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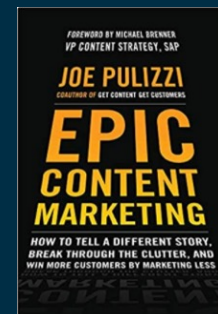
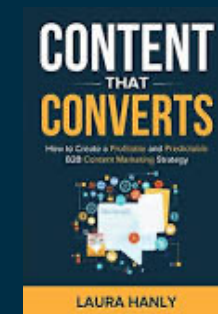
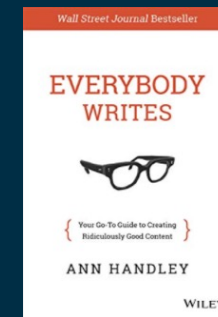
CREATIVITY IN  
(MARKETING)  
STORYTELLING



***WHY STORIES  
(AND CREATIVITY)?***

# 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.”





# TOWARDS CONTENT MARKETING

## OLD "AD THINKING"

- Focus on sale → more about the brand itself
- Brand seeks to differentiate itself from other brands
- Control of message to the point of jealousy
- "Customer needs to be informed and persuaded!"
- Maximize reach and visibility

## CONTENT MARKETING ERA

- Focus on bringing value to customers → more about the consumption activity
- Brand strives to be charismatic and credible voice in a "conversation"
- Willingness to risk content benefiting competitors, too
- "Customer needs to be entertained!"
- Maximize engagement

BEST SITES TO BUY  
*Loreal Paris*  
PRODUCTS

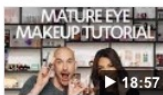


INTRODUCING THE NEW  
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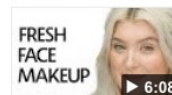


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**campaign**<sup>US</sup>

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## Nikon puts co-creation at heart of marketing strategy



by Nicola Kemp

September 29, 2016

0







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Kylässä Honka-hirsitalossa  
*#honkafamily*

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Advertising News

## 2017'S WORST BUZZWORD

By Megan Graham, Published on December 22, 2017.



Credit: Illustration by Ad Age

Brands, unless you've got John Cena reading "Ferdinand the Bull" to adorable children at the Library of Congress, let's cut the word "storytelling" from our collective vocabulary in 2018. Here's the thing: No matter how "authentic" and "snackable" your content, no matter how many Insta followers your influencers have, and no matter how robust your "learnings," it's not a story. It's an ad.



[Redacted] • 2nd

3d • [Redacted]

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

# THE ADVANTAGES OF STORIES

1. Stories create empathy (greater attention, identification, potential for learning)
2. Human memory is episodic anyway!
3. Stories are the most efficient way to convey a lot of information
4. Stories allow for revisiting of important cultural lessons, values, and archetypes (which brands often use!)
5. 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

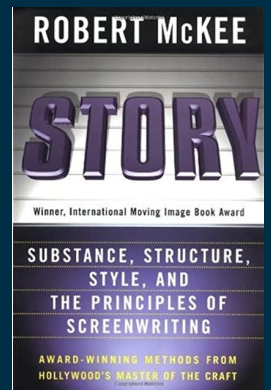
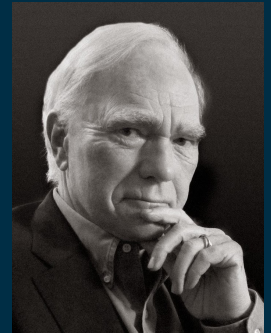
1. Stories have more credibility
2. Storytelling connects with emotions
3. Stories help in investigating uncomfortable topics
4. Storytelling is more compelling in making arguments
5. Storytelling creates heroes and personas
6. Storytelling gives a vocabulary for change
7. **Good stories create order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



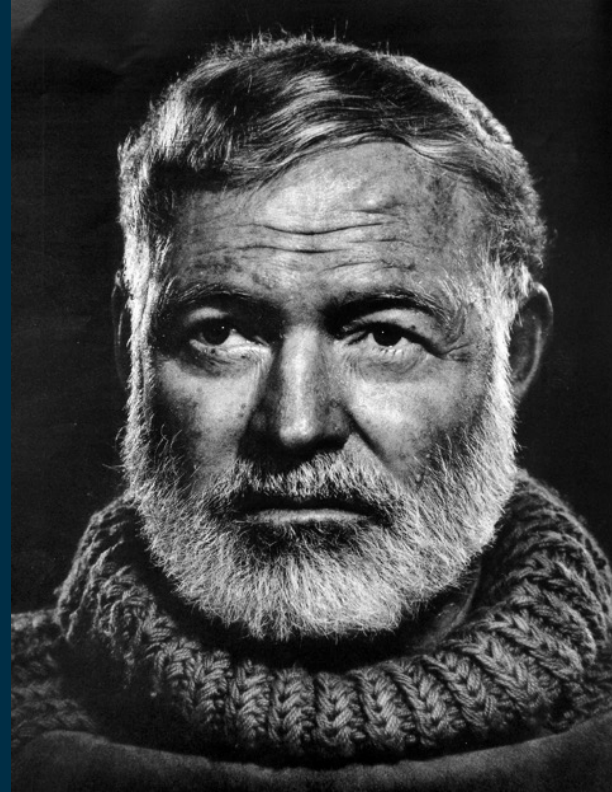


***FROM A MARKETING  
PERSPECTIVE, STORIES "SOLVE"  
PROBLEMS BY WEAVING  
COMPLEXITY INTO A COHERENT  
AND RESONANT NARRATIVE***

“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).

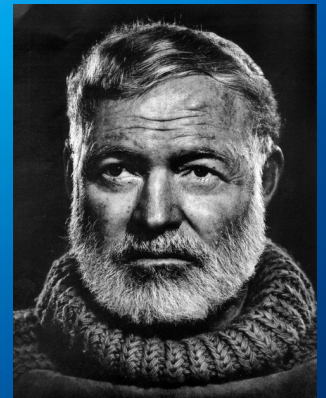


“For sale:  
Baby shoes,  
never worn.”



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.

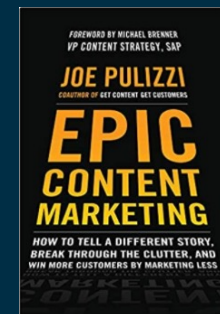
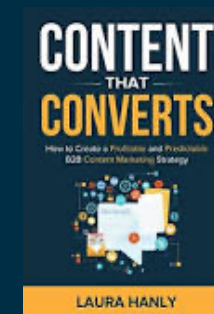
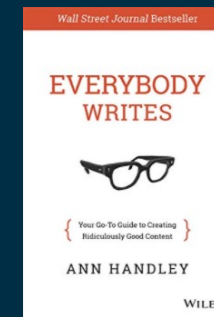
***"THE ICEBERG THEORY  
OF STORYTELLING"***





# CONTENT MARKETING

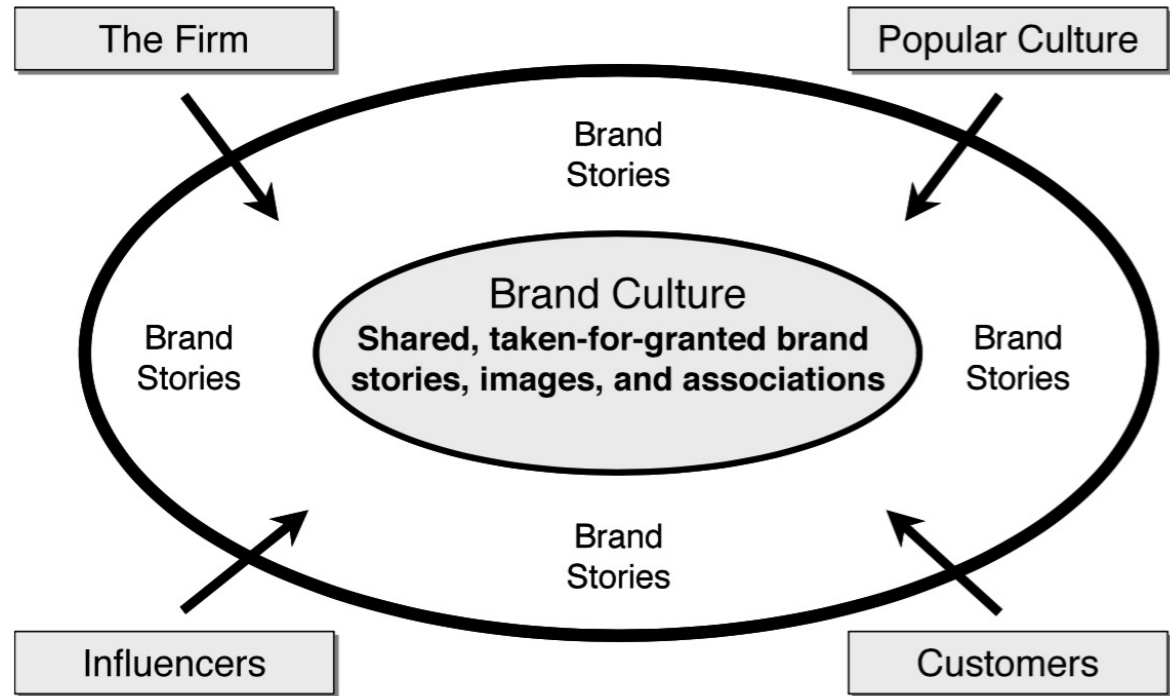
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**cultural  
strategy  
group**

DOUGLAS B. HOLT

# Brands and Branding



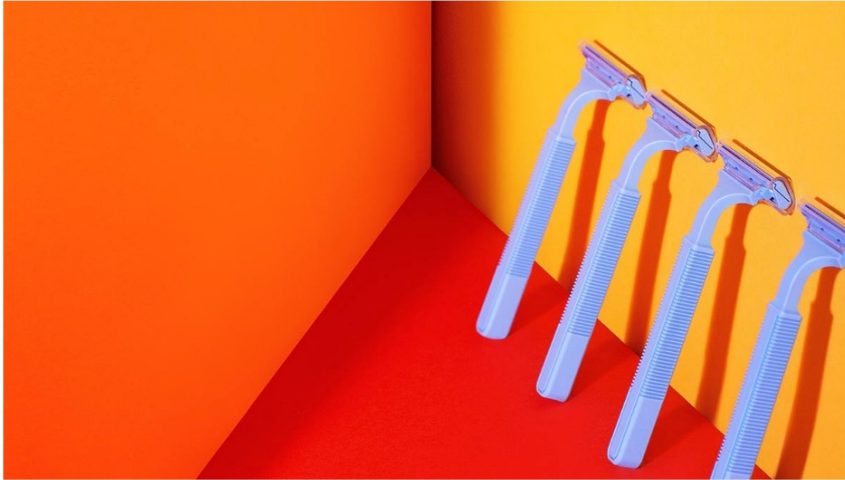
CUSTOMERS

# 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



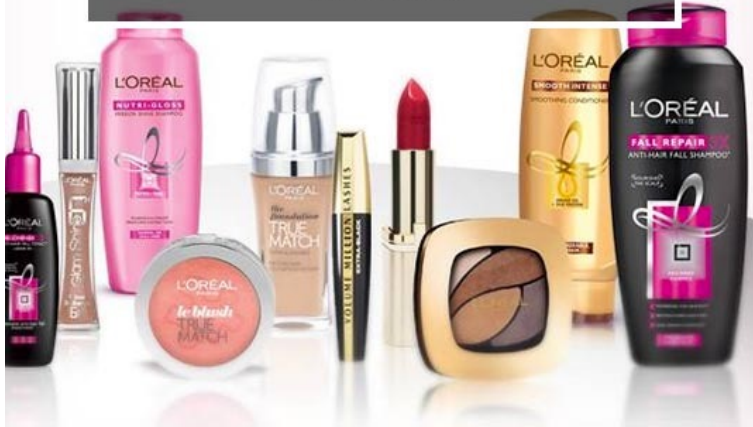
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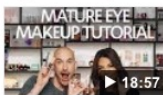


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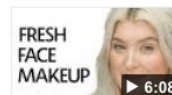


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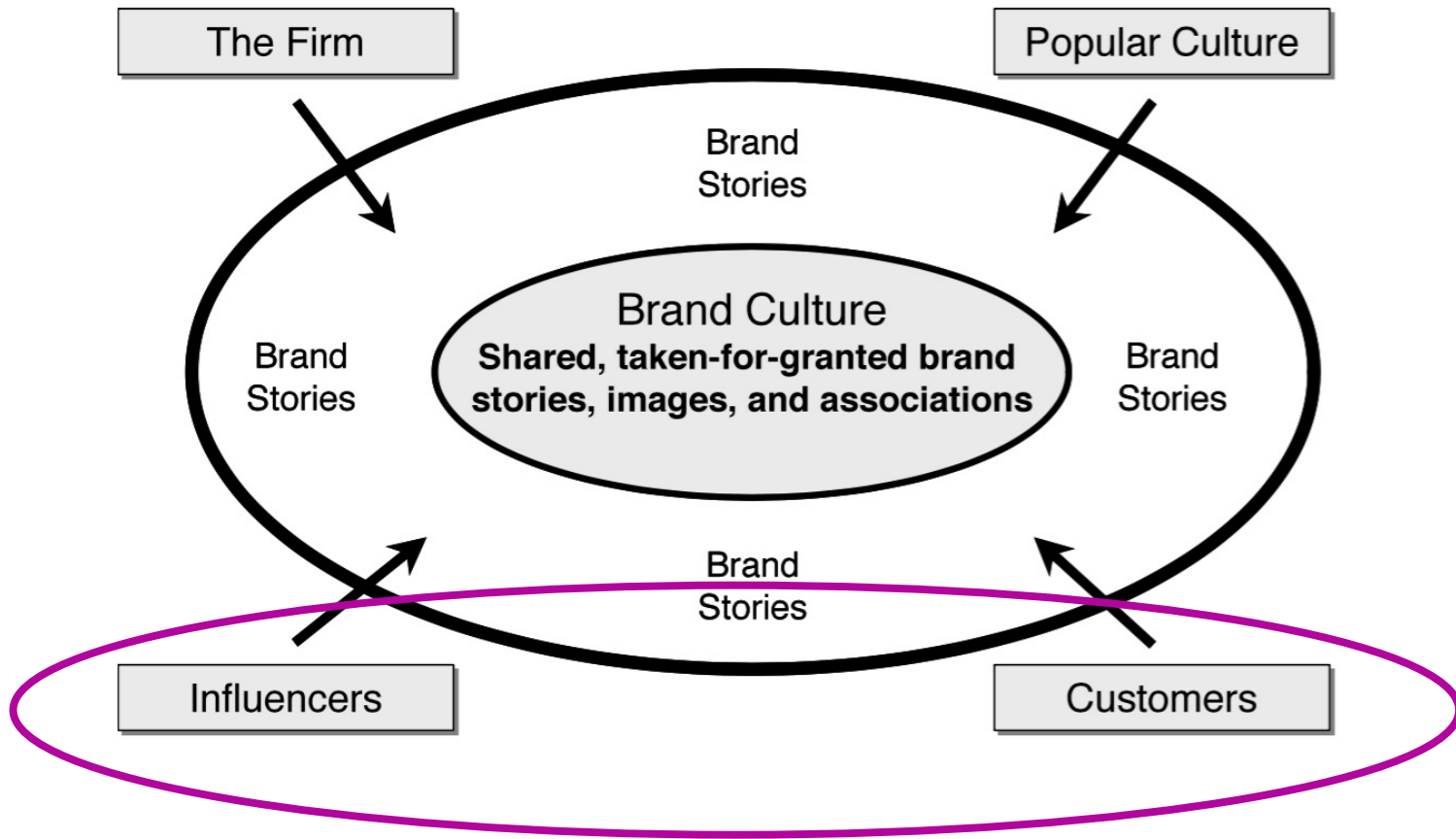
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BLOG

# 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

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"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.

***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

- How consumers "recognize themselves" as your brand's potential customers

## CULTURAL CONTEXT

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

## DESIRE, STRUGGLE & TRANSFORMATION

- The emotional heart of the story!



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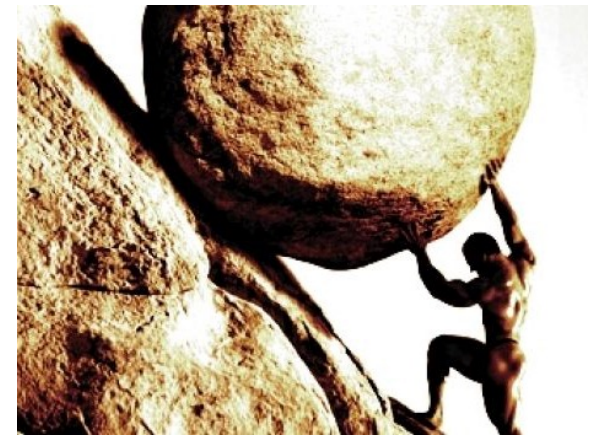
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# DESIRE, STRUGGLE, AND TRANSFORMATION

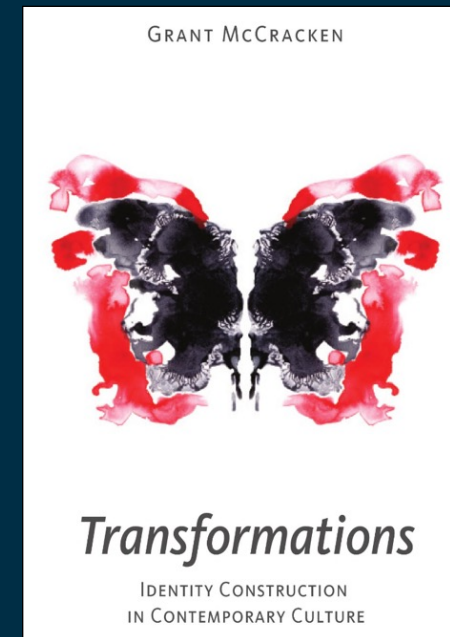
- A character in story must have **a clear desire!**
  - “Desire is the blood of a story. Desire is not a shopping list but a core need that, if satisfied, would stop the story in its tracks” (McKee, 2003, p. 55).
- **The struggle** comes from the character being **denied their desires** (external forces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





# MARKETING OFTEN SELLS TRANSFORMATION!

- A new you
- A better you
- A safer you
- A healthier you
- A happier you
- A truer you
- A more relaxed you
- A better society
- A more sustainable future
- Etc.













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



## **DESIRE → STRUGGLE → TRANSFORMATION**

- First, try to identify what kind of **transformation** your product or service promises to customers!
- Second, try to think what kind of **desires** this transformation might solve or serve (it's not obvious, and there might be several)
- Third, try to imagine what kind of **struggles** the mismatch between desire and transformation might bring; what would be compelling?
- Work in groups, discuss, help each other out, but work on your own company and its brand(s)

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- The emotional heart of the story!



***UNDERSTANDING THE  
CULTURAL CONTEXT:***

*A good brand story has to be  
culturally resonant, speaking to  
the "concerns of the day"*



*Outulainen*  
**REISSUMIES**



**Eläköön Reissumiesten erilaisuus**

## LÄHTÖKOHTA

Tavoite oli nostaa Mehiläisen mielenärvyyden palveluiden tunnettua. Mehiläisen tarjonta on laajaa, kunin myös löytynele mielenärvy on aikamme kansantauti. Julkisesti keskustelusta on jäänyt varjoon yksi ryhmä, joka kärsii laajasti mielenärvyyden ongelmista, mutta eivät pidä asiasta mekkalaa: miehet, erityisesti vanhempi sukupölv.

## INSIGHT

Suomalainen mies ei puhu. Pitäi saunassa. Joten, jos miehet eivät löydä terapiaa, tulee terapiaa löytää miehet.

## RATKAISU

Yleiset saunat + miehet + terapeutit = Mielen vuoro. Mielenärvyyttäkö kohta lapandensia yleistä saunaa - Harjun Sauna, Riasportin sauna sekä Forum Sauna - Itäsuomeni Mehiläisen kanssa, ja tarjotvat ryhmäterapiaa löylylämmössä. Syntyi uusi terapia muoto, miehen mielenärvyyttä räätälöity seuraterapia. Toiminnallinen ja alidoti apua tarjoava, konkreettinen take, johon osallistui yli 100 miestä.



# MIELTEN VUORO

Uusi, suomalaisille miehille räätälöity terapiamuoto.

”

Mehiläinen järjestää kolmessa kaupungissa suomalaisten saunojen kanssa sarjan miehille suunnattuja terapiasaunavuoroja.

LÄNSIVÄYLÄ

Suomalaisten ongelmat ruoditaan saunassa - lääkäriasema otti vinkistä vaarin

STARA

HELSINGIN UUTiset HINIMAA

WANTAA SANOMAT SPINA VOIKKI

LÄNSI-HINIMAA KESKI-HINIMAA

MURMURIN UUTiset HÄNTSÖLÖN UUTiset

TERVELEIKKI SEINKIKEN SANOMAT



# BELVEDERE

## VODKA

Not intended for individuals under the legal drinking age. Do not forward to anyone under the legal drinking age.

***CONTINUITY IN BRAND  
STORY (THE BRAND'S DNA)***





#8

CREATIVITY IN  
(MARKETING)  
STORYTELLING PT 2



Advertising News

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By Megan Graham, Published on December 22, 2017.



Credit: Illustration by Ad Age

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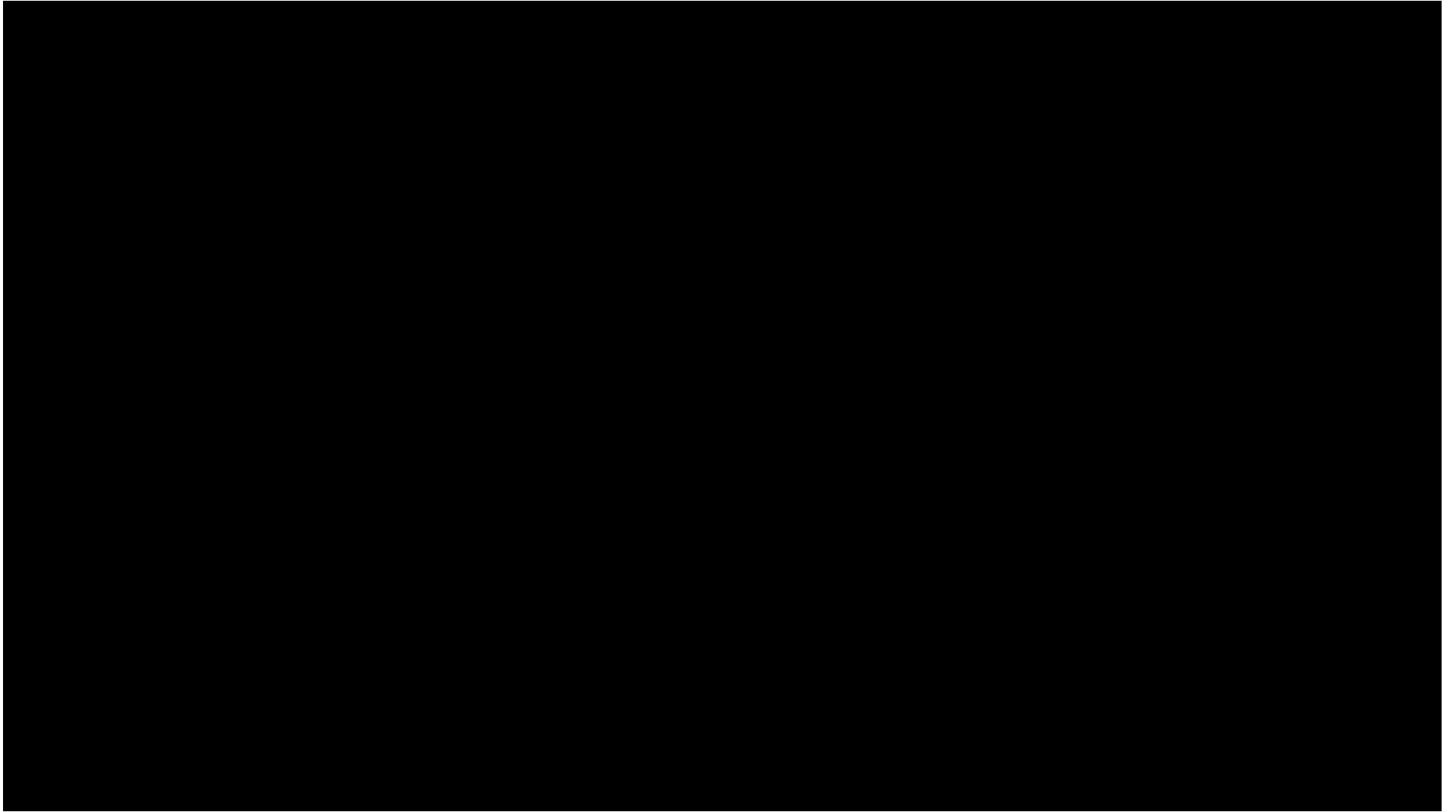
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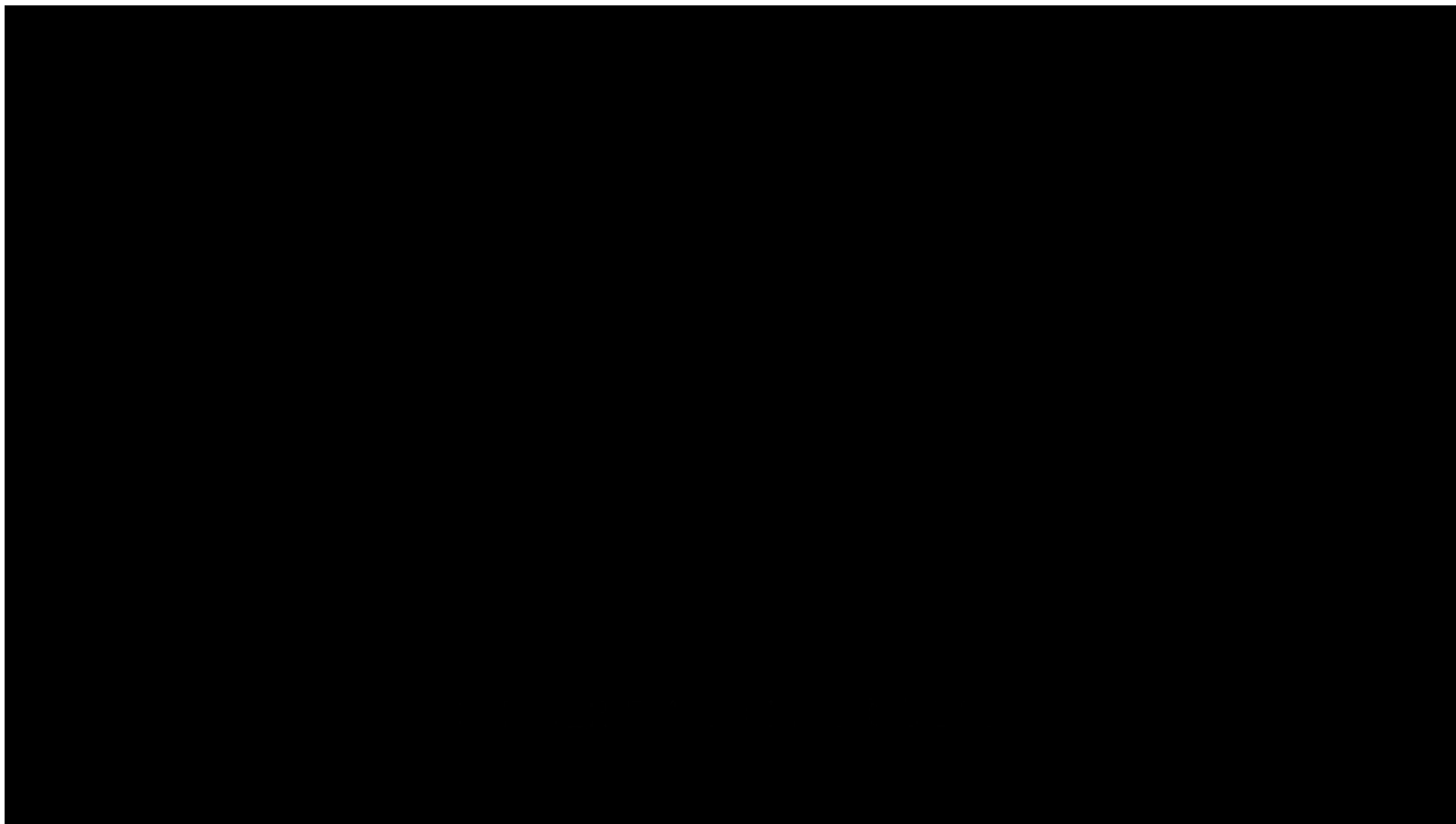
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[Facebook] [Heart] [Green Hand] 432

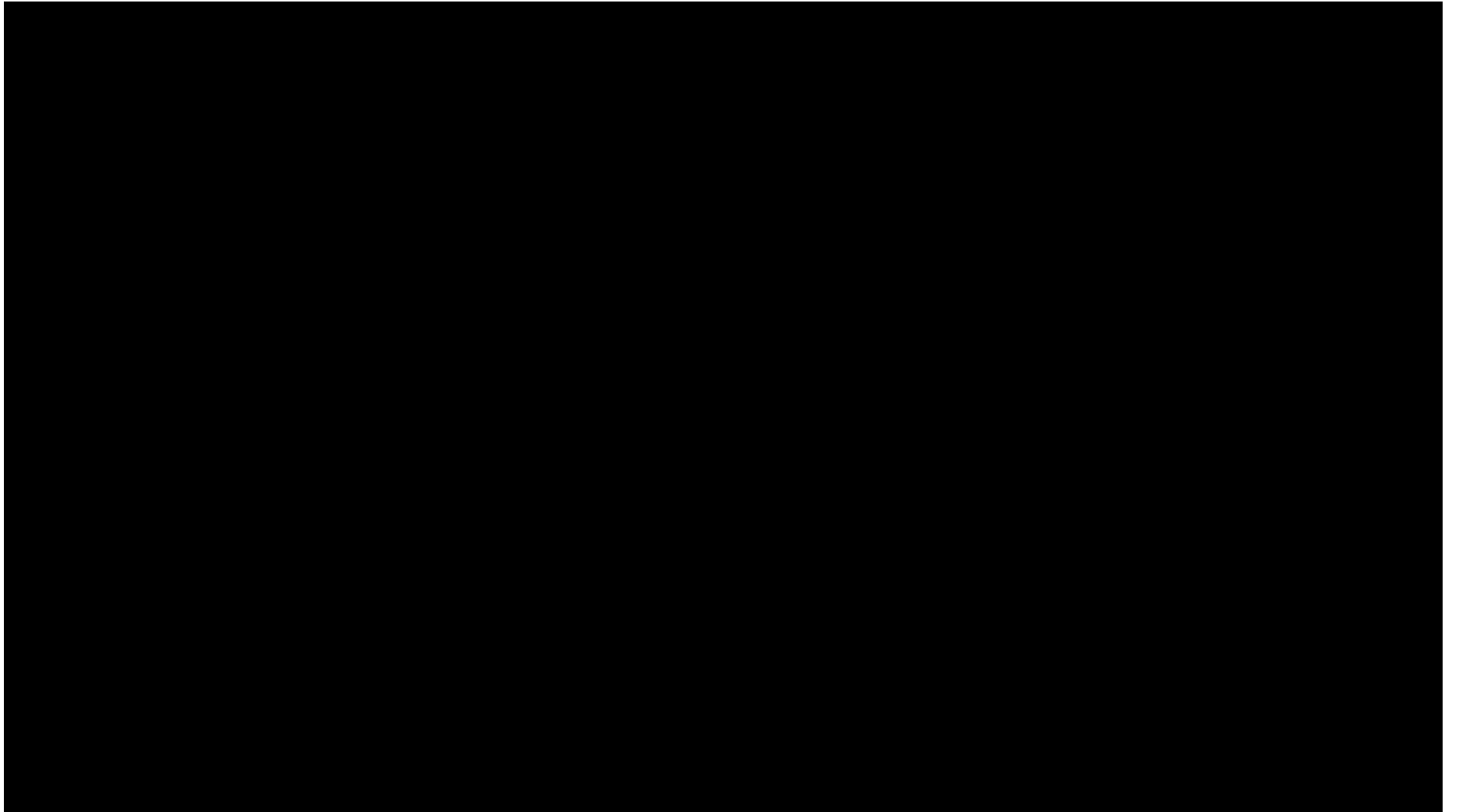
15 Comments





# CULTURAL INNOVATION





# 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

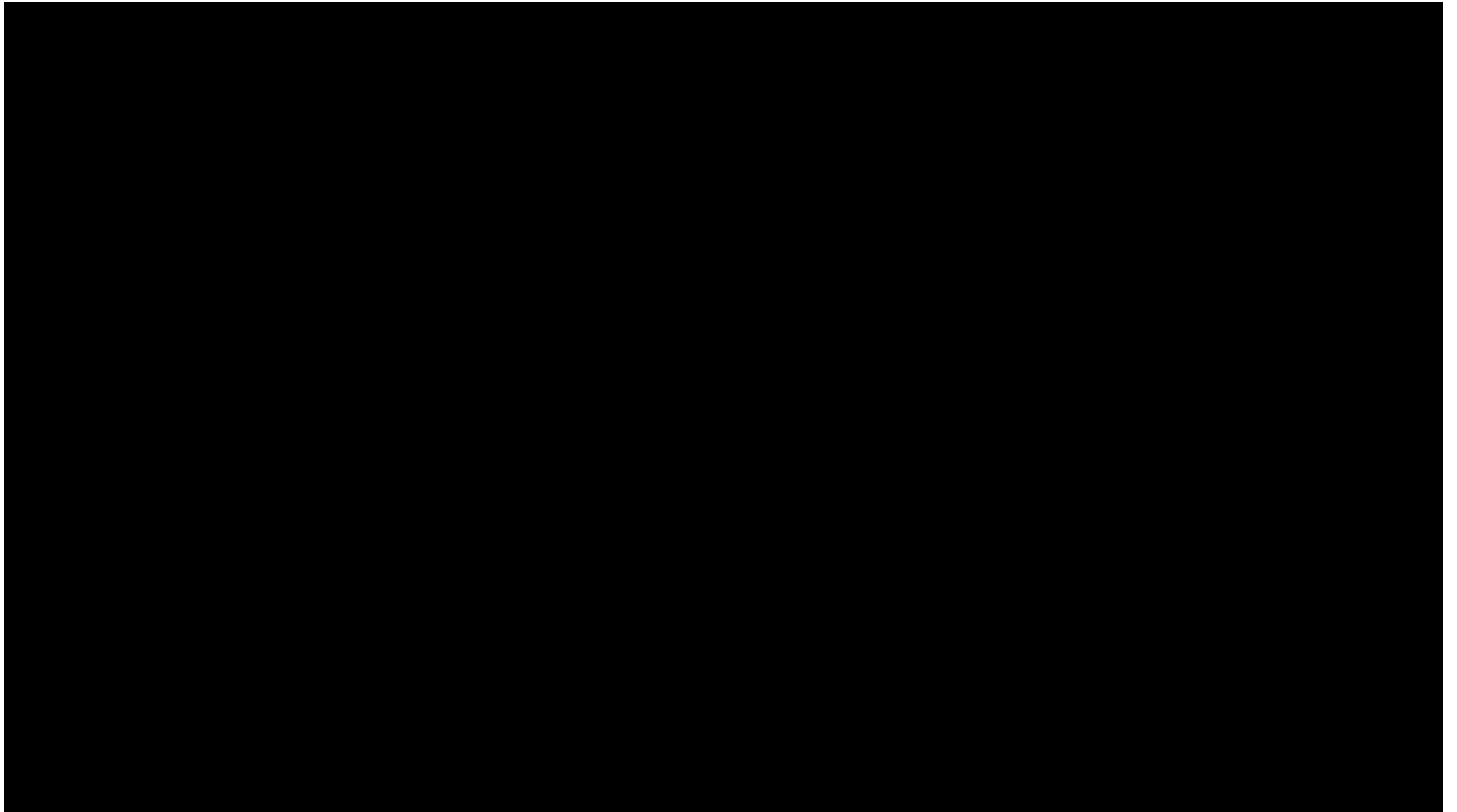
brake stand, and say "no" to one VW out of fifty. This preoccupation with detail means the VW lasts longer and requires less maintenance, by a long way, than other cars. It also means a used VW depreciates less than any other car. We pluck the lemons; you get the plums.











---

# 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*





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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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



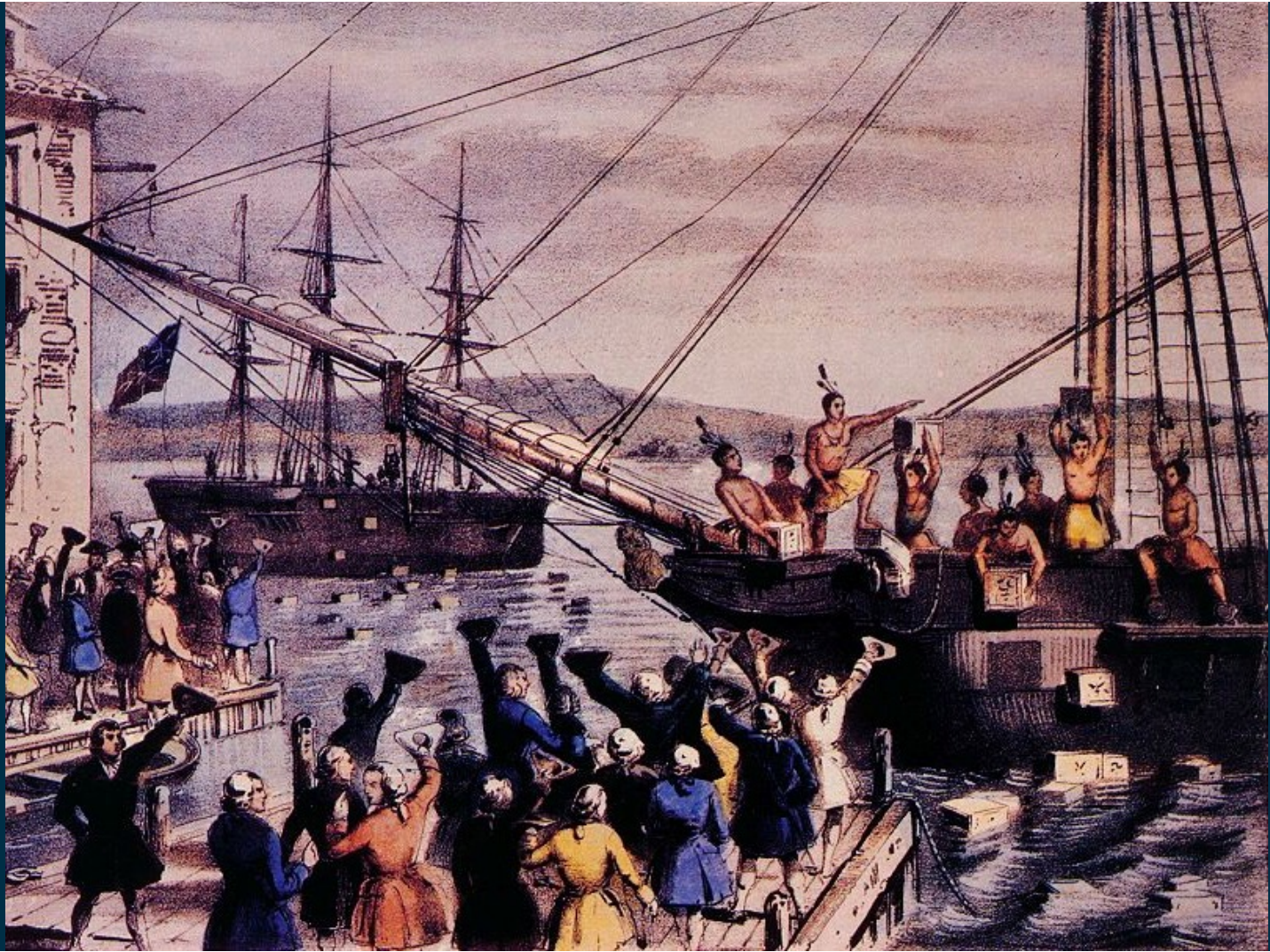


# CULTURAL INNOVATION

- A cultural innovation is a brand that delivers an **innovative cultural expression**
- These cultural expressions are rooted **in ideological opportunities → opportunities caused by socio-cultural shifts and/or anxieties**
- **Much more nuanced view of how innovations emerge**

## CULTURAL INNOVATION: 3 MAIN PILARS

- **IDEOLOGY:** a point of view on one of important cultural constructs that become widely shared or taken for granted within a population
- **MYTH:** instructive stories that impart ideology
- **CULTURAL CODES:** mass-cultural expressions and aesthetizations of the myth
- Understanding that brands are 'made' not only by the marketer





# STRIVE AND SUCCEED



BY  
HORATIO  
ALGER,  
JR.





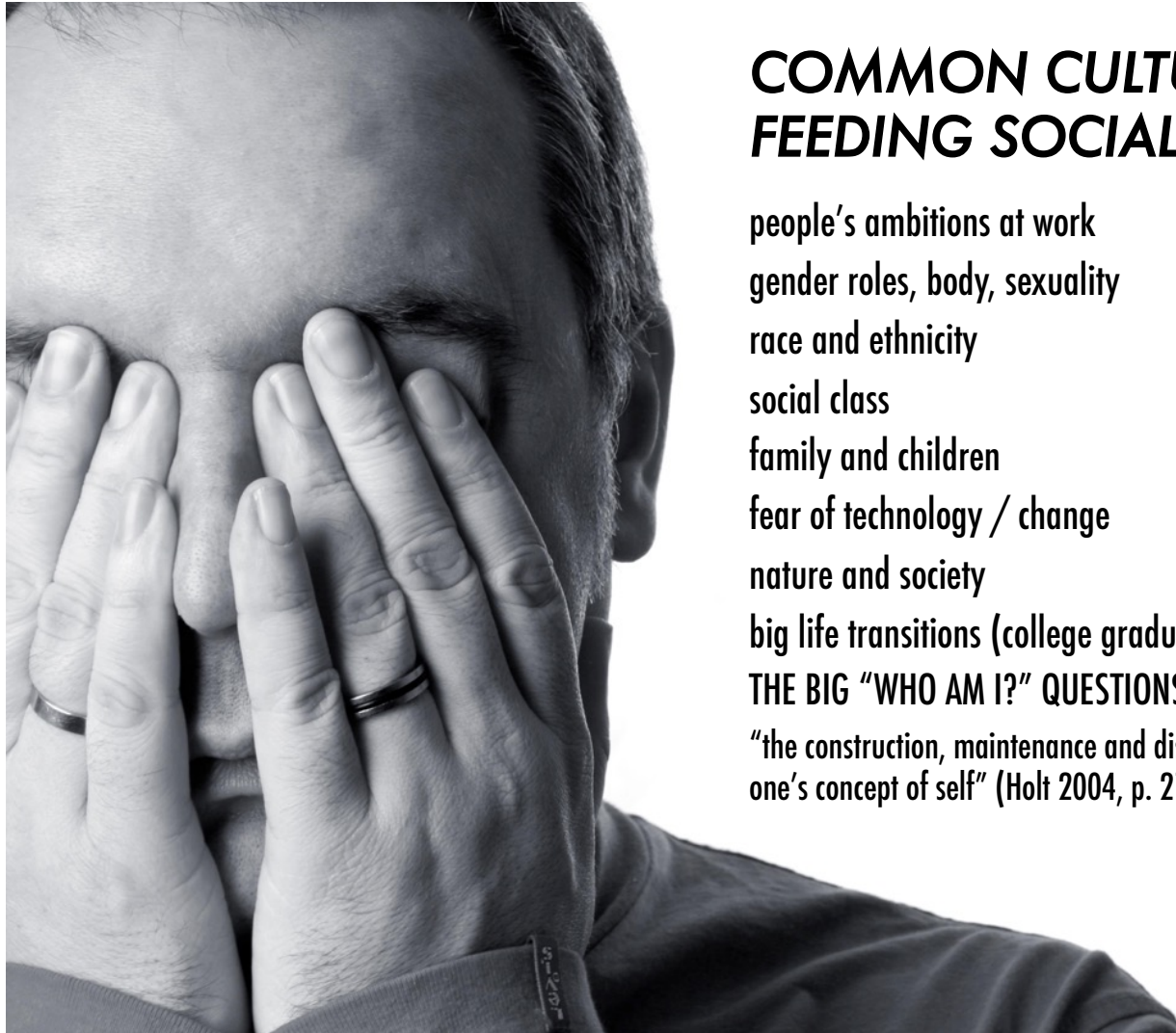






Historical Change





## **COMMON CULTURAL ANXIETIES FEEDING SOCIAL DISRUPTIONS**

people's ambitions at work

gender roles, body, sexuality

race and ethnicity

social class

family and children

fear of technology / change

nature and society

big life transitions (college graduation, retirement, mid-life crisis, marriage)

**THE BIG "WHO AM I?" QUESTIONS!**

"the construction, maintenance and dissolution of key life roles that significantly alters one's concept of self" (Holt 2004, p. 212; Fournier 1998)

*WHAT IS A  
"CULTURAL  
ORTHODOXY"?*

# CULTURAL ORTHODOXY

- “Taken-for-granted cultural expressions that are widely imitated within the product category”
- In other words, how “everybody else” in that product category sells their products







## PROBABLY THE MOST FAMOUS EXAMPLE: Star Wars as a soother of post-Vietnam anxiety in America

Some neocons have expressed their **dismay** that the new *Star Wars* movie seems so antiwar, saying it was perhaps even rewritten as an anti-Bush diatribe. This cold desperation comes as no surprise, but it also strengthens my appreciation of Lucas' decision to make episodes *IV*, *V*, and *VI* before *I*, *II*, and the now-completed *III*. This establishes first the generally agreeable premise that it's right to overthrow oppressive government, before bringing into focus something more discomfiting – that the corrupt tyranny referred to is our own. The story being told this week was written over 30 years ago, as Lucas has explained. *Star Wars* "was really about the Vietnam War, and that was the period where Nixon was trying to run for a [second] term, which got me to thinking historically about how do democracies get turned into dictatorships? Because the democracies aren't overthrown; they're given away."

# HOW BRANDS PORTRAY IDEOLOGIES

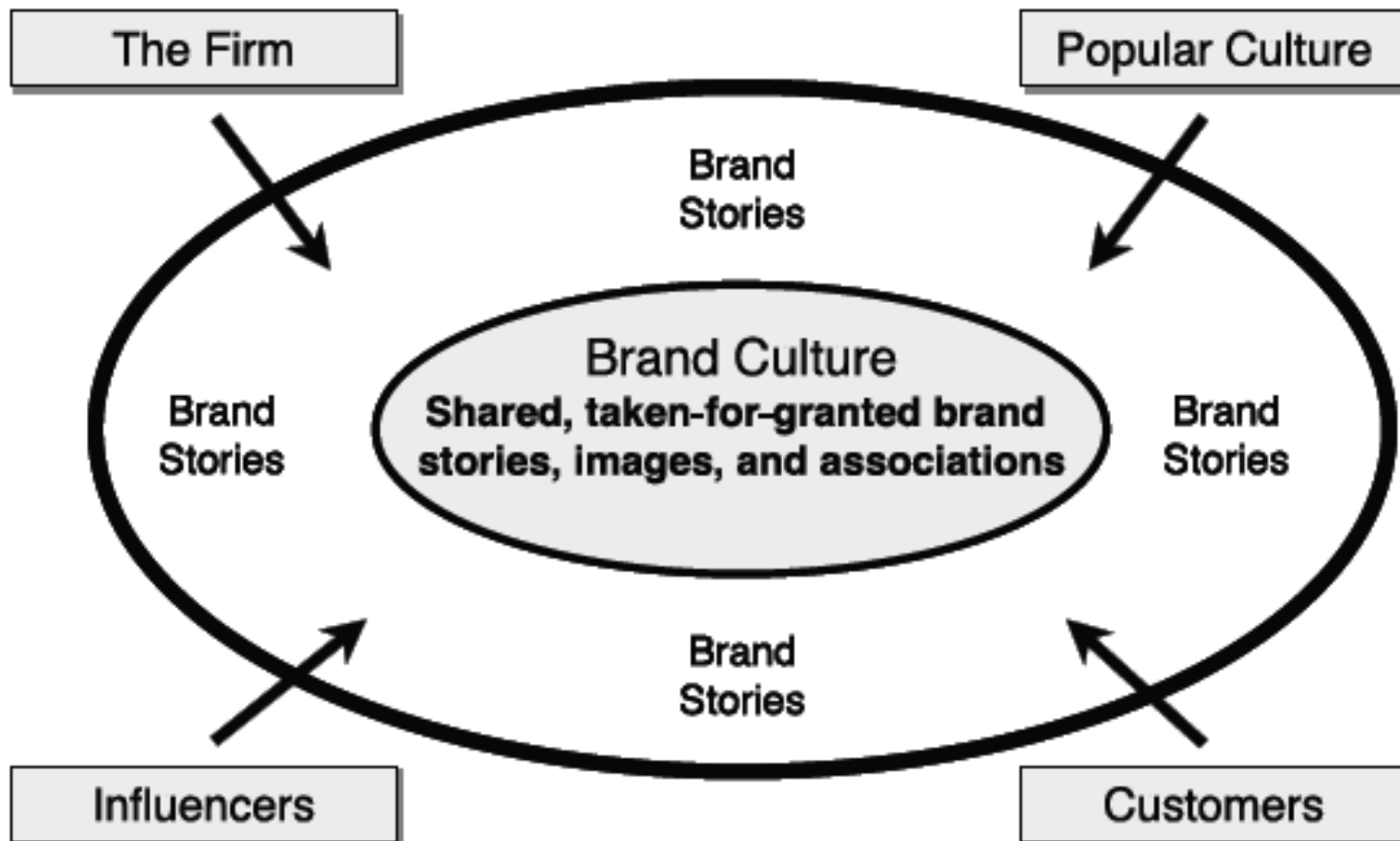
- Myths offer relief to cultural anxieties through ritualistic consumption of the product/movie/brand that 'contains' the myth
- Brands are special, because even if they aren't as affective as e.g. movies, they enable ritual and frequent consumption
- For example, by wearing a t-shirt of a certain ideology/myth, it is "claimed" by that person



**cultural  
strategy  
group**

DOUGLAS B. HOLT

# **Brands and Branding**



## *THE MARKETER*

- Brand design
- Advertising
- Pricing
- Brand Touch points

## *CONSUMERS*

- Consumers' using the brand
- Brand communities
- Their own interpretation

## *POPULAR CULTURE*

- Celebrities using brand
- Brand in movies etc.
- Brand featured in news

## *INFLUENCERS*

- Trade magazines
- Market mavens (bloggers)
- Retail people







**NIKE'S "INNOVATIVENESS" OFTEN  
LINKED TO TECHNICAL INNOVATION  
OR "OWNING ITS CATEGORY"**



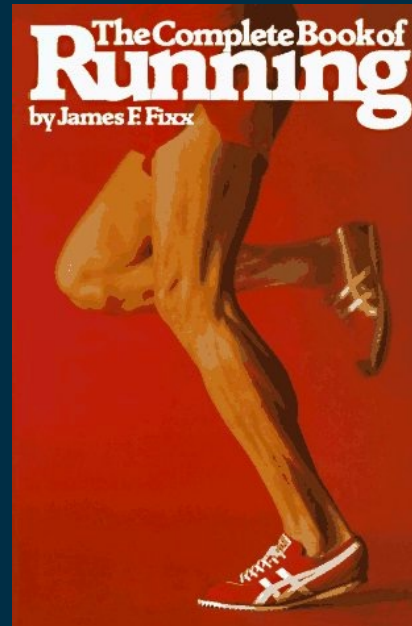
Believe at [nikebasketball.com](http://nikebasketball.com)



# *NIKE'S PRODUCT CATEGORY MATURES*

- 1970s full of innovation and use of biomechanics in advancing shoes
- Brooks develops kinetic wedge
- Asics creates dual density midsoles
- But advances become incremental
- Case in point: Nike's "Air" technology barely registers when it first came on the market

# THEN, SUDDENLY, THE JOGGING CRAZE



WHY?





*EASY POST-WAR 'AMERICAN DREAM'*





***...TRANSFORMED TO A HIGHLY  
COMPETITIVE JOB MARKET***

# CATEGORY ORTHODOXY: BE LIKE THIS ATHLETE

**Joe Namath makes all his passes in Pumas.**



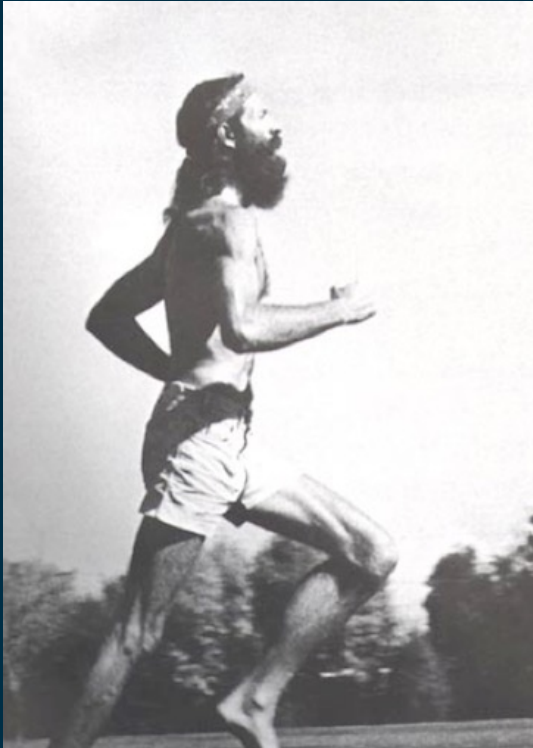
**PUMAS. Shoes of a different stripe.**

Joe Namath & his 4 Puma's girls  
found that the Puma's  
shoes were great. In fact they like  
them so much they bought them for  
themselves. Joe Namath says:

Joe Namath says the Puma's shoes  
are great. In fact they like them  
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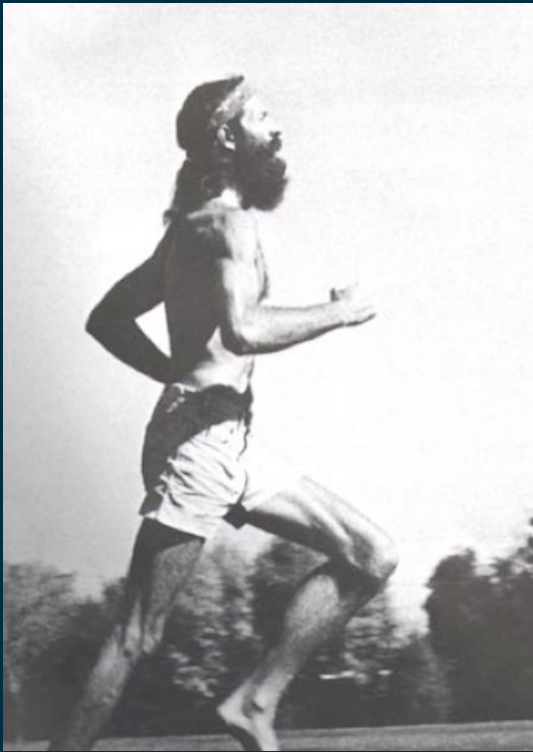
Birth of Nike's ideology:

**COMBATIVE SOLO WILLPOWER**

**CULTURAL CODES**

Runners working hard 'backstage' to better themselves, often in terrible weather to great satisfaction but also determination, pain, and grit

**NIKE UNDERSTOOD JOGGING'S APPEAL AS AN INDIVIDUALIST AND 'GRITTY' PURSUIT FOR THE 'I NEED TO GET BETTER' AMERICAN**



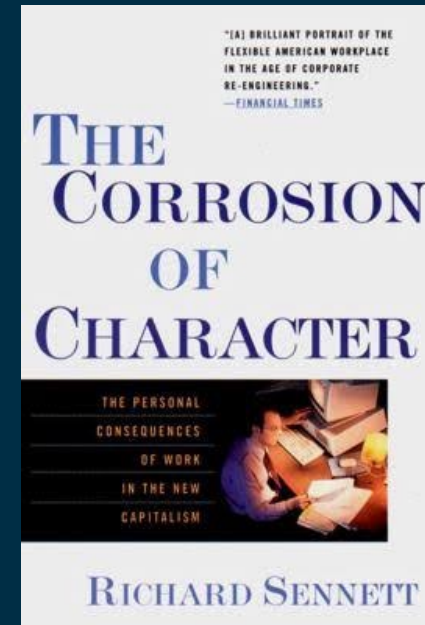
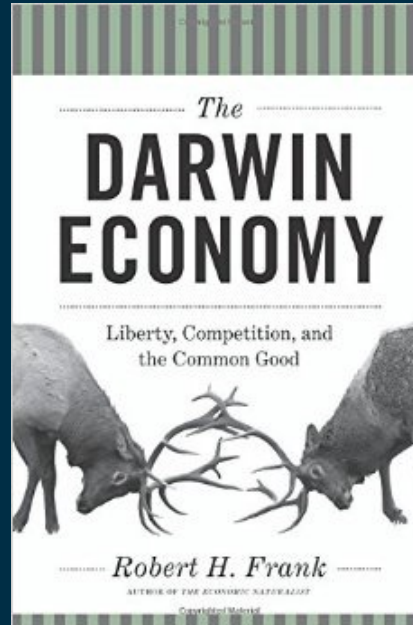
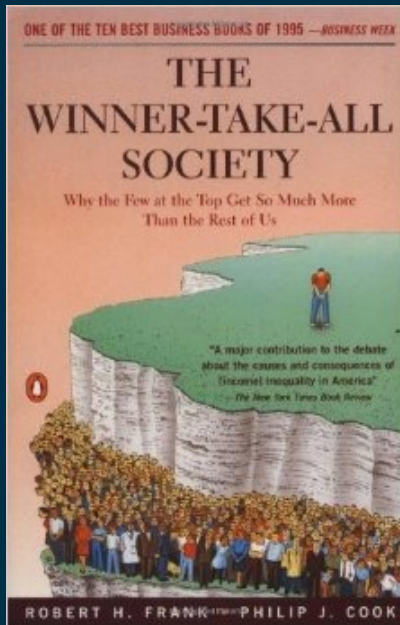
## CODE INNOVATION #1

Borrow freely and dramatize ideology from running subcultures (make it more accessible)

## CULTURAL INNOVATION #2

Juxtapose extreme disadvantage contexts to set up **myth of transcendence**

**NIKE UNDERSTOOD JOGGING'S APPEAL AS AN INDIVIDUALIST AND 'GRITTY' PURSUIT FOR THE 'I NEED TO GET BETTER' AMERICAN**



**1980S AND 1990S FURTHERED THE  
"FREE AGENT ECONOMY" TRENDS**





**NEW SUBCULTURAL SOURCE MATERIAL:**  
**'THE HOOD'**







## FOR WOMEN WHO WANT TO GET BACK ON THEIR FEET.

If you want to avoid injury, remember this: women don't pronate like men. Because of their hip structure, they actually pronate more. The Nike Air Control is the first stability shoe designed specifically for the way a woman is built and the way she moves. With an anatomically correct fit. Extra flexibility. And the best cushioning for either sex: Nike-Air. A revolution in motion.



The Air Control. For women only.


ADCRITIC.COM

A young boy is running on a paved road that stretches into the distance. The sky is filled with soft, colorful clouds, suggesting a sunset or sunrise. The boy is wearing a light-colored t-shirt with a prominent white Nike swoosh logo on the chest. The overall mood is one of determination and achievement.

**FIND YOUR GREATNESS.**

# NO PH.D. REQUIRED.




The Nike V-Series for women. Three different types of running shoes for three different types of runners. All at one price. For extra stability, try the Venue. For lightweight cushioning, it's the Vengeance. For a little of both, lace up the Vortex. Simple. 

For more information, contact Department V, 3900 SW Murray Blvd., Beaverton, OR 97005.





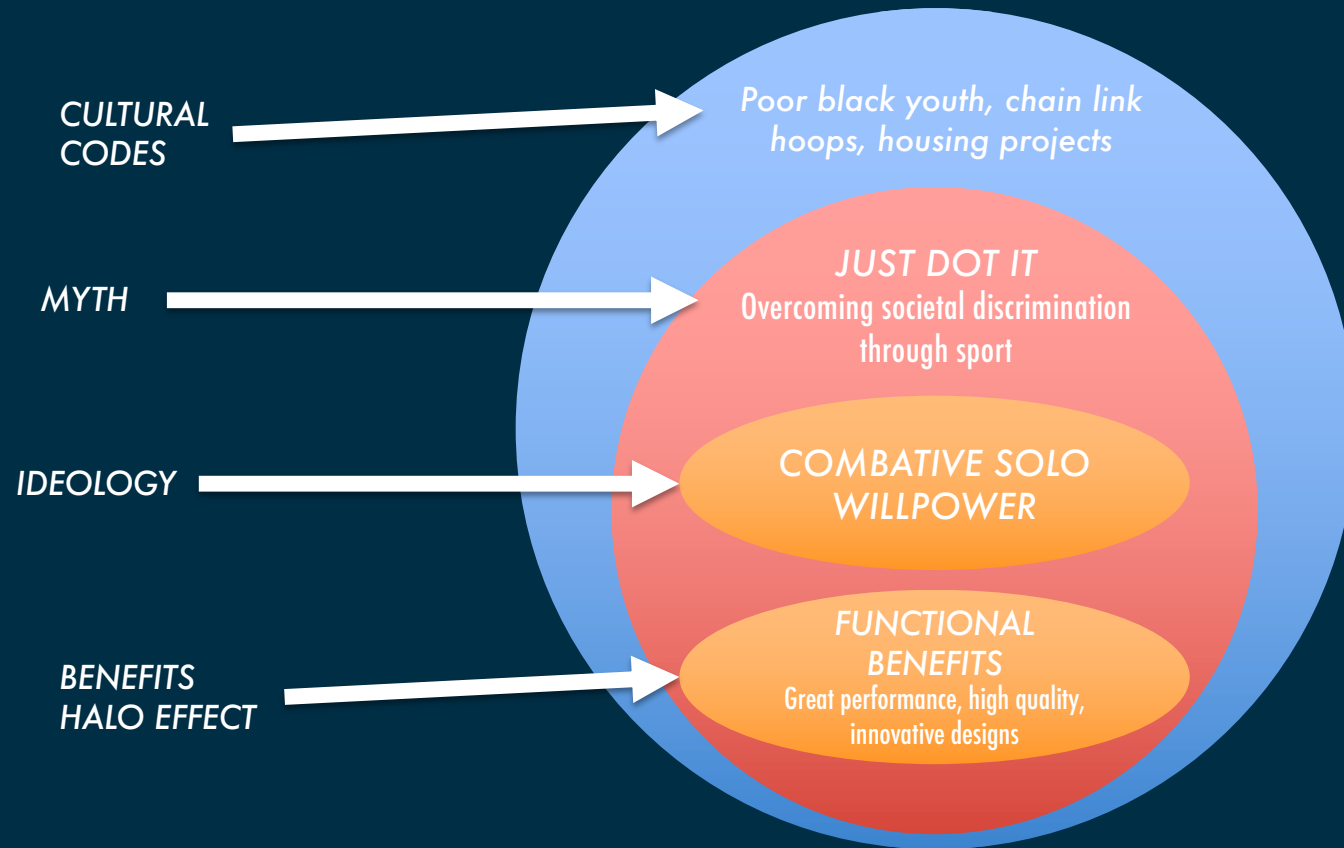





Believe in something.  
Even if it means sacrificing everything.

 Just do it.

# NIKE'S CULTURAL INNOVATION





What common cultural anxieties do you see available for your group project?

What are the typical ways other brands are positioning their products in your product category?  
What kind of stories do they tell?

What kind of conversations do these anxieties produce on social media?

- people's ambitions at work
- gender roles and sexuality
- family and children
- fear of technology / change
- nature and society
- big life transitions (college graduation, retirement, mid-life crisis, marriage)
- "the construction, maintenance and dissolution of key life roles that significantly alters one's concept of self" (Holt 2004, p. 212; Fournier 1998)

# A BRAND'S STORY AS A CREATIVE BRIEF

## CHARACTER

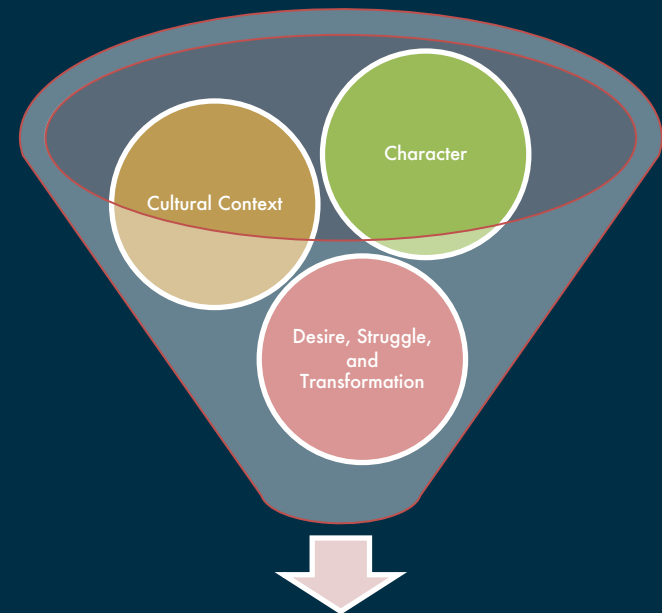
- Who are our characters?
- How do their actions reveal their values?
- How do consumers identify themselves with them?

## CULTURAL CONTEXT

- What kind of cultural conversations do we want to engage with?
- Where do we find these conversations, esp. on social media?
- What is the link between these conversations and our brand's DNA?

## DESIRE, STRUGGLE & TRANSFORMATION

- What kind of transformations do we promise our customers?
- What kind of desires might these transformations address?
- What kind of struggles result from striving for those desires; what struggles are the most compelling?



**A great story!**

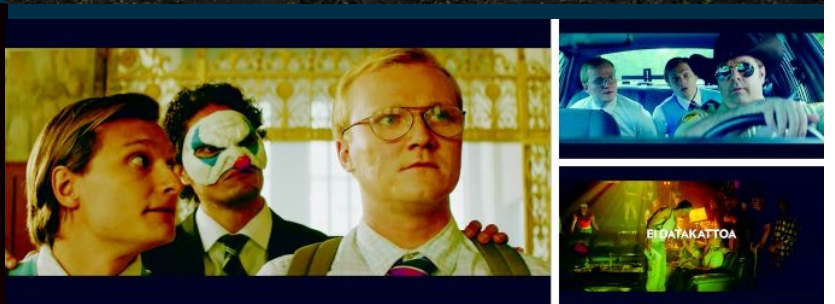




**ILOSANOMA  
LEVIÄÄ.**

Kovinkin gangsteri ymmärtää,  
kuinka typerä on liittymä, jossa  
on datakatto.

[TUTUSTU JA TILAA >](#)







**elisa**

# HINTASAARNAAJIEN VUOSI 2016

**TV**  
TV:n puolella Elisa Saarnaajat jatkavat Amerikkaan viikkotapausta ja uusi Hirtteen tuotantokausi. Hirtteen tuotantokausi on nyt valittu Suomessa. Kuvastajat valjastettiin myös Elisa Viikkotapaustalohkoon jotta se saa nopea kutsua valittua viikkotapausta.

**MISSIONARY MISSING**  
Hintasaarnaajien ohjelma saavutti Suomessa, toinen kerta kukaan. Kattavaa materiaalia, kymmeniä ohjelmia, ohjelmaa ohjelmaa ja materiaalia, joka on saatavilla. Joka päivä! Saarnaajat, jotka ovat kutsuneet ihmisiä, jotka ovat kutsuneet ihmisiä, jotka ovat kutsuneet ihmisiä. Pää: Top 10 - lista kutsuista.

**SPONSOROINTI**  
Erikois-galleria

**HINTASAARNAAJAT-LELUT**

**Vuonna 2016** Elisa Saarnaajat olivat nyt myös Euroopan suurin ohjelma, Helsinki, joka on ollut nyt Euroopan suurin ohjelma. Samalla Elisa sponsoroimalla ohjelmaa on pidetty kahden päivän ajan ohjelmaa.

**Vuonna 2016** maan parhaasta integroidusta mainonnan konseptista tuli parempi, hausempi ja laajemmin integroitu.

**MISSIONARY MISSING**  
Elisa-Pöytä on kutsunut ihminen ja Missionary Missing on kutsunut ihminen. Elisa-Pöytä on kutsunut ihminen ja Missionary Missing on kutsunut ihminen. Elisa-Pöytä on kutsunut ihminen ja Missionary Missing on kutsunut ihminen.

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IN FINLAND  
WE HAVE THIS THING CALLED  
LOOK-A-LIKE HINTASAARNAAJA



CANNES LIONS

## Here Are All 27 Campaigns That Won Top Honors at the 2022 Cannes Lions

This year's Grand Prix winners took storytelling and stigma-shattering to ambitious heights



Apple's nearly 9-minute ad, 'Escape From the Office,' took home Cannes Lions' Grand Prix in Film. Apple