



#8

CREATIVITY IN
(MARKETING)
STORYTELLING



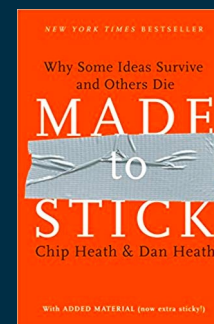
***WHAT'S YOUR
FAVORITE RECENT AD?***



WHY STORIES?

THE ADVANTAGES OF STORIES

1. Stories create empathy (greater attention, identification, potential for learning)
2. Human memory is episodic anyway!
3. Stories allow for “cathartic reliving” of important cultural lessons, values, and archetypes (which brands often use!)
4. Stories bring clarity to emotions; they make things “click”!



1. Simple
2. Unexpected
3. Concrete
4. Credible
5. Emotions
6. **Stories**

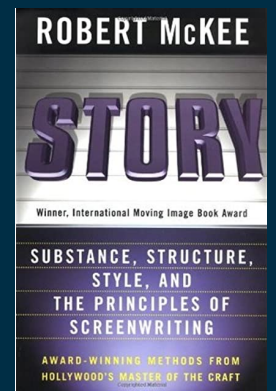
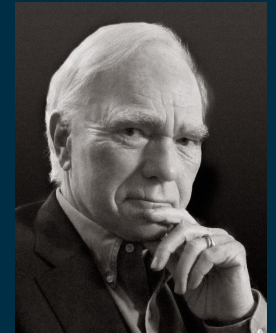
IDEO: HOW WE USE STORIES FOR CREATIVITY

1. Stories have more credibility
2. Storytelling connects with emotions
3. Stories help in investigating uncomfortable topics
4. Storytelling is more compelling in making arguments
5. Storytelling creates heroes and personas
6. Storytelling gives a vocabulary for change
7. **Good stories create order from chaos and disconnected elements**

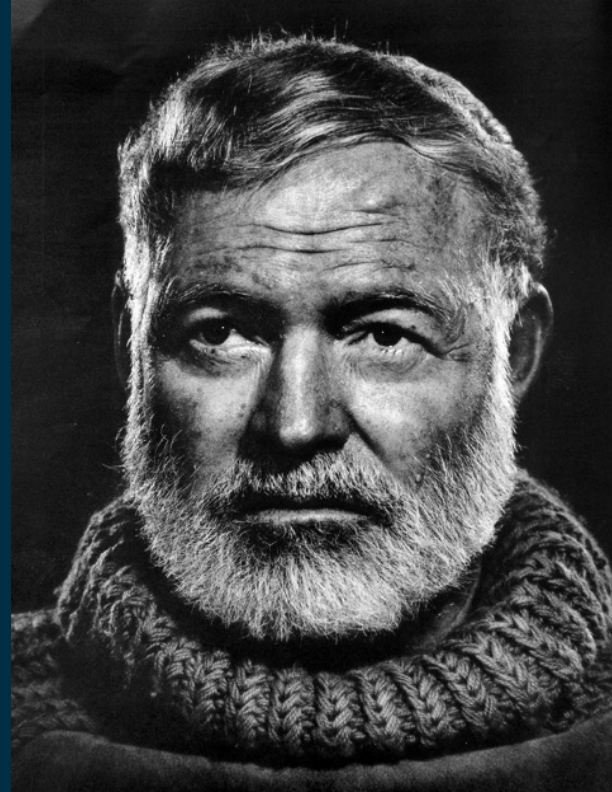


***FROM A MARKETING
PERSPECTIVE, STORIES "SOLVE"
PROBLEMS BY WEAVING
COMPLEXITY INTO A COHERENT
AND RESONANT NARRATIVE***

“In a story, you do not only weave a lot of information into the telling, but you also arouse your listener’s emotions and energy. Persuading with a story is hard. Any intelligent person can sit down and make lists [for use in a lecture, such as writing ‘reason-why-to-buy advertising copy’]. It takes rationality but little creativity to design an argument using conventional rhetoric. But it demands vivid insight and storytelling skill to present an idea that packs enough power to be memorable. If you can harness imagination and the principles of a well-told story, then you get people rising to their feet amid thunderous applause instead of yawning and ignoring you” (McKee, 2003, p. 52).

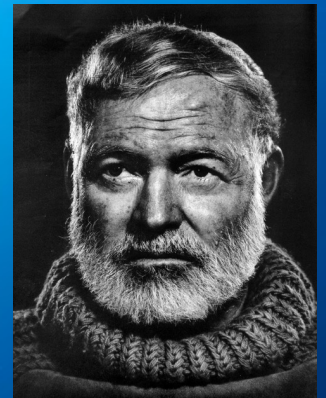


“For sale:
Baby shoes,
never worn.”



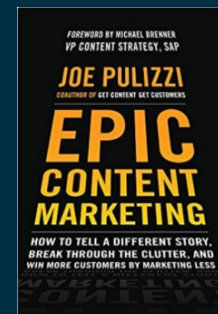
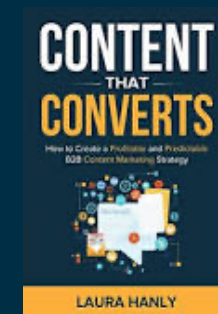
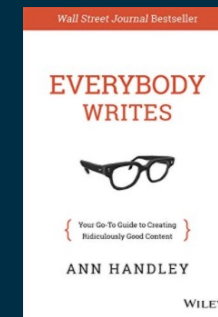
A large iceberg floats in a clear blue ocean under a bright blue sky with scattered white clouds. The iceberg's tip is above the water, while its much larger, jagged base is submerged. The water is a deep, clear blue, and the sky is a lighter, vibrant blue.

***"THE ICEBERG THEORY
OF STORYTELLING"***



CONTENT MARKETING

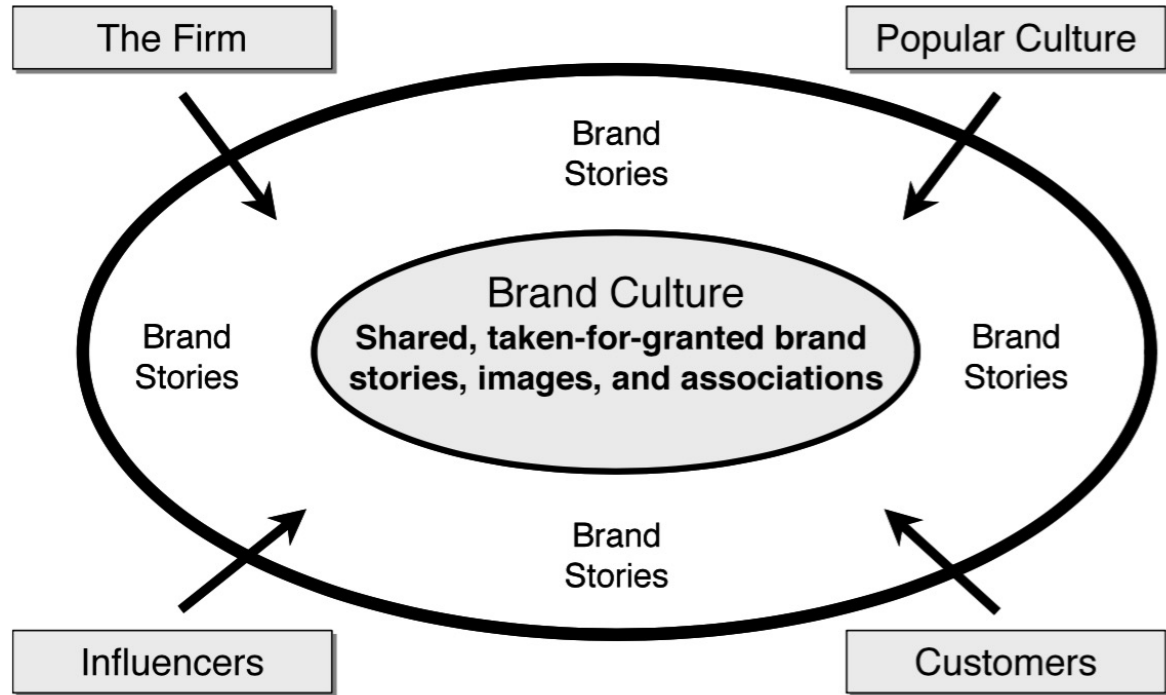
“Content marketing is a marketing technique of creating and distributing **valuable, relevant and consistent content** to attract and acquire a clearly defined audience – with the objective of driving profitable customer action.”



**cultural
strategy
group**

DOUGLAS B. HOLT

Brands and Branding



CUSTOMERS

The Most Successful Brands Focus on Users — Not Buyers

by Mark Bonchek and Vivek Bapat

FEBRUARY 07, 2018

SUMMARY SAVE SHARE COMMENT 0 TEXT SIZE PRINT \$8.95 BUY COPIES



ILKA & FRANZ/GETTY IMAGES

What makes a brand successful in the digital age? A joint study by SAP, Siegel+Gale, and Shift Thinking suggests that digital brands don't just do things differently; they also think differently. Where traditional brands focus on positioning their brands in the *minds* of their customers, digital brands focus on positioning their brands in the *lives* of their customers. Furthermore, they engage customers more as users than as buyers, shifting their investments from pre-purchase promotion and sales to post-purchase renewal and advocacy.

- Purchase brands focus on creating demand to *buy* the product, while usage brands focus on creating demand for the **use of the product**.
- Purchase brands emphasize *promotion*; usage brands emphasize **advocacy**.
- Purchase brands worry about what they say *to* customers; usage brands worry about **what customers say to each other**.
- Purchase brands try to shape what people think about the brand along the path to *purchase*; **usage brands influence how people experience the brand at every touchpoint**.



Nikon puts co-creation at heart of marketing strategy



by Nicola Kemp
September 29, 2016

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BEST SITES TO BUY
Loreal Paris
PRODUCTS

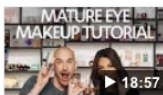


INTRODUCING THE NEW
SEPHORA COLLECTION
Beauty Uncomplicated



Mature Eye Makeup Tutorial | Sephora - YouTube

<https://www.youtube.com/watch?v=0SoJg8L6X7M>



Dec 28, 2018 - Uploaded by Sephora

Shop **Sephora** now: <https://seph.me/2SsNXes> **Sephora** Beauty Director, David, shows us how to create a ...

How To: Create a Flawless Face | Sephora - YouTube

<https://www.youtube.com/watch?v=pbVElpPxFG0>



Aug 17, 2017 - Uploaded by Sephora

Sephora PRO Artist, David, shows us how to create a flawless face using some of his favorite products! Follow ...

Foundation Tips & Tricks | Sephora - YouTube

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Shop **Sephora** now: <https://seph.me/2wkdqq> **Sephora** Beauty Director, David, shows us his foundation tips ...

Get Ready With Me: Dry Skin Makeup Prep | Sephora - YouTube

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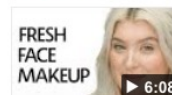


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Get Ready With Me: Everyday Makeup | Sephora - YouTube

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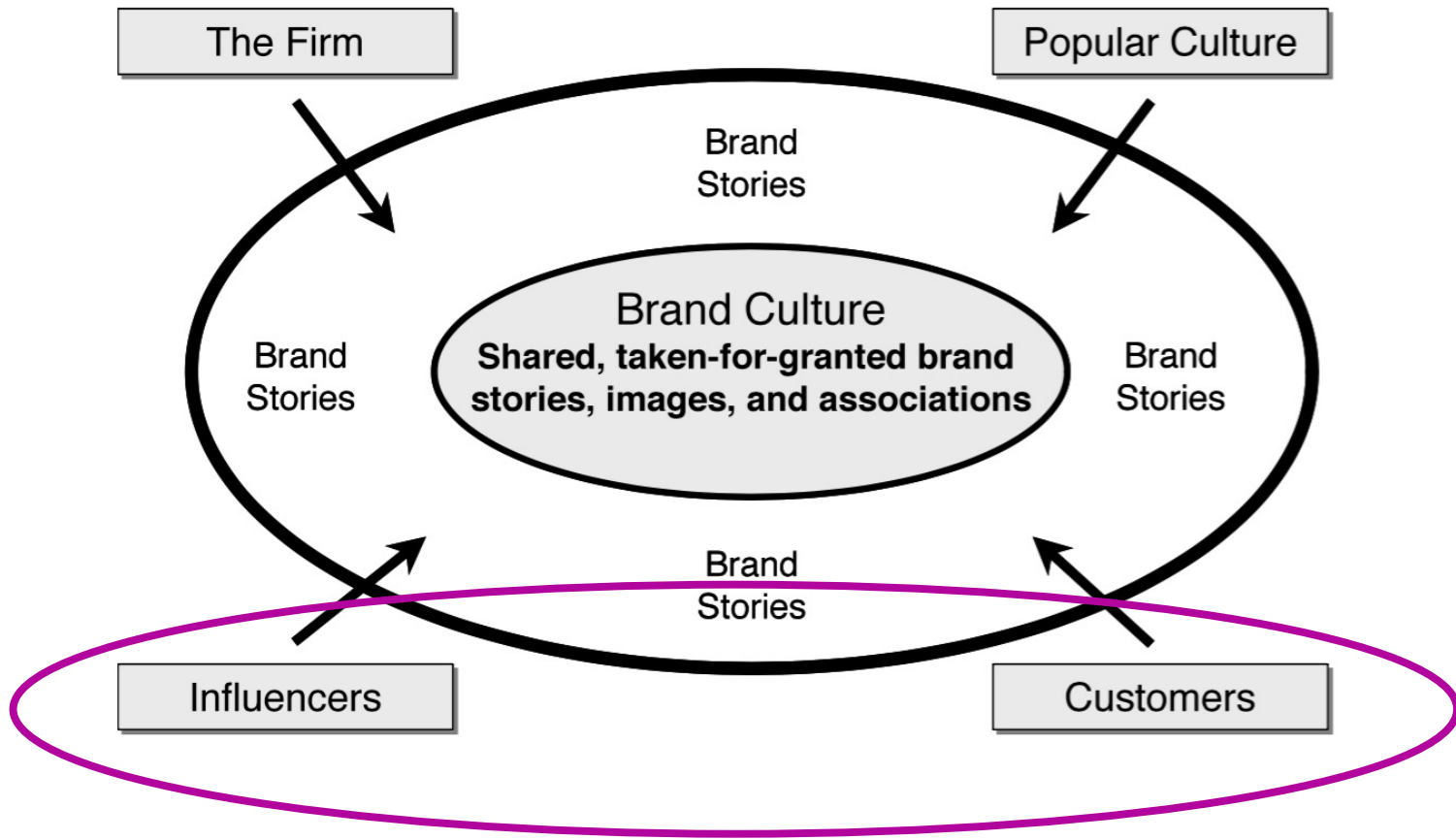
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Mar 20, 2018 - Uploaded by Sephora



BLOG

Why giving up control can give brands more influence

Jami Dewolf, chief marketing officer, Alliance Data's card services business, explains why it's a smart move to hand some control of email content and cadence back to customers.



Photo by iStock.com

FUTURE OF ENTREPRENEURSHIP

Why TED Gave Up Control of Its Brand and Why You Should, Too

Facebook Twitter LinkedIn Email Add to Queue

NEXT ARTICLE



Karl Ronn
Managing Director of Innovation Portfolio Partners

You Don't Control Your Brand (Actually, You Never Did)

SUBSCRIBE NOW GET THE FINANCIAL BRAND NEWSLETTER FOR FREE - SIGN UP NOW

By Jeffrey Pilcher, CEO/President and Founder of The Financial Brand

LinkedIn Tweet Share Email Print

"You no longer control your company's brand. Your customers do."

That's the trendy new phrase traveling around the marketing circuit these days. Speakers at conferences and consultants on blogs take pleasure in repeating this for its paradoxical shock value. "You don't control your brand." Sounds scary. *Brrrr!*



Social media zealots like to use this expression to illustrate the idea that new online channels have democratized marketing. New media marketing is, they say, more egalitarian, more social. While true in many ways, what they really mean is that customers just have a bigger voice than they had before, mostly thanks to social media.

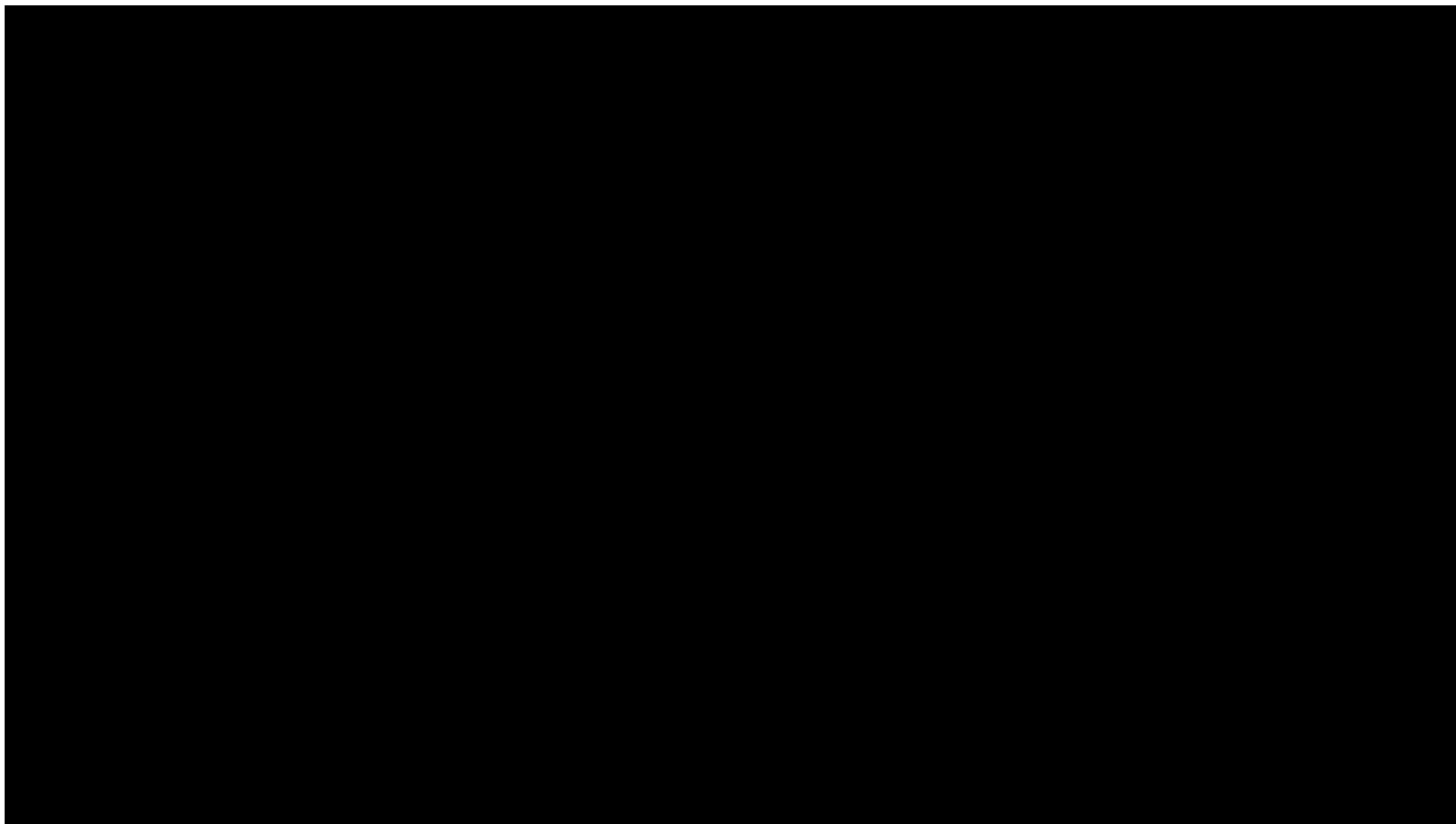
But to say "you don't control your brand, someone else does" is nonsense. While on the surface this kind of expression may seem like a pithy insight regarding the state of marketing today, it reflects a fundamental misunderstanding about what a brand really is and how brands are built.



First off, you *never* controlled your brand.

Actually, no one did.

***BAD ADS OFTEN
LACK STORY***





[Redacted] • 2nd

[Redacted]

3d • 🌐

No body:

LinkedIn Influencers:

Yesterday I was walking to an interview. There was a starving dog on the road. I stopped to feed him & missed the interview. The next day I got a call asking to come in to do the interview. I was surprised, but I went. Then the interviewer came in. He was the dog.

👍❤️👏 432

15 Comments

<https://twitter.com/bestoflinkedin>

***A BRAND MUST KNOW ITS
STORY, AND IT SHOULD BE THE
FIRST AND FOREMOST
AUTHOR OF IT!***

TELLING STORIES

***WHY DO WE NEED
STORIES?***

***WHAT DO YOU NEED
FOR A GOOD STORY?***

THE ELEMENTS OF A GREAT STORY

CHARACTER

- Good characters allow consumers to “recognize themselves” as your brand’s potential customers

CONTEXT OR WORLD

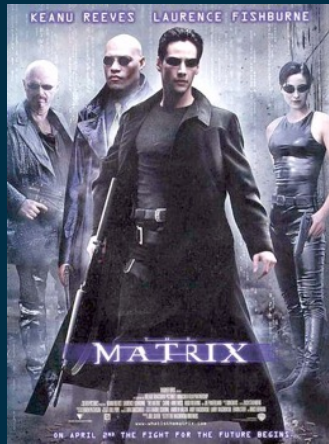
- How your brand establishes its contemporary relevance
- Link between brand DNA and today
- Further allows potential customers to recognize themselves in the story

STRUGGLE & CHANGE

- The emotional heart of the story!
- Creates identification

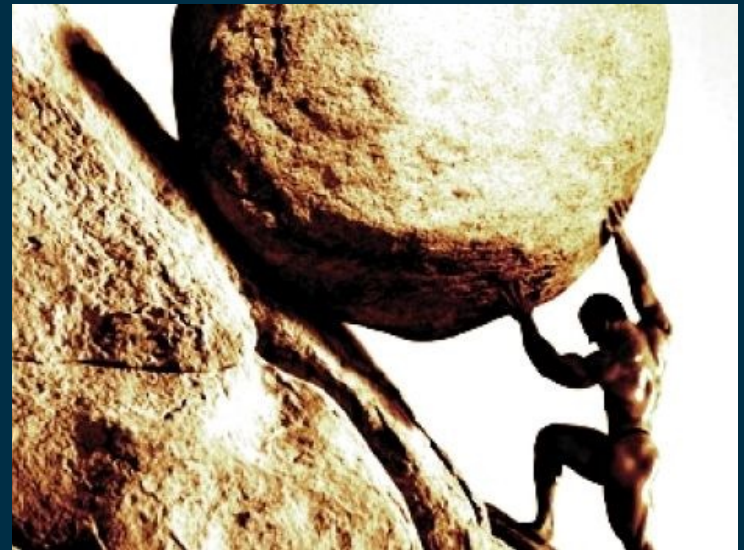


STAR
WARS



STRUGGLE AND CHANGE

- A character in story must have a desire!
 - “Desire is the blood of a story. Desire is not a shopping list but a core need that, if satisfied, would stop the story in its tracks” (McKee, 2003, p. 55).
- The struggle comes from the character being denied their desires (external forces in context, antagonists)
- The character is “revealed” through their actions when faced with struggles
- Change (if it serves the story) comes when our character either reaches their desire, or realizes that desire had led them astray



The storyteller discovers a story by asking certain key questions.

First, what does my protagonist want in order to restore balance in his or her life? Desire is the blood of a story. **Desire** is not a shopping list but a core need that, if satisfied, would stop the story in its tracks.

Next, what is keeping my protagonist from achieving his or her desire? Forces within? Doubt? Fear? Confusion? Personal conflicts with friends, family, lovers? Social conflicts arising in the various institutions in society? Physical conflicts? The forces of Mother Nature? Lethal diseases in the air? Not enough time to get things done? The damned automobile that won't start? Antagonists come from people, society, time, space, and every object in it, or any combination of these forces at once.

Then, how would my protagonist decide to act in order to achieve his or her desire in the face of these antagonistic forces? It's in the answer to that question that storytellers discover the truth of their characters, because the heart of a human being is revealed in the choices he or she makes under pressure.

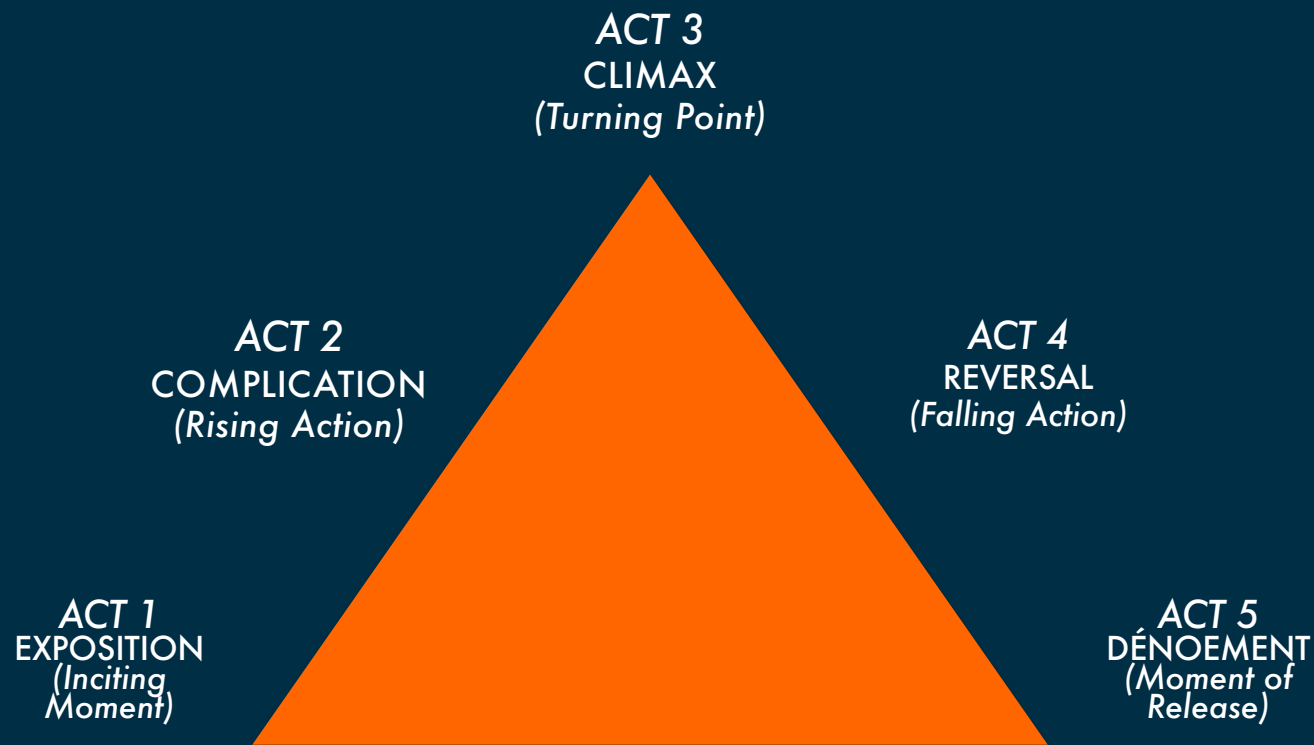
Finally, the storyteller leans back from the design of events he or she has created and asks, "Do I believe this?" Is it neither an exaggeration nor a soft-soaping of the struggle? Is this an honest telling, though heaven may fall?" (McKee 2003)



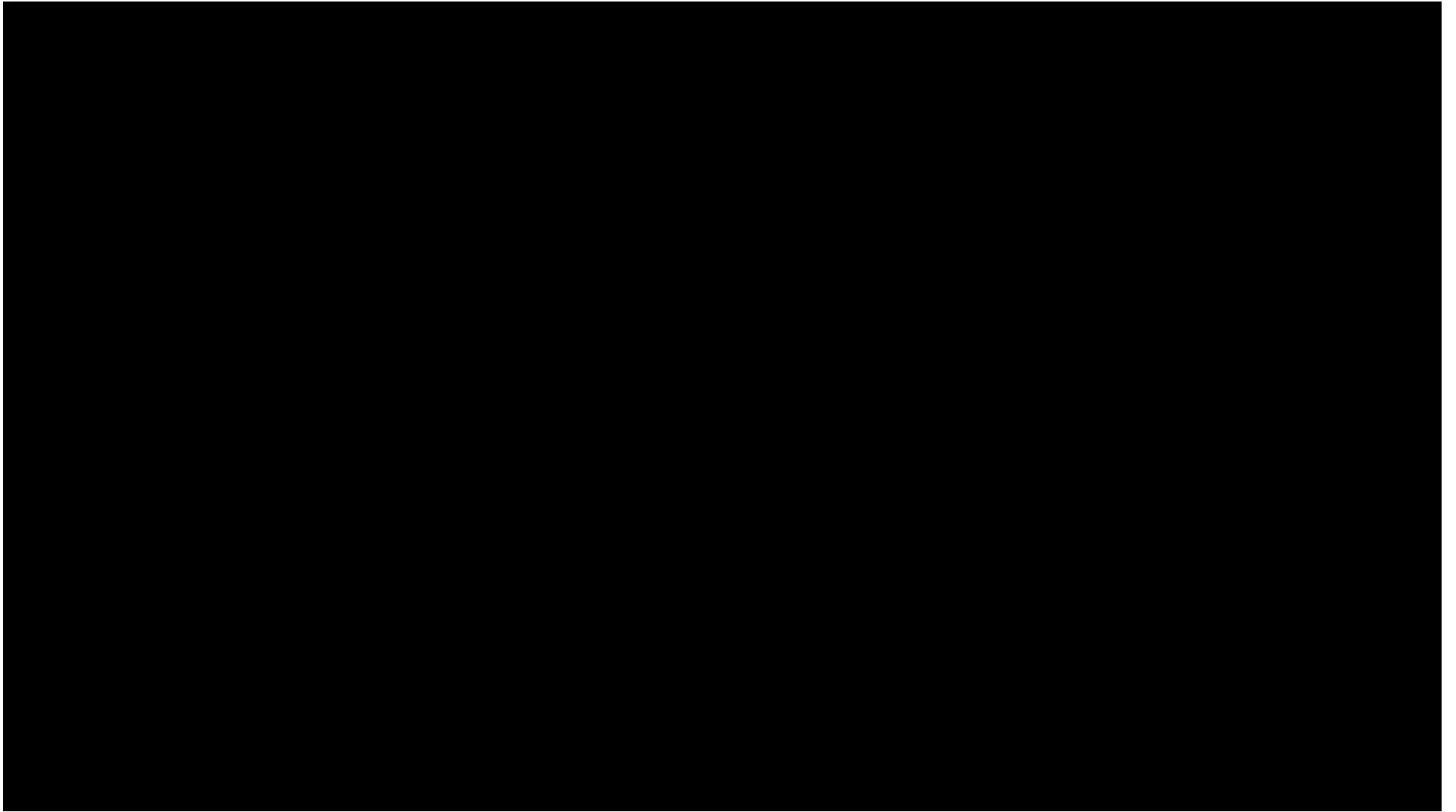
THE ELEMENTS OF A GREAT STORY



FREYTAG'S PYRAMID (BASED ON ARISTOTELES)



***STORYTELLING IN
MEMORABLE ADS
(THE STRUGGLE IS REAL)***











***IMPORTANT:
GOOD STORIES
RARELY SAY THINGS
EXPLICITLY—THEY
IMPLY***

***CONSISTENCY IN
BRAND STORYTELLING***

Volkswagen's brand DNA



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. 13,000 Volkswagens are produced daily; there are more inspectors

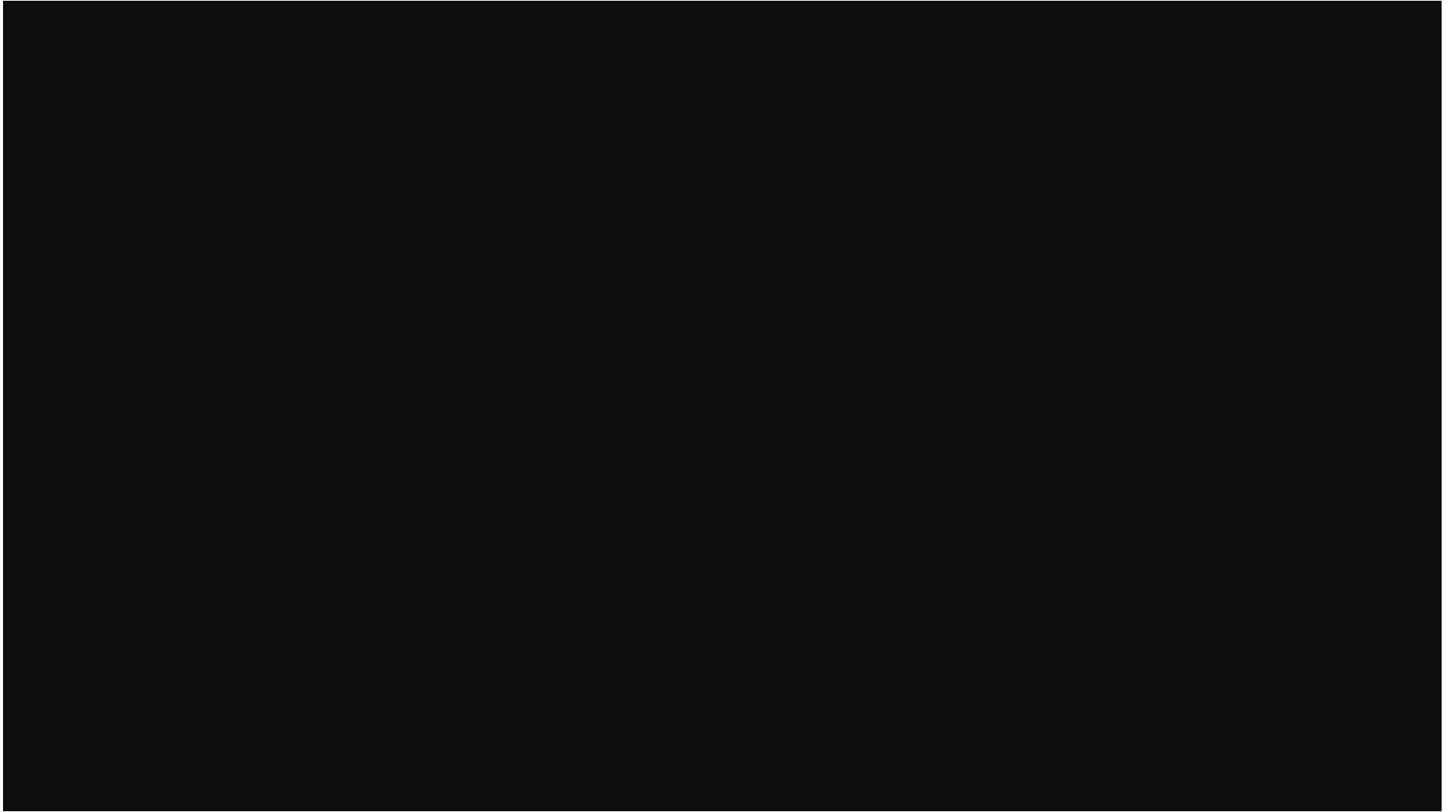
than cars.) Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye. Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 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.











BUSINESS • 2015 SUPER BOWL

The Ad That Changed Super Bowl Commercials Forever



By **JOSH SANBURN** Updated: May 25, 2016 10:03 AM ET | Originally published: January 30, 2015

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GoDaddy Pulls
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THE BIG GAME

7 Years Later, VW's 'The Force' Is Still the Dark Lord of Super Bowl Ads

The Deutsch spot that changed the rules continues to cast a shadow

By Tim Nudd | January 30, 2018



QUESTIONS THAT DRIVE AD STORYTELLING

1. WHAT IS THE KEY INSIGHT / CREATIVE BRIEF THAT SETS THE STORY?

- Understand the audience needs that has not been communicated

2. WHAT IS FOREGROUNDED VS. BACKGROUNDED?

- How much do you show vs. tell?
- What is implied vs. made explicit?
- What is the setting that “speaks louder than words”?
- Who are the characters? → know who your customers identify with!

3. HOW TO FEATURE THE BRAND?

- What is just the right amount of exposure that doesn't break the story?
- How to make sure the brand fits the story thematically?

Using Consumption Constellations to Develop Integrated Communications Strategies

Basil G. Englis
BERRY COLLEGE

Michael R. Solomon
AUBURN UNIVERSITY

We advocate a holistic perspective on both communications and consumption processes. Much of the current emphasis in the area of integrated marketing communications is on the effective coordination of activities among different communications media. In contrast, our perspective emphasizes the content of the message and the notion that to create effective message strategies marketers must understand the context in which a product exists for consumers. We call attention to the role that symbolically based product complementarity (termed consumption constellations) plays in creating and maintaining social identities. Understanding how consumption constellations are represented cognitively and used by consumers as guides for consumption behavior provides valuable input in the development of integrated marketing communications. We provide a review of a program of research aimed at developing methods for identifying consumption constellations, and we also discuss the application of this work to developing effective integrated marketing communications strategies. © 1996 Elsevier Science Inc. J BUSN RES 1996. 37.183-191



CUSTOMER EXPERIENCE

- A customer experience consists of all the *emotions* and *moments of learning* that in one way or another result from *encounters* orchestrated by the service provider.
 - (Gupta and Vajic 2000)
- A customer experience consists from all those *moments of contact* that a customer has with a business. In an excellent customer experience these singular moments of contact will create a whole that is *consistent, has one voice, and is logical*.
 - (Harris et al., 2003).

IKEA'S BRAND STORY?

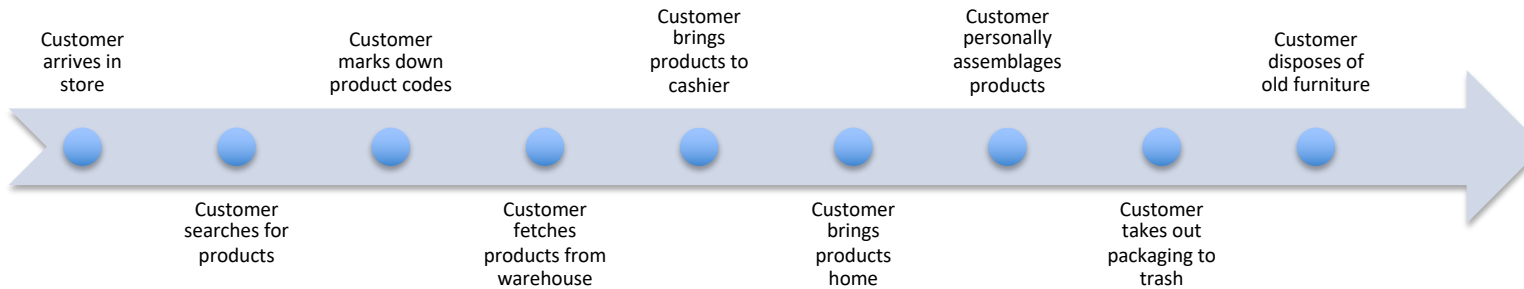
- Most people's impressions of IKEA in general:
 - Cheap
 - Only kind of durable
 - Somewhat stylish design
 - "Something for everything"
- But what is IKEA's story?
- How does this brand story relate to its customer experience?



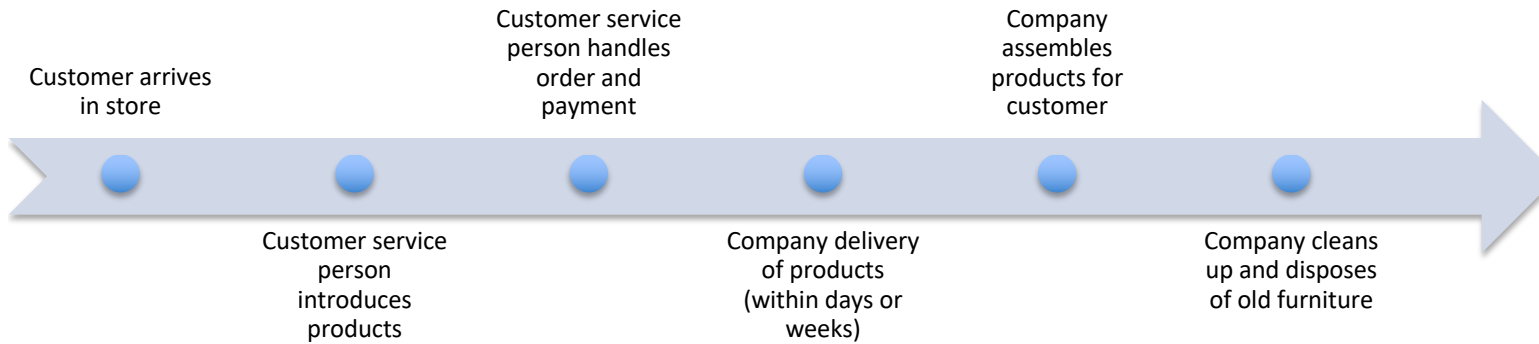
IKEA'S BRAND STORY (MY INTERPRETATION)

"Life is full of ups and downs, and we at IKEA know that working your way through them takes time, effort, and patience. That is why we provide you with everything you need for remaking life the way you want it."





artek



DIVERGENCE **X** RELEVANCE **X** EFFECTIVENESS

- **Different** enough from competition and usual offerings (i.e., market's cultural orthodoxy)
- **Relevant** to the audience (powerfully speaks to a common or important need)
- **Effective** advertising makes a successful link between difference and relevance
- **Effectiveness is thus a balancing act! → Too different is strange and weird, too relevant familiar and boring**

Toward a general theory of creativity in advertising: Examining the role of divergence

Robert E. Smith
Indiana University, USA

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***Abstract.** Despite the widespread recognition of the importance of creativity in advertising by practitioners and scholars, no systematic research has been conducted to define ad creativity or examine how it relates to ad effectiveness. The present research attempts to fill this gap by reviewing past literature in psychology, marketing and advertising. From this base, a model is developed which defines a creative ad as both divergent (i.e. novel or unusual) and relevant. The effects of divergence and (to a lesser extent) relevance on consumer processing and response are examined and a series of theoretical propositions are developed. Next, a general theory of creativity in advertising is developed that calls for research in five primary areas: advertising as a communication process, management process, societal process, group process, and personal process. Finally, contributions to advertising theory and implications for future research are discussed, along with commentary from a prominent advertising executive. **Key Words** ● advertising ● advertising theory ● creativity ● divergence*

