

Kreativita: 3 perspektivy



Kompetence Strategie Kultura

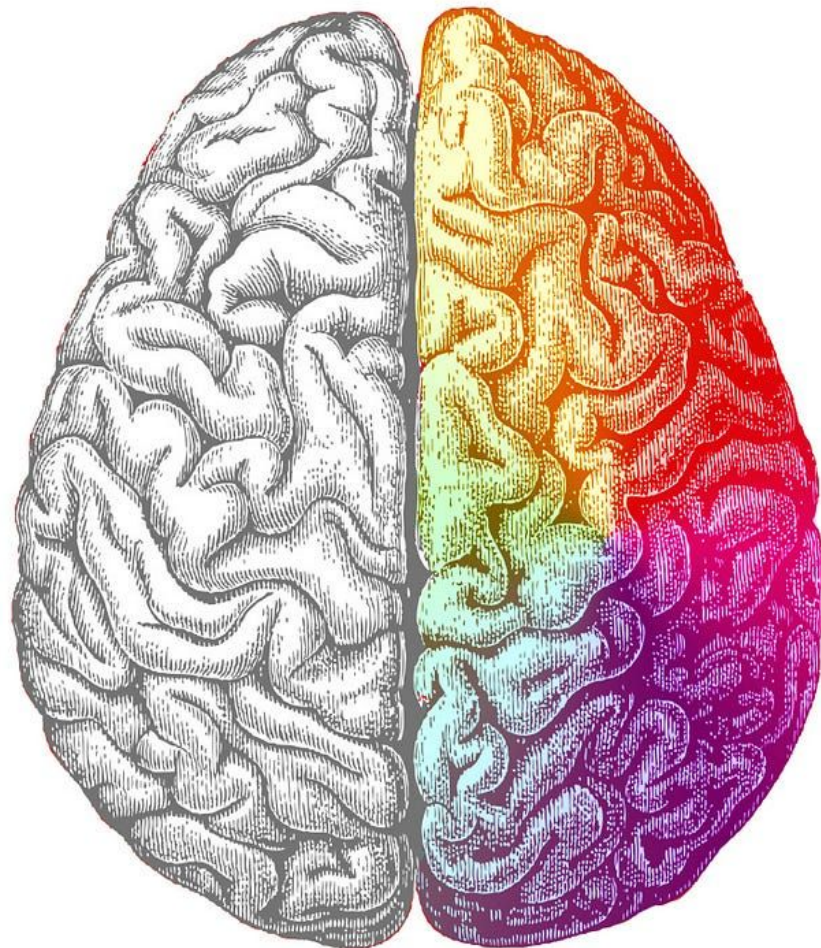
Kompetence

Strategie

Kultura



left



right

**Ale když
já nejsu
kreativní!**






Mýty

Ve skutečnosti jsou kreativní lidé ve všech oborech a profesích: vědci, obchodní manažeři, novináři, inženýři.

Ve skutečnosti není tvořivost vrozeným „darem“ a každý má schopnost být kreativní. Ne každý samozřejmě vytvoří inovace, které jsou pro společnost průlomové. Ale každý může přijít s nápady, které nikdy neměl a vytvářet věci, které jsou nové a překvapivé.

Na rozdíl od představy, že kreativita se vyskytuje pouze v naprosto nestrukturovaných prostředích, bylo zjištěno, že jednotlivci jsou často nejvíce nápadití, když se potýkají se specifickým problémem spíše než s „prázdnou stránkou“. Podobně materiály v nichž lze objevit systém a vnitřní „logiku“ často pomáhají zvýšit kreativitu tvůrců.


-  „Abyste byli kreativní, musíte být umělci.“
-  „Pouze malá skupina lidí se rodí s tvůrčími schopnostmi.“
-  „Kreativita musí být ‚svobodná‘ a nemůže být spoutaná nástroji a technikami.“

Mýty

Kulturní mýty o ‚kreativních umělcích‘ nás vedou k víře, že kreativita je spontánní a téměř magická. Ale není náhodou, že nejznámější umělci prošli důkladným formálním školením v konvencích a tradici umění. Každý z nich má za sebou desetitisíce hodin cvičení. Individuální kreativita pramení z pochopení minulé praxe v kombinaci s inspirací a pracovitostí.

Ačkoli některé druhy školních, vysokoškolských a profesionálních výkonů mohou mít vliv na utlumení kreativity jednotlivce, dospělí mají velké tvůrčí schopnosti. Často jsou umrtveny sociálním učením, které odrazuje od hravosti – ale lze je uvolnit pomocí podpůrných nástrojů a vhodného prostředí.

Ve skutečnosti je většina kreativních nápadů a vynálezů výsledkem spolupráce skupin lidí a jejich vzájemné interakce.

-  „Kreativita je spontánní inspirace.“
-  „Děti jsou kreativnější než dospělí.“
-  „Kreativita pochází od jednotlivců pracujících samostatně.“

Explorer**Artist****Judge****Warrior**

The six thinking hats



The white hat

Data, facts & information
What we know, and what we ought to find out



The yellow hat

Sunshine & positivity
Optimism, possibilities, upsides, potential



The blue hat

Manages the process
Listens, directs attention, integrates, moves forward



The red hat

Feelings, reactions + vibes
Gut instincts, intuition



The black hat

Caution & skepticism
Dangers, threats, risks, drawbacks, worst-case scenarios



The green hat

Creativity & surprise
Alternatives, reframing, out-the-box ideas



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**Up to 95% of
customers aren't in
the market to buy at
any given moment.**

4x

Campaigns designed to drive fame are around **4x** as efficient at driving market share growth per extra 10 pts of SOV according to an analysis of the IPA Databank.

x11

more market shares gains

Creatively awarded campaigns in the IPA Effectiveness database (1996–2014) drove 11 times the market share gains at the equivalent level of share of voice*
(IPA Binet & Field)

x3,5

more stock market performance

Cannes Lions Creative Marketer of the Year companies outperform the stock market by a factor of 3.5*
(Cannes Creativity Festival & Yahoo)

Source: Binet & Field, The IPA ['The Long and the Short of It'](#)

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David Gauntlett: Lego Serious play,
Cultures of Creativity

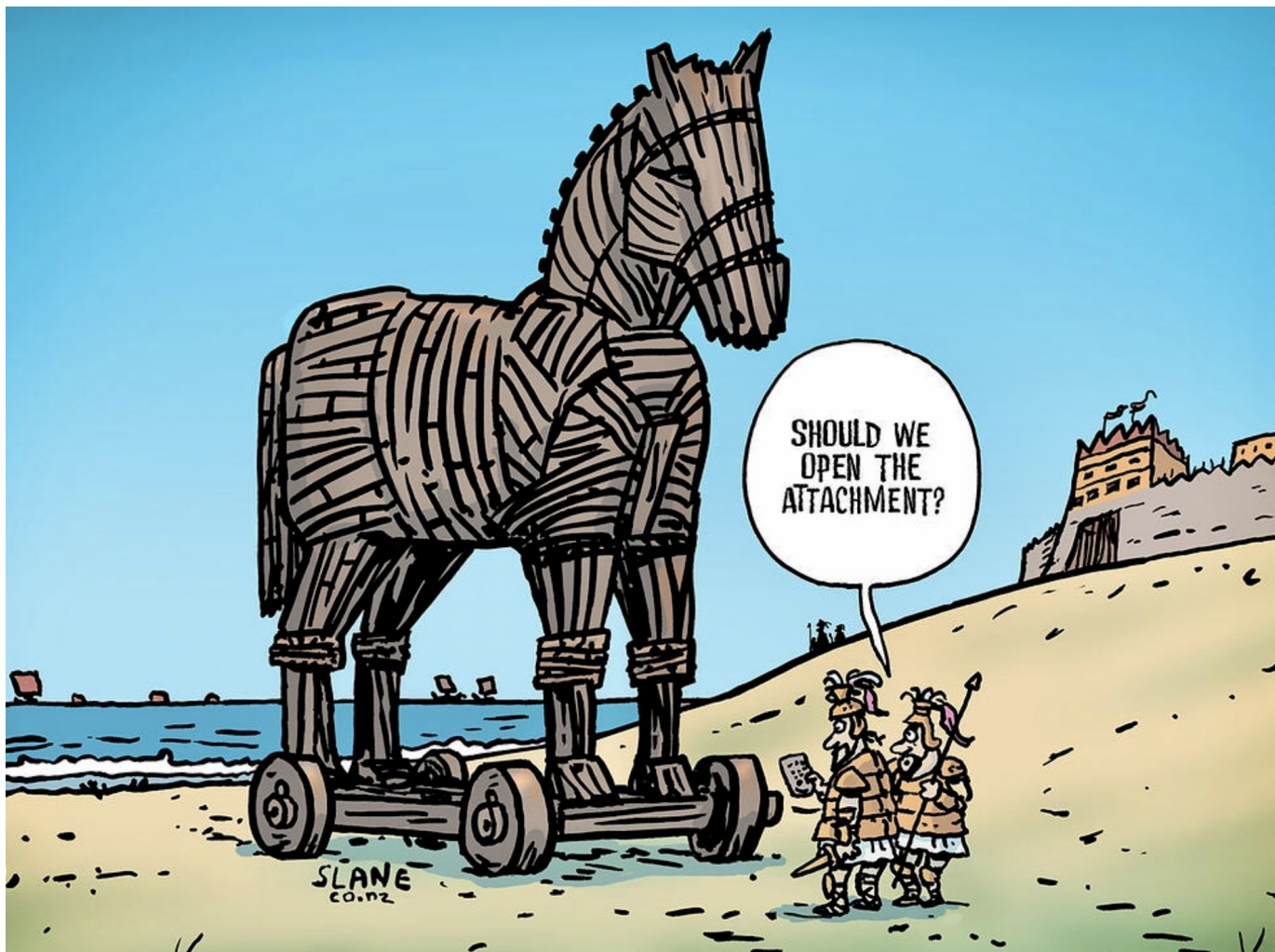
Kreativita v reklamě

**Co si pamatujete
z posledních 24 hodin?
Reklamy?**

**Která polovina sumy
utracené za reklamu
jsou vyhozené peníze?**

**Nikdo nečte reklamu.
Lidi čtou, co je zajímavá
a někdy to může být
i reklama.**

Howard Gossage



**Prodává kreativita?
Shodli jsme se, že se
neshodneme.**

Short-termism drives collapse in creative effectiveness and efficiency

The collapse in effectiveness and efficiency can be explained largely by the shift to short-term activation-focused creativity and the strategic and media trends this has promoted.

Creativity was once the single most important driver of effectiveness, with enormous effectiveness multipliers evident for the most creative campaigns. However, creativity delivers very little of its full potential over short time frames, and yet the trend to short-term, disposable and ultimately inefficient creativity continues.

This general trend in marketing culture has been reinforced and exacerbated by creative judges increasingly awarding campaigns that pursue short-term goals.

This has encouraged and rewarded a short-term mind-set, even though a short-term focus means those campaigns will inevitably under-perform in the long term.

Lessons from creative best practice can reverse the damage

Creative best practice is currently being overwhelmed by this poor practice, yet there are still campaigns showing how it should be done and delivering impressive effectiveness as a result (with exemplars including Guinness, Snickers and John Lewis).

There is a huge gulf between creative best practice and poor practice. High performing creatively awarded campaigns are eight times more effective than their low performing peers in terms of the number of business effects they generate and almost 16 times more likely to bring major profitability growth.

These high performers are defined by:

- A more balanced approach to short and long-term objectives.
- The maintenance of the campaign in market long enough to embed behavioural change: at least six months typically.
- Broader, earlier targeting of consumers rather than data-driven real time communications linked to purchase intent.
- Greater use of broad reach, brand building media, especially TV but also online video and OOH.
- A balanced allocation of media expenditure between brand building and sales activation in line with latest best practice guideline

The industry urgently needs to change the way it identifies and rewards creativity

The report argues that anyone who values creativity should stop encouraging the development of disposable creative ideas and stop squandering the use of creative firepower for tactical initiatives. Instead, briefs should stress the importance of how ideas will strengthen the brand over time. Creative shows also have a role to play; with separate classes of awards recommended for short and long-term creativity, to incentivise a rebalancing of creative endeavour in favour of long-term results.

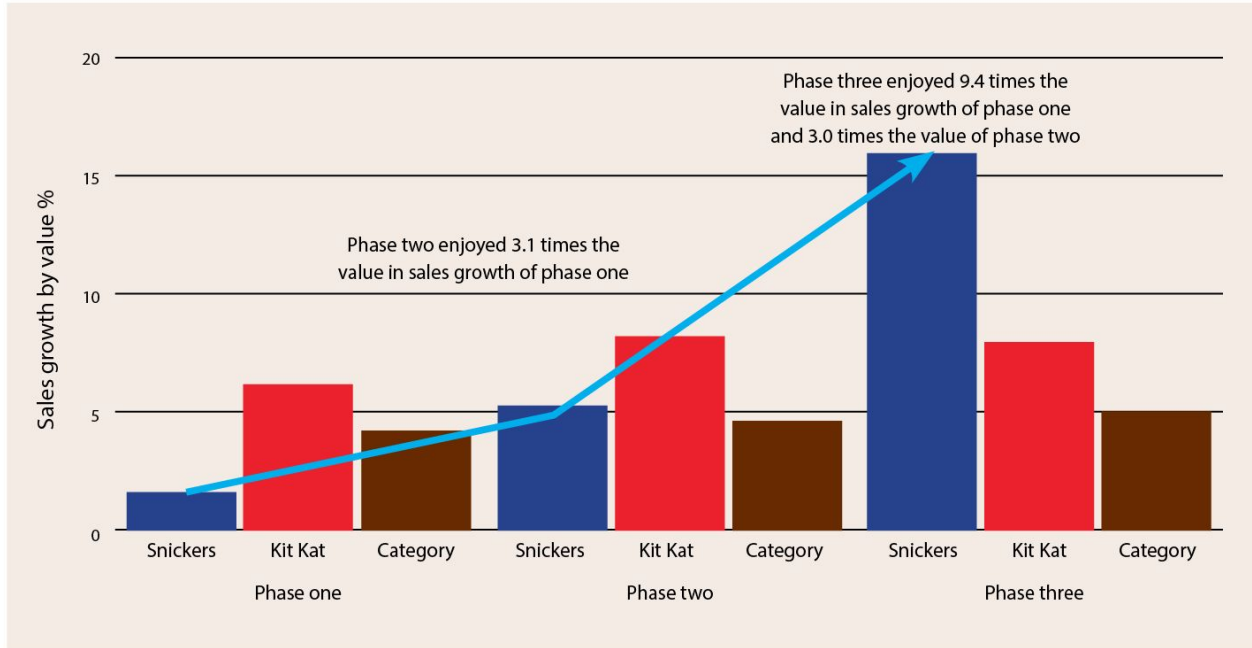
Says **Peter Field**: “Despite our warnings, the misuse of creativity has continued to grow and the effectiveness advantage has continued to decline. This report is a final wake-up call for good sense, before it is too late. I urge everyone who values creativity as I do, to study this report and act on it, especially those with the power to change

how creativity is commissioned, deployed and judged. We cannot afford to go on being complacent; left unchecked, the catastrophic decline in creative effectiveness will ultimately weaken support for creativity amongst general management. Money spent on creativity will become ‘non-working’ budget and will be cut.”





For Snickers, we said the campaign would work by driving fame and getting people talking about the brand. This would drive penetration, which would in turn increase sales.





THE INTERNET IS LOSING IT

SOCIAL POSTS ANALYSED 📶 314,232 CURRENT PRICE 📊 \$0.50

GET A SNICKERS



**Jak se
přemýšlelo
o kreativitě?**

*“People don’t buy
from clowns.”*

Claude Hopkins



*“Attention – Interest –
Desire – Action – Memory”*

Roper Starch



“Advertising is the art of getting a unique selling proposition into the heads of the most people at the lowest possible cost.”

Rosser Reeves



*“People’s motivations and reasons
for their actions are normally
unknown to themselves.”*

Ernest Dichter



*“A unique selling proposition
is no longer enough. Without
a unique selling talent, it may die.”*

Bill Bernbach





Avis can't afford not to be nice.

Or not give you a new car like a lively, super-torque
Ford, or not know a pastrami-on-rye place in Duluth.

Why?

When you're not the biggest in rent a cars, you have
to try harder.

We do. We're only No. 2.



Lemon.

This Volkswagen missed the boat.
The chrome strip on the glove compartment
is blemished and must be replaced. Chances
are you wouldn't have noticed it; Inspector
Kurt Kroner did.

There are 3,389 men at our Wolfsburg factory
with only one job: to inspect Volkswagens
at each stage of production. 5000 Volkswagens
are produced daily; there are more inspectors

(than cars.)

Every shock absorber is tested (spot checking
won't do), every windshield is scanned.
VW's have been rejected for surface scratches
barely visible to the eye.

Final inspection is really something! VW
inspectors run each car off the line onto the
Funktionsprüfstand (car test stand), tote up 189
check points, gun ahead to the automatic

brake stand, and say "no" to one VW out of
fifty.

This preoccupation with detail means the
VW lasts longer and requires less maintenance,
by and large, than other cars. (It also
means a used VW depreciates
less than any other car.)

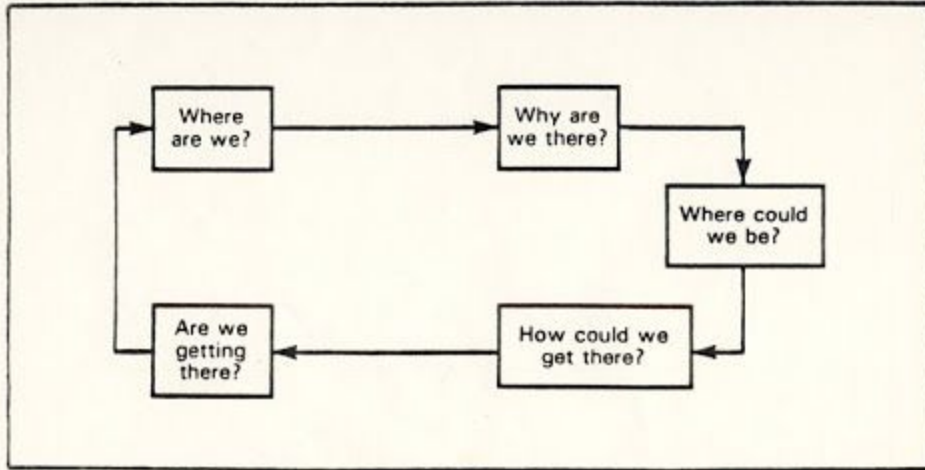


We pluck the lemons; you get
the plums.

*“The consumer isn't a moron.
She is your wife.”*

David Ogilvy





Stephen King

T-PLAN

Summary of Creative & Media Brief

The term "T-Plan" (short for Target Plan) is a stimulus for Creative and Media thinking. It should summarize the thinking, documentation and discussions to date; it isn't a substitute for them. All the questions require open-minded fresh thinking; your responses should be concise/unambiguous and discussed with the whole team before being finalised and acted upon.

1. What is the opportunity and/or problem which the advertising must address?

What are the current consumer perceptions that the advertising must correct or enhance? Take the consumers point of view.

2. What is the role of advertising?

Do we want people to take immediate action, seek more information, educate, recognize the brand's relevance to their needs, reinforce an attitude or change them, bring brand to top of mind? Are we seeking changes or maintaining more of the same?

3. Who are we talking to?

A rich description of the target audience. What do they feel or believe about our brand and whole category; include personality/lifestyle characteristics. If the Media target is different from the Creative target person identify/clarify accordingly.

4. What is the key response we want from the advertising?

In consumer language, what single thing do we want people to notice, feel or believe as a result of the advertising?

5. What information/attributes might help produce this response?

This could be a very functional and/or physical attribute; it could be a key emotional/psychological user need which the brand fulfills. Avoid a "laundry list". It's a reason why for the key response.

6. What aspect of the brand personality should the advertising express?

What is our brand's personality, how does it feel. Is it a change or reinforcement?

7. Are there any media considerations?

What information can affect your media plan eg. media budget; timing requirements/ campaignability; seasonality; competitive activity; regionality; medium(s).

8. This could be helpful....

Any additional information which affects the Creative or Media direction, eg. legal restrictions, corporate sensitivities, promotional plans, production budget etc.

Feel free to use a visual summary, picture, object or anything else which adds in understanding the nature of the brief.

Reklama jako:

- Prodej
- Svádění
- Viditelnost
- Sociální kontakt
- Spin
- Showbiz