 11 shares. The video's performance results were entirely organic.

Moreover, 154 positive reactions proved that the strategic move was successful and that trust in Femina and Nilens Jord brands was rebuilt. Possibly the outcome was better than was ever feasible with the first campaign video.

Before the campaign, the level of awareness amongst Femina's readers of Nilens Jord's makeup products

was at 75%. After the campaign in 2018 that number climbed to 87% - an increase of 16%.

The level of awareness of the skin-care products increased even more. The readers' awareness before the Femina campaign was at 33%. The campaign increased awareness by 21% which resulted in 40% total awareness growth.

Femina readers who exclusively used Nilens Jord products before the campaign amounted to 9% and the number rose to 29% after the campaign – a whopping total of 222% growth.

As documented in the appendix of the visual material, Nilens Jord got exposed on a variety of channels in the campaign period using small budget (29,539 EUR) making this one of the most engaging small budget campaigns so far.

The level of organic engagement Femina experienced on social media in the campaign period cannot be bought and the feedback, both positive and negative, proved to be of high value for all stakeholders involved.

In other words – the campaign objective of raising brand awareness and, at the same time, guide and inspire the three target audience groups was met. As an additional benefit Nilens Jord's brand associations were strengthened organically with the help of the target audience's unique engagement.

Learnings

"Femina and Nilens Jord learned a very valuable lesson, particularly during this campaign. When launching a native campaign, it is never the goal to receive negative feedback on the strategic choices.

In this case, the native video served as the perfect 'crisis communication' tool to rebuild trust and gain a very unique likeability that would not be possible without the critical (and engaged) social network users.

Today's consumer tends to have a general disbelief when it comes to commercial content. The consumer has become more aware that content labelled 'advertisement' – no matter how much the content looks and feels like the brands usual editorial structure – is paid for by a third party with commercial interests.

This campaign's (at first look undesirable) situation allowed Femina and Nilens Jord to search for unusual ways of rebuilding trust and creating awareness.

This campaign was thus the first time, Femina and Nilens Jord experienced the true power behind addressing target audiences' critique at an eye level.

The target audience felt that their voices were heard and that a brand that they are personally engaged with (Femina) responded to them on a deeper, personal level. There was no budget behind this particular campaign aspect but it proved to be the most valuable outcome for all stakeholders involved."

"In this case, the native video served as the perfect 'crisis communication' tool to rebuild trust and gain a very unique likeability that would not be possible without the critical (and engaged) social network users.

VIEW CASE VIDEO

VIEW ORIGINAL VIDEO

VIEW FOLLOW-UP VIDEO

Best Native Advertising User Activation Campaign

Campaign: Taffels Jule-Ande-Lys
Publisher/Agency: Motor Agency, Berlingske Media PartnerLab
Brand: Taffel
Country: Denmark



Summary

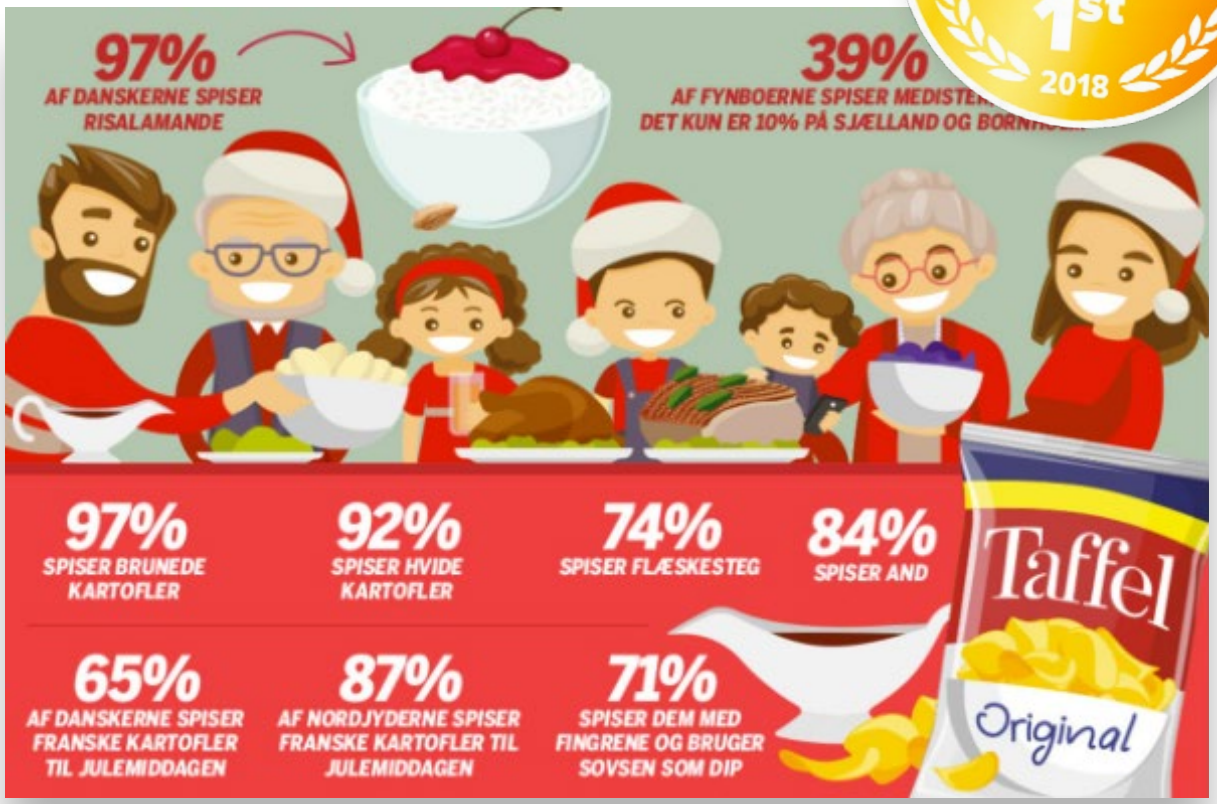
In this campaign Taffel Chips wanted to connect their brand with Christmas. Together with Berlingske Media PartnerLab they created a native campaign consisting of two parts: a questionnaire about Christmas traditions in Denmark and a follow-up article with an info-graphic. The results were stunning: 31,069 participated in the questionnaire (37% of the users who read the article).

Mission

The objective in this case was to promote Taffel Chips in a way that would allow Berlingske Media's readers connect Taffel Chips with Christmas.

Christmas is one of the holidays in Denmark filled with traditions, but traditions can differ vastly from one region of the country to another. Therefore, Berlingske Media PartnerLab decided to develop a questionnaire that examined different Christmas customs in Danish homes.

The campaign also included a follow-up article with an info-graphic showing the information gathered through the questionnaire.



The readers' involvement in the campaign and participation in the questionnaire was through the roof from start to finish, both on Berlingske's own sites and on social media.

Over 100,000 views of the native content, almost 3 minutes of average time on site and over 31,000 readers completing the 20 question questionnaire showed that Danish people really want to engage with unique and different content – even if the product behind the content is not particularly sophisticated.

KPIs

The main KPI of this campaign was to involve as many participants as possible in the questionnaire and gather a large amount of information on different regional traditions in Denmark, which would allow Berlingske Media PartnerLab to collect some interesting facts about Christmas in Denmark.

Second KPI was to establish a connection between Taffel Chips and Christmas.

Target audience

Since the main KPI was to have as many questionnaire participants as possible, the target audience was also very broad.

Therefore, Berlingske targeted all Danes who eat, or have an opinion on, traditional Christmas food, although the primary target was families.



> The readers involvement in the campaign and participation in the questionnaire was through the roof from start to finish.

The agency knew that Danish people maintain their traditions around Christmas food, however, they also had a hypothesis that those may vary from region to region. The questionnaire was a way to confirm this theory.

Christmas holiday is taken very seriously in Denmark; therefore the assumption was that the target group would exhibit a very high interaction and involvement with the theme.

Strategic approach

The strategic approach was pretty simple. Creating highly interactive and involving content revolving around a very emotional subject, Berlingske Media PartnerLab wanted to establish Taffel Chips as a natural choice for Christmas time.

Creative idea

The creative idea evolved from the brief about Taffel Chips and Christmas in cooperation with Motor Agency, who wished to create content involving Berlingske's readers with the Taffel brand.

As Christmas is already a high involvement theme, Berlingske Media PartnerLab only needed to create content and supply the platform to facilitate the involvement. The questionnaire turned out to be the perfect choice for the project.



> As Christmas is already a high involvement theme, Berlingske Media PartnerLab only needed to create content and supply the platform to facilitate the involvement.

Berlingske Media PartnerLab wanted to illustrate their findings in an easy and transparent way.

The result was an article that elaborated on the findings and an info-graphic presenting the greatest differences in Christmas traditions in Danish regions.

Size of team involved
8 people

Platforms
The campaign was divided into two parts:

Part 1
Consisted of a native article about Christmas with a questionnaire comprised of 20 questions, which was distributed on mx.dk, bt.dk and two posts on MX and BT's Facebook pages.

Part 2
Also consisted of a native article which presented the results of the questionnaire in an info-graphic focusing on the funny and surprising findings and the geographical differences. Again mx.dk and bt.dk were used for distribution but the results were also presented in metroxpress and B.T. print media.

Content distribution and promotion efforts
Digital
- Facebook
- Bt.dk
- Mx.dk

Print
- metroxpress
- B.T.

Results
Part 1 (Native article with questionnaire)
- Impressions of the native article with the integrated questionnaire on mx.dk og bt.dk: 5,525,417
- Facebook Reach: 472,733
- Interactions on Facebook: 39,982
- Total views on mx.dk og bt.dk: 82,333
- CTR on mx.dk and BT.dk (without Facebook clicks to the content): 0.87%
- Participants in the questionnaire: 31,069 (37% of the users who read the article)

Part 2 (Native article with infographic)
- Impressions of the native article on mx.dk and bt.dk: 2,558,921
- Facebook Reach: 421,488
- Interactions on Facebook: 21,557
- Total views: 22,718
- CTR on mx.dk and BT.dk (without Facebook clicks to the article): 0.72%
- Print coverage: 552,000
- Views of the article: 105,051
- Unique views of the article: 94,363
- Time spent on site: 02.52

“Impressions of the native article with the integrated questionnaire on mx.dk og bt.dk: 5,525,417

VIEW ARTICLE

VIEW CASE PDF

Best Native Advertising User Activation Campaign

Campaign: The Second Mom
Publisher/Agency: 24sata Native
Brand: Pampers
Country: Croatia



Summary

Pampers asked 24sata Native for help promoting their new product – Pamper Pants. 24sata Native created an online contest in which parents could nominate their favourite kindergarten teacher. The best of the parents' stories were used to make a series of user-generated inspirational articles. The winning kindergarten teacher received the "Best Teacher" bracelet and six months' worth of Pampers Pants for the entire kindergarten – a move helping Pampers to bridge the experience gap that parents have while considering a new product for their kids.

Mission

Pampers, the world's most popular baby brand, made the cutest new product – Pampers Pants. Since parents aren't usually willing to try new things for their babies, Pampers wanted to introduce their innovative Pants to kindergartens, so parents could experience the functionality and convenience of the product. This is where "Momgaroo" jumps in – Croatia's number one portal and expert on family, children and parenthood.

24sata Native wanted to create a truly memorable narrative involving Pampers Pants and communicate it to the kindergartens. Besides parents, the person



> 24sata Native wanted to create a truly memorable narrative involving Pampers Pants and communicate it to the kindergartens.

who has the most impact on a child's growth and development is its kindergarten teacher.

The content aimed to achieve the main objective by thanking teachers for their lifetime dedication, creativity and devotion. And this recognition would come from the most important people – children and their parents.

KPIs

Promotion Pampers' new product, Pampers Pants, by placing it in the kindergartens.

Target audience

Primary

The primary target audience were parents, especially millennial mums with young children, who attend classes in the kindergarten. Millennial moms are a growing segment when it comes to economic power, but unfortunately, they are often misunderstood. They are completely different from their own mothers and that difference comes to play in strategic communication.

What makes them different? They are tech savvy and rely on digital and social media in all aspects of their life. They put a higher emphasis on the company's value and product quality rather than the prices. They influence each other and a recommendation from another mum weighs more than expert advice, making them a hard sell for new products.

Secondary

The secondary target audience was the kindergarten teachers who were the main inspiration for the creative approach to the campaign. They play a big role in a child's development, but too often they don't receive enough recognition for the hard work they do every day. Their job is incredibly important and 24sata Native wanted to let them know that parents know and appreciate that.



Strategic approach

Since the Pampers product was new, most of the parents were suspicious about its use and benefits. Pampers wanted to resolve these doubts, especially in kindergartens.

24sata Native turned to kindergarten teachers, who are as devoted to the children as if they were their own, spending time with them playing, singing, learning, exercising, or just listening to their problems.

24sata Native prepared an online contest searching for the best kindergarten teacher in Croatia. The par-

ents were encouraged to become storytellers and to nominate their favourite kindergarten teacher. Those stories were used as a UGC content to make an inspirational series of articles, giving everyone a close insight into the important role kindergarten teachers have in a child's life.

The entire campaign was based on the two-way communication between "Momgaroo" and the audience throughout the entire process.

Creative idea

Online contest

An online contest for the best kindergarten teacher in Croatia was posted on the "Momgaroo" website. The contest was divided into three categories: the best storyteller, the most creative and the third parent.

24sata Native made an open call for parents to apply for their favourite kindergarten teachers with a story and a photo. The winning teacher would get "The best teacher" bracelet and Pampers Pants for the whole kindergarten, but the most heartwarming award was the children's love and the parent's smile.

Parents' stories

Parents flooded the Klokanica's website with their genuine, emotional and heart-warming stories about caring kindergarten teachers who brought untold joy into their children's lives.

Parents nominated one teacher in each of 30 kindergartens in Croatia for being an extraordinary educator



and doing something special for their young ones. 24sata Native decided to go further and tell their joyful stories to the whole country.

Story-based articles

Over 400 unique stories were submitted and "Momgaroo" editors choose the most touching ones for the final selection.

The editors then published an article featuring each finalist teacher, sharing more about their work, dedication and life. 24sata Native also used the best stories to make a series of user-generated inspirational articles, giving everyone a close insight into the important role that kindergarten teachers play in a child's life.

Size of team involved

7

Platforms

The main channel of communication was the "Momgaroo" website where parents could nominate their favourite kindergarten teacher and read inspirational and heart-warming teacher stories by other parents.

The teachers who made the final selection shared their work experience with children throughout the years. Parents decided who the best teachers in Croatia are by voting on the campaign's micro-site where teachers' stories were presented.

A set of articles about kindergartens and the role that teachers play in shaping children's futures was also published. The content was shared primarily on Facebook, which is the most important social channel for millennial mums.

Content distribution and promotion efforts
The articles were shared on the "Momgaroo" website, while the finalist stories were available on the dedicated micro-site that linked back to the articles.

Besides the portal, the most important communication channel was the "Momgaroo" Facebook page which is the core social media platform for most millennial mums in Croatia.

The Pampers Pants were presented in a video placed along with the article on 24sata's website.

Results

- The campaign became national and it resulted in 400 motivating parent's stories, of which every story had an average of 25+ minutes per entry.
- This means that parents really thought it through and gave their best to describe their favourite kindergarten teacher.
- Parents nominated one teacher in each of 30 kindergartens in Croatia for being an extraordinary educator and doing something special for their young ones
- The topic-related articles on the "Kangaroo mom" website had over 110,000 pageviews and over 4366 hours spent on the campaign-related content.
- In the end, one of the winning teachers was male which proves that sometimes it's the second dad that makes a child's world a better place.
- The winners received the "best teacher" bracelet and six months' worth of Pampers Pants for the entire kindergarten, helping Pampers to bridge the experience gap that parents have while considering a new product for their kids.

Learnings
"Sometimes the best way to reach the campaign's goal is to try an indirect route. We activated the parents as the core drivers of our search for the best kindergarten teachers in every step of the way – from UGC stories to the vote.

Moving the focus away from the product and shifting it to the kindergarten teachers allowed us to deliver emotional content that engaged the parents. The product itself was just one part of the prize for the best teachers, but the point of the campaign was a heart-warming journey that bridged the experience gap at the destination."

"Sometimes the best way to reach the campaign's goal is to try an indirect route. We activated the parents as the core drivers of our search for the best kindergarten teachers in every step of the way – from UGC stories to the vote.

VIEW CASE VIDEO

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Best Use of Programmatic

Campaign: New T-Roc // Discover the SUV that came to change everything
Native Advertising Platform: Ligatus
Publisher/Agency: Omnicom/PHD
Brand: Volkswagen
Country: Spain



Summary
Volkswagen managed to generate quality leads for its T-Roc SUV model in the Spanish market. With the help of Ligatus, Volkswagen was able to optimize engagement to indicate better user satisfaction, as exposure to the T-Roc campaign showed increases in click-through and time spent per visit, along with a decrease in bounce rate.

Mission
Literally translated as the 'People's car,' Volkswagen was looking for an advertising partner that could scale their branding strategy in the Spanish market with the launch of its new T-Roc model. Volkswagen Group's media agency, Omnicom's PHD, came to Ligatus with a campaign to support the new launch and reach new audiences for lead generation.

To direct quality traffic to the auto-maker's website, Ligatus had to engage with Volkswagen's target audience – reducing the bounce rate and achieving sufficient user time – so that interested consumers could personalize their own VW model in the vehicle configurator website.



Ligatus was viewed as a suitable fit to deliver on Volkswagen's mission, offering contextual and behavioural targeting on premium publisher websites in Spain, thus matching T-Roc ads to relevant content and audiences.

Ligatus successfully delivered on Volkswagen's campaign objectives, while nearly halving the brand's cost per acquisition.

KPIs
To determine the overall effectiveness of this campaign effort, the key metrics were to:

- Reach a high volume of clicks to the landing page
- of the T-Roc vehicle configuration
- Reduce bounce rate below 50% target level
- Increase time spent per visit above 1 minute per user

Target audience
When it comes to high-quality and reliable vehicles, Volkswagen cars are likely the first that come to mind – and the T-Roc certainly is no exception. As the newest model in Europe's booming SUV market, Volkswagen sought the youth appeal of its Spanish target audience for this campaign.

This target group included singles, couples, or young parents who value the affordable price and flexibility of a stylish and sporty car compatible with the urban world. Another main appeal for this target group was the variety of customizable features that allowed T-Roc customers to truly express themselves and show off their personality.

Strategic approach
Ligatus established a two-fold approach that would leverage its native ads through contextual channels and deliver quality media reach. The first aspect focused on the affordable and convenient price of 19,600€ per car, whereas the second aspect of the approach focused on the customizable design features and 'personality' of the car.



As audience targeting was contextual, T-Roc ads were only displayed on publisher sites that connected potential buyers who had similar interests and behaviour profiles to that of the campaign. Thus, Ligatus' defined white-list of relevant publisher sites matched the advertising creative to users where the audience's interests, behaviours, and tendencies were aligned.

Furthermore, ad placements were tested in real-time in order to leverage the best performing ads depending on the channel and its unique audience for optimal quality traffic.

As a result, this two-fold approach allowed Ligatus to build better engagement for the best possible results, as visitors who were directed to Volkswagen's page through this campaign were more likely to take action.

Creative idea
The campaign's creative claim was to focus on the T-Roc model's forward-thinking design elements, such as its expressive crossover design and countless customization options that would bring personality to the owner's life.

Thus, the concept for the creative, “Discover the SUV that came to change everything,” was to show that the car is young, stylish, and unique – just like its market segment.

Size of team involved
The campaign team included 2 members of Volkswagen (Marketing Director and Advertising Manager), 2 members of PHD (Account Director and Media Planner) and 2 members of Ligatus (Sales Manager and Account Manager).

Platforms
Volkswagen turned to Ligatus to target people whom it might not reach via traditional media.

The native ad campaign was delivered within all Ligatus’ media network, which includes the top 20 media brands in Spain, as well as specialized motor sites like autopista.es, autobild.es, cosasdecoche.es, and others.

Content distribution and promotion efforts
Promotion efforts were aimed to position the T-Roc as Volkswagen’s unmistakable and ‘emotional’ SUV in the minds of its target group in the Spanish market. As an all-new model that is progressive and different from most vehicles, the T-Roc campaign emphasized its wealth of innovation where consumers can design their T-Roc to look as unique as they are.

The campaign centred around four unique ads that were A/B tested in order to be displayed according to interest generated; therefore optimizing the click-through rate for quality traffic.

“The campaign centred around four unique ads that were A/B tested in order to be displayed according to interest generated; therefore optimizing the click-through rate for quality traffic.

Results
Volkswagen wanted brand awareness, and with Ligatus, they not only got that but performance results as well. Ligatus’ combination of performance and storytelling allowed Volkswagen to enjoy the benefits of a highly engaging campaign for its new T-Roc model.

Volkswagen’s native ad campaign:

- Reached a total of 75M impressions and 20,000+ monthly clicks to the landing page of the T-Roc configurator, reducing and optimizing the CPA by 37.5%, reducing the cost per user.
- Achieved a 13.8% bounce rate, thereby reducing the bounce rate target by 74%, well below the 50% target level, and below the 17% bounce rate benchmark of the other Volkswagen native campaigns.
- Increased time spent per visit to over 2 minutes, doubling the KPI of 1 minute per user.
- Reduced the real cost per visit by 39% compared to the benchmark of the other Volkswagen native campaigns.

Beatriz Sanchez Colorado, Head of Advertising Volkswagen Passenger Cars: “In a digital landscape fully saturated with advertising, the native format of Ligatus has helped Volkswagen communicate the T-Roc launch in a non-intrusive way, integrated into the content of premium publishers. This has generated highly qualified traffic that has enabled our leads to grow both in volume and quality, as well as getting very low bounce rates compared to other advertising formats.”

Learnings
“Success measured from the T-Roc campaign encouraged an increase in promotion efforts towards this SUV models. In addition to the global campaign, individual SUV campaigns were also launched to reinforce the brand awareness of Tiguan and T-Roc.”

VIEW PAGE

Best Use of Programmatic

Campaign: Fresh Beer Fresh Year
Publisher/Agency: The Huddle Room
Brand: San Miguel Beer
Country: The Philippines

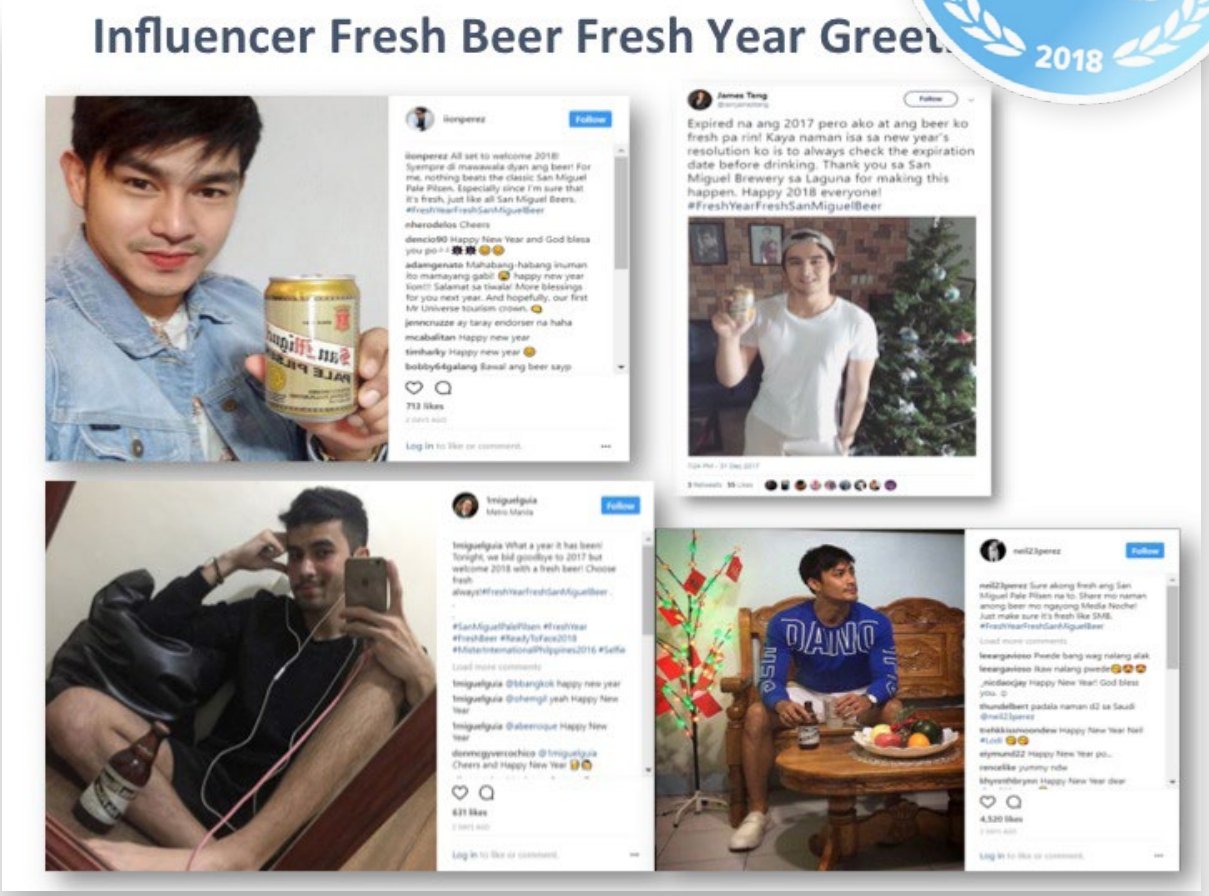


Summary
San Miguel Beer wanted to strengthen their online presence and send a message that beer has a limited shelf life and should be consumed “brewery fresh” before its expiration date.

In order to reach the audience while they are online, San Miquel Beer teamed up with The Huddle Room to create a programmatic campaign on social media. Amongst other results, the Facebook native video ads surpassed a high lift rate of 62% higher vs. the benchmarks.

Mission
New Year’s Eve is a widely anticipated holiday and a very popular celebration in the Philippines. Colourful Christmas lights, decorations, designs and Christmas ornaments, signs and symbols are ubiquitous during this season. Coupled with well-wishers, good praises, felicitations and compliments, the holiday spirit fills the surroundings with cheer and gladness.

Amongst these traditions and celebrations, San Miguel Beer is one of the brands that remains a symbol of wishes for prosperity and a fresh start for the New Year. Known for this equity, San Miguel Beer



wanted to strengthen the presence and reach of its beer brands using a fashionable digital platform widely used by the broad beer drinkers – especially millennials.

On top of amplifying the online presence, the challenge was to communicate that beer has limited shelf life and should be consumed “brewery fresh” before its expiration date. Very few beer drinkers are aware that beers do expire.

KPIs

In achieving the objectives, The Huddle Room looked at metrics that would serve as their key performance indicators.

Reach

The Huddle Room chose a combination of paid and organic reach to place their message on top of the target audience’s mind and create the feeling of trustworthiness and authenticity.

Views

The Huddle Room wanted to connect the topic of beer freshness with the brand through a single-minded messaging of Fresh Beer using video content released during the holiday season.

Engagements

The level of engagement during the campaign was supposed to help The Huddle Room gauge the audience’s sentiments and awareness of the message. This would bring valuable insights for the brand.



Target audience

Amongst a broad target audience of beer drinkers, The Huddle Room specified one main group with the highest consumption rate – the younger age bracket or millennials.

Almost 60% of this target group consists of beer drinkers whose behaviour is geared towards creating unique experiences and engagements in life. Their passions revolve around experiencing unforgettable moments, be it in sports, arts, gaming, entertainment, music, videos, movies and the like.

Social behaviour and networking are essential to their daily lifestyle. It is powered by new ways to connect with their peers including social media and mobile gadgets. For them, looking for new ways to do things and going against the conventions of the mainstream is what generates a unique experience.

Even though welcoming the New Year is an established tradition, Filipino millennials always try to find new different ideas to put a twist on the holiday celebration: themed shirts, personalized headgear, customized props, new hash-tags, stylized greetings, curated content and, most importantly, cool looking selfies.

Strategic approach

A marriage of an old tradition - celebrating New Year with a century-old brand (San Miguel Beer) coupled with an up-and-coming platform (digital) is the creative approach that The Huddle Room wanted to execute.

They wanted to communicate their message of beer's limited shelf-life to the target audience and, in turn gain, insight into their behaviours and mind-set.

This sparked the idea of a programmatic online approach to reach the audience wherever they are online.

Creative idea

The digital campaign used the simple motto: "Fresh Beer, Fresh New Year".

The campaign idea came up in collaboration with the client, creative agency, online publishers and media native agency just before the highly anticipated New Year's celebration season.

The need to check beer's expiration date needed to be communicated in a way that is native and customized to the channel and platform in use – in this case digital.



The "Fresh Beer, Fresh New Year" campaign was launched on New Year's Eve while the nation was welcoming 2018. Using a programmatic marketing approach, a native video featuring holiday cheers and traditional Christmas icons was boosted on top social media platforms like Facebook and YouTube. To ensure the highest impact, a YouTube masthead preview ad was acquired to showcase the brand during New Year's Eve.

To drive organic social reach and authenticity, the Huddle Room harnessed the power of influencer marketing engaging vloggers, bloggers, artists, sports enthusiasts, and interest-based personalities. These influencers posted original ways for a fresh start into the New Year with a toast of a fresh beer. Personalized greetings were posted simultaneously on that day.

Programmatic native ads were implemented in collaboration with online publishers from different fields such as Rappler, Philstar.com, top lifestyle site Summit Media (Cosmo.ph, female network, fhm.com.ph, pep.ph, spot.ph, preview.com, spin.ph) and media giant abs-cbn online.

Top blogging sites such as When in Manila, Drink Manila as well as community interest groups on Facebook, e.g.. Let's Eat Pare & Tito's and Tita's of Manila, curated "Fresh New Year" native content.

Size of team involved

This initiative was a collaboration among the client (1), digital native/media agency (1), Woo creative agency (1) and online media publishing sites (15), social media giants (2) and interest-based communities (2), blogs (2), and influencers (52).

Platforms

There was no doubt that this campaign needed to take place on digital platforms and the agency implemented a programmatic approach of media buying. The Huddle Room used several digital platforms:

- Facebook native video ads
- YouTube Video Masthead Buys
- Social media influencer customized greetings/post on Instagram and Facebook.
- Native articles on top blog sites
- Curated native content on communities/interest-based Facebook Groups.

Content distribution and promotion efforts

The two digital market giants in the Philippines distributed programmatic native ads: Facebook and YouTube coupled with 12 interest-based online sites (ABS-CBN online, Summit online – fhm.com.ph, cosmo.ph, etc, Rappler.com, Philstar.com).

This was complemented by 52 influencers driving organic reach and engagement on their personal social media platforms.

Native content was featured on the prominent blogging sites When in Manila and Drink Manila and was further promoted by top two relevant community and interest-based groups on Facebook – Let's Eat Manila and Tito's and Tita's of Manila.

Results

Online actions and conversations were crucial to drive the necessary awareness for the campaign message. The campaign metrics delivered the desired KPIs.

- Facebook native video ads surpassed a high lift rate by 62% more than the benchmarks, with +6% in video view completion rate.
- The number of total engagements driven by conversations on Facebook increased positive sentiments on the campaign by 60%
- The total reach was 175% higher than the target
- YouTube Masthead buys delivered results 26% higher than the target
- Reach delivered was at +23% more when compared to Philippine benchmarks and the amount of views surpassed the targets by 27%
- Influencer greetings posts garnered a massive reach of more than 1 million in just a day with 80% higher engagement rate vs. targets.
- The brand was able to obtain rich insights derived from comments and to solidify the initial theory that people were not aware of beer expiration date – an eye-opener not only for the brand but also for the public.

VIEW VIDEO

VIEW ARTICLE 1

VIEW ARTICLE 2

VIEW FACEBOOK POST

Best Use of Influencer
Best Use of Youtube
Best Use of AFP Web TV

Campaign: The Game of Sticks
Publisher/Agency: 24sata Native
Brand: Cedevita
Country: Croatia



Summary
Cedevita, the most popular vitamin drink in Croatia, wanted to introduce their brand as the one for all generations. In order to do so, they teamed up with 24sata Native and the YouTube network, JoomBoos, to create a mini series putting classic stereotypes about young and old people to the test. The series about clash of generations had more than 520,000 views, 35,000 engagement and over 7 years of watch time.



Mission
There has always been a considerable gap between the younger and older generation. Young people tend to see adults as boring, cranky and stubborn, and adults tend to think young people are spoiled, lazy and rude.

Cedevita has been the most popular vitamin drink in Croatia for generations. To promote their brand as a drink for all generations, Cedevita decided to put

classic stereotypes about young and old ones to the test and settle this matter once and for all.

Cedevita and 24sata Native teamed up with the greatest Croatian YouTube network, JoomBoos, which deals with the young generation every day, knowing their every need, trend and desire. Together they came up with a refreshing and original content idea which gave youngsters and adults a chance to walk in each other's shoes.

KPIs

- To develop an innovative online video content to unite the young and old generations and to break the stereotypes among them.
- 200,000 views (40,000 per video)..

Target audience

The main target of the campaign was teens who live fast lives, spend most of their day online and are addicted to technology. Their opinion about the older generation is not so positive. They see them as slow, irritating, and ignorant of technology. They also believe that adults have a lack of understanding of today's youngsters and their problems.

The second target group was adults who also didn't have a very high opinion of the teens.

Strategic approach

The strategy was to tackle the classic stereotypes about the relationship between young and old generation and to emphasize Cedevita as a drink for all age groups. Since teens are an online-first generation, 24sata Native focused their approach on YouTube and made a series about the clash of generations.

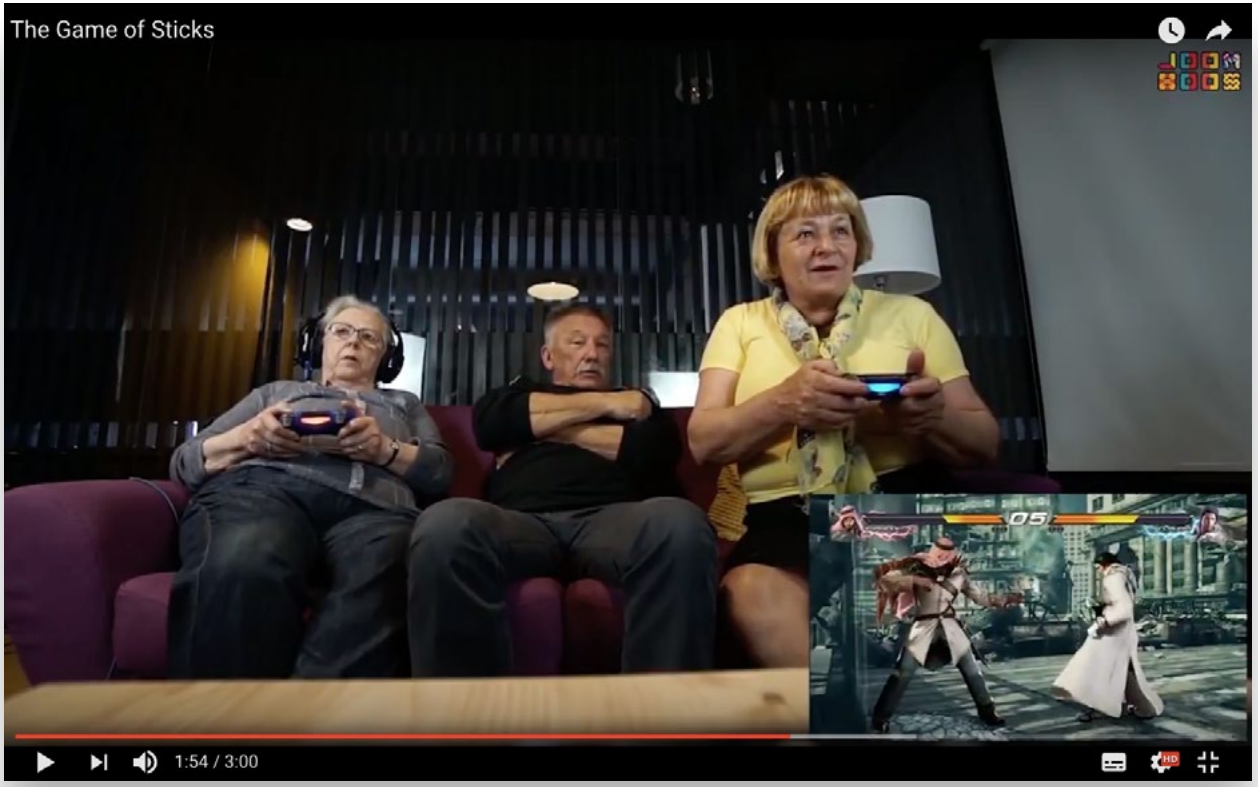


The series featured three adults with different jobs, lifestyle, and background and two JoomBoos YouTubers, who represented today's typical youngsters. Every episode had a specific theme, and each generation gave each other a set of different challenges to accomplish, providing an additional boost for the series' entertainment and educational aspect.

Creative idea

In a five-episode YouTube series 24sata Native swapped the lives of two YouTubers and three adults.

> The added benefit of selecting digital as the main platform for series distribution was the fact that the duration of every episode could vary according to the material.



Trying to break the stereotypes, both generations involved in usual, everyday activities of the other age group.

The YouTubers experienced being a market vendor and sell vegetables, having fun in a nursery home, getting dressed up as adults for only 15 dollars in a flea market and working in a field every day taking care of domestic animals.

Adults were tasked with playing PlayStation for the first time, partying in a club the whole night, trying out viral YouTube challenges and learning how to pose to make a great Instagram photo.

24sata Native also used Cedevita's brand to educate fans about the importance of taking vitamins via fun challenges related to each vitamin.

Size of team involved
11

Platforms
Since JoomBoos is the greatest YouTube network in the region, it was an obvious choice for 24sata Native to use YouTube as the main platform for the launch of the series.

Other social media channels, like Facebook and Instagram, were also used as a platform to promote and communicate with the fans.

Content distribution and promotion efforts
The videos were hosted on a JoomBoos YouTube channel and covered in website articles.

Facebook and Instagram were used to promote and engage with the fans through trailers, stories, and posts.

During the shoot frequent behind-the-scenes posts were shared on social media, creating teasers with bits and pieces of the content to come.



Results

- The clash of generations series had more than 520,000 views, 35,000 engagement and over 7 years of watch time.
- 24sata Native's inbox and comments were flooded with joyful posts from the fans saying that they had finally found content to watch with their parents and grandparents.
- The series became so popular among the fans and their parents that they organized a meet up for the adults and YouTubers together. The adults became famous outside the series and were invited by YouTubers to comment on their videos. How's that for closing an age gap?

Learnings

"The core challenge was to design the content in a way that would attract multiple generations. For our approach, we used the pull of the digital-first generation, counting on their sharing-friendly mindset, and having them invite their parents and grandparents to enjoy the show with them.

We were developing a script and filming schedule on-the-go, and the team needed to stay flexible in order to catch all the organic moments and interactions that popped up during the filming. With such an organic process, an extra amount of time was allotted to the video editing.

The added benefit of selecting digital as the main platform for series distribution was the fact that the duration of every episode could vary according to the material."

VIEW CASE VIDEO

Best Use of Influencer

Campaign: Living Well, Together
Publisher/Agency: T Brand Studio, The New York Times
Brand: Bosch Home Appliances
Country: UK



Summary

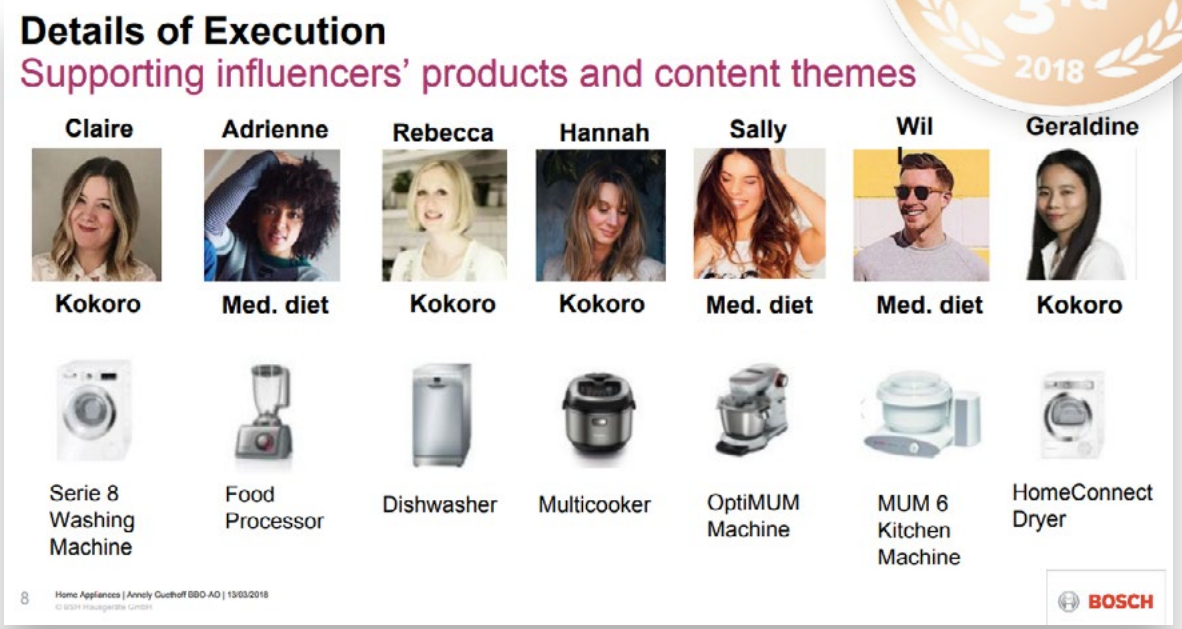
To promote and raise awareness of Bosch Home Appliances under the umbrella of its Healthy Living campaign, The New York Times's T Brand Studio and Bosch partnered to launch the brand's first social media influencer-led campaign. The campaign has achieved 50.5M impressions in total and has overdelivered on pageviews

Mission

The client's objective was to improve brand recall, brand linkage and recognition for Bosch Home Appliances.

T Brand Studio recommended creating a six month long, 360degree strategic program called "Living Well, Together" to demonstrate the high quality of Bosch products and services while communicating the emotional benefits that come from using precisely designed and manufactured products that touch on two key pillars — Healthy Diet and Calm & Comfort.

It included original content by nine social media influencers (YouTube videos, social posts and stories on Instagram and Facebook, blog entries on bosch.com), print ads, display ads and two content destinations on nytimes.com (Paid Post articles and two original videos).



The result was bespoke content that brings to life a narrative around how Bosch is authentically "invented for life."

KPIs

- Video views
- Social engagement
- Organic reach and engagement of influencer activity
- Ad impressions
- New York Times ad placement CTRs
- 1,088,178 guaranteed video views

- 36,000 guaranteed Paid Post views
- 8,082,971 guaranteed impressions

Target audience

The campaign primarily targeted a UK audience, but was generally focused on anyone interested in maintaining a healthy lifestyle.

This included parents with hectic schedules, time poor adults with busy work schedules and individuals who care about improving the quality of their lives.

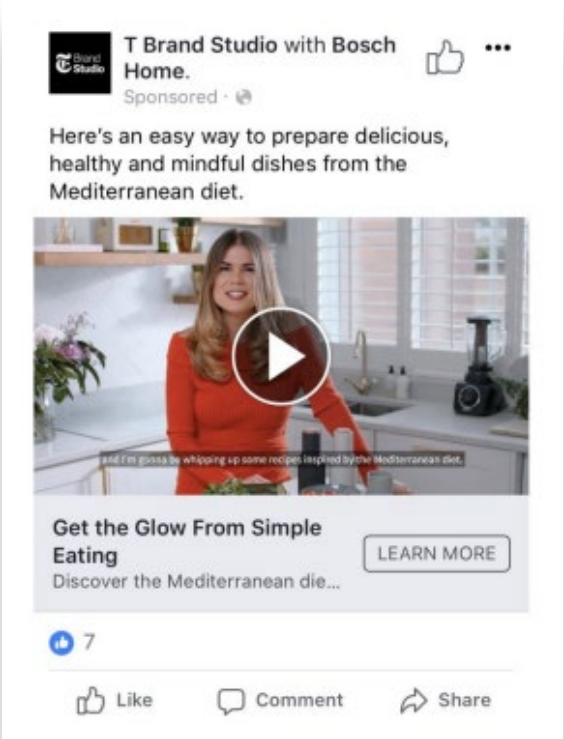
These audiences included current and potential future Bosch Home Appliance customers.

Strategic approach

The New York Times' T Brand Studio was the only publishing brand to be shortlisted by the client to pitch for the campaign, competing against social media / influencer agencies.

What made T Brand Studio win the account was their ability to leverage their unique stance as a digital branded content producer of record: They married their journalistic storytelling expertise with the powerful, modern platform of social influencer marketing to develop content under one overarching topic that speaks to today's audiences in an authentic, informative yet highly engaging way.

T Brand Studio asked the question, "How can we change our daily habits in ways that make us healthier, more efficient and environmentally conscious?"



Tiny changes in our lifestyle can work wonders for our well-being, state of mind, efficiency and, ultimately, health and happiness.

It's difficult to tackle all of life's challenges on one's own. When we connect with and learn from others, we are able to achieve more and live better. And when it comes to building healthy habits, it always helps to have someone on your side who can motivate and inspire you — be it via another culture or a smart home appliance.

With this in mind, T Brand Studio came up with "Living Well, Together" — an original, social media led, 360 degree content program — to illuminate how learning from healthy cultures around the globe and incorporating Bosch products into daily routines can actually improve well-being and help create a healthier lifestyle.

Creative idea

To create the campaign, T Brand Studio identified nine influencers that fit Bosch's ethos and worked with them to create overarching content to live on nytimes.com, the influencers' own channels, Bosch's social channels and bosch.co.uk.

This content profiled the influencers' lifestyle habits, which align closely with Bosch's healthy living initiatives and promoted the principles of a healthy diet and comfort for its consumers.

The first part of the content to be released were two films that T Brand Studio shot inside the homes of Madeleine Shaw (@madeleine_shaw) and the Michalaks (@magsy24), the two main influencers for this campaign, where the audience got a genuine glimpse of the way they live, cook and manage their busy lifestyles with Bosch.

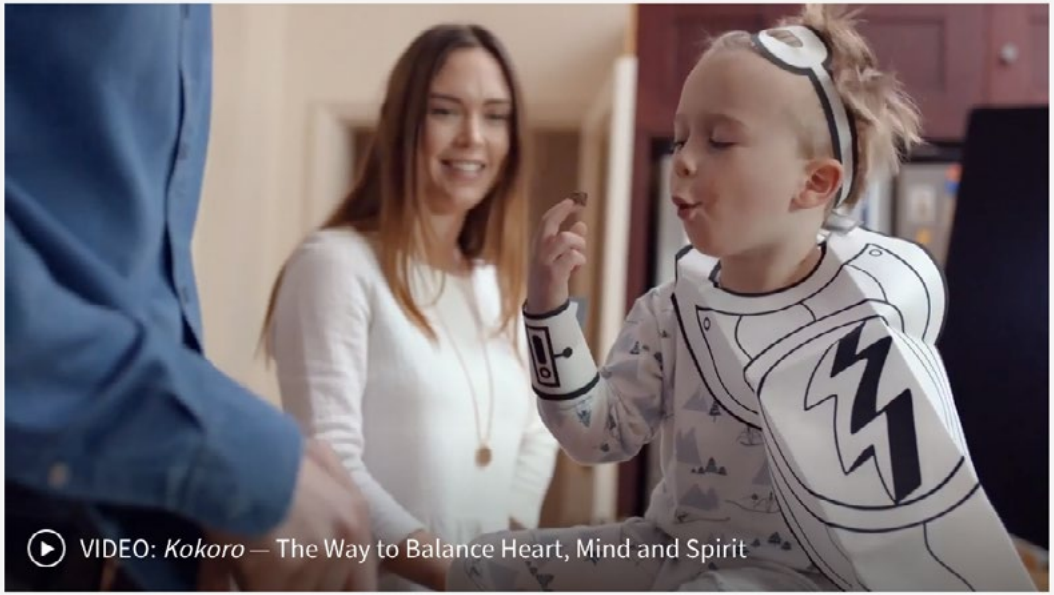
Two bespoke destination pages were published on nytimes.com featuring the short films, along with an original article and additional information about the lifestyle trends, Mediterranean diet and "Kokoro" (the Japanese approach to balancing heart, mind and spirit), respectively.

In addition to the T Brand Studio-created destination pages and the posts and videos by the two key influencers, to expand the reach of the campaign and raise awareness of the breadth of products, seven supporting influencers also participated in the campaign by creating content for their channels.

All the influencers in the campaign became highly passionate about Bosch and created content featuring the appliances on their own Instagram and Facebook platforms, which felt native to their platforms and followers, and resulted in multiple shares and positive reactions and comments — some of them between the influencers themselves. This ultimately created a genuine sense of community among their followers and the client.

Two of the influencers felt further inspired to create additional organic content — items not stipulated in the contract — which was a result of cultivating quality relationships with the influencers and allowing them the creative freedom to develop content that worked well within their existing storytelling. The genuine and organic tone of the posts was crucial for the client and for the creation of a tight community of Bosch voices and ambassadors.

All this influencer–produced content linked directly to the relevant product pages on bosch.com to complete the user journey.



Size of team involved

Besides the nine social media influencers, 10 people from T Brand Studio, including editors, designers, producers and developers, creative strategists and account managers, were involved in the project from conceptualizing to production, launch and distribution of the content.

Platforms

- The Paid Post content, created by T Brand Studio and featuring the two key influencers, was promoted for six months across nytimes.com and T Brand Studio's social media channels.
- Additional promotional activity was also run on Bosch Home U.K.'s Facebook channel.
- In addition, T Brand Studio created two original print ad pages, published in The New York Times, to promote each Paid Post.
- The influencers' own content appeared on their Facebook and Instagram pages, YouTube channels and on Bosch Stories, Bosch's pre-existing blog series.

Content distribution and promotion efforts
The content was promoted for six months across The New York Times website and T Brand Studio social channels, Bosch's social channel and influencer social channels.

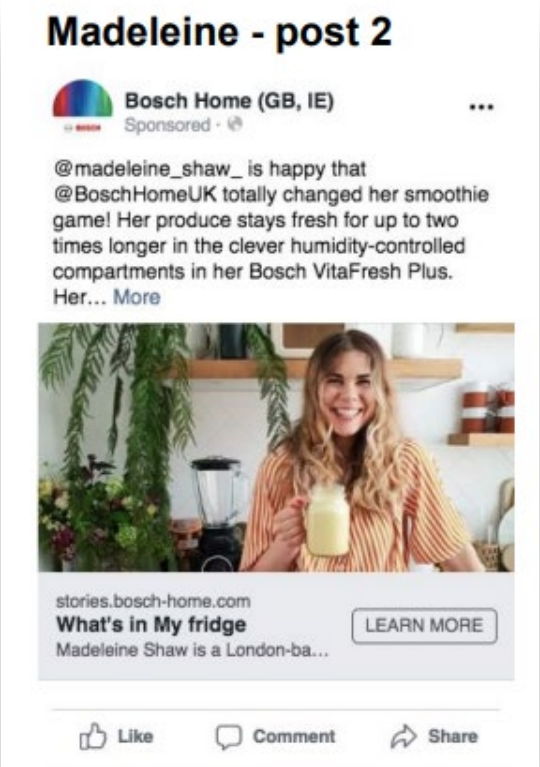
Below are the main distribution and promotion tactics that were used:

Display
Behaviourally and contextually targeted ad units housing the influencer videos ran across The New York Times website. These ad units drove traffic to both Paid Posts.

Print
Monthly print ad units featuring the influencers ran in The New York Times.

Native
Native placements ran across The New York Times website for each paid post. These targeted run-of-site.

Social
Social ads were driving traffic to each paid post using varying creative elements, including video and image, in order to A/B test the best messaging. These ads targeted readers of The New York Times using section targeting via T Brand Studio's social pixels to create custom audiences that were relevant to each article.



The influencer videos were promoted across T Brand Studio's Instagram, Facebook and YouTube channels, and on Bosch's U.K. Facebook page.

Influencer
The influencers promoted the content via their own channels. All the influencer-produced content linked directly to the relevant product pages on bosch.com to complete the user journey.

Results
This campaign achieved all the primary KPIs that Bosch aimed for.

At the time of entry, the campaign has achieved 50.5M impressions in total and has over delivered on pageviews, fulfilling the main objective of this partnership, which was to raise awareness of Bosch Home Appliances in the U.K. With two months left in flight, 700K video views have already been delivered, pacing ahead of goal.

Below is a summary of the key results from this campaign:

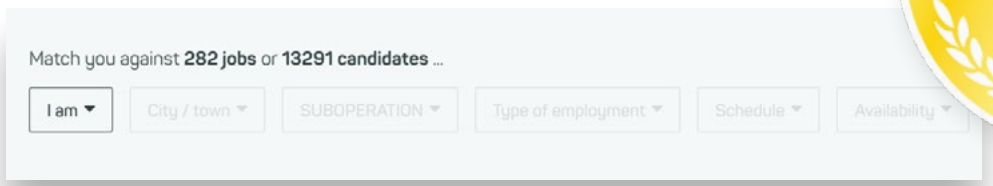
- 50.5M total impressions (versus 8M impressions contracted in the media plan)
- Over delivered on pageviews by 32%
- 700K video views
- 29 influencer posts
- 55.6% video completion rate

VIEW ARTICLE 1

VIEW ARTICLE 2

Best Use of Facebook

Campaign: World's Most Important Job
Publisher/Agency: N365 Group
Brand: USKA
Country: Sweden





Summary
USKA, a matching service for basic healthcare professionals and employers, wanted to generate 1000 new candidates in six weeks. They teamed up with N365 Group, who created a native advertising campaign on Facebook. The campaign led to 1559 new candidates signing up.

Mission
USKA is a Swedish matching service for basic healthcare professionals and employers.

The objective of the campaign 'World's Most Important Job' was to spread awareness about USKA but mainly to collect a bank of candidates within the health care business.

USKA wants to make it easier for nurses and care assistants to find employment, and at the same time help hospitals and nursing homes find their perfect candidates. They want to be the number one matchmaking site in Sweden when it comes to hiring within the care taking industry.

N365 Group wanted to:
- Hit the relevant target group
- Attract them
- Generate 1000 leads (candidates) in six weeks
- Total budget: 100,000 SEK (€10,000)

To establish a recruitment bank of competent nurses and assistants who are looking for a new employment. The client was conversion driven and wanted N365 Group to collect a certain amount of new candidates.

Even though main focus was on conversion, the client also wanted N365 Group to spread awareness about Uska.se as a brand and inform the target group about their key values and why they stand out amongst other similar services. The main KPI was 1000 candidates in 6 weeks.

Target audience
Nurses and care assistants in Gothenburg (a city of 570,000 people).

Strategic approach
Why should nurses and care assistants choose a recruitment service? And why USKA? What is it? Who is it good for? What are the benefits?

It was quite obvious to N365 and USKA that native advertising might be the way to go. N365 has previously proven for a lot of clients that native can generate instant results in terms of hard KPIs – while building the brand, inspiring and educating at the same time.

Therefore, they decided to launch a native advertising campaign on Facebook. N365 created a landing page filled with relevant content that the N365 team produced.

To get the best possible result, N365 used data-driven optimization and adjusted the content according

to what the numbers showed in terms of what type of articles and ads were performing best.

By choosing to use social media and Facebook Business Manager, N365 had the possibility to reach a specific target group within the healthcare industry, in a highly cost-effective way.

Creative idea
The idea of using native advertising was to be able to create a more interesting take on the service that USKA provides which N365 believed could reach out to and get the attention of the target group in a way that normal PR can't.

By creating a mix of native articles on their site, N365 were able to present information about the client, their key values, and share stories about people they had already helped in an easy to grasp format.

This combination of both informative and case articles has helped N365 to increase the credibility of the service that USKA provides by showing how they already helped others – and how they could do the same for you.

Size of team involved
2

Platforms
- Social media such as Facebook and Instagram
- Relevant content displayed on a campaign site with outbound links to the clients sign up-page..

Content distribution and promotion efforts
Advertising on Facebook and Instagram, plus organic reach via shares, likes and comments.

Throughout the campaign N365 has worked with data driven optimization. They started off targeting a broad audience to see what works in terms of conversion.

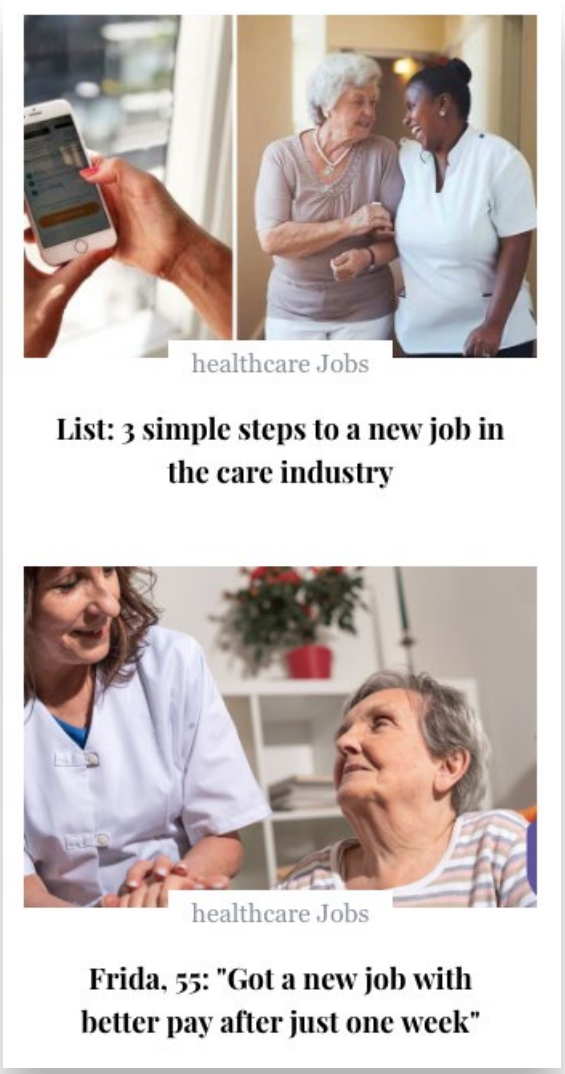
Then, by analysing the results and optimizing towards what performs the best, N365 has been able to improve and maximize the outcome. During the six weeks, the campaign managed to collect almost 1600 candidates within the health care industry who were looking to find their perfect employment with the job-matchmaking service of USKA.se.

Results
The dream goal of the client was to get 1000 new applicants.

The campaign successfully led to recruiting 1559 new candidates, which means that the campaign exceeded their dream goal by over 550 applicants.

Hard KPI:
- 1559 leads (candidates)

Soft KPI:
- CTR: 4.08%
- Active reading time: 50 seconds
- % of visitors reading more than one article: 14
- % of visitors clicking through to USKA: 32%



VIEW CAMPAIGN PAGE

Best Use of Facebook

Campaign: Zadovoljna akademija
Publisher/Agency: Nova TV
Brand: zadovoljna.hr
Country: Croatia



Summary
Croatia's leading lifestyle portal that promotes women empowerment, Zadovoljna.hr, wanted to become the leader in women's empowerment. As a part of the project 'The Academy of Fulfilment', Nova TV used Facebook to start a conversation with readers about personal growth and thereby motivate women to apply for lifelong learning programs offered by the Academy.

Mission
In 2017, Zadovoljna.hr, the leading lifestyle portal in Croatia promoting women's empowerment, set a goal of becoming the first in its category to literally empower women.

The measure chosen was a lifelong learning program, incorporated in the project 'The Academy of Fulfilment' with a mission to help and motivate women to achieve their personal fulfilment and growth.

In its first year, the Academy provided both mentorship and scholarships for 15 women to enter one of 21 educational programs throughout Croatia.

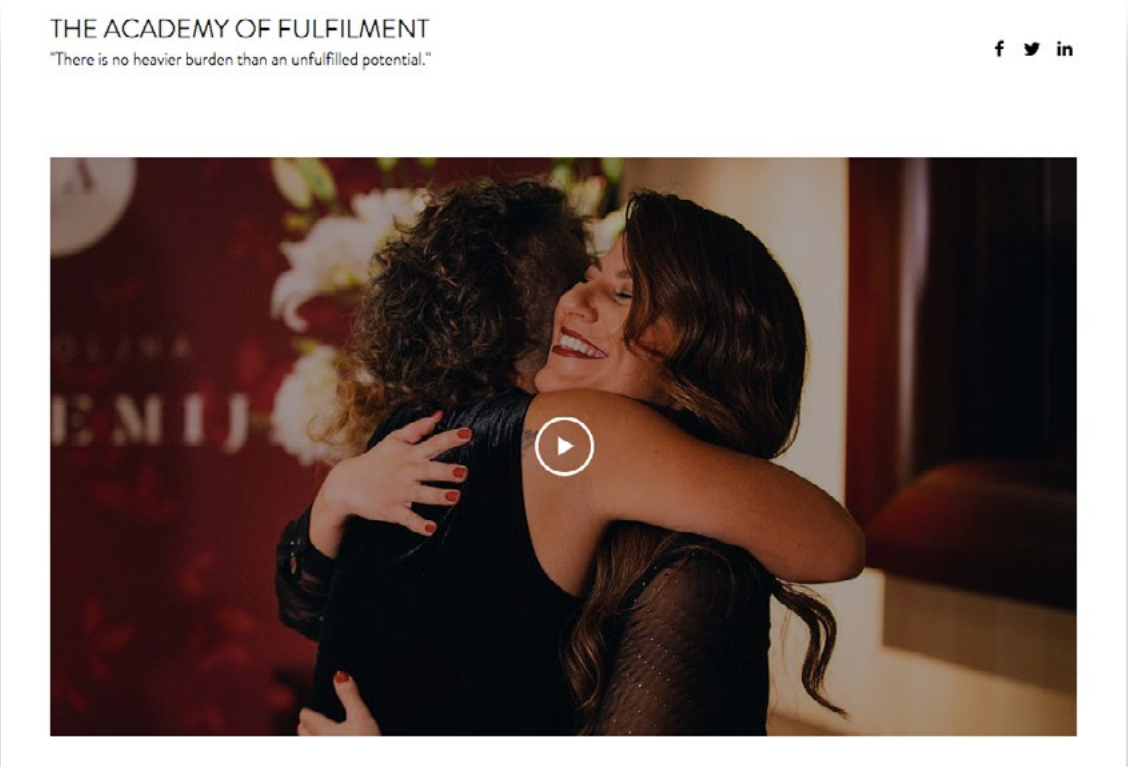


An interactive native campaign was created in order to motivate women to take a step towards personal growth and apply for the Academy. Facebook was used to engage readers in conversations about personal growth and to deliver the main message of the campaign: 'Everything you need to increase your personal growth already exists within you.'

Simultaneously, The Academy became a platform to show examples of women who invest in personal growth and it promotes a set of values that represent personal growth.

KPIs

- To become the only women's lifestyle portal in Croatia that created a multi-platform, experiential, lifelong learning campaign for women by the end of 2017, in order to differentiate even more from the competition.
- Motivate 1000 women to apply for lifelong learning programs offered by the Academy in the time limit of 3 weeks (21/8-2017 to 15/9-2017).
- Receive applications for the Academy from each of the 11 cities where educational programs were offered.
- Receive applications from women representing all age groups (16 to 55 years old).
- Achieve 100,000 video content views on zadovoljna.hr Facebook page.
- Achieve an engagement of 10,000 (reaction and comments) on campaign posts on zadovoljna.hr's Facebook page.



Target audience

Zadovoljna.hr is inclusive and affirmative. As such, its target group is widely defined and includes all women between the ages of 20 and 55.

Zadovoljna.hr brings together women who believe in personal growth, regardless of their educational attainment, age, area of residence, or interests. This means that the target demographic of zadovoljna.hr isn't primarily defined by socio-demographic characteristics, but rather by their belief systems based on vital values for personal growth: courage, learning, progress, confidence and personal fulfilment.

These values represent steps on the path towards personal growth. This belief system is a collective characteristic of every woman who wants to enter a lifelong learning program.

The readers of zadovoljna.hr who recognise some of those values in their belief systems became perfect candidates for the Academy.

The campaign targeted women mainly via Facebook, since it enables interaction and community building.

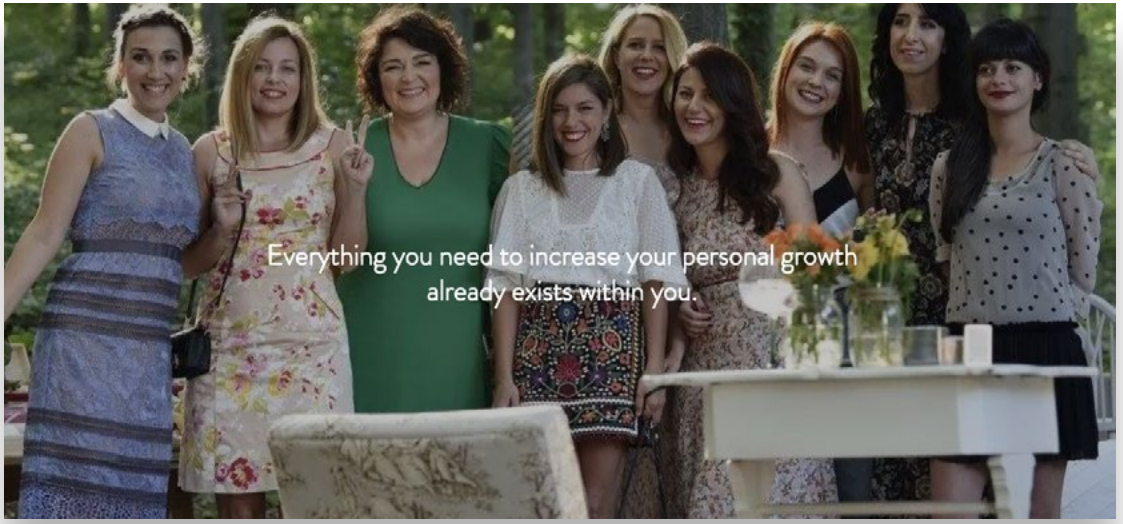
Strategic approach
Sending a message that lifelong learning is for all women and personal growth starts from within.

Firstly, Nova TV gave the term “lifelong learning” an identity, name and values. By creating the Academy, they made the term of lifelong learning ‘real’ and relatable to all women. It was no longer a merely abstract term or idea but became a product that could be promoted.

The values of the Academy are the same as the values that zadovoljna.hr promotes (courage, learning, progress, confidence and fulfilment) and the traits are inclusiveness and affirmation. The main message of the campaign was, ‘Everything you need to increase your personal growth already exists within you.’

Nova TV managed to illustrate this point by utilising social media platforms, mainly Facebook, in the campaign.

The Facebook campaign delivered different social media posts in each phase of the campaign. Visual



materials made especially for the social media campaign were inciting community interaction.

The comments were then used to prepare arguments for lifelong learning. By using Facebook, Nova TV enabled the readers to become the co-creators of the campaign for lifelong learning. Using personal testimonials by users, Nova TV showed that they already have natural traits needed for increasing their personal growth and enforced the main message of the campaign.

Besides the social media campaign, Nova TV promoted the values of the Academy by organising events and appointing ambassadors and mentors for the program.

The first event was intended to build the foundations of the Academy’s community. Nova TV invited women with inspirational stories (celebrities and influencers) to the event. Nova TV wanted the audience to exchange experiences and leave the event inspired to carry on the values of the Academy. Videos of guests sharing their stories were filmed at the event and later used in the campaign to motivate other women.

The second event was held after the scholarship winners were selected. The goal was to celebrate their start of the program at the Academy.

By hosting events, Nova TV achieved a production of native advertising content via videos, Instagram Stories and photographs created by guests and report-

ers. 20 TV personalities and 25 influencers (some of whom have more than 230,000 followers) attended the event, ultimately creating more than 300 Instagram stories, photographs and videos.

17 videos of influencers and TV personalities speaking about personal growth and inviting the readers to join the Academy were filmed. The ambassadors of the Academy were individuals whose achievements and integrity inspired Croatians and the mentors were individuals successful in their professional field.

They were 'regular' people who have chosen the path of personal growth. Altogether there were 5 different mentors and ambassadors.

Creative idea

Since The Academy is inclusive and affirmative, Nova TV decided to focus on women's reasons to take part in lifelong learning programs.

The premise of the campaign was that readers of zadovoljna.hr already have the natural traits needed to enter a lifelong learning program and that zadovoljna.hr's role is to help them recognize these traits in themselves. The campaign produced highlighted the reasons for lifelong learning.

The campaign for the Academy was based on five values building the path of personal growth: acts of courage, state of learning readiness, progress, confidence, personal fulfilment. Acts of courage bring us out of our comfort zone and put us in the so called state of learning readiness. While learning we're making progress. As we make progress, we increase our confidence which brings us one step closer to achieving personal fulfilment.

These values were promoted using different forms of content (interviews with ambassadors and mentors of the Academy, videos of guests from the first event, social media posts etc.) on social media platforms and on the zadovoljna.hr website. Each value represented a different phase in the campaign.

Using different types of social media posts in each phase, the readers were asked to share the times when they had shown courage, learned valuable lessons, made progress, displayed confidence and felt fulfilled.

A series of three different post types was developed for each value, and each post type was created with a specific purpose.

The first post type was a metaphoric description of the value as a female person. The goal of the post was to motivate readers to tag women they think fit this description.

The second post type was a quote from the famous guests from the first event. The quotes featured one of The Academy's values, and the goal of the post was to motivate readers to share it.

"Since The Academy is inclusive and affirmative, Nova TV decided to focus on women's reasons to take part in lifelong learning programs.

The last post type had a question regarding one of the values and was created to make readers comment on the post.

The social media posts had subtle branding that included only The Academy's logo. The logo of the Academy is made out of letters "ZA" which stands for Zadovoljna akademija. At the same time, "ZA" in Croatian means 'for' (to be for something). This was used in the design of the material to additionally emphasise the affirmation of the Academy. For instance, social media post featuring 'courage' were actually saying 'for courage'.

After each phase of the campaign, N365 created videos promoting each value where comments from the readers were incorporated, thus making a clear point that the readers actually have these traits. By enabling the readers to be a part of the campaign, N365 proved that the readers already have several reasons for entering lifelong learning programs.

Size of team involved

10

Platforms

- Online: Zadovoljna.hr and other brands from Nova TV group.
- Social: Facebook, Instagram and Twitter profiles of zadovoljna.hr and other brands from Nova TV group.
- Event: Two events were hosted for zadovoljna.hr readers and other influential people in the field of self-development.

Content distribution and promotion efforts

- Pre-launch in July to August featuring videos and reports from the first event.
- Launch in August to September: social media campaign that lasted for 3 weeks, which was also the period of time The Academy was opened for application.
- Post launch: hosting a second event and producing videos featuring The Academy's attendees.

Results

- The ideas and input of the readers became the main messages of the campaign for lifelong learning. The created social media content had a combined reach of more than 1,000,000 with more than 800,000 video views.
- The video materials on zadovoljna.hr Facebook page had more than 200,000 video views by the end of the campaign.
- The campaign posts on zadovoljna.hr Facebook page had an engagement of more than 20,000 by the end of the campaign.
- Over the course of three weeks, 3157 Croatian women between the ages of 16-60 wrote motivational letters and applied for lifelong learning programs by the Academy, with applications coming from all parts of Croatia (and from all of the 11 cities women could apply for). This comprises approximately 10% of the total annual number of women entering lifelong learning programs in Croatia.
- Out of 3157 women, 15 became students of the Academy. Among the winners announced in September, 13 of them are still attending the educational programs and two of them have already gotten their dream job.
- However, the real results of the campaign are the changes in the lives of the readers and Academy attendees who have set an example for other women. The first generation students of the Academy of Fulfilment have taken on the role of new ambassadors for future generations of The Academy.

“The video materials on zadovoljna.hr Facebook page had more than 200,000 video views by the end of the campaign.

VIEW ACADEMY WEBSITE

Best Use of Instagram

Campaign: Fiat x ELLE Summer Road Trip
Publisher/Agency: Aller Media / Starcom Denmark
Brand: Fiat
Country: Denmark



Summary
Fiat wanted to reach stylish urban women with their FIAT 500C summer campaign. Therefore they created a native ad campaign, primarily on ELLE Denmark's Instagram, built on young women's dreams of going on a summer road trip in an open car. The 86 Instagram posts got 72,537 likes, which was 181% better than expected.

Mission
How do you engage young women and create a desire for your cars being an automotive brand?

Fiat wanted to try something new for their FIAT 500C summer campaign, and which was different from a traditional tactical automotive campaign which aims at generating store traffic and test drives.

The FIAT 500C is the cabriolet model which appeals strongly to stylish urban women, who would not necessarily be reached with a tactical campaign.

Therefore, Fiat wanted to tap into a context relevant to the target group, engage with them through inspiring content and, in this way, increase their interest in either buying the car or leasing it privately.



A native solution was chosen to engage with the audience, and it was primarily executed on ELLE Denmark's Instagram.

KPIs
- Reach: 22,000 views per post
- Engagement: 300 likes per post (organic without budget)
- Comments: 2 comments per post

The KPIs were anticipation of the campaign's performance, based on the performance of an average

native advertising post. The reason that the KPI concerned reach was that Fiat wanted to create visibility in the summer period when it has no ATL (Above the Line) communication – typically low season for the automotive industry to communicate in.

Target audience

The average female FIAT 500C owner and buying initiator is either a style orientated middle income woman 40+, a female 20-35 years old or her high-income parents.

The main objective of this campaign was to activate the initiators. The target audience was the stylish urban woman 25-35 years old.

She is young at heart and dreams of taking a summer road trip with her friends in a cool car, giving her an ultimate feeling of freedom and joy.

Strategic approach

Fiat teamed up with ELLE Denmark to engage with young, stylish urban women. ELLE has a strong presence on social media and is extremely successful in engaging the precise target group that Fiat wanted to get into a closer relationship with. Research shows that the typical ELLE reader is more than three times interested in fashion and style when compared to the general Danish woman.

Furthermore, since ELLE is one of the strongest magazine brands in the world, the FIAT 500C would get a seal of approval from stylish urban women.



The Danish ELLE universe consists of the print magazine (107,000 readers), ELLE.dk (121,000 monthly users), a Facebook page (64,000 followers) and an Instagram page (117,000 followers).

A native advertising solution was chosen, both for its potential to customise the creative material for the target group and because it is a high-quality tool for engaging the audience.

Creative idea

The creative idea behind the campaign was to build on a young woman's dream of taking a road trip in the summer sun with her best friends in a trendy cab-

riolet with the top down. The kind of road trip where the sun always shines, the car radio is playing the perfect song, and you enjoy wonderful experiences with your very best friends. This kind of dream is very true to Fiat's Italian DNA – "La Dolce Vita" – which is precisely about enjoying life and, in turn, the creative idea was a perfect match for the FIAT 500C summer campaign.

The campaign was executed in this spirit as a series of 86 posts on ELLE's Instagram page, featuring the ELLE team on a road trip in the Danish countryside, driving a FIAT 500 Cabriolet, of course. The car was red with the ELLE logo, which also gave an outdoor promotion element to the campaign, as the car could be seen driving around the beautiful Danish countryside.

The posts featured hotels, restaurants, food, the countryside and, of course, featured the FIAT 500C model subtly in just the right settings, such as on a beach, in a field, etc. All the posts had the hashtag #ELLExFiat500CRoadtrip.

The ELLE team visited almost every part of Denmark throughout the journey. Over and above the Instagram posts, seven articles with travel guides for all the different places were published on ELLE.dk. The idea was to create useful content for the ELLE.dk users, who would be on holiday in different places in Denmark and could use the tips and guides from the different destinations. The ELLE team also reached out to their followers, asking them for tips for places to eat, sleep and see during the stops on the road trip. Finally, the campaign was promoted on Facebook with six posts and ELLE hosted a competition where readers could win a week's lease of a FIAT 500C, so that the winner and her friend could go on a road trip themselves.



> The ELLE team also reached out to their followers, asking them for tips for places to eat, sleep and see during the stops on the road trip.

All in all, the campaign was a combination of relevant content in the form of travel guides, perfect timing in the midst of the summer holiday, and a form of publishing that called for interaction and sharing.

Size of team involved

Fiat Denmark: Marketing Manager Jonas Lichtenberg, and the Advertising Manager Lotte Wiingaard.
Aller Media Sales: Key Account Manager Kasper Smith, Digital Key Account Manager Helle Palsbo
ELLE: Digital Editor, Emilie Bech Zerlang Aller Production: Graphic Designer, Martin Aggerholm, Head of Aller Productions, Anita Daniel

Platforms

The campaign ran in July 2017 on ELLE's Instagram page, as Instagram is the best channel for engaging with users through beautiful pictures which convey a dream.

On top of this, six travel guides were published on ELLE.dk with tips from the trip and the campaign was promoted on Facebook with six posts.

Content distribution and promotion efforts The 86 posts were evenly distributed over a period of consecutive 30 days in July 2017, with several posts every day.

Fiat dominated ELLE's Instagram with a share of voice of almost 100%, giving full attention to the FIAT 500C.

As the ELLE team posted several times throughout the day, the campaign had the character of a serial where followers could follow the road trip closely - almost as if the ELLE user was there on the road trip with her favourite magazine herself. There was no budget behind the posts, so all views were organic.

Results

The results of the campaign were highly impressive and exceeded all expectations.

- The 86 posts had a total reach of 2,503,602, which was 32% above target.
- They got 72,537 likes, which was 181% better than expected.
- And they had 593 comments, which was impressively 250% above the campaign goal.
- On top of this, the results were achieved 100% organically, with no budget behind.
- The performance was on the same level as ELLE Denmark's editorial posts, which shows the high appeal of the FIAT 500C content to the followers, and performed far better than the average native advertising post on ELLE Denmark's Instagram.





- The high level of engagement from users was also visible in the comments – followers commented the posts with tips for restaurants and sightseeing at the road trip destinations, and tagged their friends commenting that they wanted a nice car like that.
- In other words, the goal of engaging with stylish, urban women through inspiring content was achieved.

VIEW ARTICLE

VIEW CASE VIDEO

Best Use of Instagram

Campaign: An emergency; who do you call?
Publisher/Agency: Schibsted Brand Studio
Brand: SOS Alarm
Country: Sweden



Summary
SOS Alarm wanted to educate the Swedish population about the right numbers to call when different emergencies occur. They teamed up with Schibsted Brand Studio and created a quiz that ran on Aftonbladet's Instagram Story. The campaign had 48% engagement in the Instagram Emoji Slider poll in the last Instagram Story.

Mission
SOS Alarm, the Swedish emergency services operator, together with the Swedish police identified a need to educate the Swedish people about the different numbers they can call under various emergencies.

30% of the calls to SOS Alarm today are were wrong calls. The aim of this campaign was to educate the users about the four different numbers they can call and to create awareness of their respective differences.

KPIs
- Number of quizzes started, with 5000 per Instagram Story
- Reach more than 8000 people per Instagram Story
- Educate and create engagement (above 30%) in the topic (SOS Alarm numbers)



Target audience
The target group was broad as the campaign was aiming to reach, basically, everybody in Sweden.

Strategic approach
The purpose of the campaign was to provide knowledge of which of four emergency numbers to call, in order to reduce the number of incorrect calls.

The strategy was to spread information about the different emergency numbers in a creative and fun manner.

This resulted in a quiz, aimed to both educate, surprise and validate the quiz takers. SOS Alarm wanted to engage the target audience in a context where they could both educate and offer benefits to reach their objective. SOS Alarm constructed the quiz with the police who provided their own landing page.

Creative idea
Schibsted Brand Studio wanted to create engagement amongst the Swedish people and to raise awareness about the problem.

Obviously, the primary goal was to get the message out but also to drive traffic to SOS Alarm's quiz.

Aftonbladet is Sweden's biggest newspaper, where the biggest news stories in the country are reported on a daily basis, often directly linked to the work of the Swedish police force. Schibsted Brand Studio also knew that Swedes love quizzes.

Therefore the creative idea was to create a quiz in Aftonbladet's social media channels, more specifically on Aftonbladet Instagram Story, a rapidly growing channel offering fast, snappy news.

Furthermore, Schibsted Brand Studio knew that engagement in the channel was immense, making Instagram Story the optimal channel to encourage users to take a quiz. They created three exclusive Instagram stories for SOS Alarm, published in sequence, on Aftonbladet's editorial Instagram Story feed.

The first Instagram Story consisted of a simple question. "Do you know what number to call if you see someone selling alcohol to a minor?" Four different emergency numbers were listed on this story. The second story provided the correct answer.

The third, and last, story urged the reader to take the full test on the website. With this creative solution, SOS Alarm was able to attain visibility in an editorial news environment, with a high degree of engagement among the readers.

The content had a clear and strong connection to the editorial flow, which resulted in a reliable match. The quiz provided both education, surprise, and validation for the quiz takers.



In other words, Schibsted Brand Studio found the target audience in an editorially relevant context, where they utilised their high engagement. And at the same time the stories contributed to the main purpose of driving traffic to SOS's quiz.

Size of team involved
Four people in total. Three from Schibsted (two people from the Schibsted Brand Studio and one Client Director) plus the client.

Platforms
Aftonbladet's Instagram Stories.

Content distribution and promotion efforts
Aftonbladet's Instagram Stories.

Results
The campaign consisted of three similar stories published on three different occasions.

- OOn average, between 10,500 and 13,000 views per story.
- The CTR of the story was 15% during the first Instagram Story, and 9% during the last.
- The campaign had 48% engagement in the Instagram Emoji Slider poll, which was used in the last Instagram Story. This was the highest measured CTR in Aftonbladet Instagram Story's history, surpassing even the editorial stories in CTR.



Comment from the client: "Our campaign focusing on the 112 challenge was created in several parts and Instagram Story on Aftonbladet was one of them. We have a broad audience in terms of our communication – in reality, the entire Swedish population. This was a deciding factor when we chose Aftonbladet as a platform, as they can provide a target group we can't reach ourselves. We created something together which we felt very happy with, and something that resulted in a greater reach than we could ever have hoped for. We believe the combination of good content with a higher purpose are the factors behind the success of the campaign."

Learnings
"One thing we only tried during the last story was the use of Instagram's voting options. We used their Instagram Emoji Slider because people want to see what others have voted for. We saw an incredible engagement of 48%.

We have also seen the advantages of keeping the layout as close to the editorial equivalent as possible. Last, but most important, there has to be a story to tell, tailored to the platform/media."

VIEW VIDEO 1

VIEW VIDEO 2

VIEW VIDEO 3

Best Use of Youtube

Campaign: Welcome to Hope County - Far Cry 5 Nordic launch
Publisher/Agency: Gonzo Media
Brand: Ubisoft
Country: Denmark



Summary
Ubisoft wanted to create hype and excitement around their new game Far Cry 5 and penetrate the gaming market in the Nordics. They reached out to Gonzo Media, who – in order to stand out from other gaming launches – removed the game from the equation and focused on the gamer and the best content in the world: human reactions to new experiences. Together with three Nordic YouTube influencers, they succeeded in creating hype around the game without even showing the game. The total amount of views far exceeded the expectations.



Mission
For years, new releases in the Far Cry-series have been eagerly awaited by all gaming fans and the fifth rendition was one of the most highly anticipated due to the new storyline.

Ubisoft, the publisher, wanted to create hype and excitement around the new game and get the fans to experience the full Far Cry world. Since Ubisoft also wanted to penetrate the gaming market in the Nordics with this game, they reached out to Gonzo Media with a task: getting the game into the minds of young Nordic gamers in Denmark, Sweden and Norway.

The objective was to make an entertaining and different campaign, which would be equally effective in achieving a high reach while still striking a chord in the gaming world and among fans.

It was therefore paramount for Gonzo Media that the campaign activities were equally focused on both new and experienced gamers: people who had never played the game before and hardcore fans of the franchise.

Therefore Gonzo Media and Ubisoft developed a concept which operated inside the known parameters of popular trends among YouTube gaming influenc-

ers – the gameplay – but this time with a huge twist, which would grip the viewers with action-packed videos and a great campaign.

KPIs

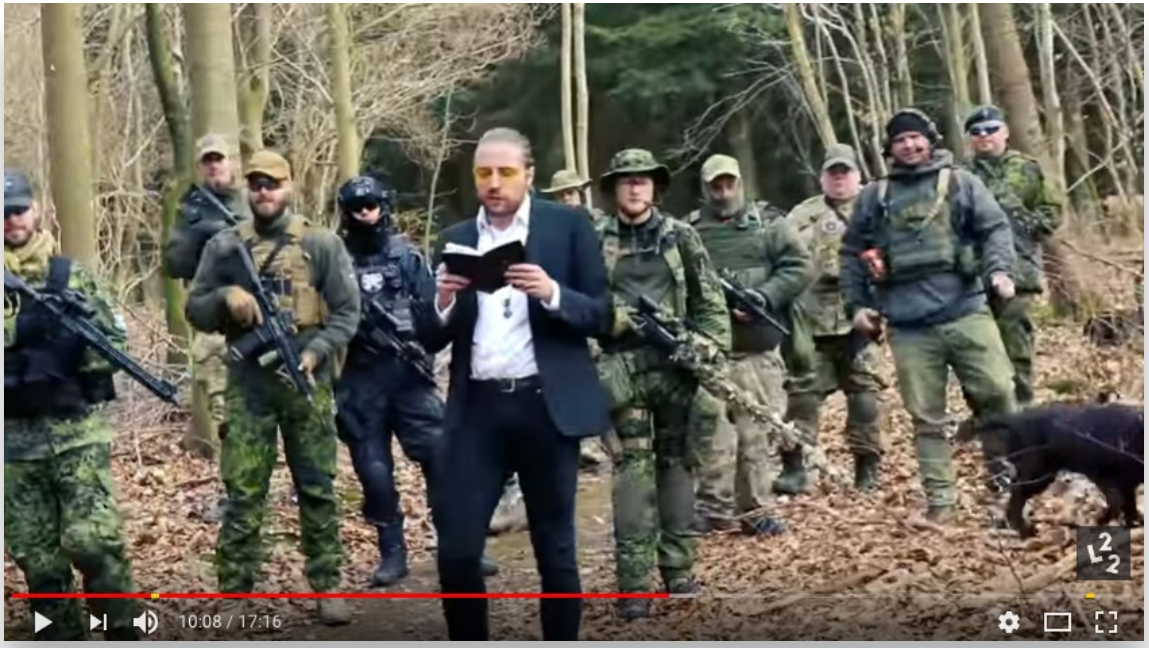
The goal of this campaign was to get the game Into the minds of new and experienced gamers and the collective minds of young people in the Nordics. However, the KPI's were more concrete.

- The KPI set by Ubisoft concerned only reach – achieving awareness of the new Far Cry 5 among existing fans and newcomers alike.
- In this campaign, the KPIs for reach – i.e. views and impressions – were based on the presumed activity on the YouTube influencers.
- The defined KPI for the project was a reach of 748,235 across Denmark, Sweden and Norway, which the campaign achieved 100%.
- This doesn't include the additional engagement provided by posts or clicks on links, which further boosted campaign goals.

Target audience

Gaming has grown increasingly popular over the last few years, with the entrance of YouTube gamers boosting the field in the young demographic group; and the rise of e-sports has turned gaming from a hobby into an industry.

Gonzo Media wanted to make an impact in this campaign on the young gamers, both experienced and newcomers.



Young gamers are the YouTube generation, faithfully following their favourite YouTube influencers for gaming news and tips.

This target group is also notoriously hard to connect with because they are digital natives. They surround themselves with brands, but they have high demands as to the brands they take in and they can easily distinguish between non-commercial and branded collabs. They appreciate branded content – but only if the content is relevant, engaging and entertaining. And they demand transparency and authenticity from companies.

They have similarly high expectations of major gaming franchises. But gamers have seen hundreds of games launched over the last few years and therefore it is important to provide them with something new to attract their attention.

Strategic approach

Typically, promoting a new game on YouTube consists of testing it, showing it off and providing feedback on camera.

When Gonzo Media was approached by Ubisoft with the campaign for Far Cry 5, they wanted some-

thing else - something to disturb the market, to put the right focus on the gameplay, the story and the huge amount of freedom that the player has in the game.

Because, if you want to make a lasting impression on millennial gamers, you need to stand out. Games that are remembered will win; all the others just gets filtered out in the clutter of social media. What makes you remembered today is, increasingly, emotions.

When creating the concept, Gonzo Media decided to challenge the concept of gameplay videos: “What if we tell the target group about a new game and never show the actual game?”

However, Gonzo Media needed sure to make they wouldn’t be making association with recent international events like with tragic massacres and church burnings which could have grim comparisons to some of the events in the game.

Therefore, instead of the traditional review by the professional gamer, sitting in the same chair and going through the game the same way as seen in 100 other videos, Gonzo Media wanted to remove the game from the equation and focus on the gamer and the best content in the world: human reactions to new experiences.

“However, Gonzo Media needed sure to make they wouldn’t be making association with recent international events like with tragic massacres and church burnings which could have grim comparisons to some of the events in the game.

Strategic insight

Gamers are competitive people and they want to come off as tough and definitely not scared of anything. That goes without saying.

But Gonzo Media wanted to do something else to disrupt the huge market of reviews which are always carried out in the exactly same way.

People cannot help reacting to the feelings and reactions of someone else. This is due to mirror neurons and basic behavioural psychology. When watching a romantic or perhaps a scary movie, we adapt to the feelings and reactions of the people on the screen. It’s the movies with the big emotions, bloody gore, a moving moment or with a surprising twist at the end are the ones that we remember. A great – and scary – example is the scene from The Blair Witch Project, alone in the woods, with the crying voice and the scary background noises.

What if Gonzo Media could create this moment but inside a game – without showing the game?

The campaign was therefore based on the intention to trigger the mirror neurons of the gamers.

Strategic priorities

In terms of reaching the target group in a relevant and natural way, Gonzo Media and Ubisoft planned the content around formats which are recognizable and popular in the target group.

They did this by teaming up with three influential YouTube gamers to cover the large Nordic gaming community.

Finally, it was a priority to produce the content in a way which fitted the “flow” on YouTube, i.e. informal, direct, with a jump-cutting style that the viewers know from YouTube, rather than a professionally

styled video, which – while visually beautiful – fits poorly on YouTube.

Creative idea
The idea was to promote a game, without showing the game – but how do you do that?

The game takes place in fictional Hope County, Montana, where the charismatic preacher Joseph Seed rules dictatorially over the area and his cult Project at Eden's Gate. The story follows an unnamed junior deputy sheriff, who becomes trapped in Hope County and works alongside factions of a resistance movement to liberate the county. To fight the dangerous and fanatic cult, the deputy must rise against the cult and survive in the forests and streets of Hope County. He has to fight the cult fanatics as well as combat wolves, bears and mountain lions.

However, when the viewer sees the YouTube star playing the game in his cosy chair and warm living room, the last thing he or she is going to be frightened of is a bear attack or dangerous cult members. So how do you make them feel the fear? Well, you put them right in the middle of it!

Gonzo Media teamed up with a survival expert, who would teach the three YouTubers in the deep dark forests of Denmark how to make fire, shoot with rifles and bow and arrows, throw axes, hunt and cook their own food and give them other general survival guidelines.

But there is something lurking in the forest and the rumours quickly started to scare the participants – because they were told that a fanatic cult had their church in the area and that their leader, Joseph Seed aka. Father takes no prisoners!

During the activities in the day and, while recording the videos, the boys felt that something was watching them.

And then - in the middle of the forest, while learning how to make a fire, the guys suddenly heard a strong deep voice behind them, telling them: ”Join me!”.
It was Father and with around. 20 soldiers from his private army, armed with heavy firearms and with trained dogs.

Gonzo Media had recruited a Joseph Seed look-alike and he was clad in the same clothes as Father on the game cover. Additionally, he was equipped with the specially made “Bible”, which Ubisoft had manufactured for the game launch. This made the entire moment incredibly lifelike – and faced with heavily armed soldiers and dogs, the boys became frightened.

A very realistic manhunt through the forest then followed – filmed with GoPro cameras, so it would look like scenes in the game. As a viewer, you could hear the participants' heavy fearful breathing, the scary voice of Father as he recited his own Bible throughout the hunt and see the dogs and soldiers right behind the scared boys. You could see genuine fear.

> “And then – in the middle of the forest, while learning how to make a fire, the guys suddenly heard a strong deep voice behind them, telling them: ”Join me!”

In the end, all the boys were captured and became Father's prisoners. Just like in the game, he carried out a scary ceremony by the bonfire to convince the boys to join him.

The three YouTubers then went back home to convey the scary experience to their viewers – and encourage them to play the game and create their own story.

Size of team involved

Gonzo Media (agency)

- Mads Viksnins (creative concept, project management and client lead),
- Jes Frederiksen (creative concept),
- Alexander Lembourn (talent management),

Influencers

- Gex
- Randulle
- L22

Ubisoft (client)

- Sebastian Østfeldt (Brand Manager at Ubisoft)

Platforms

As mentioned above, the focus of this campaign was to create hype and excitement around the new Far Cry game and position the game in the minds of young Nordic gamers.

Therefore, Gonzo Media chose three popular YouTube stars from Denmark, Sweden and Norway, who are popular with the young segment and had them produce content for their respective channels. This was supported by their social media channels to create traffic to the videos.

This combination resulted in a highly organic reach as the three gamers also redirected traffic to each other's channels, which meant that Gonzo Media covered a large part of the Nordic gaming community.

Content distribution and promotion efforts

Each of the YouTube influencers posted their own videos and Instagram posts about the campaign, racking up high organic reach and engagement on both platforms.

The captions, the Instagram posts and the storyline of the videos conveyed the fear they felt in a very authentic way that cannot be faked, which boosted the organic reach of their respective channels throughout the campaign.

Results

- The campaign was highly successful. The videos became really popular and the audience loved the new way of putting focus on a game-release – by placing the gamer in the game.
- The total amount of views far exceeded the expectations.
- As for the reach KPIs, the campaign generated a reach of 816,848 across the campaign elements – an over-performance of +68,613 in reach or 9.17% above estimation.

> Therefore, Gonzo Media chose three popular YouTube stars from Denmark, Sweden and Norway, who are popular with the young segment and had them produce content for their respective channels.

VIEW VIDEO 1 (RANDULLE)

VIEW VIDEO 2 (L22)

VIEW VIDEO 3 (GEX)

Best Use of Youtube

Campaign: We Love Nørrebro (YouTube channel and videos)
Publisher/Agency: Benjamin_Creative
Brand: Nørrebro Bycenter
Country: Denmark

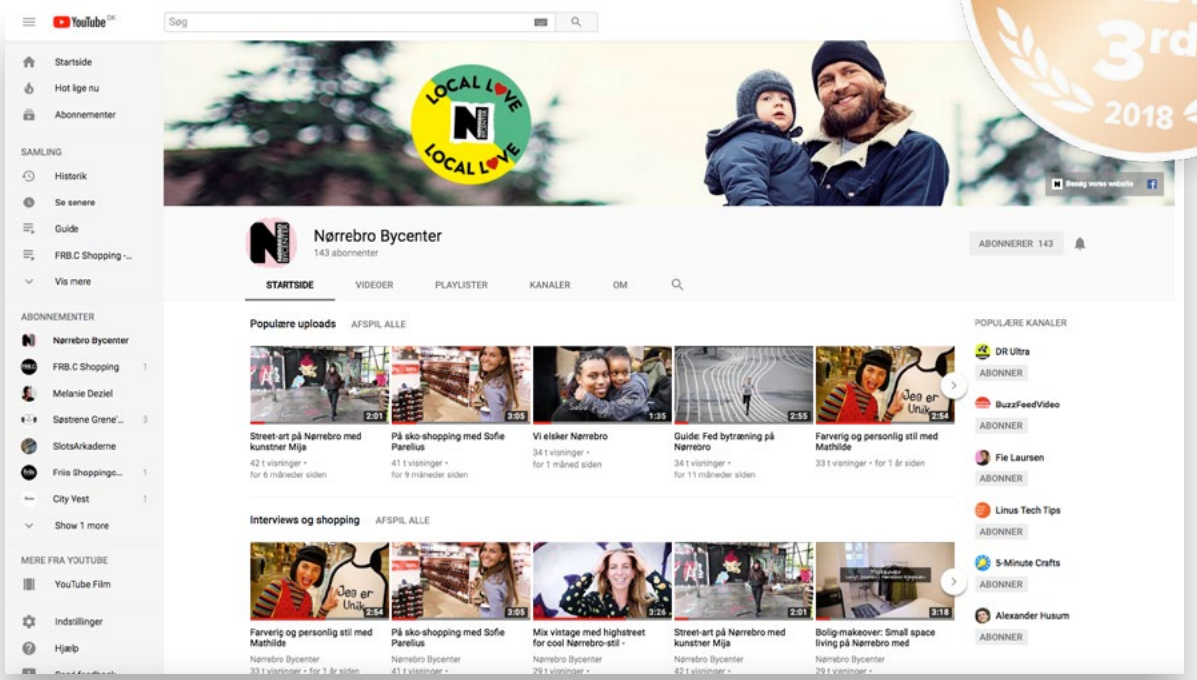


Summary
The shopping centre, Nørrebro Bycenter, needed to increase knowledge and awareness of themselves and teamed up with Benjamin_Creative. Benjamin_Creative decided to create a YouTube channel featuring local people with relevant stories to tell, guides and DIY projects. The campaign is called 'We Love Nørrebro'. So far, the videos have got between 29,000-42,000 views each - the KPI was 25,000.

Mission
Nørrebro Bycenter (NBC) is a shopping centre in the diverse and colourful part of Copenhagen called Nørrebro.

When Benjamin_Creative first met NBC as a client, the situation was as follows:

- Knowledge of NBC in the primary market area has fallen significantly from 45% to 17%
- Many existing customers in the primary market area are opting out of the centre – lack of relevance.
- 31% of the residents in the primary area have not shopped in NBC within the past 12 months – great potential for more visitors.
- The locals use the centre due to need – not desire. This trend needs to be changed.



They also had the following needs and possibilities:

- The image of NBC needs a lift and we need to tell the right story. NBC needs to be a shopping centre for everyone.
- Strong local anchorage in the heart of Nørrebro. Take advantage of the position by embracing diversity with relevant communication, which has the target audience in mind.
- Take advantage of the potential of the phrase 'We love Nørrebro.' Embrace it and use it in the communication.
- Increase customer flow to the centre and create a preference for NBC as the local shopping centre on a busy day.



KPIs

The KPIs for the campaign were all about awareness and branding. The client had no specific numbers.

Benjamin_Creative made their own KPI's for the videos and the YouTube channel:

- On average, 25,000 views for each video (in writing, the nine videos produced have 29,000-42,000 views).
- On average, the viewer sees 40 % of each video (the reached number is 60%).
- Benjamin_Creative wants the main viewer to be between 18-49 years (73% of the viewers are between 13-43 years old).

Target audience

The greatest part (35%) of NBC customers are in the

customer profile segment 'Family Shopper' and are women 18-49 years old.

Therefore, the communication target group is defined as a woman, in her late 20's. She is in the process of establishing her life in Nørrebro.

Persona

- Name: Nina
- Age: 29
- Home: A small apartment at Nørrebro
- Job: Daycare teacher
- Civil life: Boyfriend, one child 1 year old
- Life phase and dreams: Nina is creating her life and a family and she loves to live in Nørrebro because she likes the diversity and possibilities of this part of town.
- Media habits: Nina uses her smartphone for everything. She chats with her friends on Messenger, shares moments and images from her life on Instagram and is always looking for inspiration for DIY projects on Facebook and YouTube.
- Interests: She is a family person and cares about her relationships. She uses the local area to hang out with friends – cafes, parks etc. – and for shopping, events and other cultural activities. She cycles everywhere.

Strategic approach

The shopping centre itself is not very cosy and camera friendly so Benjamin_Creative wanted to take the content away from the centre. At the same time, they wanted to take advantage of the young target group and their preference for YouTube. Therefore Benjamin_Creative created a YouTube channel for NBC and the goal was to become a channel with a lot of relevant, useful content about and from Nørrebro.

Benjamin_Creative also created a campaign called 'We Love Nørrebro' with the following thoughts:

- To lift the image of NBC, it is necessary to create a story that shows that NBC is in sync with Nørrebro.
- The image campaign will help NBC to become an active part of the district. It will show that NBC understands their customers, they are interesting to them and they know them. NBC is local!
- Visual expression and creative ideas to support the local anchorage and to reflect the diversity in the district.
- Tagline: We love Nørrebro.
- The concept can be folded out and used widely in all communication channels.

Creative idea

As a part of the We Love Nørrebro campaign – and ongoing – Benjamin_Creative creates YouTube videos based on the following creative ideas:

- The videos are inspiring, useful and relevant to the target audience. Often they are DIY's or guides, which are in line with the target group's interests, hobbies and lifestyle.

"The shopping centre itself is not very cosy and camera friendly so Benjamin_Creative wanted to take the content away from the centre. At the same time, they wanted to take advantage of the young target group and their preference for YouTube.

- The videos do NOT take place in NBC, but in the neighbourhood. The video shows local people with either an inspiring story to tell or knowledge to share with the target group.
- Examples of videos are: makeovers of small Nørrebro apartments, Christmas presents on a low budget, workout guides in the local area, etc. The only requirement is that they should use materials which can be bought in NBC and that you can see the main character buy these items in the centre in the video.
- The look and feel of the videos are young, vibrant and at eye level with the target group.

Size of team involved

Three people involved in the production:
Project Manager Josephine Lundgaard Thrane and VJ Morten Andersen from Benjamin_Creative plus Line Kalum Hermansen, Marketing Coordinator from NBC.

Platforms

YouTube

The target audience for NBC uses YouTube every day. They follow media, influencers, brands, etc. on this platform every day.

Apart from the video content created for YouTube, the campaign also consisted of local papers, outdoor campaigns, Facebook posts, etc., with the same message, look and feel.

Content distribution and promotion efforts

In order to reach potential customers, the YouTube videos are targeted at a 10 km radius around NBC.

Results

Benjamin_Creative has produced nine videos for the channel so far. With the following results:

- The videos have 29,000-42,000 views each (KPI: 25,000).
- The videos have been seen for a total of 500,000 minutes.
- On average, the videos are seen for 1.40 minutes. And on average people see 60% of the videos (KPI: 40 %).
- Young viewers especially like the format; 73% of the viewers are between 13 and 34 years old.

Learnings

"It is a great education (and reminder) for all brands to take a step back and to dare not to constantly use and mention themselves in their marketing.

NBC trusted us; when we told them that we wanted to do these videos AWAY from the shopping centre to make the content as inspiring and relevant as possible.

NBC does NOT play a big role in the video directly, but is the distributor of great content for their customers and is now known as a centre which takes its local responsibility seriously and reminds its customers of what a wonderful area they live in."

VIEW VIDEO 1

VIEW VIDEO 2

VIEW VIDEO 3

VIEW VIDEO 4

VIEW VIDEO 5

VIEW VIDEO 6

Best Use of Print Media

Campaign: Rijksmuseum: Glory for Gossips
Publisher/Agency: Telegraaf Media Groep (TMG Natives department)
Brand: Rijksmuseum in association with Privé
Country: The Netherlands



Summary
The Rijksmuseum in the Netherlands wanted to attract a new audience. Therefore, they teamed up with Telegraaf Media Groep (TMG), the publisher of Privé, the largest gossip magazine in the Netherlands. TMG created a special edition of Privé that brought life to the people portrayed at the museums, telling about their marriages, affairs, and nightly parties. The exhibition was visited by 240,000 visitors in less than three months, which the museum itself called it “an overwhelming number of visitors”.

Mission
The Rijksmuseum wanted to reach a broader target group and attract new visitors. Many Dutch people mistakenly assume that the museum is of interest only to tourists, the elite and passionate art lovers.

The Rijksmuseum wanted to show that it is worthwhile for all Dutch people to visit the museum in Amsterdam. The High Society exhibition was the perfect occasion to introduce this broad target group to the greatest painters in history, including Rembrandt van Rijn.

Telegraaf Media Groep (TMG) is the publisher of De Telegraaf and Privé, the largest gossip magazine in The Netherlands. According to the Rijksmuseum, the



readers of the TMG brands are potential visitors. Especially when compared to readers of other media.

Privé was, therefore, an ideal platform for achieving the goal of the Rijksmuseum: to reach potential visitors, in addition to those who already love museums.

As a result, a mini-version of Privé was created that was entirely dedicated to the Rijksmuseum's exhibition and brought the people portrayed to life. It was used to warm up a whole new target group for a museum visit. A target group to whom, according to the Rijksmuseum, the exhibition could be positioned as an exhibition for anyone.

KPIs

The Rijksmuseum did not set hard KPIs for this campaign. The museum especially wanted to surprise in a somewhat cheeky way. After all, one does not expect that the 'stately Rijksmuseum' would ever work together with a gossip magazine.

Of course, they also wanted to attract a lot of visitors to the special exhibition, but no expectations or wishes were expressed on this. It was mainly about attracting visitors that one would not expect to see in the museum.

Target audience

The public that the Rijksmuseum wanted to reach were primarily the readers of Privé (range 1,070,800, 35% male, 65% female) and De Telegraaf (range 1,216,200, 58% male, 42% female).


Wat zeggen de sterren over de hoofdrolspelers van de expositie High Society?

Horoscoop

Door astrologe LEA MANDERS

RAM
Anthony van Dijck
(22 maart 1599)

De Ram is avontuurlijk, dynamisch, een leider en onafhankelijk in denken en handelen. Ook fysiek vertoont de Ram dynamiek. Een Ram wil graag in alles de eerste zijn.

LEEUW
Samuel van Hoogstraaten
(2 augustus 1627)

De Leeuw hoort graag wat anderen van hem vinden. Dit sterrenbeeld heeft een bijzonder talent voor vriendschap. Dit geldt vooral voor Leeuwinnen.

BOOGSCHUTTER
Edvard Munch
(12 december 1863)

De Boogschutter houdt van reizen. Goede intenties en een houding van leven en laten leven zijn belangrijk voor de Boogschutter. Ze zijn open en eerlijk.

STIER
Thomas Gainsborough
(14 mei 1727)

De Stier heeft gevoel voor de materiële kant van het leven. Dat gaat niet alleen over geldzaken, maar houdt ook in dat de Stier een goed oog heeft voor artistieke waarde.

MAAGD
Jacobus van Looy
(13 september 1855)

Maagden hebben de zaken graag goed voor elkaar. Ze zijn ijverig en organiseren de boel tot in de puntjes, of dat nu gaat om de huishouding, werk, hobby of de kinderen.

STEENBOK
John Singer Sargent
(12 januari 1856)

De Steenbok is de accountant onder ons. Omdat hij zelf goed kan rekenen, neigt hij naar zuinigheid en voorzichtigheid. Veel mensen vrezen zijn strengheid.

TWEELINGEN
Diego Velázquez
(6 juni 1599)

Op z'n best is Tweelingen buitengewoon charmant en onderhoudend. In het minder gunstige geval kan dit sterrenbeeld wispelturig en nerveus zijn en zelfs verraderlijk en bedrieglijk.

WEEGSCHAAL
Lucas Cranach de Oudere
(13 oktober 1472)

De Weegschaal maakt het zijn medemens graag naar de zin. Soms zo veel dat hij vergeet dat de ander er andere waarden op nahoudt of er anders over denkt.

WATERMAN
Kees van Dongen
(26 januari 1877)

Watermannen zijn van mening dat mensen elkaar nodig hebben en kunnen daarom niet goed tegen alleen zijn. Toch hebben juist zij vaak moeite om de juiste partner te vinden.

KREEFT
Rembrandt van Rijn
(15 juli 1606)

De Kreeft kan heel praktisch en zakelijk zijn. Kenmerken zijn ook een zekere dosis negativisme, naar binnen gekeerd zijn en een gevoelige, beschouwelijke aard.

SCHORPIOEN
Maurits, Prins van Oranje
(14 nov. 1567)

De Schorpioen heeft een uitlaatklep nodig voor de enorme energie die erin zit. Als die er niet is, kan dat leiden tot een depressief gevoel en zich afgesloten voelen van de buitenwereld.

VISSEN
Henry Raeburn
(4 maart 1756)

Bij Vissen staat gevoel centraal. Er kan aan de ene kant sprake zijn van extreme introversie en teruggetrokkenheid uit de wereld, terwijl Vissen aan de andere kant droomt van succes.

In addition, the mini Privé was distributed to the visitors of the exhibition. That way, they could view the paintings with even more interest and background knowledge.

Strategic approach

Together with the client, TMG started brainstorming about how to get the target group to the Rijksmuseum. They quickly came to the conclusion that they had to speak to their readers in a way that they were used to.

In a nutshell: no elitist stories and complicated terms about art and boring facts about the painters. The readers of TMG - and Privé in particular - want to read stories that are accessible and intriguing. And high society from bygone days has many of those kinds of stories to offer, according to interviews with the curators of the museum. Gossip and backbiting were very common elements of daily life back then.

The ladies and gentlemen of nobility didn't take marital fidelity too seriously and enjoyed their evenings full of entertainment. The international elite was guilty of affairs, orgies and nightly parties. Perfect stories for the readers of Privé and De Telegraaf. TMG decided to bring the protagonists, the people portrayed in the paintings, to life using their personal stories in the mini magazine.

Creative idea

The special Privé edition was entirely dedicated to the paintings that were shown during the exhibition. The regular sections of the magazine were kept as such,

only now filled with the characters in the exhibition. Even the horoscopes were adapted to painters and their images. It was as if the magazine had been made at the time when the artworks were being painted.

For the reader, it was as if both the painters and the people portrayed were still alive. Among other things, the juicy gossip about the much-discussed marriage between Marten and Oopjen was the subject of one of the stories. The editors asked: was this a marriage out of love, or was it only about the money? This couple posed in 1634 for two of Rembrandt's most famous works of art, but in the Privé edition, it seemed as if the wedding of the duo had taken place yesterday.

By bringing the people portrayed to life in this way, and revealing the stories and juicy gossip behind, the artworks became more relatable to the 'ordinary' people of today. The previously unknown people from a distant past suddenly became well-known contemporary celebrities.

Visitors, therefore, also looked at the artworks from different perspectives. One interprets the image of a woman differently when one knows that she has lost countless lovers. All articles were successfully tested against the TRUTH-principle, which is a famous benchmark in The Netherlands, against which branded content should be held according to experts. Successful branded content should consist of the elements: Teach, Reputable, Unique, Tension and Human connection.



Size of team involved

For this edition of Privé, six people of TMG were involved: the editor in chief of Privé, two content managers, a designer, a final editor and a salesman.

At the Rijkmuseum, three curators and the marketing department were involved in the project.

Platforms

TMG added the mini-version of Privé to the distributed De Telegraaf and the full-size Privé. Next to that, the publication was distributed amongst the visitors of the exhibition at the Rijkmuseum.

Content distribution and promotion efforts

In addition to the distribution of the magazine with De Telegraaf and Privé and amongst the visitors of the exhibition, an evening opening of the exhibition was organised especially for the readers.

On that night, 450 selected readers could view the exhibition in the evening while enjoying a drink and music.

Results

- The exhibition was visited by 240,000 visitors in less than three month
- 25% visited the Rijksmuseum for the first time to see this particular exhibition and 80% of the guests visited the Rijksmuseum, especially for this exhibition.
- The museum itself called it "an overwhelming number of visitors". It turned out that there were indeed many people who normally would not go to the museum. Many of them even came back for a second viewing.
- Also, the engagement was extraordinarily high on social media; many photos of the magazine were shared online. The magazine became a true hype and that was clearly reflected in visitor numbers.

According to the Rijksmuseum, even after the exhibition, to this day, requests were received from people who wanted to use the small Priveetje, for example

for a wedding day gift for their parents. The museum received no negative reactions; quite unique for Dutch standards.

In addition, the Rijksmuseum was delighted to notice that visitors got to know the stories behind the old paintings. The juicy stories were just as amusing as today's gossip. It shows that the behaviour of high-ranking people in history does not differ that much from the behaviour of today's high society. Gossip is part of society in all centuries.

Learnings

"We realized the magazine in only a few days. With more time, we could have generated more exposure for the issue. Certainly in view of the positive reactions we received. TMG and the Rijkmuseum could have received even more attention if we had announced that the special edition of Privé would be added to De Telegraaf and Privé."

VIEW CASE VIDEO

VIEW VIDEO

VIEW SPECIAL PRIVÉ EDITION



> The juicy stories were just as amusing as today's gossip. It shows that the behaviour of high-ranking people in history does not differ that much from the behaviour of today's high society. Gossip is part of society in all centuries.

Best Use of Print Media

Campaign: Construye Bien
Publisher/Agency: ContentLab, del Grupo El Comercio
Brand: Maestro
Country: Peru



Summary

In order to educate people in Peru about the importance of building well, the major construction and home improvement store, Maestro, asked ContentLab for help. ContentLab created a print section called “Build Well” in the newsletter Trome that was published once every two weeks for 11 months. 90% of readers who remember the campaign said that they felt it useful and identify it as educational, and one quarter of all the readers cut out Maestro’s content publications to have them at hand.

Mission

People in Peru, either because of tradition or due to cost issues, are used to self-building in 80%, even up to 90% of the outlying areas. In that context, Maestro, one of the major construction and home improvement stores in Peru, decided to educate people about the importance of building well: with information, planning, quality materials and professional advice.

The objective? To start changing reality with information.

They selected ContentLab, the content studio of the largest newspaper group in Peru, to create a novel platform called Construye Bien.



CONSTRUYE BIEN

PAREDES Y COLUMNAS 100% FUERTES

Para tener una casa segura frente a los impactos de la naturaleza es importante construir bien. Empieza por paredes y columnas resistentes con estos consejos que trae Maestro.

En lo que va del año, son varios los sismos que se han registrado en el país. Arequipa, La Libertad y Lima, son algunas ciudades donde movimientos de hasta 5.3 grados en la escala de Richter se han sentido.

Estos acontecimientos no solo preocupan, sino que dejan una tarea en la que hay que pensar: ¿contamos los peruanos con viviendas resistentes?

Por desconocimiento, muchas veces levantamos nuestras casas sin asesoría profesional o usamos materiales económicos, olvidando el peligro al que podríamos exponernos.

PIEZAS CLAVE

Los expertos de Maestro cuentan que, tanto paredes como columnas son dos elementos importantes en una construcción debido a sus funciones. Las paredes no solo dividen ambientes, sino que, según su tipo, pueden ayudar a soportar fuerzas sísmicas, al igual que las columnas.

"Paredes y columnas forman parte de una etapa crucial de la construcción y ocupan casi el 70% de todo el proceso", agrega el ingeniero civil Héctor Gandolfo.

¿Cómo hacer de ellas elementos indestructibles? Estos son los tips que necesitas.

LAS PAREDES

Existen varios tipos de ladrillos ideales para construir, como los sílico-calcáreos o las bloquetas de concreto, pero los más usados son los de **arcilla**. Son buenos ladrillos para tus paredes si:

- No se desmoronan
- **No presentan quemaduras** ni están agrietados
- No tienen materias extrañas en su superficie o interior
- Tienen **certificado de calidad** de fabricante

TIPOS DE PAREDES EN UNA VIVIENDA:

- Muros portantes: **Soportan el peso de la vivienda**.
- Muros no portantes: Dividen ambientes, protegen de la intemperie.

¡Atención!

King Kong

Pandereta

Para los muros portantes es necesario usar ladrillos estructurales llamados King Kong. Recurrir a otros, como los ladrillos pandereta puede ser perjudicial ya que tienen otros fines como separar ambientes o servir de uso decorativo (muros no portantes).

Miguel Ccoicca S.
Maestro de construcción - Especialista en edificaciones. Más de 20 años de experiencia

¿Qué tener en cuenta al construir muros y/o columnas?
Antes de construir una columna hay que tener en cuenta los niveles que tendrá la vivienda y el tipo del suelo en el que se construirá.

¿Ambos están relacionados?
Sí, pues si el suelo no es óptimo y se planea tener una casa de más de tres pisos, a pesar de hacer una buena cimentación y colocar las columnas, el terreno empezará a ceder y aparecerán fisuras y grietas en las paredes.

¿Eres experto en construcción? Cuéntanos de tu experiencia, escríbenos a contenlab@comercio.com.pe

LAS COLUMNAS

El **concreto armado** es el mejor material para columnas. Es el resultado de la mezcla (cantidad según proyecto) de cemento, arena gruesa, piedra chancada, agua y varillas de acero corrugado. Son buenos materiales para las columnas si:

- Tienen certificado de calidad
- **El cemento es fresco y no duro**
- La arena y piedras no tienen materia orgánica

FUNCIONES PRINCIPALES:

- **Sostener el peso de la casa**.
- Confinar (amarrar) los muros portantes y dar solidez a la construcción.

MATERIALES PARA TUS COLUMNAS

Para un concreto de resistencia de 210 km / cm² la proporción es de:

1 bolsa de cemento + 1.5 bolsas de arena gruesa + 3 bolsas de piedra chancada

Agregar agua hasta formar una pasta fácil de trabajar.

*Mezcla referencial.

CONOCE MÁS DE CONSTRUYE BIEN INGRESANDO A

CONSTRUYEBIEN.COM

Nuevos consejos para construir hogares seguros el **miércoles 7 de marzo.**

PUBLIRREPORTAJE

Agradecimientos: Héctor Gandolfo Osambela. Contacto: 99611-0033 / Miguel Ccoi

The aim was to create relevant content that instructed and educated - and would certainly not look like advertising - in the largest print newspaper in Perú and the most read Spanish-language newspaper.

For that reason, ContentLab created the print section “Construye bien” (Build Well) with a recurrence of once every two weeks for 11 months, from February 2018 to December 2018.

This section included very practical advice and accurate information on construction building, which took months to investigate because in Peru there is not a lot of updated data on the subject. The design respected the guidelines of the newspaper as well as the tone of voice.

KPIs

- Impact in an average of the monthly readers of Trome: 20% of them.
- Awareness of the campaign and association to the brand.
- Perception of the quality of the campaign.
- Perception of the quality of the content.
- Perception of the useful of the content.

Target audience

- Men and women from 20-45 years.
- They don’t have a lot of money but they are people who seek to progress and who care a lot about family values.
- 90% of them practice informal construction either by self-management or self-construction.



CONSTRUYE BIEN

MAESTRO

CONSTRUYE SOBRE UN SUELO RESISTENTE

Antes de construir tu casa es importante hacer un estudio de suelos. Solo así te asegurarás de tener una vivienda 100% fuerte. ¿Qué suelos son mejores y cuáles no? Toma nota.

Hacer un estudio de suelos debe ser el paso más importante antes de planear una construcción. Sin embargo, el ingeniero estructuralista Jorge Romero comenta que muy pocas personas realizan ese vital procedimiento. ¿El motivo? A pesar de sentar las bases de la casa, solo es obligatorio en edificaciones de más de 4 pisos de alto o 500 metros cuadrados de superficie.

Un estudio de suelos ayuda a prevenir diversos daños posteriores en una casa. Entre los más riesgosos están las grietas o, en el peor de los casos, desplomes por falta de buenos cimientos. Esto se agrava ante un sismo o derrumbe.

A través de un ingeniero geotecnista –especialista en la investigación de la consistencia de los suelos–, este procedimiento te ayuda a saber sobre qué superficie vivirás y, principalmente, si el maestro constructor debe reforzar tu proyecto con zapatas, losas de cimentación, pilotes y vigas de conexión. Piensa siempre en tu seguridad y la de tu familia.

CLASIFICACIÓN

El Reglamento Nacional de Edificaciones (RNE) identifica tres principales tipos de suelo:

GRANULARES
- Ideal para construir.
- Tiene gran capacidad de carga.
- Alto contenido de piedra y/o grava (hormigón).

FINOS
- Medianamente buenos para construir.
- Gran capacidad de compactación.
- Sus partículas arcillosas suelen unirse de forma más homogénea.

ORGÁNICOS
- Los menos recomendables.
- Se descomponen con el tiempo
- Tienen materia orgánica: son los pantanos y rellenos sanitarios.

LO QUE DEBES SABER

- **PESO.** Mientras más pese una porción de suelo, mejor calidad y capacidad de carga tendrá (kg/m²).
- **HUMEDAD.** El agua influye en la estabilidad. Los suelos granulares son más estables que los finos ante la humedad.
- **COLOR.** Un buen suelo tiene color grisáceo, mientras que los de tonalidades rojizas, amarillas y blancas deben evitarse.

VIVIENDA SOBRE PENDIENTE

Al construir sobre pendiente, el maestro de obra debe excavar hasta encontrar suelo firme, ya que hacer la cimentación con una parte sobre roca y otra sobre relleno hará que la base ceda, causando rajaduras en muros y techos.

SUPERFICIES DEL PERÚ

En la costa limeña, distritos como el Cercado de Lima, Magdalena y Jesús María tienen suelos de alta resistencia (grava). Sin embargo, zonas como Villa el Salvador y Chorrillos tienen suelos inestables (rellenos de desmonte o arena).

En cambio, ciudades como Chimbote el suelo arenoso dificulta las construcciones. Estos suelos pueden estar contaminados con sulfatos y sales por su cercanía al mar. Requieren construirse con cementos especiales para evitar su deterioro.

De otro lado, en muchas zonas de la sierra peruana (valles) se pueden encontrar suelos granulares. En la selva, los terrenos suelen ser blancos, arcillosos y con gran cantidad de agua. Lo importante, en estos casos, es reforzar las bases de tu hogar antes de construir.

Agradecimientos: Arturo Aquino, ingeniero civil y geotecnista. Jesús Manuel Prado, geotecnista y catedrático de la Universidad Ricardo Palma. Jorge Romero, ingeniero estructuralista.

PUBLIRREPORTAJE

Strategic approach

In order to grab the attention of the people who were building their homes, Maestro and ContentLab, co-created “Build well”.

To reach the audience, that for the most part do not go to big Maestro stores, but rather to small hardware shops in their neighbourhood, ContentLab decided to create relevant content that instructed and informed, yet certainly did not look like advertising. That way, credibility would be greater.

To develop this innovative educational platform, ContentLab chose two specific media with different strategies:

- Print media: Trome newspaper
- Digital media: El Comercio website and El Comercio fan page

Creative idea
The idea was to create an educational platform with tips for people who were building their homes on their own. This platform had two media:
Print media: Trome newspaper
Digital media: El Comercio website and El Comercio fan page

The supplements that came in the Trome newspaper were so well received that people started to collect them.

Size of team involved
15

Platforms
Trome, print media: Average readership of 2,424,000 readers.

Content distribution and promotion efforts
ContentLab revealed on social networks that a new section had been opened to learn more about construction and that it would come out every other Wednesday in Trome.

Wednesday is one of the days with the largest readership of the newspaper.

Results
- 37% of readers remember having seen some type of information regarding construction in the newspaper Trome
- 50% of them related this information to the brand Maestro.
- 64% of readers recalled Maestro as the shop specializing in the sale of building materials and home finishes.
- 90% of readers who remember the campaign said that they felt it useful and identify it as educational.
- 80% of those who remember the campaign identified it as “Build Well”.
- 99% perceived as novel, 91% as interesting, 90% as useful for construction, and 98% as useful for prevention.
- And most importantly, one quarter of all the readers of the newspaper Trome cuts out Maestro’s content publications to have them at hand.

Learnings
“We had different kinds of meetings before the launch of this campaign with the target group. That was very important to recognize what their breaking points were and what stopped them building correctly.

After we launched, we also did telephone surveys to see if they engaged with the audience (in the print case) and the results were very exciting.

Even in a time where it is said that “the print is dead”, people valued the articles and the sections and kept them for later use. If that will help us generate change or a real impact in our country, our work and Maestro’s efforts were really worth it.”



VIEW CASE VIDEO

Best Use of AFP Broadcast

Campaign: Home Foodie: Bringing Back the Culture of Home-Cooking in the Philippines
Publisher/Agency: The Huddle Room and GMA-7
Brand: San Miguel Pure Foods Culinary Center
Country: The Philippines



Summary
To bring back the culture of home-cooking in the Philippines, the San Miquel Pure Foods Company Inc, a subsidiary of San Miquel Corporation, teamed up with The Huddle Room and GMA-7 to produce a cooking show that showed meal ideas fit for today's fast lifestyles.

Mission
In the Philippines, life revolves around food. Celebrations – big or small – are centred around it. In fact, home-cooked Filipino dishes are served family-style – a testament to how food bonds families.

Food is how Filipinos show concern. Questions like, "Have you eaten?" are often asked when loved ones get home. Strangers and family alike are greeted with "Let's eat!", serving as a genuine invitation to share a meal. Home-cooked food has a deeply rooted meaning in the Filipinos' lives.

Fast forward to today. The stress of everyday life is forcing everyone to cut corners. From home cooked meals to insta-food, people are compromising on quality for convenience by opting to eat fast food or in unhealthy restaurants. Home-cooking has become too impractical for modern life.



San Miguel Corporation, the biggest local food and beverage conglomerate in the country, wanted to encourage the use of its products by bringing back the pleasure of home-cooking. The idea was to do it in a manner that is suitable to today's lifestyle through meal ideas that are delicious and nutritious – and yet fast, convenient and affordable.

They wouldn't just talk to mums but to everyone who is eager to rediscover the wonders of home-cooking. The aim was to ensure that The Huddle Room could share the home-cooked meal ideas with as many relevant people as possible. In order to do this, they needed to:

- Ensure a consistent high-rating for the TV show throughout the season,
- Create a lot of interest in Home Foodie's online recipes that would be visible in active searches for the recipes.



Target audience

Home-cooked food prepared with care is especially loved in the Philippines. This is true across generations and socio-economic classes. Regardless of the size of the serving, a meal has always the same meaning: to provide bonding time with family and loved ones.

The target audience for this campaign was not limited to a particular demographic. Instead it was directed at anyone who enjoys home-cooked meals and would like to make this a more constant experience in their life, not succumbing to the temptation of convenient but unhealthy food options.

Strategic approach

Home Foodie is a cooking show created to bring back the joys of home-cooked meals – a tradition that might soon be forgotten. Meals cooked at home carry memories and love. Mum's adobo will always be the best adobo, no matter where in the world life takes you.

However, The Huddle Room acknowledges that this concept is not compatible with today's pace of life. Thus, the concept of Home Foodie Madalicious Meals was developed – a fusion of the two words Madali (easy to prepare, easy on the budget) and Delicious. It is also a fusion of two concepts advocating home-made meal preparations that are guaranteed to be easy, efficient and convenient to the user.

And unlike other cooking shows that feature only a chef or a popular celebrity, Home Foodie Madalicious Meals featured a young family in the persona of Drew Arellano and Iya Villania-Arellano, under the guidance of San Miguel Culinary chefs, showing that the meal ideas featured in the program are fit even for a young, starting modern family.

The recipes featured should also pass the Madalicious Test: all ingredients must be readily available in most household's pantries, whether in a house or a small rented space. In order to keep the recipes within everyone's budget, The Home Foodie Madalicious

Meals decided to forgo the use of expensive kitchen appliances such as hand mixers or turbo broilers.

And most importantly, The Home Foodie Madalicious Meals featured home-cooked meal ideas they know will enrich the lives of its users: baon (snack) ideas for their pre-schooler, rice toppings the husband can take to work and even date-night-at-home tips.

Home Foodie Madalicious Meals are all about empowering all Filipinos to learn the art of making home-cooked meals, enabling them to create their own memories and traditions at home. In this technologically-advanced and yet impersonal world, food is one of the few things that still has the power to bring people together.

With their meals, Home Foodie Madalicious Meals takes on an intimidating task and breaks it down, allowing more and more Filipino families to prepare meals at home. When shared, a Tender Juicy Hotdog ceases to become a snack but a bonding moment between a parent and a child. Even the meal preparation process can become quality time for husband and wife, siblings and friends, when carried out in the comfort of their home.

It is teaching them how to prepare meals that will not only fill their stomachs but become food for their souls.



Creative idea

To create Home Foodie Madalicious Meals cooking show, San Miguel Pure Foods Company Inc. partnered with the country's leading channel, GMA-7. A slot right after Unang Hirit, the morning news/magazine program, was secured to benefit from its viewer migration.

The idea that a home-cooked meal can be prepared in a short amount of time, had to be communicated in only 3 minutes – the total airtime allotted per episode. The show aired 5 times a week for 13 weeks. It was also heavily promoted via TV, radio and billboards.

At the end of each episode, the hosts Drew and Iya could be seen enjoying their meal in a private setting to show how comforting meals could be when enjoyed at home.

To promote the show, writers and bloggers were invited to a press and blog con event where they took part in a feast of 'home-cooked' recipes. They were given the chance to try the recipes that would be featured in Home Foodie show.

Beyond TV, the Home Foodie Madalicious Meals app is also being developed, so all types of aspiring home cooks can easily access recipe videos and tips on how to make Madalicious Meals.

Size of team involved

Home Foodie, led by the San Miguel Pure Foods Culinary Center, is executed by the San Miguel Pure Foods Culinary Center, Huddle Room (media agency) and GMA-7 (network). It was supported by San Miguel Pure Foods Execom and Marketing Teams.

Platforms

Beyond TV, Home Foodie is also present online on its website (homefoodie.com.ph), Facebook, Instagram, YouTube, the Philippine Daily Inquirer, email and mobile app to ensure that even mobile users have access.

Content distribution and promotion efforts

The Huddle Room wanted Home Foodie to go beyond the cooking show and become a total food solution hub that helps Filipinos rediscover the joy of home-cooking in the context of their busy lifestyle. Home Foodie helps Filipinos prepare easy and delicious home-made meals. Every weekday for 13 weeks, a dish is prepared on the television channel of the Philippines' leading network, GMA-7.



These and other similar Madalicious Madali (easy to prepare, easy on the budget) and Delicious recipes and tips are also offered online on Facebook, Instagram and YouTube.

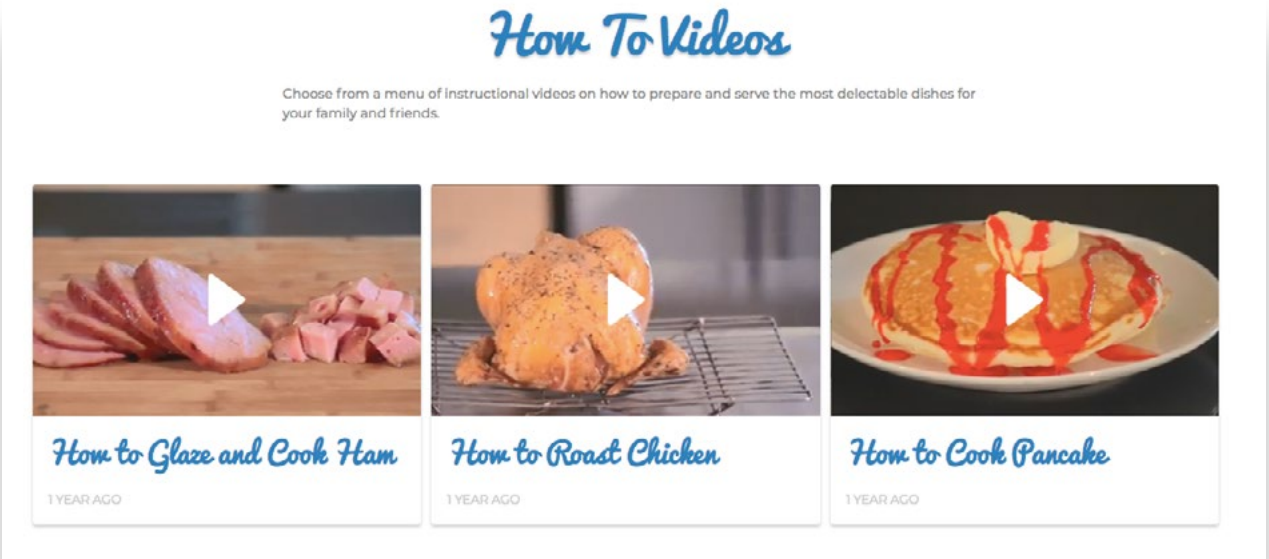
Users who sign up on the Home Foodie website can also get access through regular email newsletters. Those who want to get the full content and videos can also access it via the Home Foodie website (homefoodie.com.ph) and the Madalicious mobile app.

For those who want the simplicity and straightforwardness of print, Home Foodie recipes are also

published monthly in a national broadsheet, the Philippine Daily Inquirer.

The Home Foodie TV show was available for 13 weeks straight in a year, while online content is available for the entire year.

Before the launch of the cooking show, a press and blogger conference was held where media friends were given a first try at cooking the Madalicious dishes. Home Foodie commercials were aired on TV, radio and presented on digital billboards on major thoroughfares.



Results

Home Foodie Madalicious Meals was a consistent success. Week after week, Home Foodie rated 31% higher than its adjacent program on ABS-CBN (Magandang Buhay), despite the latter having a powerhouse cast of hosts and celebrity guests.

Without any other support but the TV show and despite being newly launched, viewers felt compelled to download the Madalicious app, and its pages were viewed over a million times.

The interest in Home Foodie recipes also increased. Upon its launch in May 2017, online searches for Home Foodie rose by 431% compared to the previous month. Also, direct Home Foodie searches have become a part of the top 3 sources of website traffic, together with paid ads and social media.

Do-it-yourself type of Madalicious Facebook posts entitled 'Home-Cook It Because You Can' also reached more than 700K organic reach, 76% higher than some paid posts.

VIEW WEBPAGE

VIEW CASE VIDEO

Best Use of AFP Web TV

Campaign: Stop the Thief: 57 dos and don'ts
Publisher/Agency: Schibsted Brand Studio
Production Company: OTW
Brand: SSF Stöldskyddsföreningen
Country: Sweden



Summary
The anti-theft association SSF Stöldskyddsföreningen wanted to raise awareness of the organisation by creating a humorous web series called "Stop the Thief: 57 dos and don'ts". The number of visitors on SFF Stöldskyddsföreningen's website increased by 153% during the campaign period and several of Sweden's police districts talked about the series on their social media channels.

Mission
SSF Stöldskyddsföreningen (an Anti-Theft Association) has previously worked with the content focused concept "Stop the Thief" in traditional broadcast TV and since 2016 at the Swedish newspaper, Aftonbladet.

During 2017 they wanted to continue using the concept but develop it further in order to stand out from competitors and gain new ground with the target group. In collaboration with the production company OTW, Schibsted Brand Studio saw that the communication on security and crime have previously focused on the dark and scary, which have not been particularly inviting.



Therefore, they suggested that SSF Stöldskydds-föreningen should switch focus and exchange scary with humor. It resulted in a new tv-series “Stop the Thief: 57 dos and don’ts” a web series tailored to Schibsted’s platforms with the aim to reach out broader within the existing and presumptive users, people aged in the broad span between 15-70 years in Sweden.



KPIs

The goal was to educate and make people aged 15-70 year in Sweden pay attention to common criminal actions in everyday life (such as burglars, pickpock-ets, id theft, etc.). The goal was to strengthen the brand awareness of SSF Stöldskyddsföreningen and show the width of the organization as they have a number of services to prevent theft and other crimes.

Awareness KPIs for the TV-program clip series on Aftonbladet.se

The goal of the web series was to reach 750,000 viewers on Aftonbladet.se in total for the 10 episodes.

Awareness KPIs for the TV-program clip series on Aftonbladet on Facebook

Reach 100,000 views on Facebook

Target audience

The target audience has a broad span and includes citizens between 15-70 years in Sweden.

Strategic approach

The idea was to educate and make people aged 15-70 year in Sweden pay attention to common criminal actions in everyday life (such as burglars, pickpock-ets, id theft, etc.).

Schibsted Brand Studio wanted to do this partly by showing it from the perspective of the thief in order to share knowledge in different ways. This had the purpose to show how to prevent but also how to act when being exposed. In addition, the goal was to strengthen the brand awareness of SSF Stöldskydds-föreningen and show the width of the organization.

Schibsted Brand Studio wanted to distribute “Stop the Thief: 57 dos and don’ts” as an AFP as they instantly knew that the TV-series would become a huge hit and a great complement to the editorial mix of news at Aftonbladet.se.

It proved to be right, as it became one of the most watched shows on the news site and complement-ed Aftonbladet’s traditional coverage of crime perfectly.

Creative idea
The solution became a 10 episode web-series with a humorous approach. The hosts were the famous Swedish host Jonas Leksell who partnered up with former criminal Anders Adali.

The series addressed everything from car thefts and burglary to fake news and mobile security, based on the perspective of how criminals and thieves think. Various experts from the Anti-Theft Association contributed with tips, insights and knowledge.

Humility and ease were important factors whilst producing as many people otherwise avoid watching tv-programs and getting information about security issues as it generally makes them feel threatened and afraid.

In order to prevent this from happening, the goal was to get a warm, informative program with high recognition factors. The sub-title “57 dos and don’ts” refers to the fact that during the program there are clear indications of some of the common mistakes we all make and how to take appropriate action instead.

Size of team involved
“Stop The Thief” was produced by the production company OTW in close collaboration with SSF Stöldskyddsföreningen, executive producers, project leaders, social media managers, editors and writers at Aftonbladet. In total, approximately ten persons were involved in the production.



Platforms
Aftonbladet.se, SSF Stöldskyddsföreningen’s website, Facebook and YouTube.

Content Distribution and promotion efforts
“Stop the Thief: 57 dos and don’ts” was broadcasted on Aftonbladet.se as well as on the website for SSF Stöldskyddsföreningen, their Brand Page on Facebook and on their YouTube channel.

Results
“Stop the Thief: 57 dos and don’ts” exceeded the target goal of 750,000 views in total for the 10 episodes on Aftonbladet.se by far and delivered over 1,500,000 views. The average episode got 150,000 views, compared to 122,000 views in 2016.

The content was also published on Aftonbladets Facebook Brand Page and the goal was set to 100,000 views. This actually reached 535,000 views.

The web series was also distributed on the SSF Stöldskyddsföreningen website with the goal of reaching 60,000 pageviews, though this surpassed the result and landed on 65,485 pageviews (+9% above target and an impressive +71% YoY).

The web series was published on their Brand Page on Facebook and the goal was set to 250,000 views but landed on an impressive 800,000. The series was also a success on their YouTube channel and surpassed the expectations reaching 295,000 views against the goal of 100,000.

During the campaign period, the number of visitors on the website increased by 153% compared to their monthly average and the same increase was accomplished for people reaching out for the Anti-Theft Association's online advisory service.

The external media coverage also increased by 200% compared to 2016. In addition to numbers, one of the main proofs that the initiative has succeeded was the fact that several of Sweden's police districts have been talking about the programs on their social media channels.

Learnings

"The Anti-theft Association received a strong receipt of how well it can play out when having the courage to jump out of the box and communicate in an untraditional way.

In this case, the Anti-Theft Association chose to continue with a successful concept but developed it with the help from Schibsted, who added the humorous twist. The aim was to reach out broader with its communication in the existing target group, and yay, it worked."



VIEW VIDEO

VIEW CASE VIDEO

Best Use of AFP Web TV

Campaign: The Great Lenovo CS:GO Show
Publisher/Agency: Gonzo Media
Brand: Lenovo
Country: Denmark



Summary
In order to maintain Lenovo's position as a strong player in the gaming market for young gamers in Denmark, Gonzo Media created 'The Great Lenovo CS:GO Show' on famous YouTube influencer channels, using livestream format. The campaign generated 88,241 engagement, exceeding the KPIs of 81,000.

Mission
After two successful gaming campaigns with Gonzo Media, Lenovo had seen success in penetrating the gaming market for young gamers in Denmark with its line of gaming laptops, the Lenovo Legion series. Both gaming campaigns had over-performed on the estimated KPIs and they had made a strong and lasting impression on the market, establishing Lenovo as a significant player.

For the next Lenovo Legion campaign, the objective was therefore to create yet another engaging campaign. As Lenovo is only concerned with engagement – not reach – in terms of KPIs, it was vital that the campaign activities should offer the target group and gaming community great value, which in turn would get them to engage with the content.



Additionally, the objective was to connect the Lenovo Legion brand to the ESL Pro League where Lenovo was a sponsor, as the ESL Pro League CS:GO finals were being hosted in Denmark.

So Gonzo Media and Lenovo developed a live-stream concept, which operated inside the known parameters of entertainment and gaming influencing, but with an innovative and informative approach borrowing elements from TV sports coverage and which came to life in a series of linked YouTube videos.

Gonzo Media had greater ambitions for this campaign than with previous Lenovo campaigns. The target audience expects entertaining, innovative and informative content. So, in order to uphold Lenovo's position as a strong player among the target audience – young gamers – and create an impact, they needed to provide something extraordinary.



KPIs

Lenovo's goal for this campaign was to strengthen their position as a significant player in the gaming community and in the minds of young gamers. Also, the campaign should make use of the ESL Pro League Finals, which were taking place in Odense in Denmark and where Lenovo was one of the main sponsors.

However, the KPs were more concrete. Lenovo only measures engagement and consequently, a high reach is nice to have, but not a KPI.

In this campaign, the KPIs for engagement – i.e. comments, likes, shares, etc. – were based on the presumed activity on the YouTube influencer livestreams, their social media posts, engagement with pre-rolls as well as on page activity for Lenovo.

The defined KPI for the project was 81,000 engagements in total, which the campaign activities achieved 100% – and surpassed.

Target audience

Gaming has grown immensely popular over the last few years. Since the entrance of YouTube, gaming has increasingly grown a social activity and the rise of e-sports has turned gaming from a hobby into an industry.

The young gamers are the YouTube generation – faithfully following their favourite YouTube influencers

for gaming news and tips rather than the traditional gaming media.

Lenovo carries several series of high-end but affordable gaming computers – ideal for young gamers compared to those from established and often more expensive specialised gaming computer companies.

These young gamers are also notoriously hard to connect with because they are digital natives. They surround themselves with brands, but they place high demands on the brands they take onboard and can easily distinguish between non-commercial and branded collaborations. They appreciate branded content – but only if the content is relevant, engaging and entertaining. And they demand transparency and authenticity from companies.

Strategic approach

Brands that are remembered will win; all the others just gets filtered out in the clutter on social media. What makes you remembered today is, increasingly, innovation.

Gonzo Media wanted the target group to identify with and relate to the campaign activities. Therefore it was important that Lenovo interacted with them at eye level and in the same language.

Gonzo Media also wanted fuse traditional e-sports coverage with the format of YouTube. And at the same time provide a live show, which was equally entertaining and informing.



Strategic insight

Fans cannot get enough of what they love – they share and talk about it. After watching a video of their favourite influencer they go to the comment section or to communities where they can chat with like-minded peers. Fans seek content-based experiences to immerse themselves in and they spread their experiences on social media where they increase the contact surface with like-minded fans.

This reflects Gonzo Media's experience with digital advertising: It will not become a success without the viewers' economic, social and emotional investment.

In other words, the competition for consumer attention is all about driving engagement.

What works are fan-centric campaigns. In our hyper-competitive and digital world, campaigns that are designed around, and for fans, possess vital strategic advantages.

However, when it comes to young gamers on YouTube and e-sports enthusiasts, Gonzo Media found that there is a still a fair share of young gamers for whom CS:GO (i.e. Counter-Strike) is still more fun and a hobby than a sport.
Therefore, Gonzo Media wanted to use this lack of knowledge to bring in the 'real' experts as a way to professionalize the ESL Pro League coverage.

Strategic priorities
To reach the target group in a relevant and natural way, Gonzo Media and Lenovo planned the content around formats which are recognisable to them and popular.

Consequently, they chose the 'livestream' format, one of the most popular types of content in gaming communities and a format that all young gamers can relate to. It is also the dominant format in e-sports, e.g. on the Twitch platform.

Additionally, it was important to collaborate with some of the most influential YouTube gamers to cover the largest part of the Danish gaming community.



Gonzo Media also wanted to provide a number of shows which would not only be entertaining for the YouTube audience but also informative, without talking down to them In the lowest common denominator.

Finally, producing the content in an entertaining and informative way in order to provide value to the viewers was a priority. And above all, it was a requirement that the livestream shows resulted in high engagement in order to meet the KPIs.

Creative idea
Lenovo and Gonzo Media set out on a mission: to take gaming to the next level and have Lenovo take

on the role as a spokesperson for the experts. So how do you do this? Well, you forget about the product and think about the audience and the relationship you want to have with them.

From a strategic point of view, it was important for Gonzo Media and Lenovo to make a lasting impression. If you want to sell computers to young millennials, it is essential to build a relationship based on loyalty and trust.

The young generation is driven by brand love. But they also love brands that understand how to implement gamification in campaigns. Gonzo Media wanted to take advantage of this. Lenovo Gaming was now 'mature' enough and with a receptive audience who would like to play along. Implementing gamification would also lead to an even greater emotional commitment from the consumers/fans.

Gonzo Media wanted to build a platform to carry the gaming content and build loyalty and a trust-based relationship between Lenovo and the gaming and e-sports environment.

Therefore, Gonzo Media created "The Great CS:GO Show" – a Lenovo-powered YouTube livestream gameshow hosted by YouTube influencers with gaming expert guest stars and a high level of audience activation throughout.

As the title of the show suggests, it was centred around all things CS:GO. Each show was carefully planned and the program schedule unfolded as themes on different aspects of CS:GO like 'MVP' (Most Valuable Player), 'Maps', 'Weapons', and lastly there was a double-hosted live show streamed directly from the CS:GO finals at ESL Pro League in Odense.

"The young generation is driven by brand love. But they also love brands that understand how to implement gamification in campaigns. Gonzo Media wanted to take advantage of this.

The gaming experts demonstrated their own skills and showed the audience their best tips and tricks on how to become a great CS:GO player, while the YouTube influencers learned along with the viewers and provided the level of entertainment throughout.

Gonzo Media kept the audience activated via gamification and with the help of different activities and competitions throughout the shows. These were similar to what you are used to seeing in flow-tv formats – they could vote in polls, call in to participate in competitions, provide their own tips and tricks and so on. The four shows were streamed live once a week; three of the shows leading up to ESL Pro League, while the fourth was the culmination of the campaign live from the finals.

But what was distinctive about these shows was that they did not have a designated hosting platform.

Gonzo Media wanted to see if it was possible to create a show in a classic format and re-create the vibe of flow TV by getting the viewers excited enough to tune in every week and make them feel as if they were part of something exclusive, without actually having to create a channel for it.

Therefore, each of the selected YouTube stars hosted a show on their own YouTube channel while traffic was driven via their social media profiles, with surgically planned pre-roll targeting and with Lenovo's social channels leading the viewers from channel to channel.

Size of team involved
Gonzo Media (creative agency), Sara Rosa Oppermann, Jes Frederiksen, Sladja Kostic & Alexander Lembourn (creative concept, project management and client lead), Alexander Husum, Lasse Vestergaard, Gex, MarckozHD (influencers/livestream hosts), Mads Viksnins (media team), Mikkel Vedelsby, Alexander Lembourn, Mikkel Jelonek, Sladja Kostic, Jes Frederiksen (livestream team), Lenovo (client), Maiken Stenild (Marketing Manager).

Platforms
Gonzo Media chose four of the most popular Danish YouTube stars to host a game show each on their own YouTube channels. While the YouTube stars have done a great job with activating Lenovo in the target audience, they are not e-sports experts. Therefore, Gonzo Media brought in a different kind of influencer: real gaming experts – professional gamers, e-sports commentators, etc. This provided the shows with a certain depth and ensured that the shows elevated Lenovo's approach to gaming, while still being entertaining.

Digital influencers and heroes from the world of e-sports originate from different ends of the spectrum of online culture. Digital influencers are the everyday heroes, who create fictional entertainment and new entertainment paradigms, while people from the world of e-sports are experts and athletes who thrive in a hyper-competitive world and do not see themselves as entertainers. Together they make up a great content cocktail that creates the basis for perfect entertainment.

“After each show, the YouTube hosts revealed the next host and where to tune in. All viewers of the livestream were then offered post-show pre-rolls in order to lead them on to the next livestream.

In addition to the four YouTube channels, the campaign also involved their respective Instagram and Snapchat accounts, Lenovo's Instagram and Facebook accounts, as well as the livestream platform Twitch, which ran a 'warm-up' show in the hours leading up to the final livestream from Odense.

Content distribution and promotion efforts
Each of the YouTube influencers hosted a show on their respective YouTube channels. Before and after, they created hype via their Instagram posts and Snapchat stories, asking their followers to tune in.

However, they also posted on their own platforms to get the viewers to tune into the other shows. e.g. Alexander Husum would tell viewers to tune in to Lasse Vestergaard's show. In this way Gonzo Media was leading the audience from channel to channel, thereby growing the followership every week.

The influencer posts were supported by a strategically planned pre-roll campaign on YouTube, where Gonzo Media had the hosts produce customised pre-rolls which were sent out via Gonzo Media, with audience pools based on their own fan base. These pre-rolls ran in the days up to each show to create anticipation and excitement around the game shows.

Gonzo Media had the hosts produce customised pre-rolls on YouTube, to be seen by audience pools based on their own fan base. These pre-rolls ran in the days up to each show in order to create anticipation and excitement around the game shows.

After each show, the YouTube hosts revealed the next host and where to tune in. All viewers of the livestream were then offered post-show pre-rolls in order to lead them on to the next livestream. That way Gonzo Media kept the promotion flow going across three influencer audience pools, leading them from show to show.

Both Instagram posts and livestreams racked up high engagement.

Results

Gonzo Media took on the subscriber-based ecosystem of YouTube, by launching a series of livestream shows on a number of different channels and moving the audience from channel to channel. At the same time, Gonzo Media challenged the YouTube influencers to star in livestream shows whereas normally they are accustomed to editing videos.

Finally, Gonzo Media introduced elements from TV and e-sports and transferred them to a YouTube setting for an audience which is notoriously reluctant to watch live TV.

Consequently, Gonzo Media had an ambitious campaign – and it was highly successful. The viewers followed along from channel to channel and the total amount of engagements exceeded the expectations.

Additionally, the end result was highly relevant to and engaging for the target group. The livestreams received more than 52,000 engagements from viewers, who were eager to participate in quizzes, share their own stories and skills and express their opinions about the shows. At one point, when the livestream was at its highest point, it received over 2.000 comments per minute.

As for the engagement KPIs, these were estimated at 81,000 and the campaign generated 88,241 engagements across the campaign elements, thereby living up to and exceeding the KPI and the pre-determined CPE for the campaign in Denmark = 7.90 DKK (1.06 EUR), which included the costs for influencer fees, media spend, fees for game show guests and project management.

However, these figures only relate to comments on, likes and shares of the campaign elements. An additional Instagram reach of +282,000 further boosted the number of viewers on the shows, providing a CPV of 2.27 DKK (0.30 EUR).

But statistics are one matter. Another is the impact on the target group. The feelings about the activities were very positive with several viewers praising the livestreams as an entertaining, innovative way of creating content on YouTube and talking about gaming.

Furthermore, they appreciated the depth of the shows provided by the guest experts, which had inspired viewers to participate in an active discussion in the comments on the livestreams, and where they would share their own tips and tricks on how to become a better CS:GO player, creating a community of like-minded people.

Consequently, Gonzo Media managed to run an AFP Web TV series on YouTube, with e-sports features, high engagement, with strategically targeted ads generating a viewership that moved along with the show from channel to channel. And, once again it established Lenovo Legion as the gaming PC brand for the young gamers in Denmark.

“The livestreams received more than 52,000 engagements from viewers, who were eager to participate in quizzes, share their own stories and skills and express their opinions about the shows.

VIEW VIDEO

Best Use of Online Media
Best Mobile Strategy
Best Series of Sponsored Articles
Most Creative Native Advertising Campaign
Best Use of Native Advertising in Email
Best Use of Text
Best Use of Native Advertising on a Small Budget

Campaign: Let's Talk About Sex: Breaking the Taboo
Publisher/Agency: 24sata Native
Brand: LELO
Country: Croatia



Summary
24sata and Lelo, a brand of premium sex toys, teamed up to break the sex taboo in Croatia. Through articles, surveys, infographics, newsletters and a mobile-first sex game, 24sata and Lelo managed to reach their target audience, millennial women. Over 7,500 women shared their sex thoughts and the sexy newsletter achieved 36% open rate.

Mission
In Croatia, a rather traditional country of 4 million people, masturbation, sex, and sexuality in general, is still a huge taboo.

A light in the dark is Miss7, a women's lifestyle brand, which listens, comforts and supports every woman through her life choices.

24sata coupled with Lelo, the number one brand for premium sex toys which encourages people to be more open-minded towards their sexuality and life. Together, they made an extensive campaign about sexuality with one goal in mind: breaking the sex taboo in Croatia.

KPIs
To drive awareness for the Lelo's newly introduced products with content that will reach the minimum of 200,000 pageviews.

After the concept development:
- 200,000 pageviews
- 2,500 survey participants
- 500 shared sex thoughts
- 30,000 sex dice shakes

Target audience
The main focus was millennial women. They are the core readers of the Miss7 brand, but also the main users of Lelo products.



A wise woman once said: "Who runs the world? Girls!" Yes, Beyoncé was right. Millennial women are a force of nature and their time is now. They make up the majority of Croatia's citizens. They are household decision makers and digital natives with two social media profiles on average, the most popular being Facebook and Instagram.

They are always looking for inspiration and they really care that the brands and products they use comply with their principles. They value creativity and, when it comes to communication, they appreciate visuals. They are educated and likely to influence the purchase decisions of their family and friends.

They are more emancipated than any generation before them but in a lot of ways they are still fighting conventions. In Croatia, a small country of 4 million people with a strong religious background, the conservative mindset is still prevalent and sex is still largely a taboo.

Strategic approach

24sata and Lelo wanted to start an open and free conversation about sex with Croatian women. To get the best insights for the campaign, they tapped into the minds of millennial women through a two-way communication approach.

The core of the campaign was a fairly large survey about the sexperience of Croatian women. The survey results were used by 24sata's editorial team as an insight for live content creation and topic selection, a practice that has never been tried on the market before.

Since the topic was very personal, all user input was completely anonymous. At the end of the survey, every participant got a personalized article and an infographic comparing them with their age group, sexual orientation, geolocation, and opinion of men and other relevant factors.

To really spark the conversation, 24sata started the campaign with a foreplay – an online teaser to attract attention. With various activities – from an extensive survey on a special microsite with personalized results, mobile-first sex games to real-time articles on Miss7's portal – 24sata lifted the campaign off the ground. Through the survey called "Sex thoughts", they gave Croatians an opportunity to become co-creators of the content for miss7's Instagram, Facebook, newsletter, articles, and other channels.



Creative idea

Social media foreplay

24sata started off with a teaser to attract attention and spark the conversation on social platforms with intriguing posts and questions. The teasing continued with the mobile-first quiz in "this-or-that" format and Instagram takeover of Miss7's profile that announced the start of the big campaign by mimicking a website in the Instagram environment, pointing to the core campaign channels.

Survey

The campaign started with a big survey exploring the sex habits of women in Croatia, from orgasm to favourite positions, sexting and secret fetishes, as seen from the male and female perspective. It was a visually attractive set of questions for women, giving them a chance to speak up about every aspect of sexual pleasure. There was no place for shaming and taboo, only honesty and inclusion. That's why the sur-

vey's open-ended questions (like favourite fetishes) could be read by all participants. The input was used to generate insights that guided the content focus in real-time.

Infographics & articles
The survey produced a personalized article and an infographic for each participant, combining the results and comparing them to their age group, sexual orientation, the opinion of men, etc. 24sata followed thousands of honest replies in real-time and used them for live content creation on Miss7's website. Every article topic was selected and crafted by taking the live survey results as a pointer. The articles vastly over-performed the standard editorial content and took range from first-hand sexperience testimonials of real women, to tips and tricks, and expert advice.

UGC activation
"Sex thoughts" asked women to anonymously share their thoughts during sex. The best suggestions were selected by 24sata's editors and used as an engaging content shared on social platforms, while the participants were awarded for their open-mindedness with exclusive Lelo pleasure boxes.

Climax
24sata followed up with the results analysis: the series of articles and infographics shedding the light on the most interesting results (focused on specific topics like gender, age, sexual orientation) and the professional sexologist interpreting the conclusion. Segments of the content were shared on social media through photos and stories, while the entire report was available on a separate landing page.

Newsletter
Even the standard Miss7's newsletter got a sexy makeover with uniquely designed content. The long-form material included a mix of animated infographics, followed by a juicy text describing what Croatians do and think between the sheets.

Sex dice
The survey showed that most women describe themselves as "sex machines" but don't have as much sex as they would like to (even though men thought that they had enough). 24sata decided to share the input on women's sex lives and finish the campaign with a big bang by selecting sexy actions and body parts to put on the "Sex dice", a mobile game the user could play by shaking the mobile phone. The game sure spiced things up between the partners, as it was a great way to start foreplay.

Size of team involved
6

Platforms
The campaign included all online communication channels.

The teaser and UGC content were shared on social media, an extensive survey was placed on a special, interactive microsite and its results were used to make a real-time series of articles on Miss7's portal. Every person who filled out the survey got a personalized result in the form of a beautifully designed infographic. The results were shared in the newsletter, on social media, in articles, and on a custom landing page. The campaign ended with "Sex dice", an in-browser mobile game.

Content distribution and promotion efforts
For the survey, 24sata created a custom interactive microsite that generated personalized results for every participant. The findings were used to mine insights for live content creation and curation. The articles produced found their home on the Miss7 portal, linking back to the microsite.

The content was distributed on Facebook, while Instagram was used for the "Instagram takeover" format that pointed fans to the core campaign elements (survey, articles, this-or-that quiz) at the campaign kick-off.

The results were delivered in articles, Facebook photo posts, Instagram stories and on a custom landing page.

"Sex dice" was playable in-browser. The results landing page and "Sex dice" were linked in the articles analysing the outcome as well as in the newsletter.

Results
- The campaign results hit the high spot with over 17,000 survey participants, which over-performed the expected target by almost 7 times.

- There were over 7,500 sex thoughts shared.
- Mining the survey results for insights resulted in curated content that over-performed expectations and delivered over 546,000 pageviews, while the readers spent 633 days consuming the campaign's content.
- The sexy newsletter experienced 36% open rate.
- The mobile-first "Sex dice" game showed Croatians that actions speak louder than words with more than 80,000 shakes in the first two weeks and average play time of more than 7 minutes (which correlates with the survey findings of the preferred foreplay duration).

Learnings

"We used the survey as a tool to pick the brains of millennial women, mining the results for valuable insights that would be much harder to come by without the two-way communication.

Just as an example: it turns out that sex toys are one of Croatia's favourite fetishes, even though the minority of Croatians owns them. That fact alone, guided our content in a way that leads to natural integration, allowing us to deliver better, more targeted content to the audience through live creation and curation. The articles over-performed, but the content production and schedule needed to be fluid and open, within the loose, agreed-upon bounds. This requires flexibility from both the editorial staff and the client's side.

The 25 question survey was extensive and asked a lot from the participants, but we put emphasis on the rewarding experience through tone-of-voice, design and personalized results.

Since the sex topic is taboo, we were very careful while approaching it, so the entire "Let's Talk About Sex" identity is more general, but the questions and tone of voice guided users starting with easier, more approachable questions, giving them air before they dived into the realm of "hidden" pleasures like sexting and fetishes.

The survey insights allowed us to push the right buttons during the entire course of the campaign and encouraged the team to be creative with content and formats. That resulted in a variety of atypical solutions like "Sex dice" that yields great engagement (over 7 minutes of playtime in average) because it is rooted in the hidden fact that women want more sex, but their partners think that they've had enough.

Switching the perspectives: men-woman, age, sexual orientation, etc. created a bigger and more detailed canvas for our team to paint a picture through carefully crafted content."

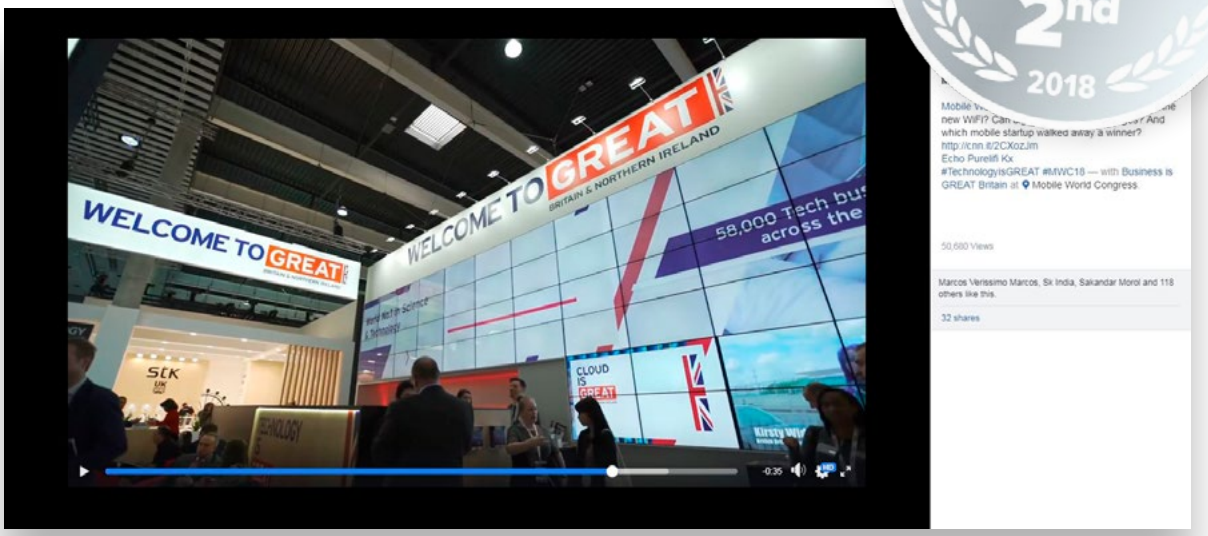
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VIEW CASE VIDEO

Best Use of Online Media

Campaign: Great by Design 2.0
Publisher/Agency: CNN International Commercial / Gyro
Brand: UK Department for International Trade
Country: UK





Summary

The campaign 'Great by Design 2.0' aimed to show what Great Britain has to offer the global market and change perceptions about its design, innovation and manufacturing capabilities. The UK Department for International Trade teamed up with CNN International Commercial and created a native campaign that resulted in +90% uplift in advertising awareness for UK Department for International Trade.

Mission

In early 2017, The UK Department for International Trade (UK DIT) and CNN International Commercial (CNNIC) partnered to showcase stories of British and Northern Irish businesses that were driving innovation across multiple sectors, in a series called 'Great by Design'.

The campaign was a success and following an extensive media owner competitive pitch, CNN International became the main media partner enabling the partnership to build on the previous campaign and continue to add value and drive success for the client.

The resulting campaign, Great By Design 2.0, aimed to show what Great Britain and Northern Ireland have to offer the global market and change perceptions about its design, innovation and manufacturing capabilities.

KPIs

- Overcome incorrect perceptions about the UK and educate target audience about what the UK has to offer in different sectors.
- Drive awareness and recall of the GREAT brand and drive positive sentiment about UK businesses as trade partners.
- Drive standout visibility at cluttered trade events.

Target audience

Key market and audiences were chosen based on client research as well as from learnings from CNN-UK DIT's first partnership.

Strategic approach

'Great by Design 2.0' lived as a standalone special series online on CNN.com with a promotion strategy across the site, including the homepage, as well as social support from editorial handles.

To drive engagement with the target audience, co-branded traffic drivers ran in the target markets to ensure the right audience was consuming the content.

CNNIC utilised their proprietary native distribution tool to bridge the editorial and native content series with permanent native placements on the editorial series and audience/geo-targeted placements across the site.

To drive standout visibility and increase engagement with the series and online content at key trade events, Create, CNNIC's in-house brand studio, published Facebook Live interviews with innovative British and Northern Irish companies.

The team quickly edited same-day highlight videos for each day of both events on the ground and promoted each video across relevant social handles via Launchpad – Turner's (CNNIC's parent company) proprietary social distribution tool for native content.

Creative idea

Significant brand equity had been built from CNNIC and UK DIT's initial partnership with the 'Great by Design' series performing extremely well and surpassing benchmarks.

For Great By Design 2.0, CNNIC, Gyro and UK DIT decided to build out the series with more of a focus on the positive international impact that UK businesses are having on global conversations.



This approach created a positive environment to tell stories relevant to UK DIT's target audience and to provide an association with strong, engaging and credible content.

Content overview

Content featured on the 'Great by Design 2.0' special page:

- The Blackest Black: Profiled a British company that has created a substance that can absorb 99.9% of all light, and showcases how it is changing everything from art to space exploration.
- Brewing Bread: Given that food waste is one of the biggest issues facing our planet, Great By Design met with one British eco-friendly brewery that's hoping to lead the way in combating waste by turning surplus bread into beer.
- Biometrics: Giving identities to 'invisible citizens': Great By Design met with UK-based start-up Simprints who are helping the world's invisible citizens and opening up access to basic services such as healthcare.

Welcome to the Future ad feature page:

- The native environment housed multiple native content pieces (articles and videos) created in tandem with UK DIT, Create and Gyro.
- This hub provided a platform to shine a light on key sectors and events as well as collating leads.



Size of team involved

The campaign required collaboration across teams – UK DIT, CNNIC, and Gyro – and so altogether approximately 16 people were involved.

Platforms

Leveraging CNN's extensive digital expertise and reach, content for 'Great By Design 2.0' was designed and custom-produced to sit across several different online touchpoints to maximise campaign reach amongst target audience groups and markets.

These channels included a bespoke ad feature page, social posts on Create's social handles, and digital content – bespoke articles and videos – on CNN Style. CNN Style is a global destination for premium coverage of the art, fashion, design and luxury industries, and is the first comprehensively cross-platform luxury platform anywhere in the world.

Content distribution and promotion efforts

To communicate UK DIT's messaging, CNNIC's in-house brand studio Create produced a brand film and online native offering: 'Welcome to the Future' which focused on innovative UK companies from UK DIT's six key sectors.

This native environment also housed video content captured by Create from trade events relevant to sectors including the Consumer Electronics Show (CES) and Mobile World Congress (MWC).

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Results

Great By Design

- An impressive 6 mins 39 seconds dwell time for Great by Design (vs. 4 minutes 44 seconds average minutes per visit)
- 63% video completion rate (vs. average video completion rate of 49%)
- 660k+ video starts

From the independent post campaign research survey CNNIC saw:

- +90% uplift in advertising awareness for UK DIT (Shift Control Vs Test)
- +64% uplift in familiarity with UK DIT (Shift Control Vs Test)
- +90% uplift in the likelihood to do business/invest with the UK (Shift Control Vs Test)
- 83% of test respondents agreed advertising on CNN will enhance the reputation of UK DIT

VIEW PAGE

VIEW SPONSOR CONTENT

VIEW VIDEO 1

VIEW VIDEO 2

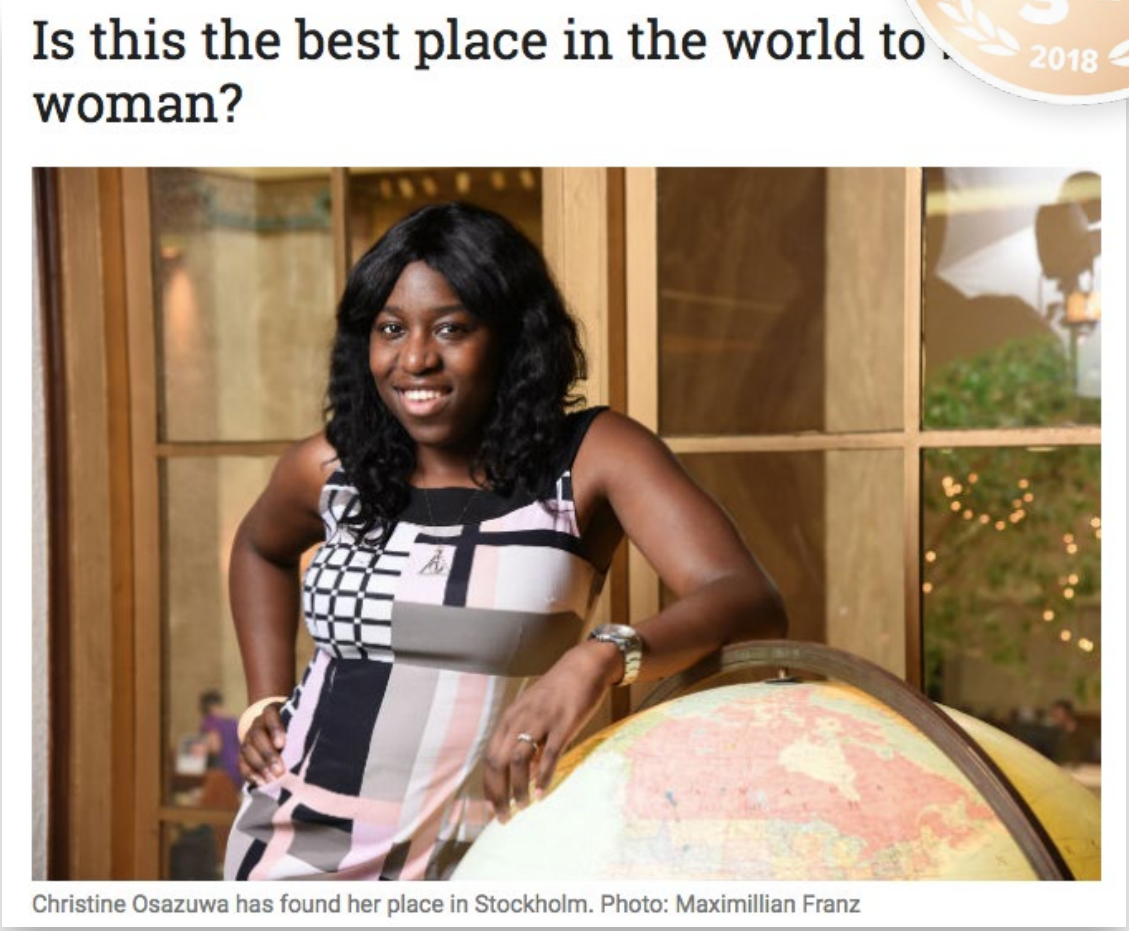
Best Use of Online Media

Campaign: Stockholm: A Woman's Place
Publisher/Agency: The Local Europe AB
Brand: Invest Stockholm
Country: Sweden

Summary
In order to promote Stockholm as the best city in the world for women to live and work, Invest Stockholm teamed up with The Local and created a native campaign reaching an international audience. Through articles, podcasts and seminars the campaign put Stockholm on the map as 'A Woman's Place'. The campaign has reached over 3.2 million people.

Mission
Invest Stockholm, the official investment promotion agency of Stockholm, wanted to promote Stockholm as the best city in the world for women to live and work. The ultimate aim was to attract international female talent to relocate to Sweden's burgeoning capital.

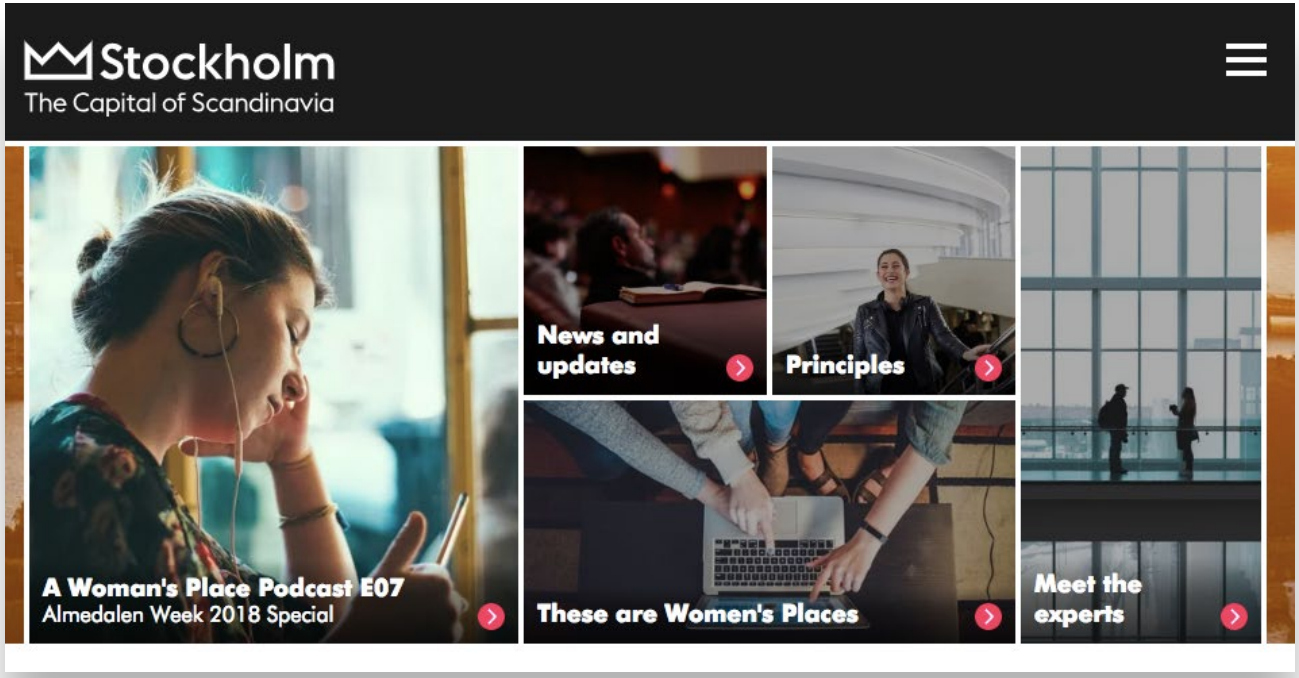
Invest Stockholm approached the online news network and long-time commercial partner, The Local, to help tell their story to an international audience. The Local suggested partnering up on an integrated "show, don't tell" campaign that told the stories of international women who had moved to Stockholm and seen both their personal and professional lives flourish.


Is this the best place in the world to
woman?

Christine Osazuwa has found her place in Stockholm. Photo: Maximillian Franz

This content would also be interspersed with other stories related to gender equality in Stockholm, such as the positive impact that it has on lives of men in the city and how workplaces benefit financially and socially from increased gender equality.

Entitled ‘Stockholm: A Woman’s Place’, the campaign (or ‘initiative’) uses articles, podcasts, and seminars to reinforce that Stockholm is the most gender-equal city in the world, and that here in Stockholm, a woman’s place is not in the home; in Stockholm ‘A Woman’s Place’ is wherever she wants it to be.



KPIs

Overall, this is a general ongoing awareness campaign to reinforce the international reputation of Stockholm as a gender-equal city.

But the campaign was also measured on:

- How many businesses would declare themselves ‘A Woman’s Place’
- Listens to the podcast
- Article reads
- Social reach

Target audience

Primary audience

International women of career age who feel they have hit a glass ceiling in their career and want to relocate.

Secondary audience

Businesses who believe they are a good place for women to work or who want to improve the situation for female employees.

Tertiary audience

Men who want to educate themselves about how they can improve their attitude and behaviour towards women both professionally and personally.

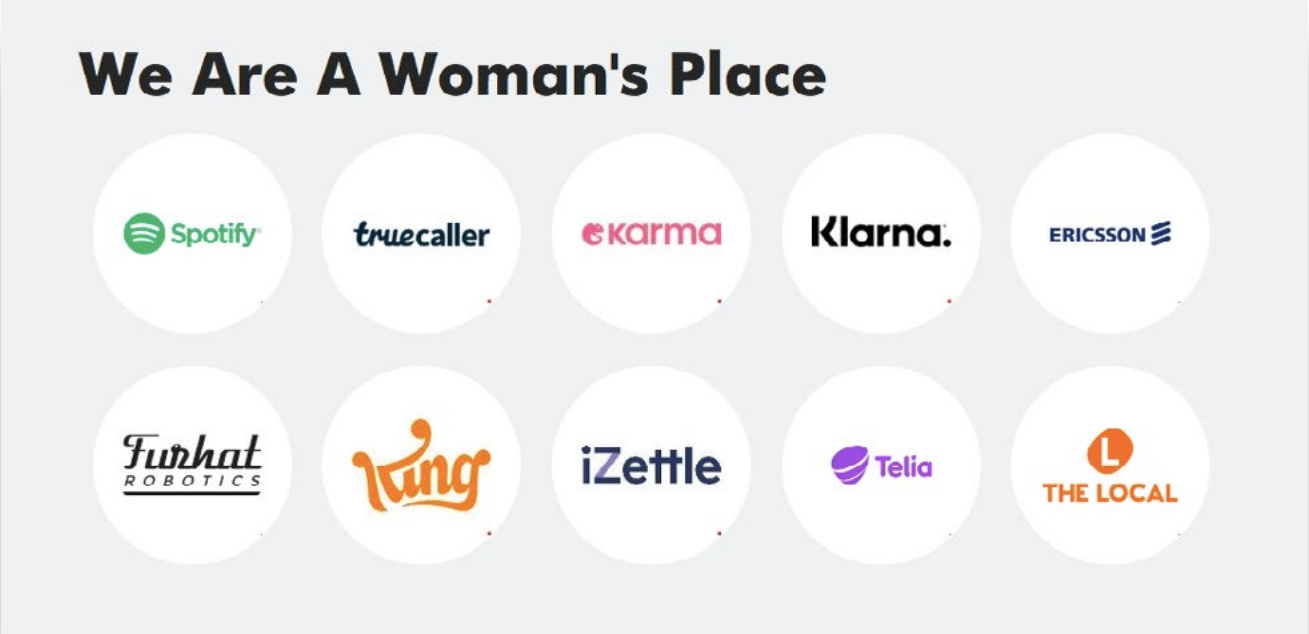
Strategic approach

The initiative was launched on International Women’s’ Day 2018 (March 8th) when The Local released the first article and podcast. On the same day, the client launched their own campaign page which sits on the Invest Stockholm website as part of their ongoing ‘Move to Stockholm’ campaign.

The first six podcasts were staggered out over a period of the next three months with a constant presence on The Local's Swedish homepage. Articles and podcasts will continue to be released and promoted indefinitely, constantly reinforcing Stockholm's reputation as a gender-equal city.

There is also a continual social presence, with each article and podcast being promoted across both The Local's and Invest Stockholm's social channels. The client has also created a dedicated 'A Woman's Place' Instagram account which is regularly updated with inspirational content.

The client promotes and runs seminars aimed at businesses that want to increase gender equality within their organisations.



Creative idea

In the wake of the #MeToo campaign, Invest Stockholm wanted to show the world that Sweden's capital is a place where women can flourish personally and professionally.

After being briefed on what the client was hoping to achieve, The Local's creative team was inspired by the old adage 'a woman's place in the home', because in Stockholm, a woman's place is certainly not in the home.

In Stockholm, a woman's place is in the newsroom; a woman's place is in the boardroom; a woman's place is in the operating theatre. Put simply, a woman's place is wherever she wants it to be. In turn, this makes Stockholm 'A Woman's Place'.

'A Woman's Place' is a powerful concept that proudly stamps Stockholm as a city where women are equal to men and evokes a sense of safety and opportunity. It rolls off the tongue and fits neatly after the name of the city itself, and with reinforcement from content across multiple channels, will immediately spring to mind whenever anyone, anywhere hears the word 'Stockholm'.

The initiative lays out five principles, defined by The Local, which qualify it as 'A Woman's Place':

- This is a place where women are free to fulfil their professional potential.
- This is a place where women and men have equal access to resources, knowledge, and networks.
- This is a place where women feel safe and free from sexual harassment.
- This is a place where women's and men's ideas and ambitions carry equal weight.

- This is a place where women and men have the same opportunities to combine work and private life.

Size of team involved
Three team members at The Local: The Co-Founder and Invest Stockholm account manager, Paul Rapacioli, Commercial content editor, Sophie Miskiw, and Social Media manager, Matt Hope.

A small team from Invest Stockholm of between 4-6 people.

Platforms
This is a multi-channel campaign which has been activated across various media owned by The Local and Invest Stockholm.

Content has been published on both The Local's website and Invest Stockholm's website; they have used social media to target and engage a mix of passive and proactive audiences with a range of podcasts, articles, polls and discussions that fuel the debate and promote the values that Stockholm leads on.

They have also released topical podcasts which are shared on channels including Spotify and Acast.

The initiative is also activated in-person as part of a series of seminars on gender equality hosted by the client in Stockholm.

Content distribution and promotion efforts
The articles were published on both The Local's Swedish website (which reaches between 1-1.2 million unique users each month) and the client's campaign website.

The podcasts were published on Acast and Spotify and then promoted on both The Local's Swedish website and the client's campaign website.

All content was promoted on social with paid media spend and targeted at followers of relevant profiles, e.g. girls who code on Twitter, people who follow groups related to global human rights and gender equality interests on Facebook.

The client promotes the seminars both on their website and through email newsletters sent to businesses in the city.

Results
- Around 100 of Stockholm's most influential companies (including Spotify, Klarna, Truecaller, King, iZettle and Karma) have signed up to declare themselves 'A Woman's Place' since the campaign launched in March 2018.
- More companies are signing up by the week!
- The articles and podcasts which have been promoted on social media have reached an audience of over 3.2 million people globally, dramatically increasing international awareness of Stockholm's reputation as the world's most gender-equal city.

> In the wake of the #MeToo campaign, Invest Stockholm wanted to show the world that Sweden's capital is a place where women can flourish personally and professionally.

VIEW ARTICLE

VIEW PAGE

LISTEN TO PODCAST (ACAST)

LISTEN TO PODCAST (SPOTIFY)

Best Use of Native Advertising in Virtual or Augmented Reality

Campaign: The Next Generation Coffee
Publisher/Agency: Bonnier News Brand Studio Vobling, Löfbergs, MEC
Brand: Löfbergs
Country: Sweden



Summary
Bonnier News Brand Studio helped the coffee roaster Löfberg bring awareness to sustainability issues affecting Columbian coffee farmers. Bonnier News Brand Studio went to Columbia and, amongst other initiatives, created a VR experience so that readers of Dagens Nyheter could experience Columbia with their own eyes. Bonnier News Brand Studio distributed the VR-experience in Dagens Nyheter's VR-app with 15,000+ users.



Mission
Two family-oriented companies united in a collaboration, between Bonnier News Brand Studio and the coffee roaster Löfbergs. What they created together is a rare combination of the best and newest technology and the brightest brains in the marketing industry to bring awareness to sustainability issues affecting the Colombian coffee farmers.

What better way to do so than seeing the landscape with your own eyes? Bonnier News Brand Studio made this a reality by using VR. The VR-experience was part of a total campaign containing long read-natives on Sweden's leading morning newspa-

per Dagens Nyheter, combined with live events and seminars at Almedalen Week – Sweden's largest gathering of politicians, senior executives and communication-experts.

KPIs
The main KPI for this campaign was engagement, i.e. time spent on the long read-native and playing the VR-experience.

To drive traffic through clickable native ads is one thing, but to truly create content that attracts readers and creates an extraordinary user experience is another. Creating engagement is a much better indicator.

Additionally, Bonnier News Brand Studio set a traffic goal to reach 15,000 pageviews per week.

Target audience
A variety of people in regard to age, gender, interests and geographic location consume coffee on a regular basis. Therefore, Bonnier News Brand Studio opted to have a wide target audience for this campaign.

As to what distribution channel to choose, Bonnier News Brand Studio considered Dagens Nyheter to be the best fit due to the high level of trust it enjoys from both B2B and B2C audiences. This way, the campaign targeted a mix of private individuals and the executives who make decisions about buying coffee for companies.

> The native ads were optimised in real-time by a content manager, which was a major contributing factor to beating the traffic goals by a substantial margin.

Strategic approach
Löfbergs is one of the largest family-owned (4th generation) coffee roasters in the Nordic region. With their project, Next Generation Coffee, Löfbergs supports coffee farmers in various countries (including Colombia) with the purpose of making sure that young farmers can make a living from their trade.

In this campaign, Löfbergs wanted to highlight the importance of Colombian agriculture and the fact that the young coffee farmers' inherited livelihood is threatened by climate change.

Bonnier News Brand Studio's strategic approach was to portray the life of a Colombian farmer through first-hand experience using up-and-coming technology.

The goal was to achieve an understanding of coffee, its journey from plant to cup, and the everyday life of the young farmers. The result was an innovative, interactive, informative, important campaign combining business, technology and sustainability.

It was no accident that this campaign combined Bonnier News Brand Studio's expertise in storytelling with VR. 2017 was, in fact, the year that VR truly became accessible to the consumer.

According to a survey from AOL, one out of two internet users sees at least one VR-film per week. In addition to the fact that VR is the Christmas gift of the year in Sweden, this was the time that media houses understood that this technology revolutionises storytelling. Many advertisers around the world have used the technology to showcase products but it is rarely used to tell a story like the one Löfbergs told the Dagens Nyheter readers. Thus, this campaign was truly unique.

Creative idea
In a magical trinity consisting of the best and newest technology, marketing brilliance and sustainability, Bonnier News Brand Studio created a marketing campaign.

Löfbergs, Bonnier News Brand Studio and the production company Vobling made their way with VR-equipment across the globe to Colombia to produce a film on the mountain peaks outside Medellin.

Bonnier News Brand Studio set out to tell the stories of two of these farmers, Emilio and Ana-Maria, visiting them in their homes in the beautiful green landscape of the Colombian hills.

Alongside the brand experience in the Dagens Nyheter booth at Almedalen Week, run by Di Live, and on a native site at DN.se this was the perfect combination of different media joining forces to create a unique experience. All in an effort to highlight the importance of sustainability by focusing on Colombian agriculture and the fact that young coffee farmers are continuing what their parents once started.



Size of team involved

7 from Bonnier News Brand Studio including Senior Account Manager, Project Manager, Art Directors, Head of Editorial Development, Editor, and Writer.

Platforms

As previously stated Bonnier News Brand Studio As previously stated, Bonnier News Brand Studio chose Dagens Nyheter, Sweden's leading morning newspaper, to be the distributor. Dagens Nyheter was a perfect match for the Löfbergs campaign because they had the target group which they wanted to reach, including a mix of private and decision makers. Moreover, Dagens Nyheter has over 2 million active readers measured in print, online or mobile every day.

Another reason that Dagens Nyheter was a perfect match is that the newspaper has a lot of readers that go to Almedalen. Bonnier News Brand Studio, therefore, had an advantage when they needed to reach out to the Almedalen visitors.

At Dagens Nyheter's Almedalen booth (which has the largest audience during Almedalen) Löfbergs offered visitors a freshly brewed cup of coffee which they enjoyed whilst experiencing the coffee farmers' daily lives in the Colombian mountains.

Content distribution and promotion efforts

The content was distributed through native ads on DN.se. The style of the ads (headline and image) was tailor-made for the Dagens Nyheter readers in order to capture the interest of the audience and to blend into the editorial content.

The native ads were optimised in real-time by a content manager, which was a major contributing factor to beating the traffic goals by a substantial margin.

What makes the content distribution unique is that it didn't stop there. VR took the storytelling to a new level making the campaign truly unique. In fact, the Löfbergs-campaign was the first sponsored experience using the Dagens Nyheter VR-app.

Together with content distribution as newspaper advertorials at DN.se, live events at the Dagens Nyheter booth at Almedalen and using different media channels Bonnier News Brand Studio created an effective and powerful campaign.

Results

Anders Thorén, PR Manager at Löfbergs, on working with Bonnier News/DN and the effects of the campaign:

"It is very exciting to work with those who are driving the field forward and we've found them to be an incredibly reliable partner. This campaign has reinforced the perception of Löfbergs as being a curious, real and open company. It also brought us and our suppliers (young coffee farmers) closer to our customers and consumers.

A very noticeable way of highlighting a very important matter – sustainability. This is an area where the industry typically tends to be quite bland. The Bonnier teams' hard work and creativity has favoured us, our business and the next generation of coffee farmers. The latter being even more important since it's a prerequisite for us being able to enjoy a good cup of coffee in the future."

- Furthermore, Bonnier News Brand Studio distributed the VR-experience in Dagens Nyheter's VR-app with 15,000+ users.
- Regarding the long-read native campaign reached 51,000+ pageviews, 49,000+ unique visitors, and had a time spent of 2.50 minutes.
- During a week at Almedalen Bonnier News Brand Studio had both an event and live campaign having a total of 32,000 visitors.
- An important result was the fact that this deal made Löfbergs increase their investments with Bonnier News by an impressive 196%.

Learnings

"This was the first campaign in which Bonnier News Brand Studio included Dagens Nyheter VR as a distribution platform. Needless to say, this campaign produced a lot of knowledge.

Firstly, we learnt the importance of attracting the interest of those who have seen the VR-experience, obviously in combination with well-planned content.

Secondly, we understood the importance of the right time and planning. We acquired a lot of information on the marketing perspective but also in regard to the technical aspects that include the production of VR. In contrast to TV productions, the toughest part of the job is in post-production where several camera shots need to be edited into a single frame. This was something we had never tried before and have become very skilled at.

We have been able to use this case as a great reference when pitching other DN-VR deals. Furthermore, this case has taught us how great achievements can be made when we collaborate closely with several in-house departments as well as with external collaboration partners – not to mention the client."

"An important result was the fact that this deal made Löfbergs increase their investments with Bonnier News by an impressive 196%.

VIEW VIDEO

VIEW ARTICLE

Best Use of Native Advertising in Email

Campaign: Opel Danmark
Publisher/Agency: Passendo
Brand: Opel Danmark A/S
Country: Denmark



Summary

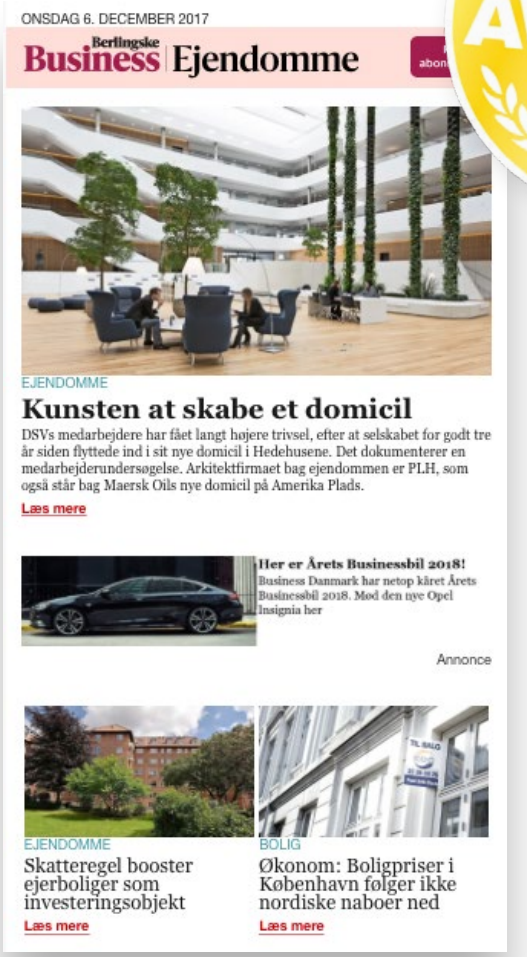
Passendo has demonstrated how native advertising in email is a highly scalable concept implementing it across 150+ of their media partners' editorial newsletters. In this case study, one of Opel's campaigns will be used as a campaign example – a campaign that had a time spent of 05:54 minutes on average.

Mission

The objective was to prove that native advertising in email is a scalable concept. Previous workflows and technical limitations have been too big of an obstacle, and it was not possible to attain any serious reach, as each individual newsletter needed a hands-on approach in the process.

Campaign example

Opel, the German car manufacturer, wanted to drive campaign success using native formats. They needed to increase brand recall and purchase intent for their new Insignia model. Opel decided to team up with Passendo to run their native marketing campaign, since Passendo's technology makes it possible to attain serious reach in editorial newsletters, and email is a highly engaging media channel.


ONSDAG 6. DECEMBER 2017

Berlingske Business | Ejendomme

EJENDOMME

Kunsten at skabe et domicil

DSVs medarbejdere har fået langt højere trivsel, efter at selskabet for godt tre år siden flyttede ind i sit nye domicil i Hedehusene. Det dokumenterer en medarbejderundersøgelse. Arkitektfirmaet bag ejendommen er PLH, som også står bag Maersk Oils nye domicil på Amerika Plads.

Læs mere

Her er Årets Businessbil 2018!

Business Danmark har netop kåret Årets Businessbil 2018. Med den nye Opel Insignia her

Annonce

EJENDOMME

Skatteregel booster ejerboliger som investeringsobjekt

Læs mere

BOLIG

Økonom: Boligpriser i København følger ikke nordiske naboer ned

Læs mere

KPIs

- Advertisers: To reach scale with native advertising in email, while getting better core KPIs; CTR, time spent on landing page and bounce rates.
- Publishers: To gain access to a myriad of native campaigns, each being customised to match their email newsletters and provide more value for subscribers.

Campaign example

Opel's KPIs in this campaign was time spent on site and low bounce rates – two parameters in which email is performing well.

Target audience

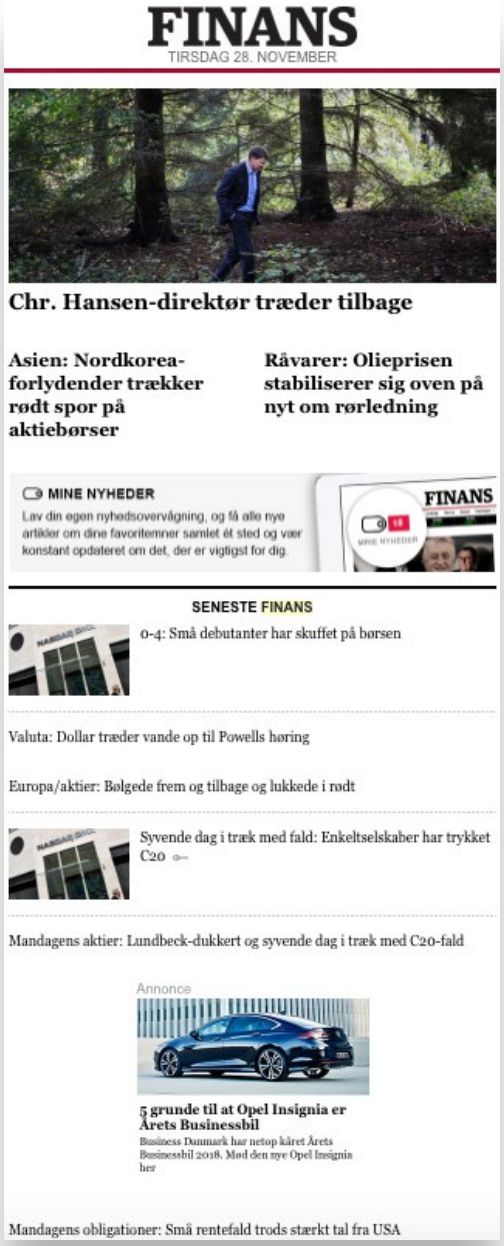
Different advertisers have different needs. Passendo's media network covers 150+ editorial newsletters, which allows Passendo to make use of their targeting tools and technologies to target the right audience for each advertiser.

Segmentation of newsletter audiences is key to every campaign and Passendo's technology makes it possible to segment on different parameters such as devices, geography, audience channels as Business, Women etc.

Campaign example

Opel's target audience for the Insignia Model is primarily businessmen making above €100K per year.

Having the most well-known business media as part of Passendo's network, Passendo used their business channels to reach and engage with this audience. In addition, Passendo's algorithm constantly optimised ad placements for best performance, measured on CTR and KPIs.


FINANS
TIRSDAG 28. NOVEMBER
Chr. Hansen-direktør træder tilbage
Asien: Nordkorea-forlydender trækker rødt spor på aktiebørser
Råvarer: Olieprisen stabiliserer sig oven på nyt om rørledning
MINE NYHEDER
Lav din egen nyhedsovervågning, og få alle nye artikler om dine favoritemner samlet ét sted og vær konstant opdateret om det, der er vigtigst for dig.
FINANS
SENESTE FINANS
0-4: Små debutanter har skuffet på børsen
Valuta: Dollar træder vande op til Powells høring
Europa/aktier: Bølgede frem og tilbage og lukkede i rødt
Syvende dag i træk med fald: Enkeltselskaber har trykket C20
Mandagens aktier: Lundbeck-dukkert og syvende dag i træk med C20-fald
Annonce
5 grunde til at Opel Insignia er Årets Businessbil
Business Danmark har netop kåret Årets Businessbil 2018. Mød den nye Opel Insignia her
Mandagens obligationer: Små rentefald trods stærkt tal fra USA

> Opel's KPIs in this campaign was time spent on site and low bounce rates – two parameters in which email is performing well.

Strategic approach

The strategy is carried out by both strong technology, and efficient and hands-on optimization by Passendo's team. This is the strategy for every campaign because great parts of the core value are still provided by human hand – combined with relevant technology.

Campaign example

The Opel Insignia campaign was distributed across approx. 20 selected premium editorial business newsletters, aimed at Opel Insignia's target group.

The campaign was run continuously over a period of 21 days on Passendo's platform. From the beginning, the campaign was booked in all placements across

the selected newsletters and manually optimised for the best CTR and KPI performance.

Placements with low performance were continuously removed from the bookings, and text versions with low performance were paused – all with a real-time effect, which was attainable because of the platform's technology.

Creative idea
For all of these types of campaigns, Passendo generates more than 500,000 different creatives. Any and all combinations are tested to reach the best performance.

Platforms
Having wide access to the newsletters generated by almost all big Danish publishing houses makes it easy to gain reach in email.

Campaign example
Passendo's platform and media network made it possible to get reach in around 20 premium editorial business newsletters sent out by Danish business newspaper publishers such as finans.dk & Business.dk.

The engagement of email newsletter subscribers is unsurpassed, so the question of quality in editorial newsletters as a channel was answered positively.

Looking at engagement performance, compared with e.g. web where the campaign was also running, email was one of the strongest media channels. And the numbers were clear.

Content distribution and promotion efforts
As Passendo is a technology company, an email SSP and a native agency in one, the content creation and campaign optimisation where all internal, running on their email SSP in editorial newsletters.

Campaign example
Based on CTR, performance and user behaviour, different ads from the Opel Insignia campaign were selected programmatically in real-time and were therefore unique to each newsletter.

Results
In general, more than 50% of the campaigns where returning clients. For Passendo, this is the strongest measurement of success for these activities.

Campaign example
The results of the Opel Insignia campaign during a period of 21 days:

- Visitors/Clics: 2864
- Time spent: 05:54 minutes on average
- Views: 970,683
- CTR: 0.30% to the landing page

Bounce rate: 22%

The results show why Opel has chosen Passendo as a partner to run more than 10 campaigns in less than a year.

“In general, more than 50% of the campaigns where returning clients. For Passendo, this is the strongest measurement of success for these activities.

VIEW INTRODUCTION VIDEO

Best Use of Native Advertising in Email

Campaign: MyLife
Publisher/Agency: Maison Moderne
Brand: BIL
Country: Luxembourg



Summary
To promote the MyLife content platform provided by BIL (Banque Internationale à Luxembourg), Maison Moderne designed a native advertising feature in the newsletter of their flagship publication Paperjam. The campaign has a click-through rate of 3.44%

Mission
To promote the MyLife content platform provided by BIL (Banque Internationale à Luxembourg).

Twice a week (Tuesday and Thursday), Maison Moderne designed a native advertising feature in the newsletter of their flagship publication Paperjam. Perfectly integrated in the Paperjam newsletter, there is content that highlights the platform's content.

This native advertising strategy completes a content marketing ecosystem with Maison Moderne at its center creating the majority of the platform's content.

KPIs
- Numbers of newsletters opened
- Numbers of content clicks


MES FINANCES, MES PROJETS, MA VIE

Présenté par

myINVEST

Comment investir sans se ruiner?

Qui a dit qu'il fallait disposer d'un capital financier conséquent pour commencer à investir?
Il existe en réalité de nombreux moyens de placements, plus ou moins connus, et tout à fait accessibles. Accompagnés des précieuses recommandations du professeur Nabil, notre expert en investissements, vous devriez voir les choses sous un jour nouveau.

LIRE

RETROUVEZ PLUS DE CONTENUS SUR MY-LIFE.LU >

Target audience
Paperjam.lu is Luxembourg's leading economic and financial publication. Their large audience (180,000 pages seen per week) provides maximum visibility to myLife's content.

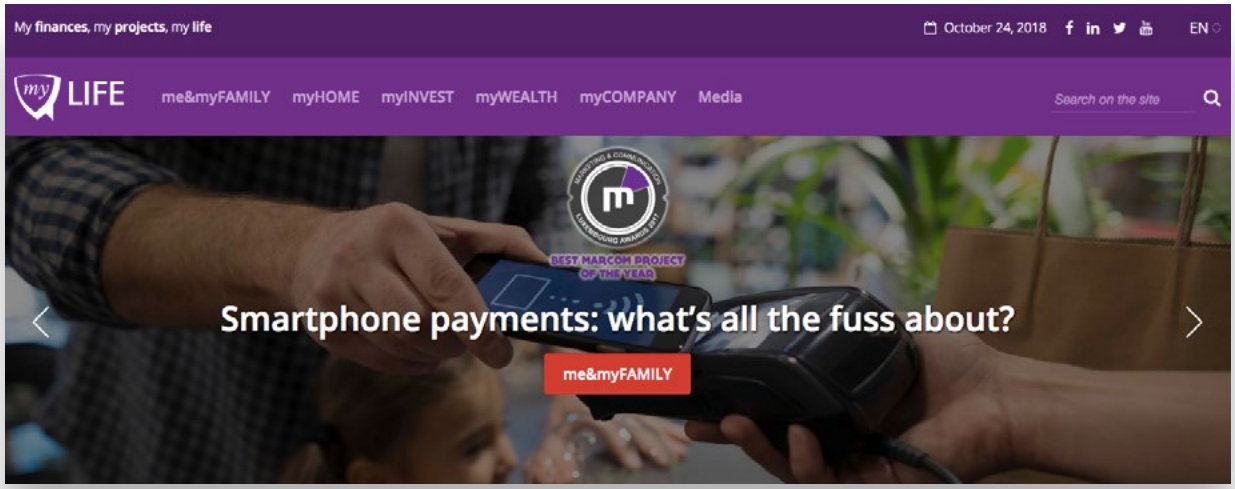
More specifically, the high socio-professional category of readers, composed of mainly of executives and senior managers, corresponds well to its business and finance themes.

Strategic approach
Inserted between the different sections of the newsletter, the myLife content is perfectly integrated into Paperjam's editorial line. Well-integrated but also clearly labelled as sponsored content, so that the readers have complete transparency.

Creative idea
The reader is offered short, yet engaging content that, with a click, directly accesses the full article on the myLife platform.

Size of team involved
4

Platforms
The Paperjam newsletter is sent twice a day to more than 33,000 email addresses. MyLife content is provided on Tuesdays in the morning and on Thursdays in the afternoon



> Newsletters opened:
> 370,054, giving an open rate of 29.36%

Content distribution and promotion efforts
The Paperjam newsletter

Results
- Newsletter diffusion: 1,260,363
- Newsletters opened: 370,054, giving an open rate of 29.36%
- Content clicks: 12,720, giving a click-through rate of 3.44%

VIEW THE PLATFORM 'MYLIFE'

VIEW NEWSLETTER


FORMAT
Native Advertising
AWARDS
2018

Best Use of Infographic

Campaign: Netflix: A Land Divided
Publisher/Agency: Atlantic Re:think
Brand: Netflix Fauda
Country: USA



Summary
AAtlantic Re:think created a comprehensive infographic titled 'A Land Divided' on the Israeli-Palestinian conflict in order to promote the second season of the Netflix series Fauda. The infographic reached 205% above Re:think benchmark for pageviews and 334% above Re:think benchmark for Active Dwell Time.

Mission
The Israeli-Palestinian conflict is often discussed with frequently disputed facts. Fauda, Netflix's critically acclaimed series, probes the conflict through a human lens.

To promote the second season of Fauda, Atlantic Re:think wanted to find a unique execution that aligns with, and raises awareness of the show, reaches thought leaders and Netflix's target audience.

'A Land Divided' is a historical journey throughout the Israeli-Palestinian conflict, told through the eyes of those who lived it. Within the feature, readers spend time learning about the key moments that fuelled the conflict, see maps and imagery related to each period, and hearing from those who are living through it.



KPIs
KPIs for this campaign were views, engagement, and recognition.

- Views: driving people to the page and awareness for Fauda in general.
- Engagement: spending time with the piece and sharing it, particularly from Netflix's target.
- Impact: as two brands pioneering thought leadership, Atlantic Re:think wanted to make a splash, starting a conversation and receiving recognition for the work.
- Target Audience: ensuring that Netflix's target group was reached.

Target audience
Netflix's target for this show were adults 35+, skewing male, and fans of action thrillers and dramas.

Strategic approach

he Atlantic has never shied away from intense and thoughtful examination of the Israeli-Palestinian conflict. With ongoing coverage dating back to 1919, nearly 30 years before the first Arab-Israeli War, they have a legacy of deep and trusted investigation into one of history's most challenging and complex situations.

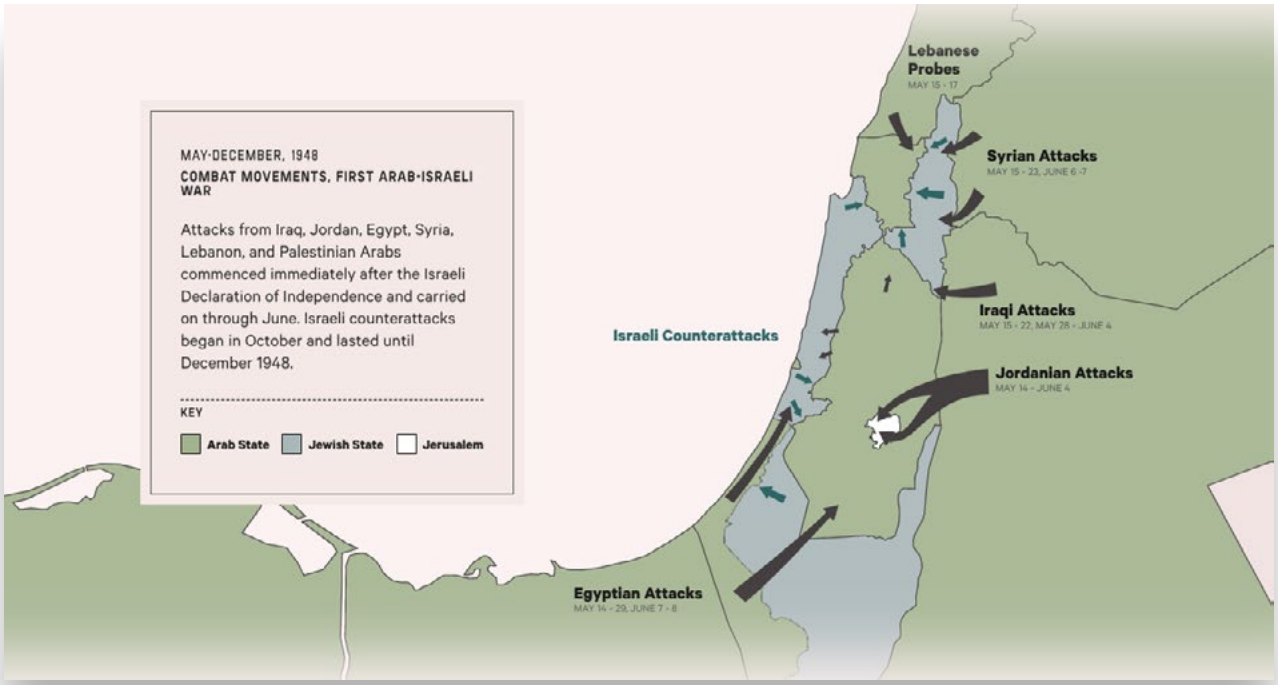
Around the same time as A Land Divided was released, The Atlantic published a magazine article exploring the Israeli settler issue through a new, unique framework.

Their content studio, Atlantic Re:think, has produced remarkable work telling human stories in a way that's thoughtful, sensitive to the subject matter, and emotionally inspiring. This level of credibility made The Atlantic the only partner to tell the story of the conflict at the heart of 'Fauda' with sensitivity, authority and integrity.

The historical context and maps were researched and fact-checked with painstaking detail, and research was extensive to find an accurate blend of voices to feature. All of this produced an illuminating, nuanced, and worthwhile feature.

Creative idea

The goal was ambitious – walk through the timeline of the Israeli-Palestinian conflict through an interactive map, featuring stories from people on the ground.



In order to accomplish all in one destination on TheAtlantic.com, Atlantic Re:think put together a scroll-based experience split into sections. Starting in 1948, each section included historical overview of the period (fact checked and vetted to ensure accuracy), maps reflecting the shifting events of each period, and voices from the conflict describing their experience or thoughts of each period.

The result is an immersive and detailed piece, worth sitting with for a while. As the introduction writes, "The series, Fauda's co-creator Raz explains, opens a window for those who want to understand the conflict in greater depth. 'Not from news but from the perspective of people that are living here — and fighting against each other.' We've tried to do the same with this piece."

The program included:

- Originally reported interviews, featuring 10+ narratives from Jewish Israelis, Arab-Israelis, and Palestinians. Corresponding to each voice, a custom illustration by T.S. Abe.
- Extensive research and licensed imagery for each period, placing the reader in the appropriate context before getting into the maps and personal narratives.
- Interactive maps, researched and built entirely by the Re:think team to ensure a clean, consistent, and comprehensive look.
- Organic integration of Fauda, including a shared introduction, setting the stage for the piece, and a Q&A between the Re:think team and Fauda show co-creators, Lior Raz and Avi Issacharoff.

Size of team involved

Seven people were involved in 'A Land Divided.'

Platforms

The piece was hosted on the Atlantic Re:think page, with traffic coming natively and through social promotion.

Content distribution and promotion efforts

- The article was shared from both The Atlantic's and Fauda's Facebook and Twitter handles.
- It was also shared across TheAtlantic.com and in The Atlantic Daily newsletter.
- In terms of promotion, it was distributed across Twitter, Outbrain, and Yahoo! Gemini..



"The historical context and maps were researched and fact-checked with painstaking detail, and research was extensive to find an accurate blend of voices to feature.

Results

Views

- 205% above Re:think benchmark for pageviews.
- 187% above Re:think benchmark for unique views.

Engagement

- 334% above Re:think benchmark for Active Dwell Time.
- Over 1,000 clicks on the Q&A with Fauda co-creators.

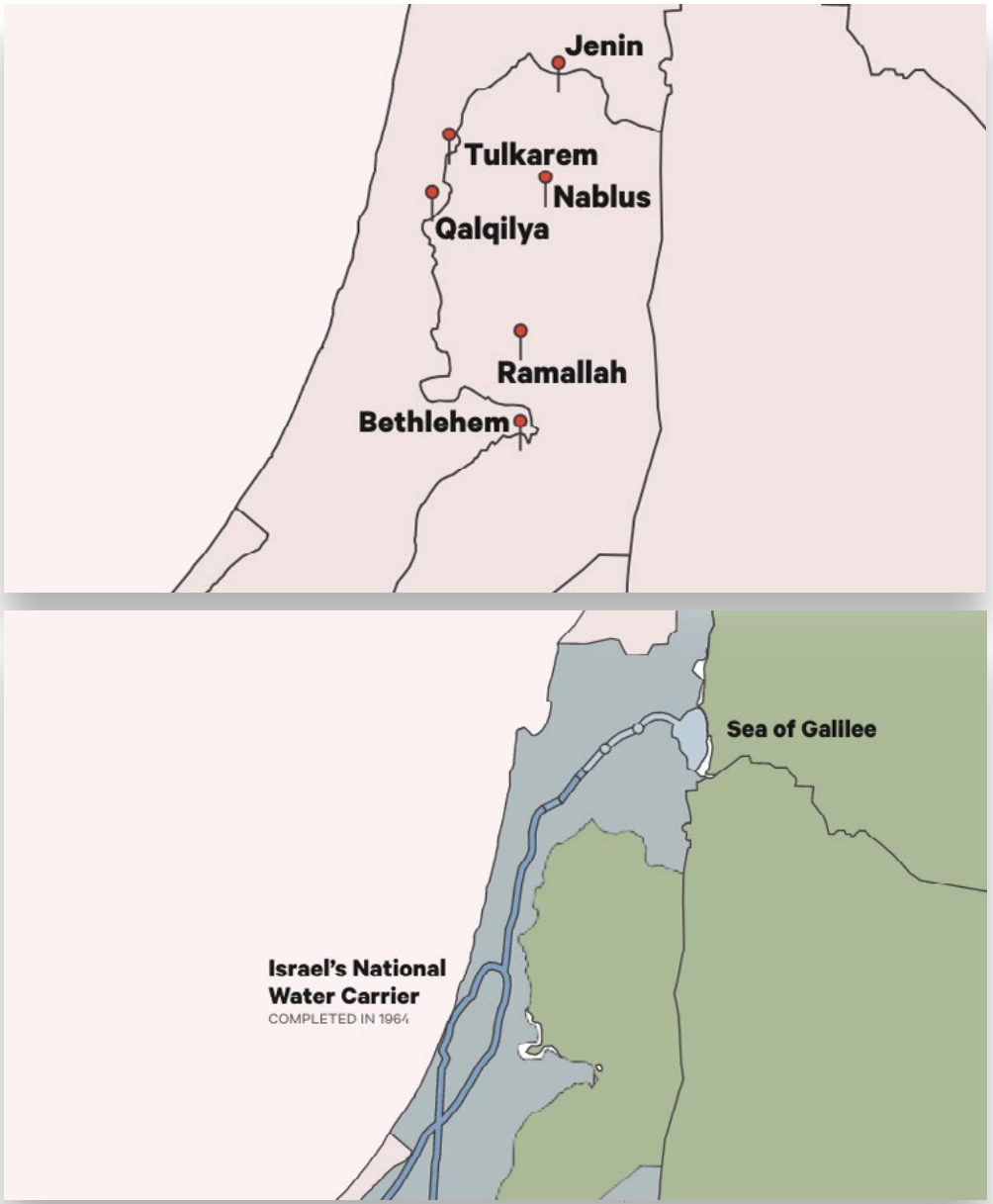
Impact

- Selected by Brandtale as one of the best of the week.
- Tweeted by legendary journalist Vernon Loeb, at the time at the Houston Chronicle, saying “There’s a show on Netflix about the Israeli-Palestinian saga. This is the stunning web companion. See what the Israeli-Palestinian conflict looks like through the eyes of those who’ve lived it.”

Target Audience

- 70% of traffic was male
- 68% of audience was A35+

VIEW INFOGRAPHIC



Best Use of Infographic

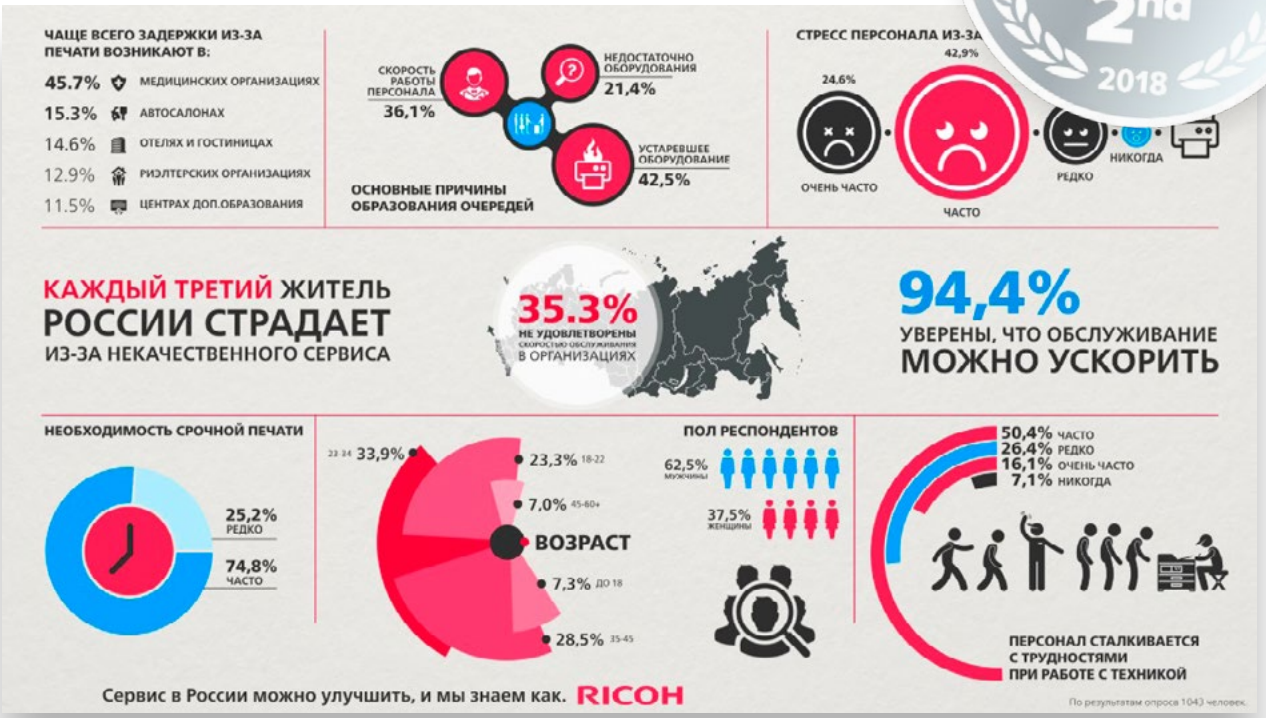
Campaign: Why Do Russians Waste Their Time in Lines
Publisher/Agency: 2L Agency
Brand: Ricoh
Country: Russia



Summary
The mission of this campaign was to show SMB companies that office equipment is an investment, not merely an expense. On the basis of a consumer survey, 2L Agency created an infographic about Russians not wanting to waste their time waiting in line and how they could reduce the problem through better office equipment.

Mission
SMB companies often perceive office equipment only as an expense item. After a sharp jump in exchange rates in 2014, many companies froze their spending on new equipment.

It was important for 2L Agency to show them that these are not expenses, but investments that would help their businesses become more efficient. Modern IT technologies and products, Ricoh printing equipment in particular, help service clients faster and make workplaces more comfortable.



2L Agency's task was to change the perception of IT technologies in the SMB environment by demonstrating that insufficient introduction of modern solutions hinders the development of their business.

However, they know that manufacturer's recommendations are less effective than the words of a third party. That is why they approached the clients of SMB companies.

KPIs

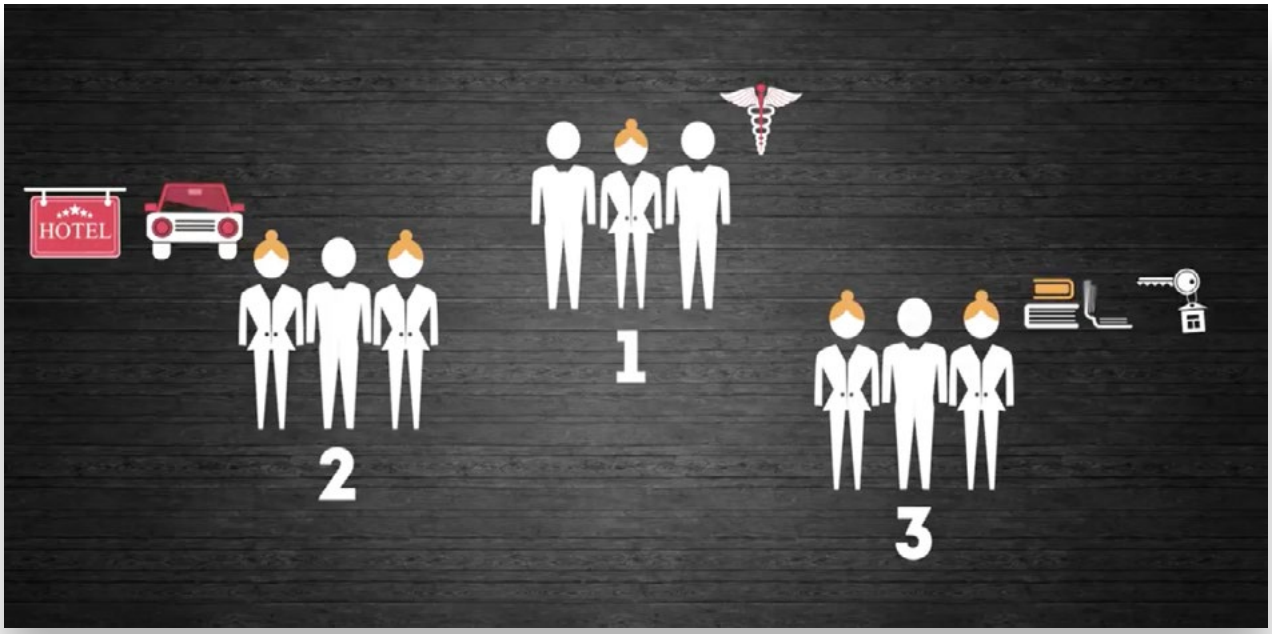
- Estimated number of landing pageviews: 30,000
- Estimated number of click-throughs to partner websites: 3,000

Target audience

The target audience for this campaign was owners and buyers in SMB, where a lot of papers are prepared when servicing clients, for example, healthcare organisations, car dealerships, real estate and legal offices, hotels and guest houses, as well as extended education centres.

The people making decisions in these businesses are often focused on minimising any expenses, sometimes to the detriment of their clients and business. At the same time, they are actually interested in making their business more efficient, but they might perceive the concept of cost-effectiveness too narrowly.

It is important to note that this is a B2B audience, which is much narrower than B2C, thus a very precise positioning, careful targeting, and choice of platforms for content distribution are required to reach it with effect.



Strategic approach

2L Agency used a survey to gather feedback from more than 1,000 consumers, studying their evaluation of the service at industries such as healthcare organisations, car dealerships, real estate and legal offices, hotels and guest houses, as well as extended education centres.

Next, they planned to visualise the data received and show the target audience a potential growth area for their business.

It was fundamentally important to make the data more expressive so, with this in mind, 2L Agency developed data infographics and video graphics.

Due to the large territorial spread of the target audience and, at the same time, its narrowness, 2L Agency decided to use only online platforms.

The core role was occupied by a promo website presenting both the research study and information about the Ricoh printers. From there you could go to a Ricoh's partner website and place an order.

The content was initially created taking into account that part of the audience would view it from mobile

devices. This decision was completely justified, and in the end, the campaign received 30.38% of the website traffic from mobile devices.

Creative idea

Having received the survey findings that showed people complaining about the slow speed of service, 2L Agency was looking for an image that would most clearly demonstrate the negative side of this phenomenon. This is how the image of a line was born.

Waiting in line has had negative connotations since the Soviet era when, during the conditions of total shortages, people were forced to stand in lines for hours to buy what they needed. Waiting and a waste of time are unpleasant to everyone, but for the Russian citizens waiting in line has a special meaning. The line is something everyone tries to avoid. Often people refuse to buy anything if they see a line in the store.

That is why, as a newsworthy event, 2L Agency used the introduction, “Ricoh has found the reason for the lines”. This story talks to the heart of any Russian, be it consumer or business owner.

The survey, in which 1,043 people took part, showed that more than a third of the respondents were concerned about the speed of service in organisations such as extended education centres, hotels and guest houses, car dealerships, and others. 94.4% of the respondents claimed that problems could be eliminated by speeding up the work with documents (printing, scanning, copying).



As it turned out, 74.8% of the respondents need urgent printing of documents (copies of documents, booking papers, certificates, etc.) in hotels, healthcare and educational institutions, realtor organisations and car dealerships.

At the same time, 89% of the respondents believed that, if they had the opportunity to print their documents on the spot on their own, it would significantly improve the quality of service.

Most often (45.7%), Russians face problems with the work of office equipment in healthcare facilities. The second place belongs to car dealerships (15.3%) and hotels (14.6 %), while the third place goes to real estate companies (12.9%) and educational institutions (11.5%).

According to 77% of the respondents, these are the organisations that most often experience difficulties with the use of office equipment due to outdated equipment with low operating speeds and poor print quality, while equipment setting can only be performed with the help of a specialist.

Size of team involved

The team that worked on the project included 2 people from Ricoh and 4 people from 2L Agency (creator, account manager, project manager and designer).

Platforms

Both earned, owned and paid media were used in this project.

The infographic content was interesting enough for the media and readers to provide organic news coverage.

Content distribution and promotion efforts

The research findings (infographics and video) were published on a specially developed promo website and were also used in:

- Press information content (57 news publications, earned media).
- Social networks – 3 posts with 47,000 views by the TA on FB (with specific targeting and building of a look-alike audience) and 20,000 video views on YouTube.
- Articles in the press (Vertical IT media with focus on new products and a link to research findings on the landing page).

Results

- Total landing page visitors: 35,300 (116% KPI)
- Traffic to partner websites: 4,400 (147% KPI)
- Conversion rate: 12%, which is significantly higher than the average rate in the same area.
- The most important result for the clients' business was a significant product sales growth and some growth of customers' interest in updating technical equipment.
- As a result of the campaign, the number of search queries for the Ricoh SP 400 models has tripled (according to Yandex.Wordstat data).

Learnings

"We found that it is really important to spend enough time on qualitative research on the client's business and target audience. This gave us really important insights and a deep understanding of what values we can provide for the target audience.

Another important learning is that all companies have to listen to their customers – people can give brilliant feedback"

"We found that it is really important to spend enough time on qualitative research on the client's business and target audience. This gave us really important insights and a deep understanding of what values we can provide for the target audience.

VIEW CASE VIDEO

Best Use of Infographic

Campaign: Synchrotron
Publisher/Agency: Interactive Projects Studio
Brand: Center for Synchrotron and Neutron Research, the Kurchatov Institute
Country: Russia



Summary

The Centre for Synchrotron and Neutron Research at the Kurchatov Institute wanted to build brand awareness outside the science community and make a complicated subject more accessible to the target audience, schoolchildren aged 10-16. Interactive Projects Studio, therefore, created an infographic with an extensive introduction to the phenomenon of 'synchrotron'. The infographic had 14,897 unique visitors in the first two weeks of the campaign.

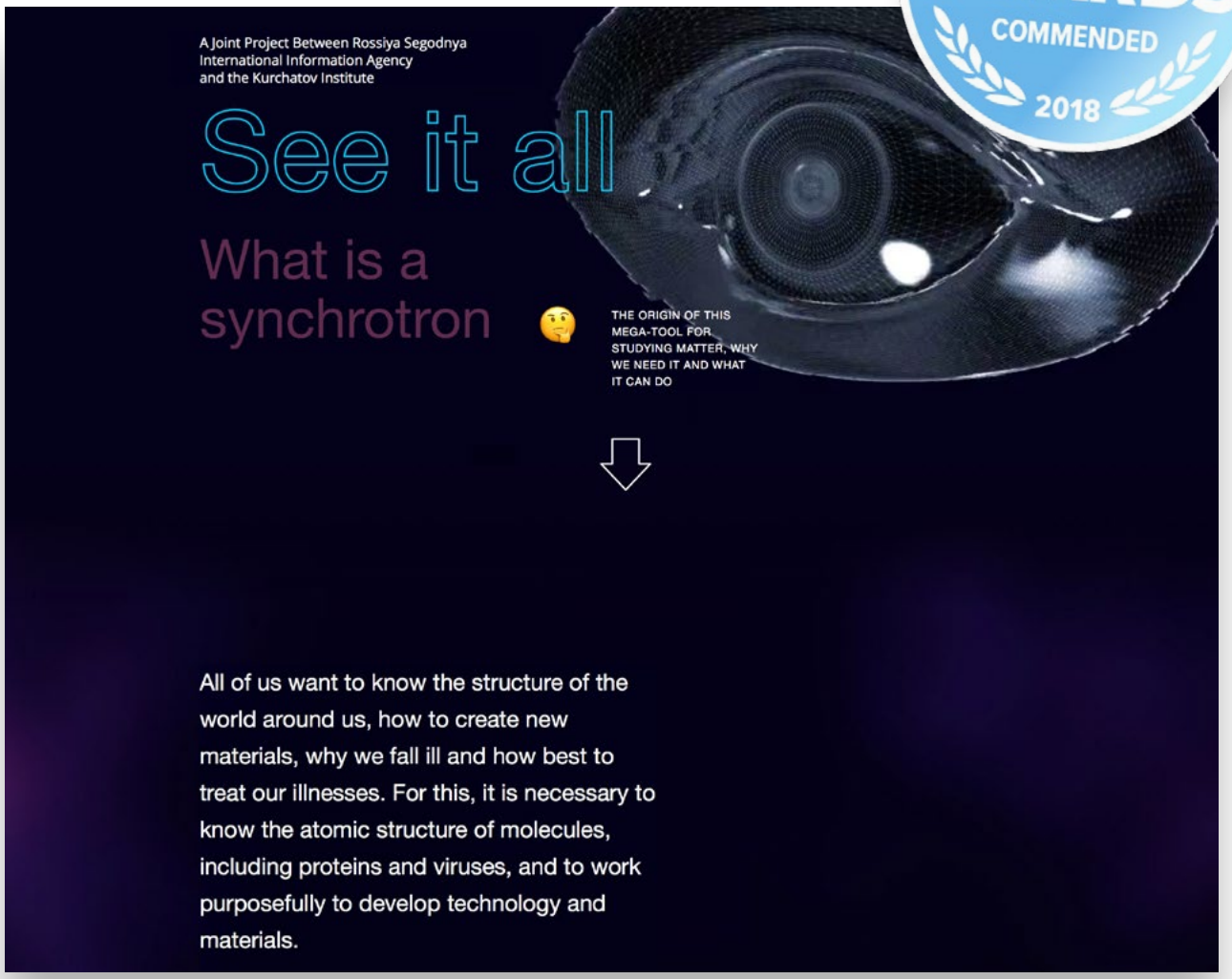
Mission

The mission of this campaign was to carry out a special content project that uses a simple and accessible format to explain the activity and objectives of the Centre for Synchrotron and Neutron Research at the Kurchatov Institute, using the ria.ru platform.

KPIs

Interactive Projects Studio was asked to make a very complicated subject more accessible to the target audience in order to build brand awareness outside the science community.

There weren't any clear KPIs from the Institute apart from numbers of visitors to the project. The aim was 10,000 unique visitors.



Target audience
The main target audience for this campaign were schoolchildren in Russia aged 10 to 16 and students of relevant universities who are considering a career in science.

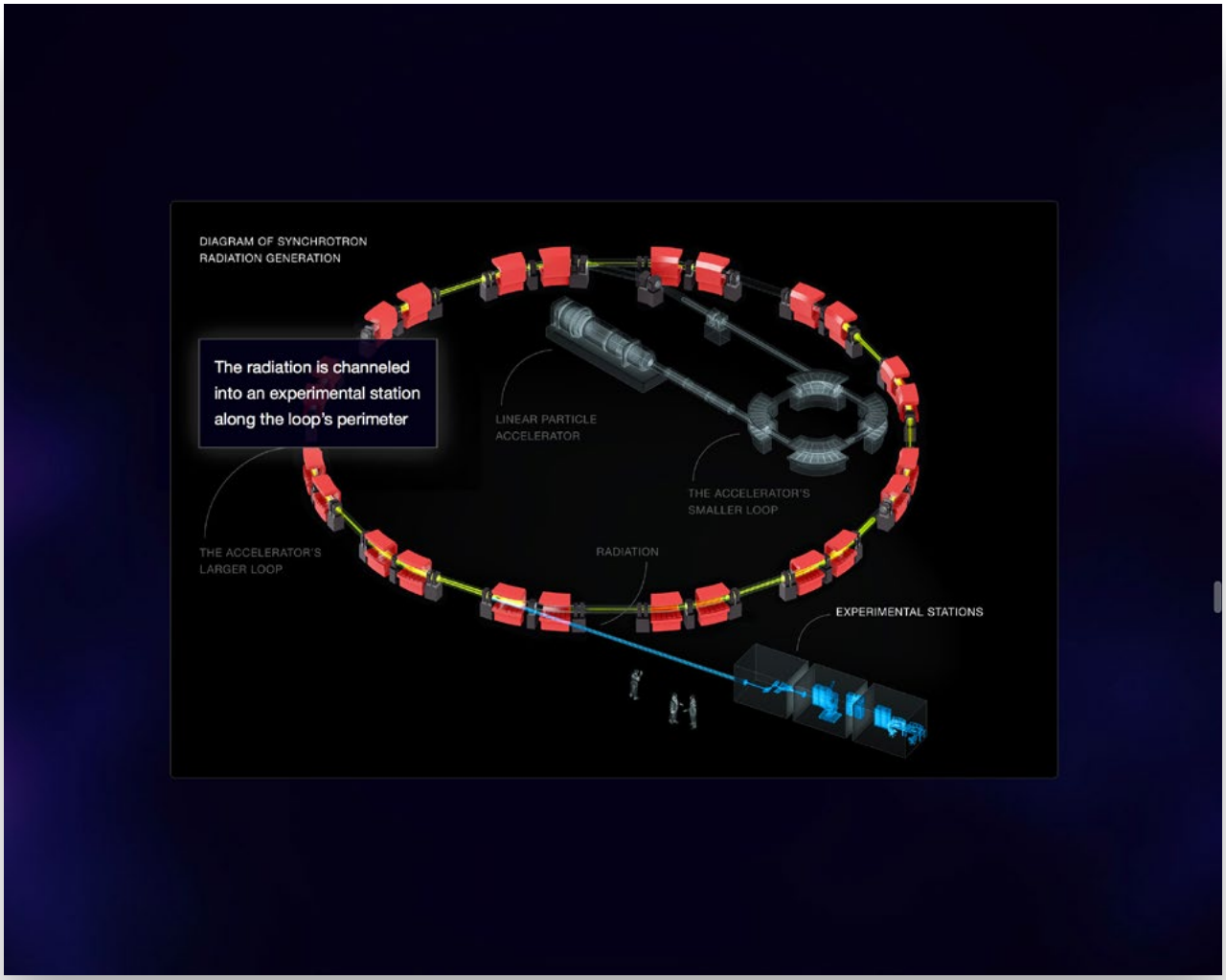
Strategic approach
The infographic should explain the phenomenon of 'Synchrotron'. The Kurchatov source of synchrotron radiation that is used for studying substance properties is a very complicated device which is not widely known.

The extensive introduction to the phenomenon in the infographic helps to prompt readers' interest and give them a general idea of the phenomenon by explaining the origin and principles of electromagnetic radiation.

The section on the synchrotron radiation installation is presented in the form of infographics, with simple animated charts that explain how the complex device works, step by step.

Creative idea
In order to interest the target audience (aged 10-16), the infographic has a clear and appealing style (emojis), using bright colours that add emotion to the 'grown-up' topic.

The infographics should successfully replace long reads.



Size of team involved

The project's creative team included five people (editor, designer, motion designer, programmer, project manager)

Platforms

As the project was hosted on a separate page in the sub-domain of the agency's website, media and editorial formats were selected as distribution channels. The client promoted the project using social media.

Content distribution and promotion efforts

The project was promoted using ria.ru media and editorial formats, including branding on all pages of the website, banners and native ads in the Science section.

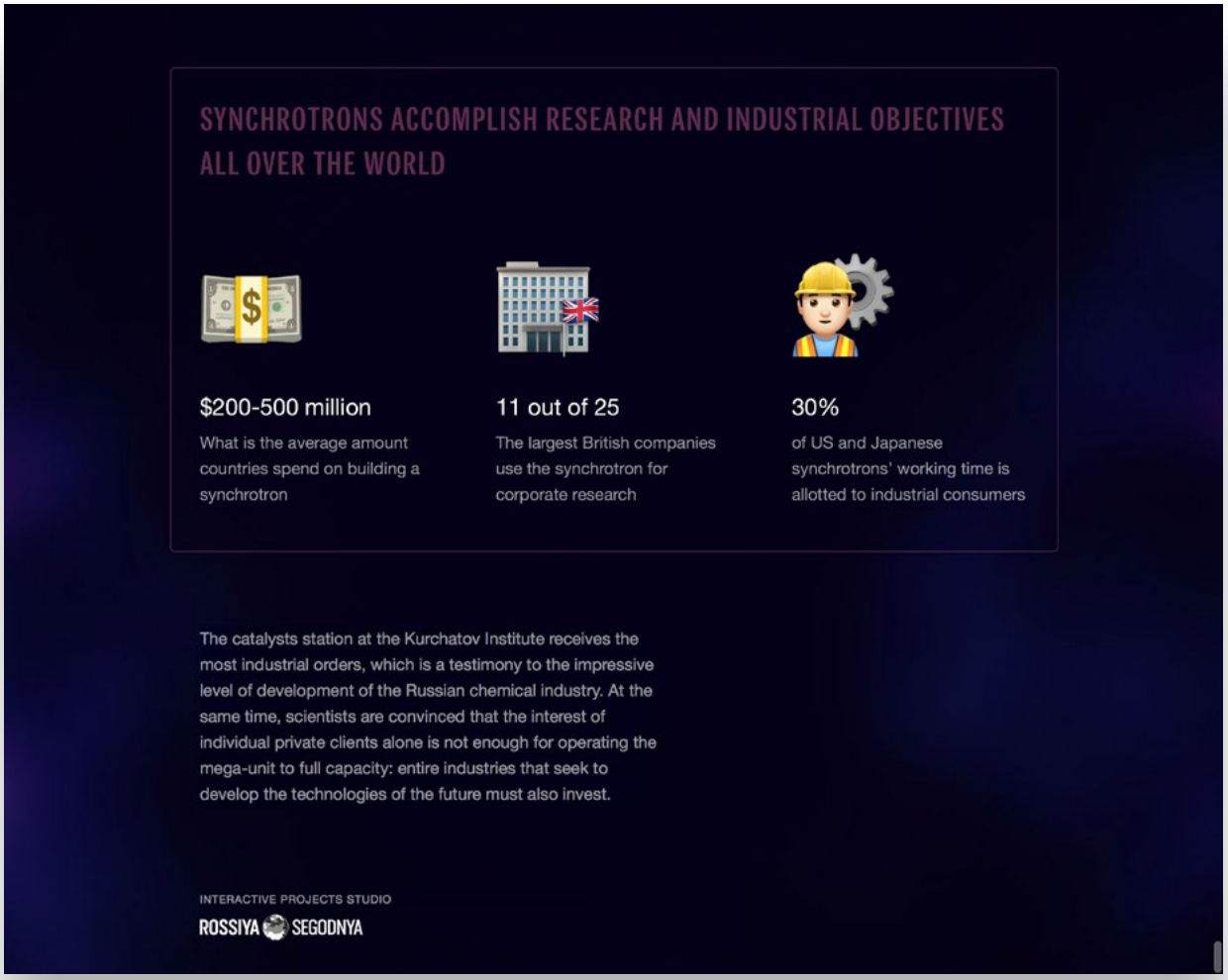
Results

The campaign resulted in:

- 14,897 unique visitors in the first two weeks of the campaign.
- Most of them (62%) were desktop users, about one third (32%) were mobile users and 6% used a tablet for exploring the feature.
- The time spent on the infographic was ~4.5 min on average, which is twice more than the ordinary time spent on content at the ria.ru platform.
- 71% of users reached the anchor point that the client had marked as a crucial brand message – an image in the infographic of the synchrotron structure.

VIEW CASE

> The time spent on the infographic was ~4.5 min on average, which is twice more than the ordinary time spent on content at the ria.ru platform.



Best Use of video

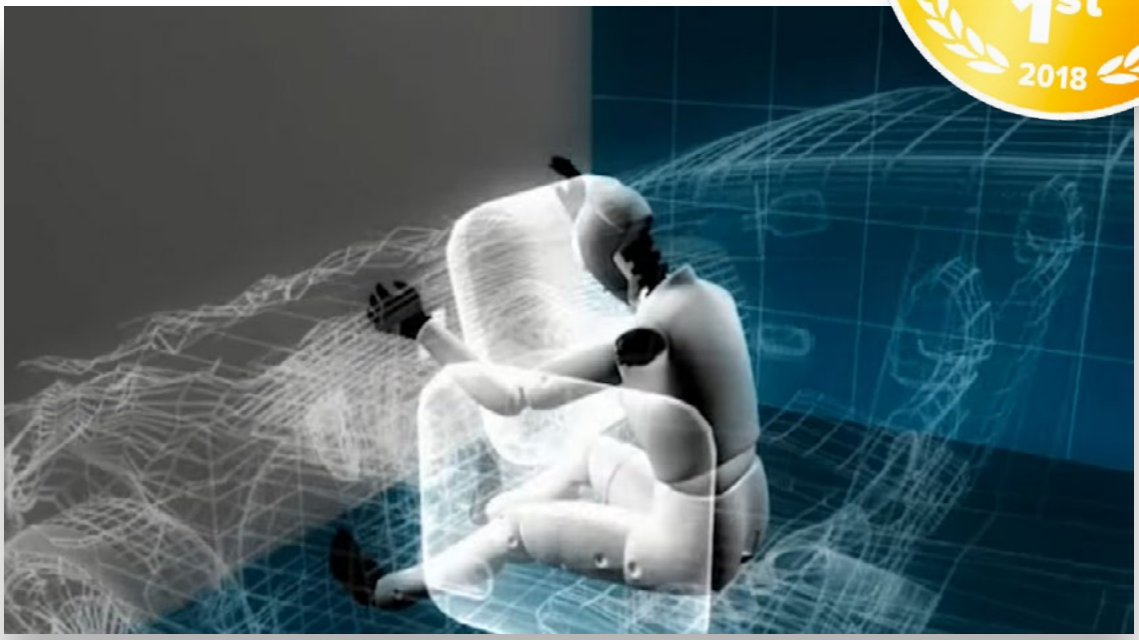
Campaign: Eighteen Zeros
Publisher/Agency: Atlantic Re:think
Brand: Hewlett Packard Enterprise
Country: USA



Summary
Hewlett Packard Enterprise was chosen, as one of six computing companies, to build an exascale supercomputer. They wanted to rally audiences about this mission. To do this, Atlantic Re:think created the video "Eighteen Zeros" telling the story of a supercomputer that does not yet exist. "Eighteen Zeros" quickly became Atlantic Re:think's most viewed video and the documentary also garnered attention from the industry.

Mission
In 2017, the Department of Energy tasked six major computing companies with building an exascale supercomputer — a machine capable of a quintillion calculations per second. Hewlett Packard Enterprise (HPE) was one of those six.

Exascale represents a huge moment for the computing industry, but even more so, a defining moment for anyone looking to make progress in fields like cancer research, climate change and space exploration. Those are the stakes behind what many are calling "the modern-day space race", and the very reason why HPE wanted to rally audiences around this consequential mission.



> HPE was looking specifically to connect with thought leaders and business decision makers.

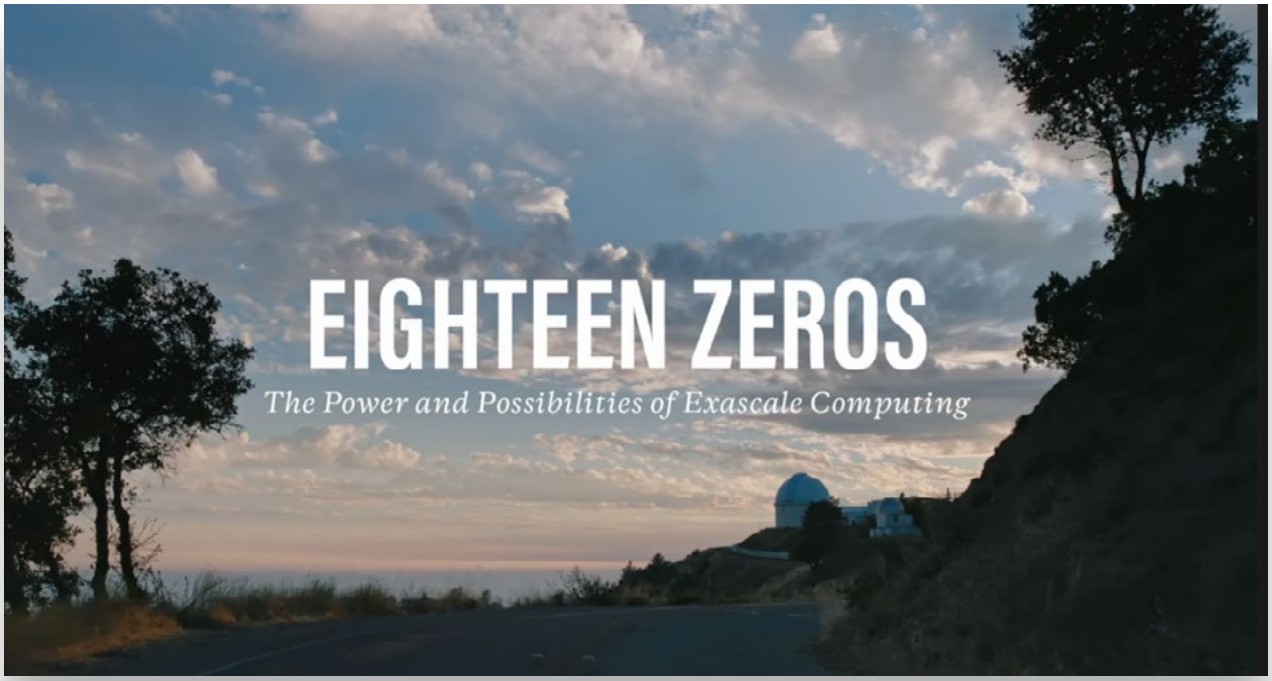
To do this, Atlantic Re:think dived into the subject of the global race to exascale and created a short documentary called “Eighteen Zeros” — a reference to the number of zeros in a quintillion — revealing how exascale might help solve humanity’s greatest problems.

KPIs
HPE partnered with Atlantic Re:think in order to introduce audiences to this complex topic, ignite excitement driving people to the page, create awareness about the promise of exascale and communicate the role that HPE is playing in this important mission.

Target audience
HPE was looking specifically to connect with thought leaders and business decision makers.

Strategic approach
How do you visually tell a story about a supercomputer that does not exist yet? How do you make it stand out from other tech content in the newsfeeds? And how do you make it resonate with a non-expert audience?

A balanced story
To communicate the magnitude of exascale, Atlantic Re:think couldn’t focus on just the technology or its implications. They found a way to incorporate both topics, weaving together basic explanations with exascale possible implementation in the fields of cancer, weather, and space.



A distinct style
The film’s captivating interview frames convey the enormity of the exascale mission, the accompanying animations distil complex concepts into digestible ideas, and the b-roll anchors each concept in the real world.

Expert voices
experts, including industry veterans, a journalist, and the celebrated minds in the labs building this next supercomputer.

Creative idea
“Eighteen Zeros,” a beautiful 6:40 min film, introduces exascale, its operation process, and the massive implications it has for life as we know it.

Featuring exhaustive research, leading experts in the field, and perfected cinematography, the film captivated the audience.

Size of team involved
Ten team members worked on “Eighteen Zeros”.

Platforms
"Eighteen Zeros" lived on a custom destination on TheAtlantic.com, as well as on YouTube, Facebook, and Vimeo.

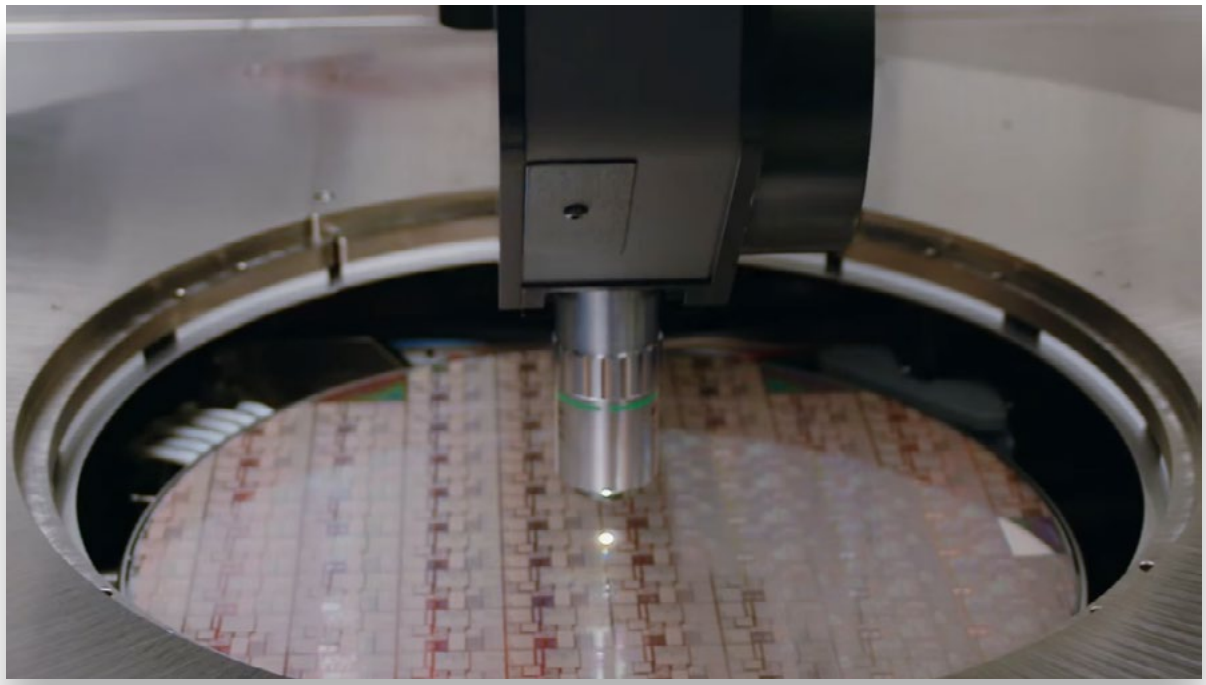
The video was also featured at HPE's Discover event, a showcase technology event for business and IT professionals to learn and connect.

Content distribution and promotion efforts
For promotion Atlantic Re:think leveraged The Atlantic's reach and properties, promoting the documentary across TheAtlantic.com and social media.

Results
- "Eighteen Zeros" quickly became Atlantic Re:think's most viewed video
- It performed 61% above video views guarantee
- It performed 1,190% above social actions benchmark
- It performed 70% above time spent benchmark—all staggering metrics that shatter industry benchmarks.

The documentary also garnered attention from the industry.

- AdAdge's Creativity, wrote, "A nice example of informative and entertaining sponsored content that goes way beyond being an advertorial."



- It was also written up twice in Fast Company, first with a review saying it "manages to convey the stakes and the excitement in a compelling way that doesn't feel oversimplified, just more conversational and relatable" and second as a Top 5 Ads of the Week.
- Meg Whitman, President and CEO of Hewlett Packard Enterprise, also posted the film to her personal LinkedIn account.

VIEW VIDEO

Best Use of video

Campaign: Crossmedia Campaign for Europa-Park
Publisher/Agency: Axel Springer Brand Studio
Brand: Europa-Park
Country: Germany



Summary

To help Germany's largest theme park, Europa-Park, generate maximum awareness of its various attractions, Axel Springer Brand Studio created two videos starring the German former footballer David Odonkor in the theme park. The video got 369,797 video views on Facebook.

Mission

After a successful campaign in 2017, Germany's largest theme park, Europa-Park, decided to realise a second campaign with the Axel Springer Brand Studio in the summer of 2018.

With an innovative form of storytelling and the creation of unique video content, Axel Springer Brand Studio took the users on a special journey through the Europa-Park: on a crazy ride on the Bluefire Megacoaster, to one of the park's newest family tracked rides, Jim Button, and to a relaxing jungle-raft-trip.



The aim was to generate maximum awareness of the various attractions and create authentic, entertaining and emotionally charged content, which would make the audience want to experience Europa-Park right away.

Overview of the campaign goals:

- Awareness: Raising awareness of the highlights and new attractions in Europa-Park.
- Emotions: Creating an entertaining video that leads to maximum user engagement.
- Image: Improving public perception of Europa-Park, which is already considered as one of the best theme parks worldwide.
- Thought leader: Positioning Europa Park as a thought leader that understands consumer needs and cares about its visitors.
- Engagement and sales: Building an emotional relationship with potential visitors and encouraging them to take part in the competition.
- Conversion: Convert brand story readers into new visitors.



KPIs

- Pageviews and dwell time in the brand story.
- Video views and watching time on all platforms.
- Social Media Engagement, actions, and comments.
- Participants in the competition

Target audience

- Men and women 29 to 65 years who run households, with their families.
- Adults, who could be interested in visiting Europa-Park.
- Young adults, who could be interested in visiting Europa-Park.

Strategic approach

Axel Springer Brand Studio decided to create two individual and unique videos that were implemented in the eye catching-area of the BILD Brand story.

The highlights and new attractions of Europa-Park were integrated into the storyline of both videos. The multimedia approach gave Axel Springer Brand Studio the opportunity to translate the client's goals into

individual videos that were effectively customised for the target groups of each platform and distributed on BILD.de, Facebook and YouTube.

Creative idea
Axel Springer Brand Studio created two viral videos with one storyline:

"The world's hardest quiz" – 360-degrees video
This video was the centrepiece of the brand story. Axel Springer Brand Studio combined the experience of the German former footballer David Odonkor's thrilling roller-coaster-ride with the world's hardest quiz.

The experience of the 360-degree video offers a stunning perspective on the ride on the Bluefire Megacoaster, as well as a funny and very entertaining view of David Odonkor and the quiz-master Jan Rentzow. The video ends with some sequences of David and his daughter Adriana on the Jim Button tracked ride.

"Five questions for Daddy" – Interview with David Odonkor
In the second video, David Ondonkor gives a relaxed interview to his daughter Adriana on a jungle raft. The viewers get an exclusive insight into the father-daughter relationship and their emotional bond.

Placed at the bottom part of the brand story, the user gets to know them very personally. Different attractions of Europa-Park are integrated into the storyline of the video and so perceived in the most native way.

Size of team involved
5

Platforms
- BILD.de
- Facebook
- YouTube

Content distribution and promotion efforts
In order to guarantee maximum viewership for the brand story, Axel Springer Brand Studio came up with a multi-platform-strategy that was composed of BILD's desktop and mobile websites as well as paid media on Facebook and YouTube.

As the client's wish was to attract a broad audience – spanning multiple age groups – Axel Springer Brand Studio put together a unique multi-platform strategy that would ensure relevant reach in each segment.

For the prominent native teaser placements on BILD.de (desktop/mobile), they produced multiple versions to both grab the attention of David Odonkors' dedicated fan base as well as other BILD.de users who are more interested in the attraction itself.

Axel Springer Brand Studio monitored the teaser performance with A/B testing throughout the campaign and optimised it along the way.

They launched multiple paid campaigns with specific targeting on Facebook and YouTube – both for the article as well as the different versions of social videos. Furthermore, Axel Springer Brand Studio published multiple posts via BILD's editorial channels on Facebook for which they used the 360-degree video.

Results
- 124,750 pageviews of the brand story with an average dwell time of 2:30 min.
- 369,797 video views on Facebook.
- 103,199 video views on YouTube and a total watch time of 151,194 min on YouTube.

VIEW ARTICLE

VIEW VIDEO

Best Series of Sponsored Videos

Campaign: What's Next
Publisher/Agency: TG Studio / Telegram Media Groupa
Brand: Hrvatski Telekom
Country: Croatia



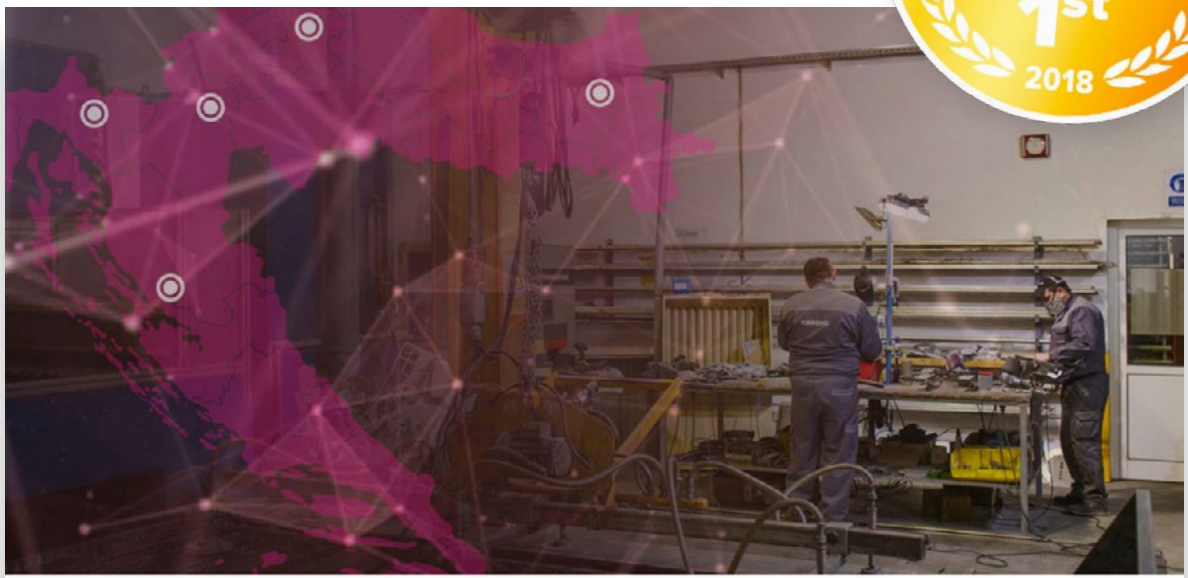
Summary

In order to promote itself as the enabler of positive technological change in Croatia, the telecom company, Hrvatski Telekom, teamed up with TG Studio. They created a five-part documentary video series called, 'What's Next: Future in Croatia'. Each episode covered one of Croatia's big regions, and each presented innovation in a different industry, ranging from agriculture to e-commerce. The client's website pageviews experienced a 270% growth.

Mission

The largest telecommunications company in Croatia, Hrvatski Telekom (HT, part of Deutsche Telekom group), has been involved in numerous initiatives and activities to promote successful stories and help society prepare for the next wave of technological change.

The client wanted to promote new possibilities and opportunities in all parts of Croatia and to position itself as the enabler of positive technological change. In an effort to boost these activities, the client created a website called "Generation Next" with stories about individuals and companies that push Croatia forward. The client hired TG Studio to help tell its story.



2. They started in an apartment with one employee, today, from the magnificent office in Osijek, are doing web-shops around the world. You can read the story here .

The mission was threefold: raising awareness and giving exposure to innovative companies and individuals who are driving the economy forward; building an emotional connection with consumers to establish the importance of innovation on a less abstract level; positioning HT's "Generation Next", and thus HT itself, as the hub for technological optimism and innovation.



KPIs

- Awareness KPIs
- Total reach (goal = 1 million)
- Client's website users & pageviews (goal = 50% growth)
- Total video views (goal = 250,000 views - 50,000 per episode)
- Total article pageviews (goal = 100,000 - 25,000 per article)

Engagement KPIs

- Total social interactions
- (goal = 5000-1000 per episode)
- Facebook shares (goal = 500-100 per episode)

Community KPIs

- Public response (% of positive comments, organic influencers)
- Coverage in other outlets

Target audience

- Aspirational professionals (20-45) riding the digital transformation wave.
- Parents of kids considering a STEM education.
- Opinion makers and public stakeholders in a position to help the digital economy.
- Broader population segments flirting with entrepreneurship.

Strategic approach

To achieve the client's demanding goals and reach the target audiences, TG Studio and Hrvatski Telekom developed a detailed, narrative-heavy concept called 'What's Next: Future in Croatia'. Quite literally, 'What's Next' would reveal what's next for Croatia, in sectors as varied as industrial production, agriculture, commerce and education.

For 'What's Next' to truly resonate with users and establish the client as the forerunner of innovation and technological optimism, TG Studio's editorial team needed to find authentic and compelling stories

of innovators throughout Croatia. They needed to be extremely well-researched and well told, as ambitiously as when Telegram.hr's reporters work on big corruption stories, with production teams spending time upon time on them.

Crucially, the campaign looked for sectors and places where true innovation is less expected and uncommon – agriculture, for example, the underdeveloped Croatian region of Slavonia, or public education.

The country has been grappling with an outdated and ineffective educational system; one of the largest mass protests in recent years has been about trying to force reform. Thus, TG Studio made a strategic decision to focus the final instalment of What's Next on education, knowing the potential for positive engagement.

Creative idea

The TG Studio team developed What's Next as a five-part documentary video series, with weekly video episodes published on Telegram.hr. Each episode covered one of Croatia's big regions, and each presented innovation in a different industry, ranging from agriculture to e-commerce.

To reach the target audience and optimise performance on social channels, the series was a hybrid of video blogging, with one of the journalists speaking directly and nonchalantly into the camera, and more traditional, in-depth documentary filmmaking. An award-winning Croatian director was hired to produce the episodes, in addition to TG Studio's editorial teams consisting of experienced and award-winning editors, journalists and photographers.



4. How a boy from Split started a global startup that gained millions of investments in America. You can read the story here .

TG Studio also produced long-form articles and editorial photographs accompanying each episode. Featured in the series were a number of respected and award-winning entrepreneurs, some of which had never given a major interview before.

The series finale featured a moving story about a public school in Croatia, which, against all odds, was able to become one of the best and most innovative in the region. After years of struggling with a bad reputation and even worse results, a new principal has turned things around by launching revolutionary STEM programs and securing EU funding.

Size of team involved
17

Platforms
- Online video (on- and off-platform), articles, social feeds, client's content website.

Content distribution and promotion efforts

Pre-launch
To build buzz before the first episodes, 'What's Next' invited users to nominate interesting projects, companies and innovators which could be featured in the series, via articles and social posts. The competition was launched on the client's Generation Next website and promoted through Telegram.hr and Net.hr.

On-platform (TMG websites)
'What's Next' episodes were published as articles on Telegram.hr, with video embedded on top. The articles were promoted using premium editorial positions on the homepages of Telegram.hr and Net.hr, with a supporting display campaign. In addition, they were promoted on the client's website and social channels.

Off-platform (Facebook, Instagram, YouTube)
After on-platform distribution, each episode was published directly on channels such as Facebook, on Telegram.hr and Net.hr feeds and channels. The campaign also included video teasers via Instagram Stories, used during the pre-production and production of each episode, to reach the target audience and build hype.

Other media outlets
The client engaged national and local media outlets to additionally cover the campaign. Stories about What's Next protagonists ended up on NovaTV, the most popular TV channel on the Croatian market, as well as two leading national daily newspapers.

Results

Campaign summary:
- Client's website: 320% growth in unique users and 270% in pageviews
- Total reach of 2,473,000 and 655,841 video views, significantly beyond forecasts
- Positive comments and social engagement, with 24,171 interactions
- Organic engagement of influencers and public figures
- Coverage in leading media outlets (3 major TV networks)

Awareness KPIs
- Total reach: 2,473,000
- Client's website users: 320% growth in unique users
- Client's website pageviews: 270% growth
- Total video views: 655,841 (avg. 131,160 per episode)
- Total article pageviews: 284,377 (avg. 56,875 per article)
- Avg. time spent: 4:52 min

Engagement KPIs
- Total social interactions: 24,171 (likes, comments, shares)
- Facebook shares: 1690

3.) Community KPIs
- Business leaders organically posting about 'What's Next'
- Stories about 'What's Next' protagonists on all three major TV networks (HRT, NovaTV, RTL)
- One of 'What's Next' protagonists interviewed in primetime on public broadcaster HRT

Conclusion
Inspired by the positive stories of 'What's Next', influencers, entrepreneurs and public figures contacted Telegram.hr and offered their support. Due to this strong response, TG Studio decided to create an additional follow-up article with comments and op-eds from leading Croatian entrepreneurs, artists and journalists.

While it would be presumptuous to claim the campaign was able to change the national perception of innovation, entrepreneurship and the digital economy, it definitely seems to have moved the needle a tiny bit.

VIEW VIDEOS

VIEW ARTICLES

Best Series of Sponsored Videos

Campaign: Rejsen mod stjernen (Journey towards the star)
Publisher/Agency: MUST
Brand: DFDS
Country: Denmark



Summary

Oslobåden, the ferry from Copenhagen to Oslo, wanted to change its image and to make their fine dining restaurant 'Sjø' a part of the Nordic gourmet food scene. They created a web documentary series with MUST, presenting their search for a Michelin star. The campaign succeeded in getting the restaurant acknowledged by the media as being on the same level as other gourmet restaurants in Scandinavia.

Mission

The mission of this campaign was to restore and build up 'Oslobåden's' image (the ferry from Copenhagen to Oslo) and to make their fine dining restaurant 'Sjø' onboard part of the Nordic gourmet food scene and an acknowledged Nordic restaurant.

KPIs

DFDS, the boat's owners, wanted acknowledged media/food bloggers to write about the new restaurant on the same level, and in relation to, other gourmet restaurants in Scandinavia. They wanted it to be recognised as one of those fine dining restaurants that food critics talk about. The campaign was successful. Politiken, the leading Danish daily broadsheet, was just one of the newspapers to write an article on the restaurant Sjø and the search for a Michelin star, wondering whether it would be possible.

Target audience

New customers – both the gourmet segment, but also the average person who is not aware of the fine dining restaurant on Oslobåden, since food is such a popular subject of interest today.

Strategic approach

The video series' approach to the market is to create brand awareness and to make the right connections

between the brand DFDS and the gourmet food scene. This was done by having the right chefs and people involved in the process, and the video being filmed as a documentary.

Also, it shows the brand's self-insight and reflection, which is a valued asset to attract potential customers.

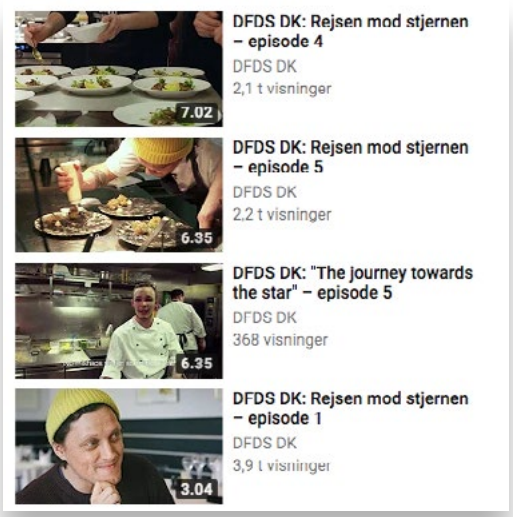
Creative idea
Oslobåden should do the exact opposite of what is currently assumed about of the brand. If the public thinks that the restaurant only serves bad buffet food, then the restaurant needs to prove that it can get a Michelin star – or at least show that they are trying and make people aware, via a native series, that they are in the right league food-wise. This will lift the brand, not only as a restaurant, but generally.

Size of team involved
10-15 people from MUST

Platforms
- Biites, BT, Berlingske, MX, AOK (All About Copenhagen)

Content distribution and promotion efforts
- Media buys at BT, b.dk, MX, Politiken, local newspapers, and Biites.

Results
The new restaurant was of great interest to the Danish media and many, including Politiken and AOK,



have written about the fact that Oslobåden was trying to get a Michelin star, which means that people, and certainly the gourmet segment, have now heard about the new restaurant.

In terms of numbers, until now, MUST knows that they have a click rate on 0.36% on the media platforms that they attend, which is higher than average.

Also, the reading time is over one minute longer – which must mean that the content is interesting to the viewer.

Learnings
"We have learned the importance of original and intriguing content. We learned that when we produce content to engage an audience it has to meet the same high demands as any other TV-production. Although it could have been tempting to produce it in a fast and easy way when it comes to branded content, we have learned that viewers are not less critical when there is a brand behind it – actually the on the contrary."

VIEW TRAILER

VIEW EPISODE 1

VIEW EPISODE 2

VIEW EPISODE 3

VIEW EPISODE 4

VIEW EPISODE 5

Best Series of Sponsored Videos

Campaign: Franciscan Children's Hospital
Publisher/Agency: The Boston Globe's BG BrandLab
Brand: Franciscan Children's Hospital
Country: USA



Summary

The Franciscan Children's Hospital in Boston wanted to raise its profile and stand out from other children's hospitals. Therefore, The Boston Globe's BG Brand-Lab created a native campaign consisting of articles and videos focusing on telling stories of the children in the hospital. BG BrandLab also teamed up with local outside partners in order to raise the profile of the campaign locally. The campaign was one of BG BrandLab's most successful campaigns in 2017.

Mission

In Boston, when it comes to medical care for children, there is Boston Children's Hospital – and there are the others. Every other children's hospital sits in the substantial shadow of Boston Children's Hospital.

Franciscan Children's Hospital had a powerful story to tell and wanted people in Boston to know about it, especially as it set out to enhance its profile to help raise funding for a new building. What makes Franciscan Children's Hospital unique is that its patients are children suffering from incredibly complex and rare medical conditions. Their patients spend weeks, months and even years at Franciscan, depending on the level of care needed.



BG BrandLab's job was to differentiate Franciscan from other children's hospitals and make sure its story got told in a native, editorial way to drive the highest possible engagement. They knew videos and narrative stories would help achieve that.



KPIs

Franciscan Children's Hospital was looking for a general brand lift with this campaign. They wanted as many eyeballs as possible on the content and was hoping that this would, in turn, increase their site traffic as well.

A secondary goal for Franciscan Children's Hospital was to increase donations (both new and existing).

Target audience

Thought leaders in the healthcare/medical care landscape, potential affluent donors, families with children in need of specialized care. No specific psychographic or demographic information was supplied.

Strategic approach

Through narrative storytelling and narrative videos, BG BrandLab believed they could tell the little-known story of this hidden gem – Franciscan Children's Hospital.

In order to raise the profile of the campaign locally, they told the client they would bring in other partners to work with, such as a local museum or local music school. This was a way to tie in Franciscan to the broader Boston community. They were excited about this approach, as it was a way to help them come out from the shadows and build relationships with other organizations in town, and also capitalize on those brands' audiences and social media platforms.

BG BrandLab's approach was going to be patient-centric, focusing on telling stories of children that came through the doors with these rare and complex conditions, and who were cared for in such a way that their lives were dramatically improved.

Creative idea

This was a multipronged, year-long campaign so BG BrandLab broke it up into several components.

The first focused on music therapy, a key program at Franciscan Children's Hospital. The second focused

on so-called “Breakthrough” moments in every child’s care. The third aspect revolved around art and creativity. And, to fulfil their promise to bring in outside partners, BG BrandLab focused on music and art.

BG BrandLab asked the very respected Berklee College of Music, which has a music therapy program, to work with them on developing therapy programs for Franciscan Children’s Hospital. As a part of the program, Berklee College of Music music therapy students played instruments with the children during their visits at Franciscan. Afterwards, the students wrote an original song about the child’s journey, which was then performed for the child.
That process was recorded in a journalistic, narrative-style video by Boston Globe’s custom content studio, capturing how impactful music can be on a child in a hospital setting.

The “Breakthrough” component of the series was executed in straightforward, journalistic narrative stories with beautiful photography. For the final component – art – BG BrandLab returned to the partnership approach. They identified a talented local comic book artist with a strong social media following. He visited the children and turned them into comic book heroes, with original drawings that became the focus of campaign’s narrative stories. The artwork appeared in the stories, and the playful interaction between the artist and child became the centerpiece of the produced videos.



Size of team involved

- Eight: Editor, creative director, two videographers, two writers, two graphic artists

Platforms

The custom content for this campaign appeared on Boston Globe’s main news website, Globe.com. BG BrandLab used social media targeting on Facebook to reach the client’s desired audience.

Content distribution and promotion efforts

Each story was promoted in native ads on Boston-Globe.com & Boston.com for approximately three weeks. In addition, each story was promoted via a paid Facebook campaign.

Results

- 22.1M traffic driving impressions
- 128k content pageviews
- Average time spent on content was 6 min 16 sec
- 3.9M Facebook impressions.
- This was one of BG BrandLab’s most successful campaigns in 2017.

Learnings

“Building partnerships with other brands besides the paying client is a model we have replicated in other campaigns that have real value. It helps to tie a client into the community at large, broadens the audience of their content, and allows the Globe to work with another prospective partner, show them our capabilities and potentially lure their business.”

VIEW ARTICLES & VIDEOS

Best Series of Sponsored Articles

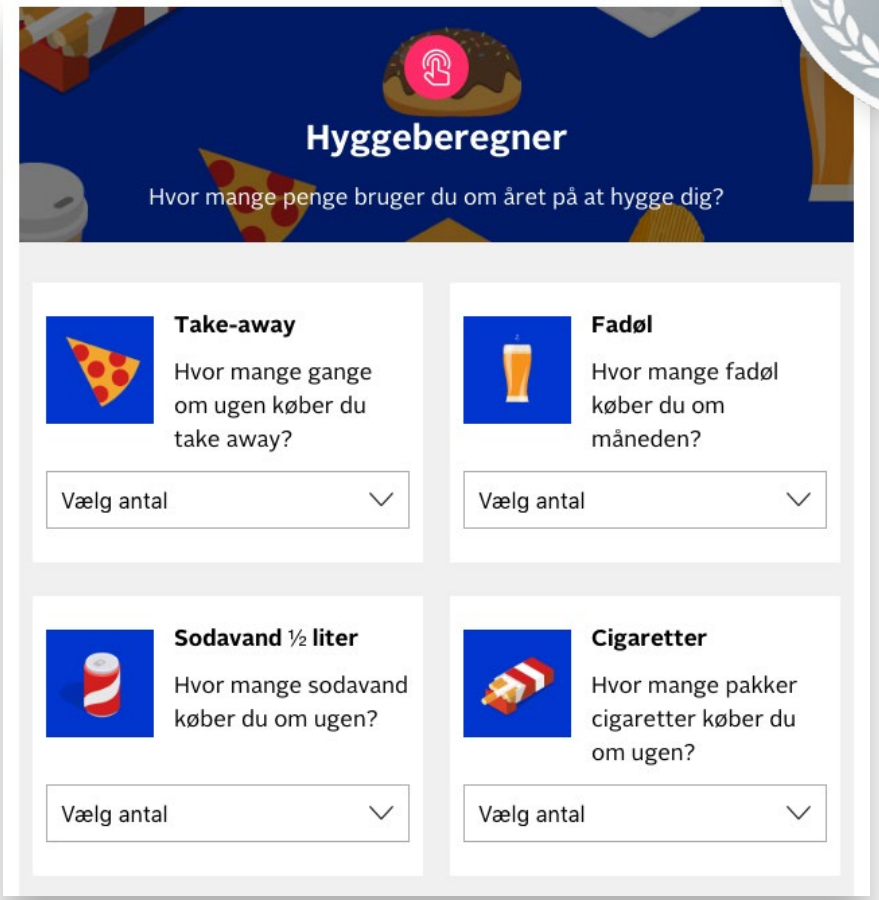
Campaign: Your Personal Finances
Publisher/Agency: TV 2
Brand: Nordea
Country: Denmark



Summary
Nordea wanted to increase the focus on Danish people's personal finances. They created 12 native articles together with TV 2 where they communicated complicated topics in area of personal finances in an interesting and engaging way that people would find valuable and relevant. According to a user survey, 39% would, after reading the articles, take a closer look at their own personal finances.

Mission
Through the "Your personal finances" campaign, Nordea wanted to increase the focus on Danish people's personal finances, focusing especially on topics such as investments, savings, and spending, as well as optimisation of these.

By tapping into the everyday life of the Danes with native advertising based on relevance, engagement and high quality, the objective of the sponsored article series was to turn irreversible, difficult, confusing, and – for some – boring topics in personal finances into something interesting, comprehensible and applicable.



KPIs
Overall KPI's were to put personal finances on the agenda and to make the Danes consider and take action on their own personal financial situation. Furthermore, Nordea wished to reach the target audience and increase the time spent with the brand.

TV 2 Branded Content created 12 feature format articles and estimated 20,000-25,000 pageviews on each article.

In order to measure the overall KPI's, campaign performance was evaluated based on the following parameters:

Articles
- Pageviews
- Time spent

Video
- Video views
- Time spent

Banner ads
- Impressions
- Clicks
- CTR

Facebook posts
- Reach
- Impressions
- Video views
- Clicks
- Engagement



Target audience
Ordinary Danes from 18-60 who face both varied and everyday challenges with their personal finances.

Strategic approach
TV 2 brought Nordea's market position and expertise in personal finances into play through a series of sponsored articles by demonstrating Nordea's comprehensive knowledge of these subjects, in order to increase the brand awareness and brand value of Nordea.

Lack of knowledge and interest are identified as some of the main obstacles when it comes to people's personal finances. Hence, the services and expertise that Nordea offers were communicated in an understandable, relatable way by using real people and their financial situations as case examples.

As such, the sponsored articles included advisory content provided by both Nordea and other independent financial experts on how to deal with personal finances throughout different life situations. The native advertising campaign was created with a continuous focus on credibility and integrity. Nordea and TV 2

were thereby able to dispel myths related to personal finances as well as to inspire TV 2's readers to take a closer look at their own financial situation.

Creative idea

The primary challenge was to communicate complicated topics in personal finances in an interesting and engaging way that people would find valuable and relevant reading.

In order to ensure diversity and relevance for a broader range of people and to cover the life cycle of the Nordea target group, the sponsored articles were centred on four Danish families and their different financial situations. These case families included a single young woman, a young couple with small children, a family of four as well as an elderly couple.

TV 2 used storytelling as a way to make different aspects of personal finances more relatable and thus catch and hold people's attention on topics that they would normally find bland.

12 articles were conducted in feature format to support the personal profile stories of the four families, as well as to provide a better visual experience for the reader when browsing through the articles. Each article focused on one specific topic in personal finances. These subjects concerned topics such as consumer spending, savings, inheritance or investments, related to the case of the family in question. Nordea experts and independent economists looked



into the personal finances and situation of each person or family and came up with several good pieces of advice.

As a result, narrative and use of storytelling were applied, using various financial experts and the case families.

Moreover, to involve and engage people in the topic of personal finances, several quizzes and guides were included in the sponsored articles, which offered the chance of testing their knowledge of savings, inheritance and investments. Integrating elements of gamification through the quizzes was a way of activating people in complicated topics in a fun and informal way. Furthermore, each article included infographics and several videos, where both Nordea experts and the case families were featured.

In order to further optimise Nordea as co-sender of the articles, Nordea had all banner ads and commercial placements in the articles and a sub-site at their disposal for tactical messages and Call-To-Action.

Size of team involved

A team of 7 people including journalists, photographers, casters and business and project managers created the sponsored native article series "Your personal finances".

Platforms

- TV 2's landing page: tv2.dk (browser and app with approx. total 1,000,000 daily users)
- Facebook (126,251 likes on TV 2 Lifestyle's Facebook page)

Content distribution and promotion efforts

- The sponsored articles were distributed on tv2.dk including a front-page placement on the day of publication and through TV 2 Lifestyle's Facebook page
- All 12 videos included in the sponsored articles were distributed and promoted separately through TV 2 Lifestyle's Facebook page

Results

Feature format articles:

- 2x benchmark of pageviews - Total pageviews: 516,352
- Average pageviews per article: 43,029
- Average time spent: 1 min. 17 sec.
- Unique devices: 294,559

Video:

- Total number of videos: 20
- Total video views: 20,349
- Average video views: 1,017
- 100% video views: 66%

Banner ads and commercial placements:

- Total impressions: 512,766
- Clicks: 6,386
- CTR: 1.25 %

Facebook posts:

- Total Facebook posts: 23
- Impressions: 1,195,128
- Clicks: 37,517
- Video views: 135,153

Average:

- Impressions: 51,962
- Reach: 31,798
- Clicks: 1,631
- Engagement rate: 5%
- Video views: 10,396

User research:

Online user research was conducted in order to evaluate campaign performance as well as gain insights into how the content, communication and different angles of the articles were perceived in relation to Nordea.

1,400 people in the target group of Danes aged 18-60 were interviewed using an online survey. The performance was measured based on 6 feature format articles from the sponsored article series on the basis of the following parameters: sender identification, branding clearness, liking, attitude, Call-To-Action, communication, relevance.

Results from the online user research:

- 60% liked the native advertising as well as the format of the articles.
- 50% perceived the branding of Nordea as being explicit.
- 66% recognised Nordea as the co-sender of the articles.
- 55% found that the articles communicated personal finances in a new and different way.
- 21% gained a more positive view of Nordea.
- 8% would consider Nordea next time they change banks.
- 39% will, after reading the articles, take a closer look at their own personal finances.

VIEW ARTICLES 1

VIEW ARTICLES 2

VIEW ARTICLES 3

VIEW ARTICLES 4

Best Series of Sponsored Articles

Campaign: Audible on Gründerszene
Publisher/Agency: Vertical Media GmbH / Gründerszene / Plan.Net Hamburg GmbH Co. KG
Brand: Audible GmbH
Country: Germany



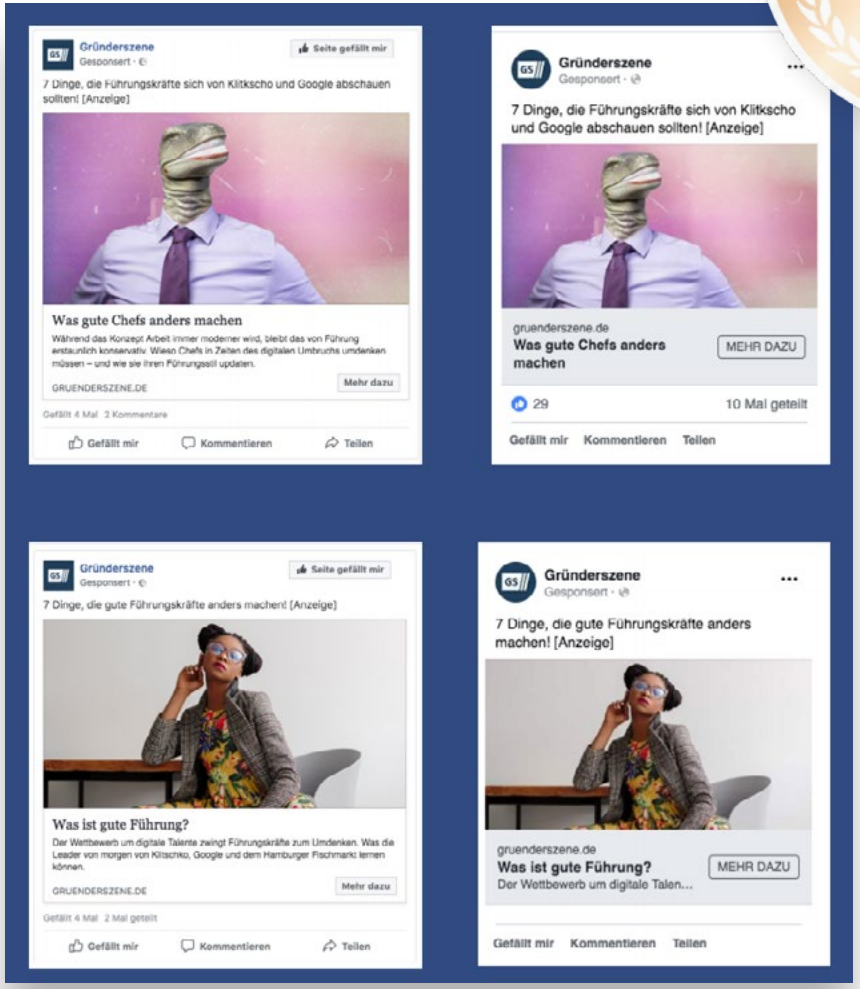
Summary

To support the audiobook platform Audible's obTo support the audiobook platform Audible's objective to brand themselves as an entertaining and effective platform for business purposes in the German digital economy landscape, Vertical Media created four engaging sponsored posts with a focus on both universal and specific business success topics. The average Audible sponsored post gained nearly three times as many pageviews as the average sponsored post on the online magazine Gründerszene.

Mission

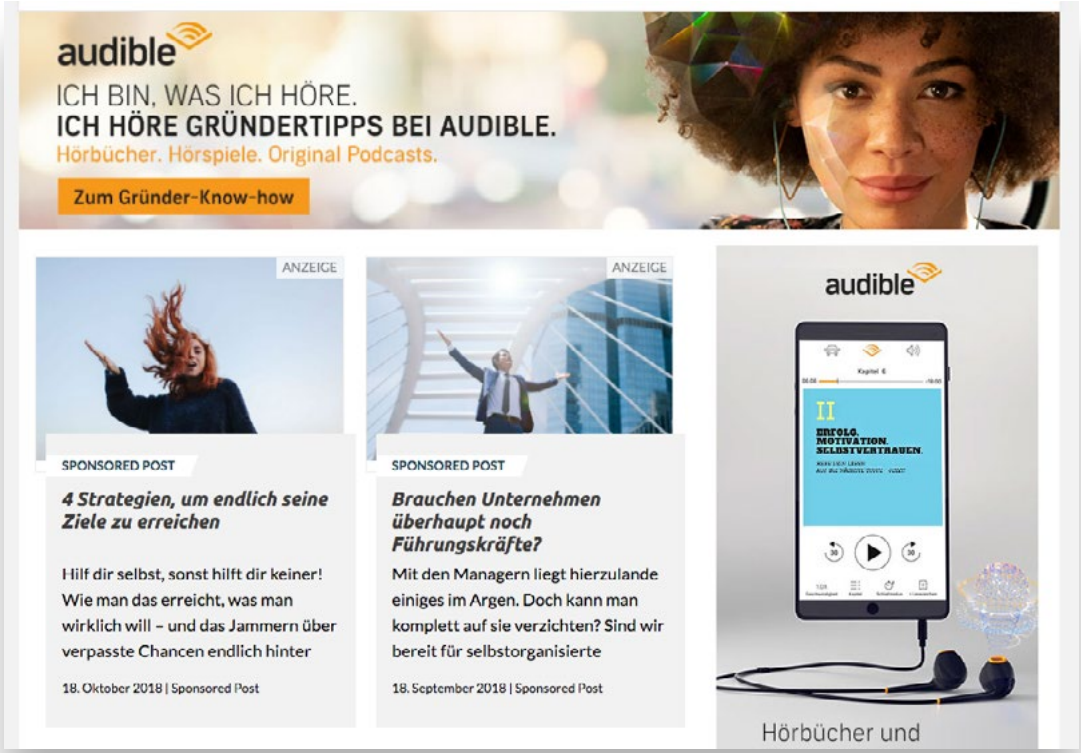
To establish a reputation as an enjoyable audiobook platform that offers added value to business people, Audible reached out to the online magazine Gründerszene to create an effective and exciting native advertising campaign in the shape of a series of sponsored posts.

The primary objective was to increase the relevance of Audible's products for people in the digital economy in an entertaining yet informative way on the one hand, and for readers to properly engage with the sponsored posts on the other. 2,000 pageviews for every sponsored post were agreed upon as a secondary aim.



To achieve these goals, the branded content team of Gründerszene's publishing house Vertical Media GmbH created an Audible universe with the look and feel of Gründerszene with a separate landing page created solely for the series of sponsored posts.

The campaign posts revolved around varying business topics, enticing the readers with astonishing thematic angles, vivid language and unique visuals, tailor-made for the fairly young target audience. An approach that proved to be a big hit as the campaign over-performed massively, clocking 269% of the targeted engagement and receiving 203% of the stipulated pageviews.



KPIs

The crucial objective of the Audible campaign on Gründerszene was to reach a (young) business audience and show that Audible provides relevant products for their specific needs which are worth engaging with.

As engagement is not in itself a SMART indicator, this specific KPI was composed as follows: if a reader stayed on the sponsored post page for more than 30 seconds, it counted as a successful engagement. The goal was to acquire 4,800 engagements with the first four posts of the series, which accounts for an engagement rate of 60%.

Naturally, pageviews and dwell time also played a role in this campaign to judge whether Audible's products were successfully communicated to a significant number of readers to help boost Audible's relevance for business people. Thus, 2,000 pageviews were set as a secondary goal, next to engagement.

Target audience

Gründerszene is the leading online magazine for startup news in Germany, as well as one of the leading German online magazines for digital transformation and the digital economy.

Gründerszene's audience is quite unique in the German publishing industry and includes not only founders, CEOs and digital decision makers, but also employees of startups and corporates. This audience also happened to be the target audience Audible was looking to address as its members not only strive to know more about digital trends and new technologies, but about career strategies and business education, too.

The targeted social media teaser ads were custom-made to attract specific followers from the overall target audience, aged around 20-45:

1) The first sponsored post especially targeted young entrepreneurs who appreciate time hacks, and senior entrepreneurs who are trying to find a balance between their jobs and their family life.

2) The audience of the second sponsored post comprised open-minded CEOs, as well as decision makers and people with an interest in HR and management.

3) The third sponsored post addressed people with an academic business background and people who are interested in startup success in general.

4) The fourth sponsored post specifically targeted CEOs as well the general Gründerszene audience.



Strategic approach

To support Audible's objective to brand themselves as both an entertaining and effective platform for business purposes, the Gründerszene Branded Content Team implemented a multi-layer content integration strategy:

1) To give the brand the opportunity to not only advertise its services and products in a series of sponsored posts, a separate microsite called GS Connect was created. This not only provided Audible with the opportunity to illustrate their products and the message more extensively, but it also created an Audible-universe, interconnecting the sponsored posts of the series with one another.

Moreover, the client was able to integrate individual elements such as banners and a personalised sidebar to drive traffic to their website on the one hand, and to give them their own unique presence with Gründerszene's look-and-feel on the other.

2) Audible started the collaboration with a trial run of three sponsored posts which were published between March and April 2018. The topics were set during a kickoff call involving all participants of the project: client, agency and Gründerszene. Subsequently, the Branded Content Team handled the detailed content creation process.

To ensure exposure and the fulfilment of the campaign objectives, a guaranteed page view benchmark of 2,000 visits was set. Prior to the first sponsored post of the series being published, Gründerszene and the agency got together for a technical briefing to make sure that the customer's tracking script was working correctly.

3) Once a sponsored post was published, a series of organic as well as paid distribution actions were taken to ensure the success of each text in the respective target audiences. These actions included native teaser placements on Gründerszene as well as native publications, for instance on the Gründerszene LinkedIn, XING and Twitter accounts. Each sponsored post received an extra push via Facebook Ads as well.

4) A crucial step in creating each sponsored post was the quality assessment of the audiobooks and podcasts which was part of the research process. As every sponsored post had to include a selection of thematically fitting products, the Branded Content Team searched for material with a minimum of four-out-of-five-star reviews on Audible and parent

company Amazon. Additionally, each sponsored post needed to include an audiobook with the Whispersync function that Audible wanted to promote as well.

5) Staying true to the nature of native advertising, Audible's products were not directly promoted in the running text of the sponsored posts. Instead, their audiobooks and podcasts were used as an anchor point during text production and directly promoted in form of a visually highlighted, textually compelling CTA.

Moreover, several links were set subtly into the running text to draw an appropriate level of additional attention to Audible and, of course, to increase the amount of click-outs to the client's landing page.

6) To round off the campaign, an additional banner strategy on Gründerszene was implemented to drive more traffic to Audible, scoring 372,176 impressions and 697 clicks with a CTR of 0.19%.

Creative idea

In order to show the German digital economy that Audible is a platform for game-changing business advice thanks to its multitude of audiobooks, the Branded Content Team decided to zero in on both universal and specific business success topics – each with an offbeat angle and surprising twists to maximise readers' attention while using audiobooks and podcasts as thematic cornerstones.

To emphasise the agreed upon incisive yet quirky voice, strong and witty visuals with a business touch were specified as an additional creative approach for the entire series. The result: four articles on how to improve business at its core, with very varying specifics appealing to different sections of the targeted audience.

The first post of the series focused on unusual productivity methods with the aim of providing a few simple hacks for stressed out and over-challenged business people looking for ways to a) improve their time management and b) set priorities and actually stick to them. As each method was backed up by the content of carefully selected audiobooks, the first sponsored post has been the only post solely using the content of the selected audiobooks as research material.

The second post zeroed in on what it takes to be a good CEO and did not just focus on the content of the selected audiobooks. Instead, a wider research approach was taken and the relevant facts were simply backed up by the audiobooks. The article especially impressed the audience with its edgy visuals and entertaining language, making it the most successful one of the series.

To experiment with which business success stories work best for the target audience, the third article went for a broader topic: „How can startups skyrocket in their given market?" Since the second sponsored post had proved to be a success, a similar research approach was taken and audiobooks were simply used as additional sources of information for the readers. This was also the first post that included the newly launched Audible Original Podcasts.

The fourth sponsored post of the series was the first one outside of the trial-period. As it had become obvious that articles with a narrower topic performed better, this post was directed at managers, illustrating ludicrous success hacks of well-known tech CEOs that should not work – but surprisingly do nevertheless. With sufficient knowledge of the client's needs and the readers' desires, the Branded Content Team went for a more diverse selection approach, including not only business and self-improvement audiobooks and podcasts, but fiction as well.

Size of team involved

Eleven people brought this campaign to life: three Branded Content Editors, one Head of Branded Content, one Key Account Manager, one Chief Revenue Officer and one Online Marketing Manager of Vertical Media, three Digital Media Planners and Consultants of Plan.Net Hamburg and Audible's Performance and Content Marketing Manager.

Platforms

To get as much exposure as possible, a multi-platform approach was implemented, using a mix of both organic and paid channels.

Organic

The sponsored posts were natively broadcast on all Gründerszene article teaser slots, namely the homepage, the daily newsletter, several recommended articles sections and – of course – Audible's GS Connect.

Due to their strong emphasis on business topics, all sponsored posts were also published on Gründerszene's LinkedIn and XING company page as well as Twitter. To drive organic search engine traffic to the series as well, SEO measures such as Google News keywords, meta and heading tags were taken. Lastly, the entire series was published in the AI based, personalised news aggregator app Flipboard, which Gründerszene actively selected as another organic content distribution channel.

Paid

For every sponsored post, the Online Marketing Manager ran, monitored and optimised Facebook ad campaigns. For the fourth post, an additional Instagram ad was executed as well, due to the article's strong visuals.

Content distribution and promotion efforts

Emulating the slogan 'Content is King, Distribution is Queen', a multi-platform distribution strategy was put in place to reach the aforementioned target audience, consisting of both several organic and paid distribution channels.

The paid promotion efforts were A/B tested – this included headlines, teasers, pictures and target audiences – and constantly optimised by an Online Marketing Manager to ensure that the most relevant audiences were addressed on Facebook.

“ The paid promotion efforts were A/B tested – this included headlines, teasers, pictures and target audiences – and constantly optimised by an Online Marketing Manager to ensure that the most relevant audiences were addressed on Facebook.

Results

The Native Advertising campaign for Audible gathered a total of 16,210 pageviews through the sponsored post series – exceeding the agreed upon benchmark of 8,000 total pageviews by 103% as the campaign benefited from unusually high organic traffic from Google and Flipboard, showing that native advertising works if the content is highly relevant and informative.

The second Sponsored Post got ranked #1 on the Storyclash social media ranking in the well-known newsletter Venture Daily – proving that native content can create a large echo in the social web sphere if it has an enjoyable character.

The average duration time was 4:57 minutes, underlining that the mixture of entertaining language and factual content captivated the readers, proving that both the strategic and creative approach have been a success. The texts resulted all in all in 1,065 clicks to the linked Audible web pages, which is a CTR of 6.6%.

Compared to an average sponsored post that was published on Gründerszene between March 01 and July 12, 2018, the Audible series over-performed immensely.

While a Gründerszene sponsored post averagely reaches a total of 1,486 pageviews, the average Audible sponsored post gathered nearly three times as much with 4,052 pageviews.

The average duration time of a basic Sponsored Post on Gründerszene is 4:07 minutes as compared to an Audible Sponsored Post of 4:57 minutes, which equals an increase of 20%.

The social media ads reached a total 122,651 Facebook users, while 227 people engaged with the ad using the reaction and comment functions. To sum up, the Facebook ads brought 5,605 additional readers to the series of sponsored post on Gründerszene.

In comparison with an average sponsored post on Gründerszene published between March 01 and July 12, 2018, the Audible series saw a 433% increase in reach and more than six times as many interactions on Facebook, where a standard sponsored post averages a total reach of 23,000 people and 36 interactions.

The success of this sponsored post series is also clearly visible in the 309% increase of article clicks via the Facebook ads (1,401 on average) as compared to a standard sponsored post which accounts for 454 clicks.

Concerning the success of the primary KPI, engagement, the campaign also exceeded expectations in that the goal of 4,800 readers staying on the article for more than 30 seconds was met.

In fact, the series over-performed with a total of 12,933 readers remaining on the posts for more than 30 seconds which accounts for 80% of all 16,210 readers and exceeded the set benchmark of 60% by 33%.

In total, 269% of the engagements have been achieved. So it can be concluded that the campaign successfully underlined the relevance of Audible as a valuable business platform in the German digital economy landscape.

Learnings

"Find a niche. With all sponsored posts exceeding the guaranteed number of engagements, it became obvious that the more specific the audience and their niche is, the better the performance – as the first and second sponsored post proved.

Go wild – visually. Sure, native advertising is still advertising, but that does not mean stock photos are the go-to approach for the visual realisation of the campaign. An extreme visual language has the potential to additionally boost the campaign's performance as the Branded Content Team learned, thanks to the success of the second sponsored post.

Whom to focus on. People love stories about other people – and how they manage to succeed. As the popularity of the second and fourth sponsored post proved, name-dropping in the teaser and the article are a key success factor. So always look for an angle that allows you to include some well-known names.

Native advertising is give-and-take – and it works. Audible's native advertising campaign on Gründerszene set out to generate engagement, reach a new and very specific target group as well as a niche (in this case: founders) to increase Audible's relevance in this audience and, finally, to strengthen the awareness of the non-fiction genre. Aims which were not only met but exceeded – a result of a fruitful cooperation, as the Plan.Net Hamburg agency states: "We were – and still are – very happy with the cooperation and the collaboration with Vertical Media. Which is why we extended the campaign for another year."

> An extreme visual language has the potential to additionally boost the campaign's performance.

VIEW MICROSITE

VIEW ARTICLES 1

VIEW ARTICLES 2

VIEW ARTICLES 3

VIEW ARTICLES 4

Best Use of Text

Campaign: Barry Seal
Publisher/Agency: VG Partnerstudio / IUM
Brand: United International Pictures (UIP)
Country: Norway



Summary
VG Partnerstudio's mission was to create interest in the movie 'American Made' about the CIA informant/ drug dealer, Barry Seal, through a native article. To do this, they tapped into the interest in the series 'Narcos' about Pablo Escobar, who Barry Seal worked with.

Mission
The main objective of this project was to help United International Pictures (UIP) create interest in the movie 'American Made', about the young pilot, Barry Seal, who became a drug smuggler and later turned into a CIA informant. The mission was to intrigue people, arouse their curiosity, and leave them wanting to go to the movies to get the full story.

KPIs
People will ultimately:
- Be interested in the topic.
- Be so eager to get the rest of the story that they would want to see the entire film in the cinema.


ANNONSØRINNHOLD

WHITE HOUSE PHOTO

Livsfarlig oppdrag - her tar han Escobar på fersken

The main KPIs were:

- To create interest in the movie throughout the Norwegian population.
- To tell an important, entertaining and intriguing story.
- Sell movie tickets.

Target audience

The Norwegian population

Strategic approach

UIP wanted VG Partnerstudio to get people excited about the movie and ultimately buy tickets. VG Partnerstudio wanted to tell a spectacular story of the legendary pilot and the dramatic and politically controversial way he was shot down.

Creative idea

After the popularity of 'Narcos', VG Partnerstudio knew that it was a hot topic. Books, movies and TV shows have all told the story of Pablo Escobar, who Barry Seal worked for. But no one in Norway had heard about Barry Seal himself.

VG Partnerstudio used the footage Barry Seal filmed for the CIA, showing Escobar loading drugs into an airplane, as the key selling point. They used it along with clips from different newspaper archives, and were quite certain it would be a popular story, when it was circulated on Norway's largest online news site, VG.no.

Size of team involved

Eight people were involved – four internal and four external.





Platforms

VG.no

Content distribution and promotion efforts

The article was distributed on vg.no, Norway's largest newspaper's online section for two full days.

The headline and pictures on the front page were optimized and edited throughout the campaign.

Results

- The article got 144,729 pageviews in two days
- (3% of the Norwegian population).
- It was on the top twenty most read list together with editorial news, sports results, celebrities and a lost wolf in someone's garden (this is Norway, remember!)
- It overtook the previous view time record (02:11) with 03:51 minutes.
- In total, 350 days and 9 hours were spent reading the article.
- The movie sold 60,161 tickets.
- The CPC value which UIP got equals to the street value of 1.2 kilos of pure cocaine in Oslo.

VIEW ARTICLE

VIEW VIDEO

Best Use of Text

Campaign: A story about the 1 out of 10 children in need
Publisher/Agency: Schibsted Brand Studio
Brand: SOS Children Villages Sweden
Country: Sweden



Summary

SOS Children Villages Sweden succeeded in getting more sign-ups and donors by doing a native advertising campaign with Schibsted Brand Studio. In order to spread the message, Schibsted Brand Studio flew to Nepal on a mission to get a deeper understanding of the 220 million vulnerable children worldwide living in difficult conditions. The campaign consisted of a story portraying the daily life and dreams of children in Nepal.

Mission

6 out of 10 Swedes donate money to charity, and donations have doubled since 2011. The number of donors increased greatly during 2015 as a consequence of the harrowing reports from the civil war in Syria – and the migration to Sweden that followed.

Since then, however, the number of donors has decreased and there have been indications that it's getting harder to attract new donors.

SOS Barnbyar Sverige (SOS Children's Villages Sweden) is a charity with a low marketing budget, resulting in the need to see a clear ROI on all marketing efforts. Most of their marketing investment has historically been placed on linear TV, but this media has dropped significantly in use.

Recently social media has resulted in a good ROI. However, SOS Barnbyar Sverige felt they needed to try something new to build a deeper understanding of the urgent needs of the 220 million children without parental care.

The goal of the campaign was to increase the preference for SOS Barnbyar Sverige among Schibsted's readers and push for instant donations via gripping storytelling – suitable for Sweden's biggest media outlet.

KPIs

- 22,500 readers during the period.
- A time spent over 1.5 minutes.
- An increase in brand lift.
- Increase in donations (compared to previous campaigns in general).

Target audience

Swedish citizens aged 25-45 years.

Strategic approach

In order to help SOS Barnbyar Sverige spread their message, Schibsted Brand Studio decided to fly to Nepal. The mission was to build a deeper understanding for the 220 million vulnerable children worldwide living in difficult conditions, and how the work done by SOS Barnbyar Sverige is helping them.



One of Schibsted Brand Studio's Commercial Editors travelled across the globe in order to meet the children of Nepal. It was crucial that Schibsted had its feet on the ground in order to convey the severity of the situation though classic editorial storytelling – both through text and photos.

From Nepal, Schibsted Brand Studio was able to produce a story portraying the daily life and dreams of the children of Nepal – one of the most neglected countries in the world.

They focused their efforts on one of the children's villages that SOS Barnbyar had built in the country. The stories and pictures they brought back to Sweden were essential in building a deeper understanding of this pressing matter and establishing a connection with the Swedes.

Creative idea

One of Schibsted Brand Studio's Commercial Editors travelled across the globe in order to meet and write a story portraying the daily life and dreams of the children in Nepal – one of the most neglected countries in the world.

Size of team involved

Two people in total from Schibsted Brand Studio, one commercial editor and one person from the creative sales team, plus the Marketing Manager at SOS Barnbyar Sverige.

Platforms

Aftonbladet and Svenska Dagbladet

Content distribution and promotion efforts

The native story campaign was published on Aftonbladet and Svenska Dagbladet during four weeks in Q4, 2017

Results

The core of this campaign consisted of classical, hard editorial work – including researching, interviewing, organising, travelling and writing. And results proved that the hard work paid off:



- The story was published during a four week period on Aftonbladet and Svenska Dagbladet and attracted more than 90,000 readers.
- A real testament to the gripping storytelling of the campaign was that the average time spent went well beyond 5 minutes – proving that the content truly captured and engaged the readers.
- At the end of the campaign, the client at SOS Barnbyar was thrilled, since the native story resulted in a vast number of direct donations as well as new sign-ups/donors coming from the readers. "The campaign activity created and distributed by Schibsted Brand Studio converted better than the activities we did in social media during the campaign period", Jenny Norelius, interim Marketing Manager.
- Furthermore, SOS Barnbyar, has decided to republish the story several times – both on Aftonbladet and SvD.

VIEW CASE



Read more and buy your ticket at

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14 Valuable Learnings from the Award-Winning Native Advertising Campaigns

This year, the studios, agencies and brands behind the 2018 entries were asked to share some of their learnings from the campaigns. The outcome of this request has inspired this list of 'golden advice'.

Perhaps integrating a tip or two into your next native ad campaign will get you on the Native Advertising Awards 2019 shortlist?

1 Be courageous

Everyone involved in a native ad campaign needs to be courageous - and yes, this applies to brands and advertiser; native ad studios and agencies. You should all have the courage to leave your comfort zone, take a leap of faith and trust that untraditional and creative communication strategies may, in fact, help you to obtain your goals. This is how you will stand out from the crowd, and this is how the target audience will remember the brand.

Perhaps it's enough to add a humorous twist to a not-so-funny subject or product — but maybe it's worth your while to talk about difficult matters, even if it seems out of place or too private. People appreciate reading about things that worry them the most and, as a result, they will thank the brand for writing about it.

2 Respect the DNA

This is not a controversial or even new learning, nonetheless, it's still as important today as it was yesterday. Therefore, it's worth repeating: Stay true to the DNA of the media that hosts the native content. Stay true to the DNA and have that specific media's target group in mind. This way, you stay true to the non-disruptive DNA of native advertising as well.

3 Make the brand understand

If you want to create a successful native advertising campaign, the brand or advertiser needs to be fully onboard. The key to success is having an advertiser who believes in the concepts presented and – most importantly – who understands the premise of native advertising.

It might be your job as a content studio to teach them if they are not fully there. If so, go teach – it will be beneficial to the end result.

4 Step away from the brand and product

This is a learning from several of the award-winning campaigns – and something that's totally in line with the DNA of native advertising. Step away from promoting the brand or the product!

Instead, increase knowledge among potential customers; focus on how you can create content that is valuable to the target audience. Put yourself in the place of the target audience and ask yourself, 'what's in it for me?'

Brands should learn to take a step back and dare not to constantly use and mention themselves in their marketing. In order to do this, they need to trust the content agency or native studio – who in return needs to live up to this trust.

14 Valuable Learnings ...

5 Create strong and long-term commitments

It takes time, but creating a strong commitment between the advertiser or brand and content studio is essential. It takes trust and courage for the brand to make a great native advertising campaign come true, and if everyone involved works hard on establishing this commitment and trust, it will pay off.

Also, several of the award-winning studios have stressed that long-term commitments are the way to go. With long-term commitments, you get a better understanding of what the advertiser – and the target audience – want.

6 Longer videos work for youngsters

If you are trying to reach a young target group with video, you don't always have to go with 'Less is more' in terms of length.

Youngsters do, in fact, watch longer videos – they just need to be compelling and engaging. You should build up the hype to keep the interest alive on social media.

7 Sticky CTAs can work

Using a sticky Call-To-Action button in a native article is not necessarily a bad idea. If the content and the button fit together and provide value to the users, you can get amazing results on CTR on the sticky CTA button. Test it, before you reject it.

8 Spend time on qualitative research

If you're a content agency or native ad studio, you need to invest time in qualitative research addressing the client's business and target audience. This way, you will get important insights and a deeper understanding of which values you can assign to the target audience and what 'makes them tick'.

You also need to listen to the brand behind the native ads. But it's just as important to listen to their customers – their feedback is useful in all sorts of ways. First of all, it can be useful for optimizing your campaigns. Secondly, doing surveys prior to creating the campaign can give you valuable insights and help you create a campaign that will be spot on – as it is based on the actual audience preferences.

If you are a brand creating your own native content, you need to do the qualitative research on yourself as well. You might actually be surprised.

9 Find a niche

A short, but perhaps thought-provoking learning: The more specific the audience and their niche is, the better the performance.

10 Go wild - visually

Stock photos are dead – even if your native campaign mainly consists of text. An extreme visual language has the potential to further boost the campaign's performance, so take your time to cater to visuals that will provoke, engage, or even blow the audience away.

11 Include more partners

Building partnerships with other brands, beside the paying client, is a model that can create real value. It can help tie a client to the community at large, as it broadens the audience of the content.

Look for collaborative partnerships that might strengthen the campaign. A good idea could be to look for local partners, if a national or international brand is looking for increased brand awareness in a specific area.

12 An ongoing dialogue is key

It is key to have a good ongoing dialogue between the native studio and the advertiser. Moreover, a mutual understanding of set objectives and a clear sense of deliverables and deadlines are crucial.

A good project plan is only as strong as the vitality of an ongoing dialogue about what the creatives of the content will look like, which USPs will be activated and how the campaign will be run strategically.

13 Data data data

Looking at data is helpful in many ways. It will help you learn from your mistakes, find out what

14 Valuable Learnings ...

the audience was actually interested in and what they didn't like. Solid insights can help you develop ideas for the next pieces of content in the campaign.

Data is also key when optimizing your content. If you watch your campaign continuously, you can adapt your creatives on all digital platforms if they don't perform as expected.

14 **Look into the newsroom**

Even if you maintain a hard separation between newsroom and advertising content, it can be a great asset to have access to, for example, archival content from the newsroom. This can add relevance and authority to the content.

So don't be afraid to break down walls and step over the line into the newsroom – just make sure that the clear separation of 'church' and 'state' remains in place.

Want more learnings?
See how you can use an award to promote your company and win more customers.

READ ARTICLE

About Native Advertising Institute

The Native Advertising Institute is a global think tank dedicated to leading, educating and connecting marketing, advertising, communications and publishing professionals in an effort to advance the native advertising industry. We provide unique research, thought leadership and actionable tools such as case studies, best practices and how-to guides as well as industry insights on our blog. Every year we host the world's leading conference on native advertising 'Native Advertising DAYS' which attracts a number of prestigious speakers, brands and publishers. Furthermore, we celebrate the best native advertising work in the industry with our yearly Native Advertising Awards.

Native Advertising Institute™

nativeadvertisinginstitute.com

All Winners of the Native Advertising Awards 2018

ORGANISATION

Native Advertising Agency/Studio of the Year (under 20 employees)
GOLD: Schibsted Brand Studio
SILVER: 24sata Native
BRONZE: Axel Springer Brand Studio

Native Advertising Agency/Studio of the Year (over 20 employees)
GOLD: Bonnier News Brand Studio
SILVER: The Huddle Room
BRONZE: Branded Content at Refinery29

Native Advertising Platform/Network of the Year
GOLD: my6sense Inc.
SILVER: Outbrain
BRONZE: ADYOULIKE

Native Advertising Marketer of the Year
WINNER: Michael Monroe, VP of Marketing & Head of Atlantic Re:think
FINALISTS:
Tim Clark, Head of Native Advertising at SAP
Thomas Hesse, Head of Brand Marketing at MediaMarkt

Brand of the Year
WINNER: LELO
FINALISTS: Netflix, MediaMarkt

STRATEGY

Best Native Advertising Strategy
GOLD: Looking Back, Striding Forward – How women are paving the road to equality, T Brand Studio, The New York Times, Pomellato
SILVER: French Beauty, Benjamin Native Studio, COSTUME Magazine, Carat Denmark, Eau Thermale Avène (Pierre Fabre Dermo-Cosmétique)
BRONZE: Creating Opportunities/Wealth and Commercial Banking, The Business Journals, BBVA Compass

Most Creative Native Advertising Campaign
GOLD: Demi Squad, A-lehdet/ A-lehdet Content Studio/ Ryöväri, Mehiläinen
SILVER: Let's Talk About Sex: Breaking the Taboo, 24sata Native, LELO
BRONZE: Why women shouldn't cook, Look At Media/publishing house, native advertising in-house studio, Delivery Club

Most Effective Native Advertising Campaign
GOLD: ThonTester, VG partnerstudio/Ernö, Thon Hotels
SILVER: Samsung wants TVs to blend into homes, Børsen Creative and Starcom Danmark, Samsung
BRONZE: Moscow Staycation, Look At Media/publishing house, native advertising in-house studio, PepsiCo

Best Integrated Program (Omni-Channel Integration)
GOLD: "Our First Home" (Ons Eerst Huis), SBS, VIER, The Pool, Mediahuis, ENGIE Electrabel
SILVER: Come & Meet Me, TG Studio/Telegram Media Group, Panonska
BRONZE: The Changing Face of Masculinity, WP BrandStudio (The Washington Post), GSD&M, Harry's

Best Mobile Strategy
GOLD: Let's Talk About Sex: Breaking the Taboo, 24sata Native, LELO

Best Native Advertising Program B2B
GOLD: OPR Finance, JP/Politikens Hus - Jyllands-Posten and Ekstra Bladet, OPR Finance
SILVER: Blueprint for the Future, WP BrandStudio/ The Washington Post, Hearts & Science, AT&T Business
BRONZE: Embracing Disruption, Insider Studios/ Insider Inc., MediaCom, Dell Technologies

Best Native Advertising Program B2C
GOLD: The Buro Festival, Indochine Media, Buro. Singapore
SILVER: SEAT Ibiza, Styria Content Creation GmbH & Co KG, Porsche Austria GmbH & Co OG
BRONZE: Campaign Booster, Axel Springer Brand Studio, Multiple Brands

All Winners of the Native Advertising Awards 2018

Best use of Native Advertising on a Small Budget
GOLD: Flying Tiger Copenhagen Halloween Campaign, Gonzo Media, Flying Tiger Copenhagen
SILVER: Dark Circles Under The Eyes, Aller Media A/S, Kosmolet x Nilens Jord
BRONZE: Let's Talk About Sex: Breaking the Taboo, 24sata Native, LELO

Best Native Advertising User Activation Campaign
GOLD: Taffels Jule-Ande-Lyse, Motor Agency, Berlingske Media PartnerLab, Taffel
SILVER: The Second Mom, 24sata Native, Pampers

CHANNEL

Best Use of Programmatic
BRONZE: New T-Roc // Discover the SUV that came to change everything, Ligatus, Omnicom/PHD, Volkswagen
COMMENDED: Fresh Beer Fresh Year, The Huddle Room, San Miguel Beer

Best Use of Influencer
GOLD: The Game of Sticks, 24sata Native, Cedevita
SILVER: Flying Tiger Copenhagen Halloween Campaign, Gonzo Media, Flying Tiger Copenhagen
BRONZE: Living Well, Together, T Brand Studio, The New York Times, Bosch Home Appliances

Best Use of Facebook
GOLD: World's Most Important Job, N365 Group, USKA
SILVER: Dark Circles Under The Eyes, Aller Media A/S, Kosmolet x Nilens Jord
COMMENDED: Zadovoljna akademija, Nova TV, zadovoljna.hr

Best Use of Instagram
GOLD: Fiat x ELLE Summer Road Trip, Aller Media / Starcom Denmark, Fiat
SILVER: An emergency; who do you dial?, Schibsted Brand Studio, SOS Alarm

Best Use of Youtube
GOLD: The Game of Sticks, 24sata Native, Cedevita
SILVER: Welcome to Hope County – Far Cry 5 Nordic launch, Gonzo Media, Ubisoft
BRONZE: We Love Nørrebro (YouTube channel and videos), Benjamin_Creative, Nørrebro Bycenter

Best Use of Print Media
GOLD: Rijksmuseum: Glory for Gossips, Telegraaf Media Groep (TMG Natives department), Rijksmuseum in association with Privé
SILVER: Construye Bien, ContentLab, del Grupo El Comercio, Maestro
BRONZE: Zest-O "One Nation, One Spirit", The Huddle Room, Zest-O Corporation

Best Use of AFP Broadcast
GOLD: Home Foodie: Bringing Back the Culture of Home-Cooking in the Philippines, The Huddle Room and GMA-7, San Miguel Purefoods Culinary Center

Best Use of AFP Web TV
GOLD: Stop the Thief: 57 dos and don'ts, Schibsted Brand Studio, OTW, SSF Stöldskyddsföreningen
SILVER: The Great Lenovo CS:GO Show, Gonzo Media, Lenovo
BRONZE: The Game of Sticks, 24sata Native, Cedevita

Best Use of Online Media
GOLD: Let's Talk About Sex: Breaking the Taboo, 24sata Native, LELO
SILVER: Great by Design 2.0, CNN International Commercial/Gyro, UK Department for International Trade
BRONZE: Stockholm: A Woman's Place, The Local Europe AB, Invest Stockholm

Best Use of Native Advertising in Virtual or Augmented Reality
GOLD: The Next Generation Coffee, Bonnier News Brand Studio Vobling, Löfbergs, MEC, Löfbergs

All Winners of the Native Advertising Awards 2018

Best Use of Native Advertising in Email
GOLD: Opel Danmark, Passendo, Opel Danmark A/S
SILVER: Let's Talk About Sex: Breaking the Taboo, 24sata Native, LELO
BRONZE: MyLife, Maison Moderne, BIL

FORMAT

Best Use of Infographic
GOLD: Netflix: A Land Divided, Atlantic Re:think, Netflix Fauda
SILVER: Why Do Russians Waste Their Time in Lines, 2L Agency, Ricoh
COMMENDED: Synchrotron, Interactive Projects Studio, Center for Synchrotron and Neutron Research, the Kurchatov Institute

Best Use of Video
GOLD: Eighteen Zeros, Atlantic Re:think, Hewlett Packard Enterprise
SILVER: Growing Food for a Growing Planet, WP BrandStudio (The Washington Post), Bayer
BRONZE: Crossmedia Campaign Europa-Park, Axel Springer Brand Studio, Europa-Park

Best Series of Sponsored Videos
GOLD: What's Next, TG Studio/Telegram Media Groupa, Hrvatski Telekom
SILVER: Rejsen mod stjernen (The journey towards the star), MUST, DFDS
BRONZE: Franciscan Children's Hospital, The Boston Globe's BG BrandLab, Franciscan Children's Hospital

Best Series of Sponsored Articles
GOLD: Let's Talk About Sex: Breaking the Taboo, 24sata Native, LELO
SILVER: Your Personal Finances, TV 2, Nordea
BRONZE: Audible on Gründerszene, Vertical Media GmbH/Gründerszene/Plan.Net Hamburg GmbH Co. KG, Audible GmbH

Best Use of Text
GOLD: Barry Seal, VG Partnerstudio/IUM, United International Pictures
SILVER: Let's Talk About Sex: Breaking the Taboo, 24sata Native, LELO
BRONZE: A story about the 1 in 10 children in need, Schibsted Brand Studio, SOS Children Villages Sweden

The Native Advertising Awards Jury 2018

CHAIR(WO)MAN OF THE JURY

STEPHANIE LOSEE,
Head of Content at Visa Corporate Communications

THE NATIVE ADVERTISING AWARDS JURY:

JESPER LAURSEN, Founder of the Native Advertising Institute

MELANIE DEZIEL, Founder of StoryFuel

DAVID BEEBE, Emmy Winning Branded Content Producer & Brand Storyteller

SUSAN BORST, VP, Mobile - IAB

LEE ODDEN, CEO at TopRank Marketing

TRACY FITZGERALD, Founder & CEO at Brandalism

NEWELL THOMPSON, SVP Sales & Marketing at Fabl

REBECCA LIEB, Leading Industry Analyst on Native Advertising

ROBERT ROSE, Content Marketing & Customer Experience Expert

PAM DIDNER, B2B Marketing Consultant & Fortune 100 Senior Marketer

CHAD POLLITT, VP of Marketing at InPowered

MARIA MARTELEUR, Founder of Storstad Medieproduktion

STUART FEIL, Custom Publishing Director at Adweek

IRINA PASHINA, Senior Director, Content Marketing at SAP

TOM JENEN, Director, Advisor at Threepwood Ltd.

CLARE O'BRIEN, Consultant at ISBA

JOHANNES CEH, Content Strategist and Management Consultant

NINA NOERGAARD JACOBSEN, CEO & Founder of Biites

JAMIE TOWARD, Industry Director at Teads.tv

YVONNE SCHRÖDER, Community Lead Creative Concept at aperto

MORTEN SAXNAES, Head of Brand Activism and Social at &Co

ANDREA KAUL, Consultant, Marketing & Strategy in International Media & Entertainment at Andrea Kaul Marketing Consulting

SASCHA PALLENBERG, Head of Digital Content at Daimler AG

HANNAH MEIUM, Brand Content Storyteller

BJÖRN OWEN GLAD, Marketing Manager at Spoon Publishing

NATALIE GIDDINGS, Managing Director at The Remarkables Group

TIM CAIN, Founder of Digital First Media

KATHY KLOTZ-GUEST, Chief Storyteller, Author, Improviser at Keeping It Human

FRANK VOGEL, Management Speaker G+J e MS

BETTINA VON SCHLIPPE, President at RSVP

DAVID OSMAN, Co-Founder & CEO of Storygize

EVANGELOS PAPATHANASSIOU, Strategy Consultant

BEN YOUNG, CEO at Nudge

PETE FERGUSSON, Owner and CEO of Nemorin Creative Film & Video

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