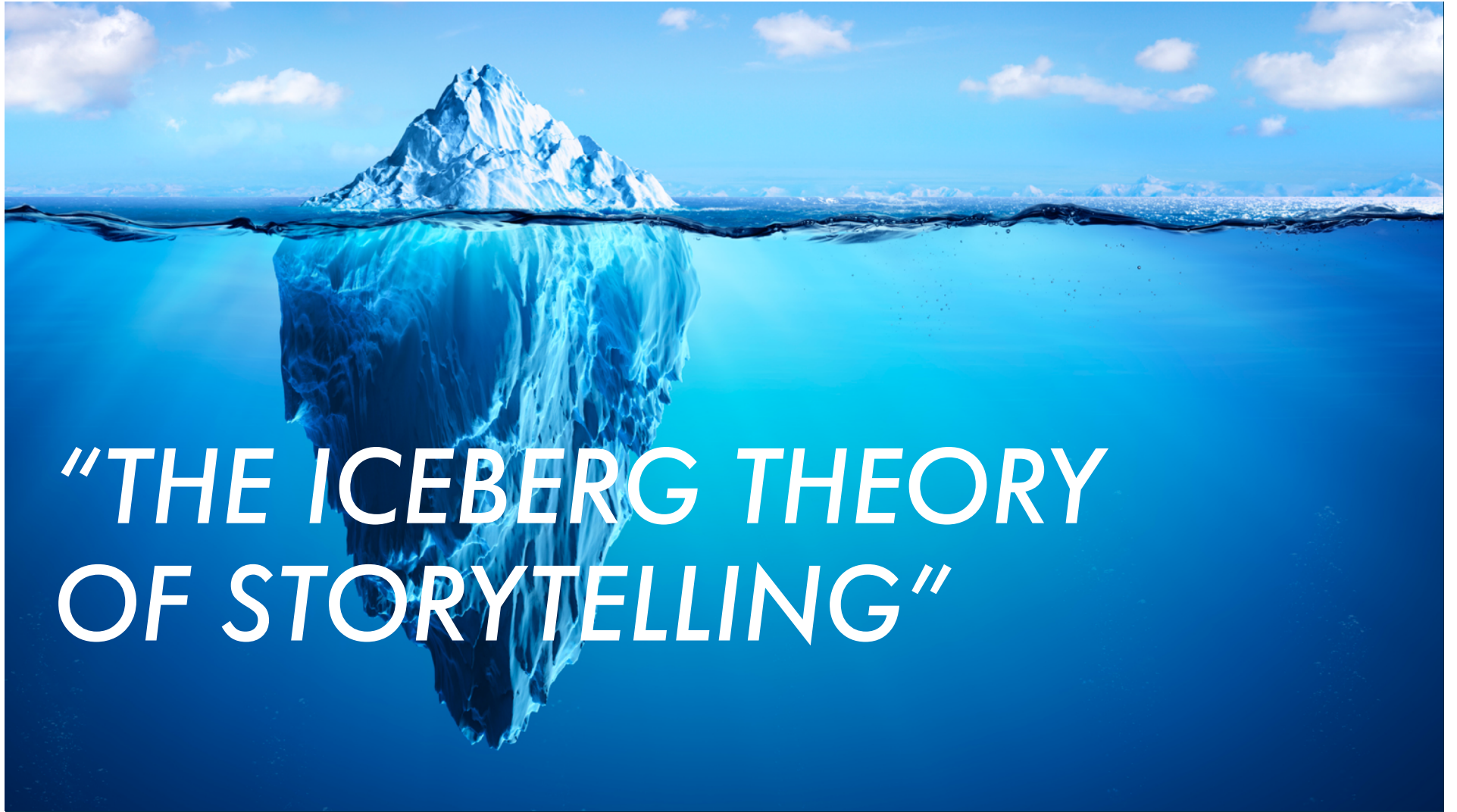


**#12**

**CREATIVITY IN  
(MARKETING)  
STORYTELLING**

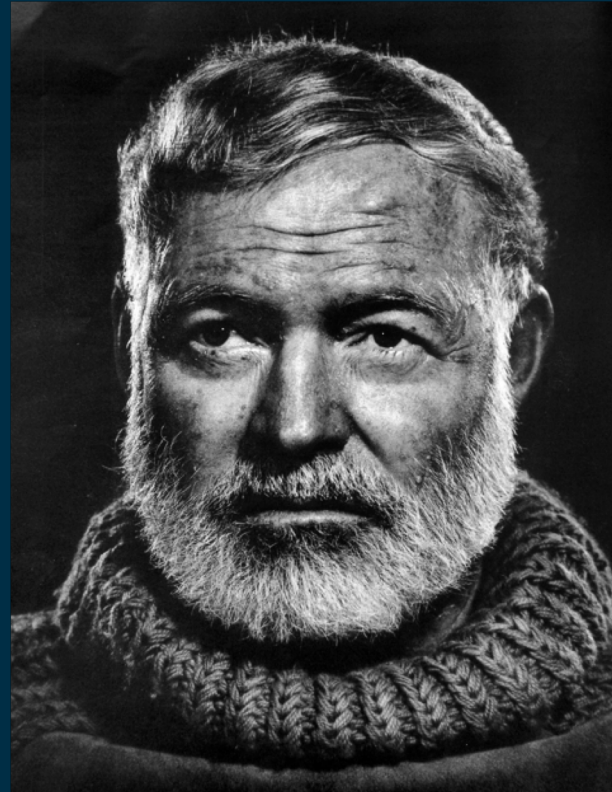


*WHY STORIES?*



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

“For sale:  
Baby shoes,  
never worn.”



*STORIES "SOLVE"  
PROBLEMS BY WEAVING  
COMPLEXITY INTO A  
COHERENT AND  
RESONANT NARRATIVE*


## **Storytelling That Moves People**

---

 [hbr.org/2003/06/storytelling-that-moves-people](https://hbr.org/2003/06/storytelling-that-moves-people)

## **The Irresistible Power of Storytelling as a Strategic Business Tool**

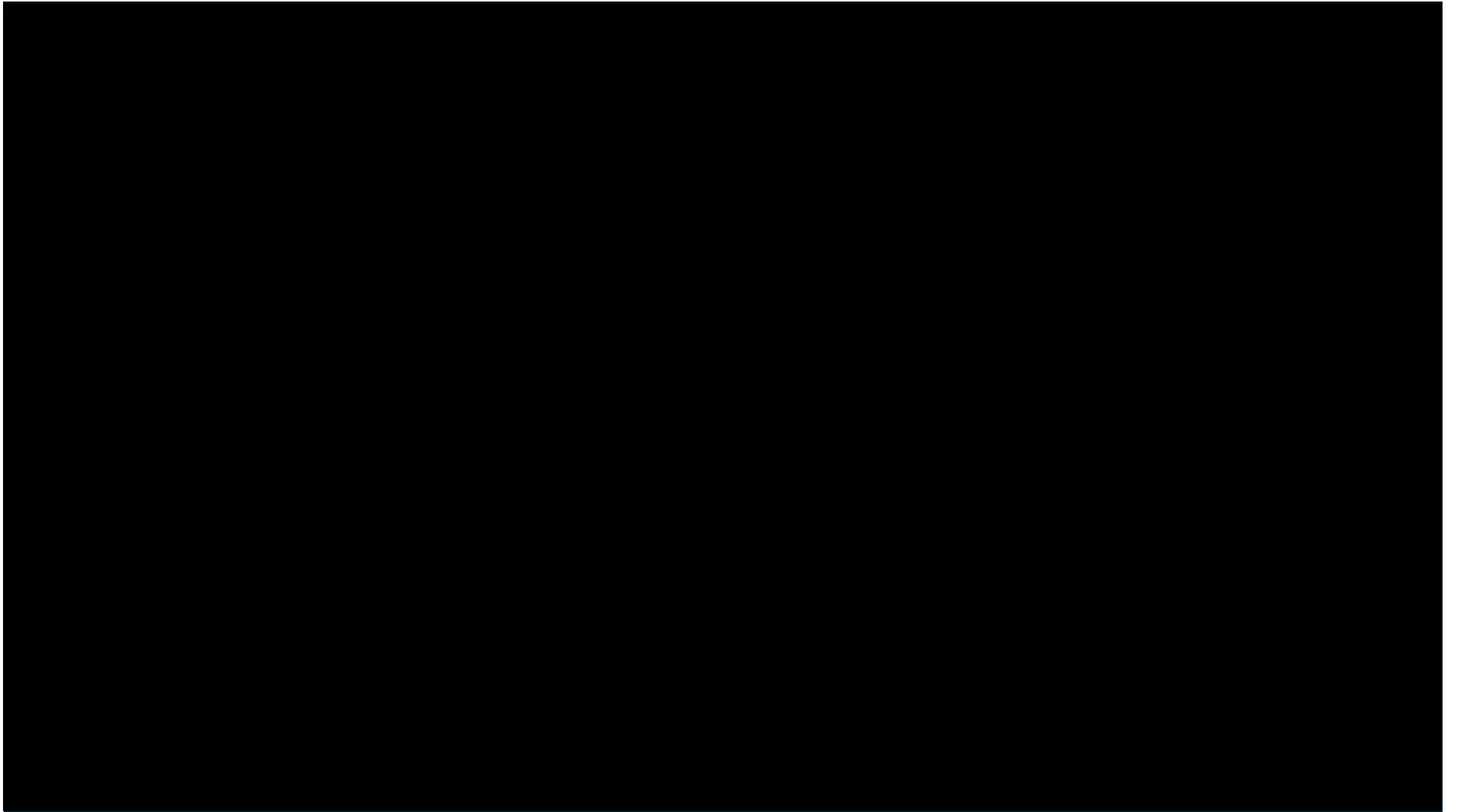
---

 [hbr.org/2014/03/the-irresistible-power-of-storytelling-as-a-strategic-business-tool](https://hbr.org/2014/03/the-irresistible-power-of-storytelling-as-a-strategic-business-tool)

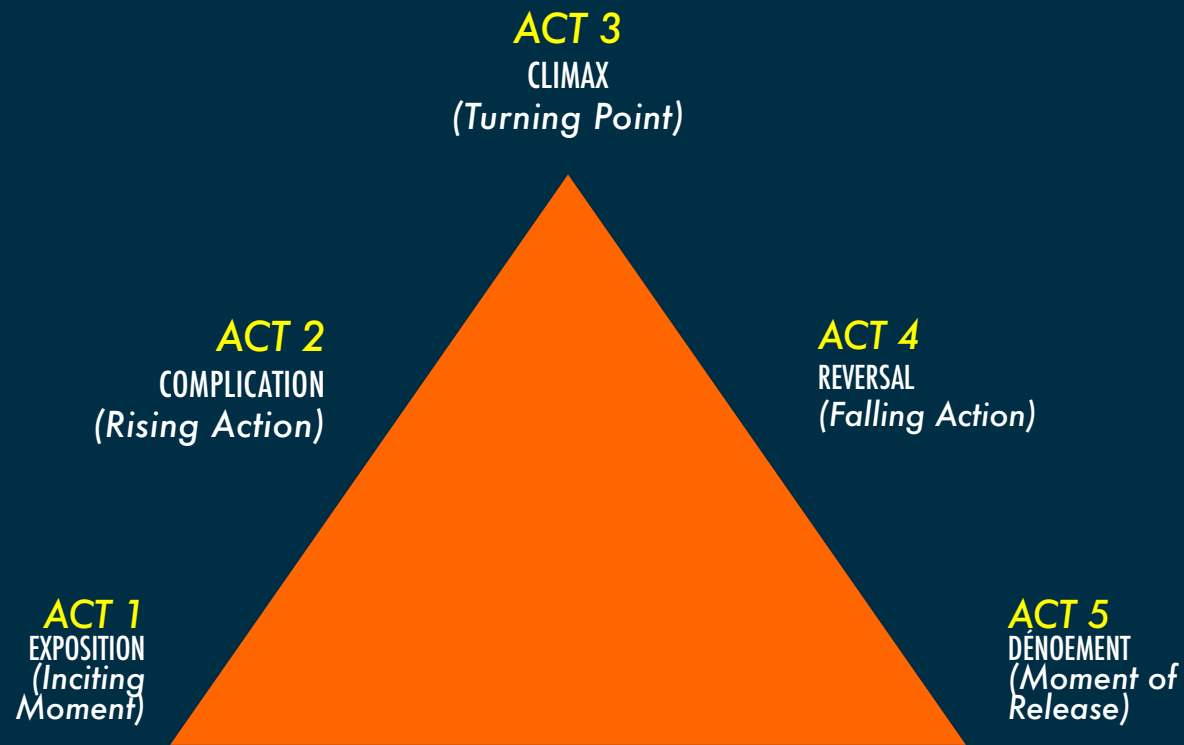
The storyteller discovers a story by asking certain key questions. **First, what does my protagonist want in order to restore balance in his or her life?** Desire is the blood of a story. **Desire** is not a shopping list but a core need that, if satisfied, would stop the story in its tracks. **Next, 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?"



*NAME A  
MEMORABLE AD?*



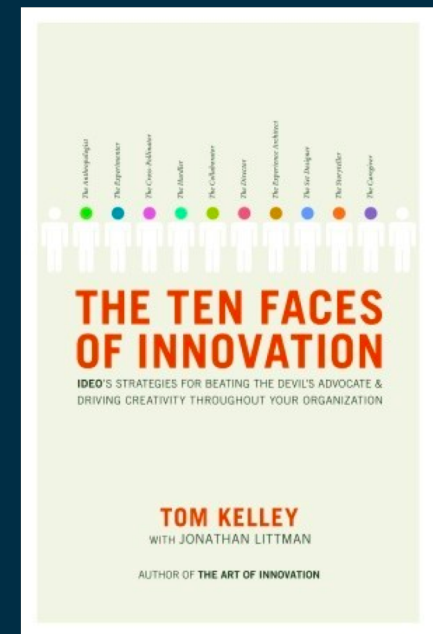
# FREYTAG'S PYRAMID (BASED ON ARISTOTELES)





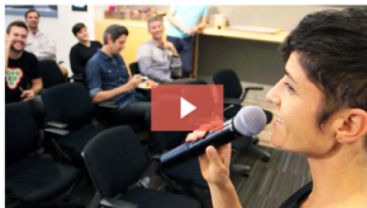
# IDEO: HOW WE USE STORIES FOR CREATIVITY

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**



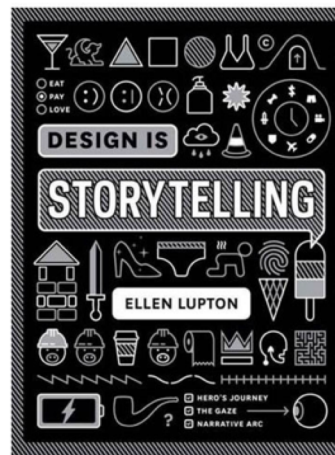
### Storytelling for Influence: April 25 - June 3

Open for orientation. Enrollment closes Monday!



\$399.00

ENROLL



*STORIES AND  
METAPHORS IN  
MARKETING  
COMMUNICATIONS*








# “STORYTELLING 101”

1. Parachute in, don't preamble
2. Choose first and final words carefully
3. Follow the “Goldilocks” theory of details
4. Focus your delivery on “one person with one thought”
5. Consider the power of poetry
6. Use silence for impact and emphasis
7. Know your AIM

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

# How to Tell a Great Story

 [hbr.org/2014/07/how-to-tell-a-great-story](https://hbr.org/2014/07/how-to-tell-a-great-story)

# *“HOW TO TELL A GREAT STORY”*

## *1. START WITH THE MESSAGE*

- Understand the audience needs

## *2. USE YOUR OWN EXPERIENCES*

- Brand history and past successes / failures

## *3. DON'T MAKE YOURSELF THE HERO*

- Solve the audience's problem, don't push the brand

## *4. HIGHLIGHT STRUGGLE*

- “A good story needs a conflict”

## *5. KEEP IT SIMPLE*

- Less is more – small details impart more

## **12 Storytelling Techniques for Boring Brands: How to Create an Effective Ad Campaign**

---

## *“12 STORYTELLING TECHNIQUES FOR BORING BRANDS: HOW TO CREATE AN EFFECTIVE AD CAMPAIGN”*

1. Understand Expert Storytelling Techniques
2. Come up With a Colorful Idea
3. Write a Premise
4. Use Key Storytelling Ingredients: Heroes and Desires
5. **Don't Sell Your Product**
6. Deliberately Hide Information
7. **Be Tremendously Human**
8. Be Authentic
9. Go for the Laugh
10. Make it as Visual as Possible
11. Stand Out
12. Make it Easy to Relate To for Your Target Group





*SO HOW DO YOU  
MAKE IT ALL WORK?  
(I.E., PLANNING THE STORY)*

# How to Build a Strategic Narrative

 [hbr.org/2016/03/how-to-build-a-strategic-narrative](https://hbr.org/2016/03/how-to-build-a-strategic-narrative)

# “HOW TO BUILD A STRATEGIC NARRATIVE”

## 1. HUMAN CONTEXT

- “People want to get a sense for your company *as if it were a person.*”

## 2. SHARED PURPOSE

- “This shared purpose is the outcome that you and your customer are working toward together”

## 3. BRAND DNA

- “People don’t fundamentally change, and neither do companies. When they are founded, a kind of DNA is created that persists for the life of the company”

## 4. LOSING THE NARRATIVE

# 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 Kröner did.

There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. (3,300 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

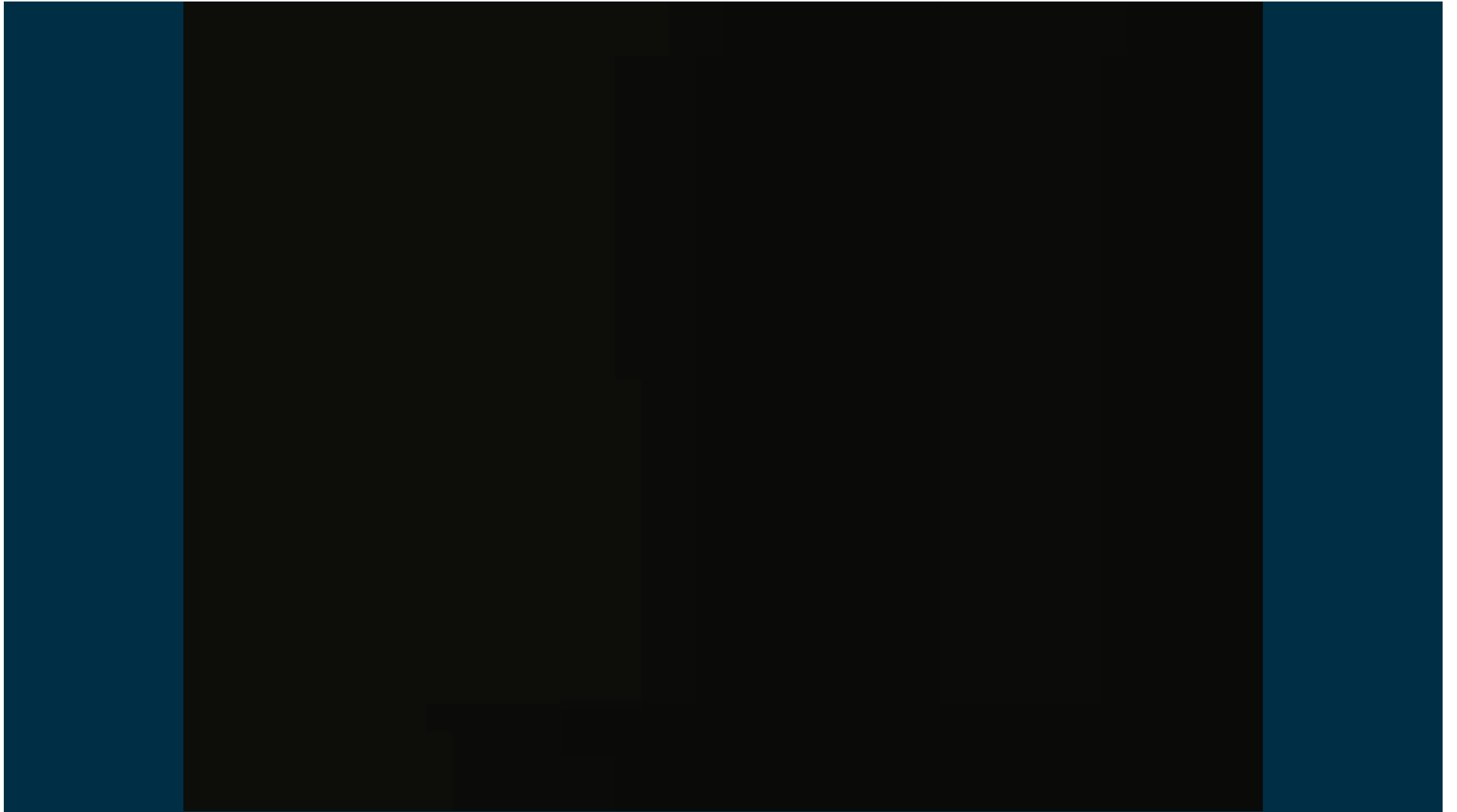
brake stand, and say "no" to one VW out of fifty.

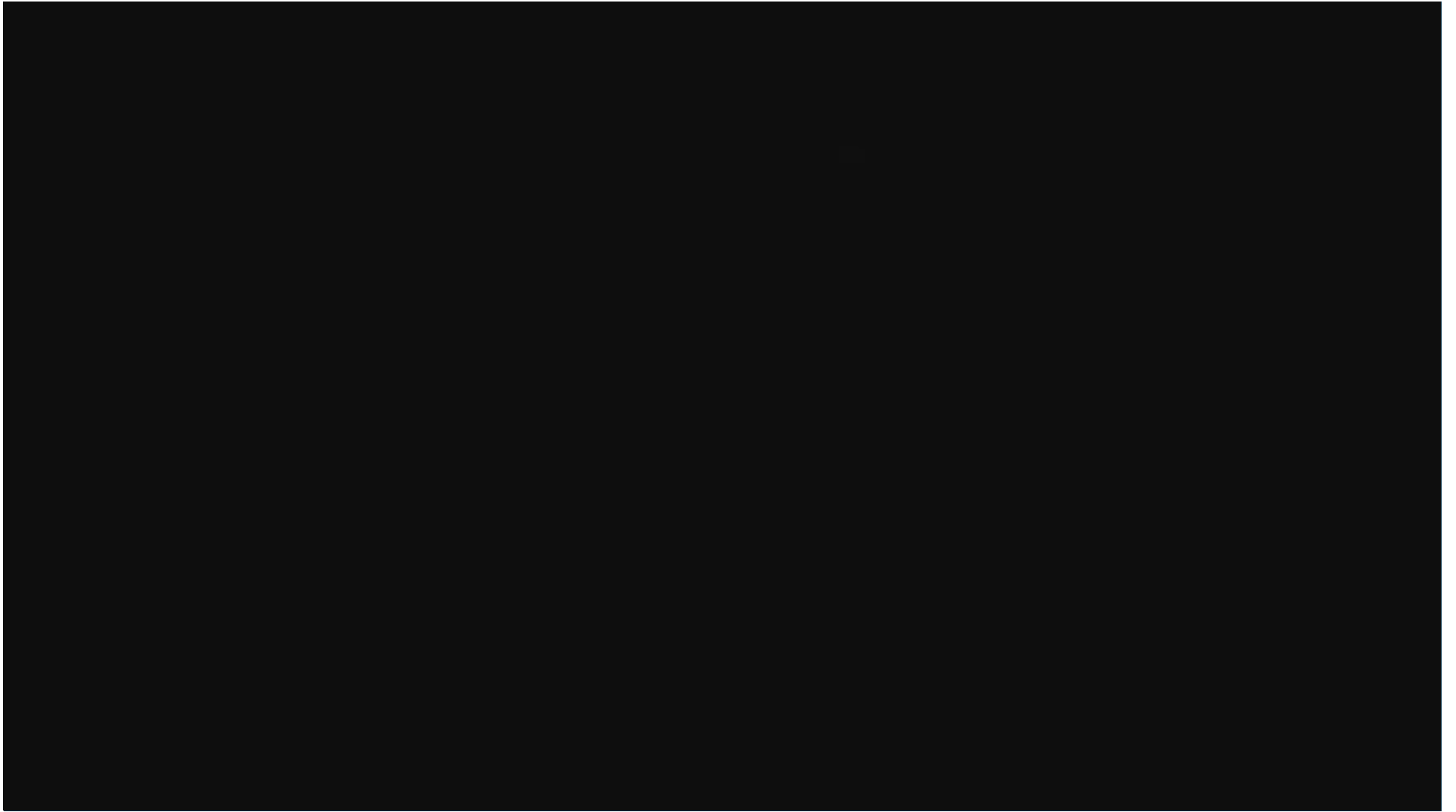
This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. It also means a used VW depreciates less than any other car.)

We pluck the lemons; you get the plums.











BUSINESS • 2015 SUPER BOWL

# The Ad That Changed Super Bowl Commercials Forever



Read More

BUSINESS  
GoDaddy Pulls  
Controversial...



By JOSH SANBURN Updated: May 25, 2016 10:05 AM ET | Originally published: January 30, 2015



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*



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

Robert E. Smith  
Indiana University, USA

Xiaojing Yang  
Indiana University, USA

***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*

*DIVERGENCE X RELEVANCE  
X EFFECTIVENESS*

# 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**

*VISUAL  
STORYTELLING AND  
METAPHORS*



ENTRANCE

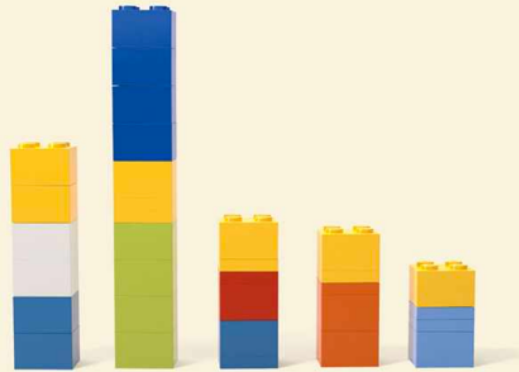
EXIT


 WeightWatchers





IMAGINE



 You have **918 915** friend requests.

**wonderbra**



# FOR THE REST OF THE CLASS

## 1. How do you tell a story about your problem?

1. Who is the protagonist in it? What is their desire? What are the obstacles? What is the decision to act? What is the resolution or payoff?
2. What makes the story interesting or believable?

## 2. How short can you make the story? How do you tell it?

1. Is there a folk tale that you could retell or reappropriate?
2. Story as metaphor: how do you represent it? Visual or verbal?

## 3. What is the "vocabulary" of your story and its problem?

1. What are the key words?
2. What are the key emotions?

# FOR NEXT TIME

Monday 15<sup>th</sup> of April

- Guest lecture Olli Sirén from Milton
- Please read: the Restaurant Day paper from MyCourses

Wednesday 17<sup>th</sup> of April

- *Client IdeaGen case!*