

# Kreativni proces

Strategija

Svaka kampanja proizlazi iz koncepta koji proizlazi iz strategije.

Drugim riječima, uobičajeni redoslijed unutar kreativnog procesa je:

1. Strategija
2. Koncept / ideja
3. Kampanja / oglas

Strategija u oglašavanju označava cjelokupni marketinški ili prodajni pristup.

Ona je razmišljanje iza koncepta ili ideje, tj. razmišljanje iza razmišljanja.

Strategija može polaziti od prednosti proizvoda, načina njegovog korištenja, tržišne situacije, ciljne skupine ili bilo koje kombinacije navedenih stvari.

Svaka strategija bi trebala imati element distinkcije u odnosu na strategije konkurenata, koji bi se trebao prenijeti i na proizlazeći koncept i kampanju.

Definiranje strategije u službenoj formi pospješuje fokus u razmišljanju i inspirira početak rada na idejama.

Ideju koja “nije na strategiji”, koja ne slijedi logiku definirane strategije, će u konačnici i klijent teže prihvatiti.

Ključ dobre strategije je kako ljudima reći poznatu stvar na nov način.



**Last thing he  
handed me to put in  
water was a teabag.**

**Flowers. Why wait?  
Buy your own.**

Flowers & Plants Association  
[www.flowers.org.uk](http://www.flowers.org.uk)



**The only bunch  
he brings home  
is his keys.**

**Flowers. Why wait?  
Buy your own.**



**All he's ever given  
me to arrange is  
his CD collection.**

**Flowers. Why wait?  
Buy your own.**



# SEX,

There was a time when opera stars were like today's rock stars. They had roadies, groupies, crazy tour riders, and trashed hotel rooms.

If you think the old adage "Sex, drugs, and rock 'n' roll" has its roots in the music scene of the 1970s, think again. Some interesting variation of it has been around since the early days of opera. It was opera singers and composers who set the standards for celebrity antics. Fueled by everything from alcohol to cocaine to hypnotic medications, early opera stars engaged in wild behavior centuries before modern rock stars began amping up.

For instance, at the end of the 17th century, musicians were enjoying Venice's libertine ways. The city had become the pleasure capital of Europe. The Las Vegas of its time. But here, the stakes were higher — and the gambling happened in public opera buildings, with courtesans more skillful and obliging than anywhere else on the continent. They also celebrated Carnival, a three-month-long event in which the wearing of masks dissolved all inhibitions and allowed the music scene to flourish wildly.

Antonio Vivaldi, nicknamed "The Red Priest," was considered the ultimate superstar of Venetian composers. While he blamed an unspecified neurological condition to get a special dispensation not to perform Mass, he also justified the uber-expensive tours he embarked on, always accompanied by a very large and colorful entourage.

George Frideric Handel was the Keith Richards of the swinging London of the early 18th century. A quote attributed to him reads, "Whether I was in my bed or out of my body as I wrote [my music] I know not. God knows." Another anecdote about the German-born English composer tells how the famous soprano Francesca Cuzzoni treated him to a real display of prima donna temperament by refusing to sing the aria he had written for her London debut. Handel threatened to drop her out of the nearby window unless she did as she was told. Eventually she agreed to sing the aria, and the window was closed.

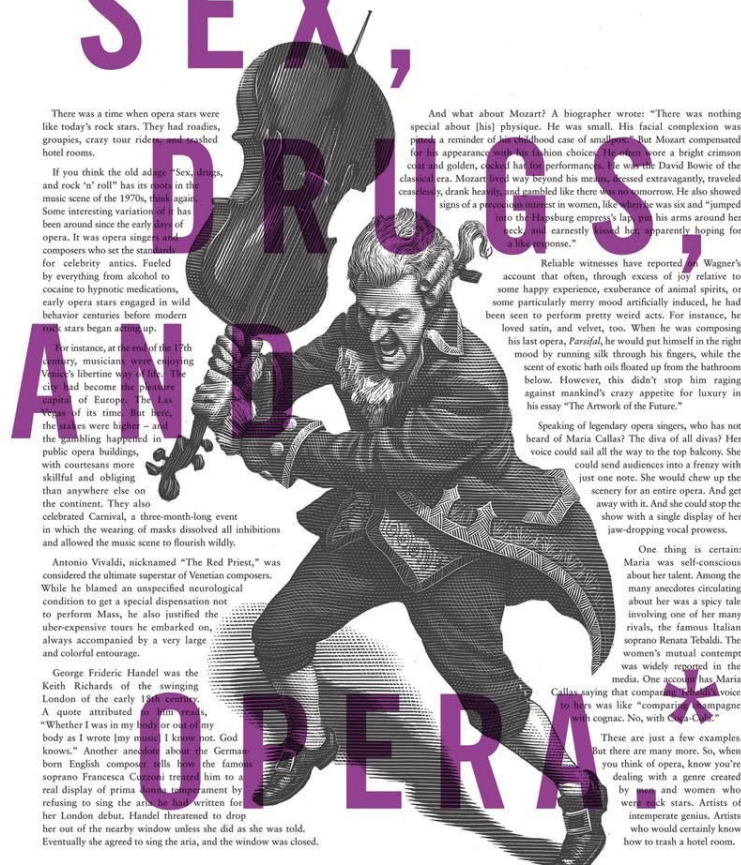
And what about Mozart? A biographer wrote: "There was nothing special about [his] physique. He was small. His facial complexion was just a reminder of the childhood case of smallpox." But Mozart compensated for his appearance with fashion choices that were a bright crimson coat and golden, cocked hat for performance. He was the David Bowie of the classical era. Mozart lived way beyond his means, dressed extravagantly, traveled ceaselessly, drank heavily, and gambled like there was no tomorrow. He also showed signs of a personal interest in women, like when he was six and "jumped into the Hapsburg empress's lap, put his arms around her neck and earnestly looked at her, apparently hoping for a response."

Reliable witnesses have reported Wagner's account that often, through excess of joy relative to some happy experience, exuberance of animal spirits, or some particularly merry mood artificially induced, he had been seen to perform pretty weird acts. For instance, he loved satin, and velvet, too. When he was composing his last opera, *Parsifal*, he would put himself in the right mood by running silk through his fingers, while the scent of exotic bath oils floated up from the bathroom below. However, this didn't stop him raging against mankind's crazy appetite for luxury in his essay "The Artwork of the Future."

Speaking of legendary opera singers, who has not heard of Maria Callas? The diva of all divas? Her voice could sail all the way to the top balcony. She could send audiences into a frenzy with just one note. She would chew up the scenery for an entire opera. And get away with it. And she could stop the show with a single display of her jaw-dropping vocal prowess.

One thing is certain: Maria was self-conscious about her talent. Among the many anecdotes circulating about her was a spicy tale involving one of her many rivals, the famous Italian soprano Renata Tebaldi. The women's mutual contempt was widely reported in the media. One scene has Maria Callas saying that comparing her voice to hers was like "comparing champagne with cognac. No, with Cognac."

These are just a few examples. But there are many more. So, when you think of opera, know you're dealing with a genre created by men and women who were rock stars. Artists of intertemperate genius. Artists who would certainly know how to trash a hotel room.



\*TECHNICALLY, SEX WAS CALLED DESIRE, AND DRUGS, POTIONS.

So, if you would like to see how the rock stars of today became who they are, start by taking a look at the greatest rock stars of opera. We are tempting you to take in your first opera, and we hope you'll fall in love with it by the last act. If you haven't tried opera, what an incredible treat you have in store as you discover its thrills. We'll be waiting to welcome you. To learn more, visit [lyricopera.org/operaenough](http://lyricopera.org/operaenough) ARE YOU OPERA ENOUGH?

# Lyric

LYRIC OPERA OF CHICAGO

Bring back your  
**WHITE SMILE**  
— BUT NOTHING ELSE —



## BAUHAUS MASTERPIECE

Chair

**640.-**



## TOBIAS

Chair

**79.-**



A man with a beard, wearing a green checkered shirt and blue jeans, is leaning over a white toilet in a bathroom. He is using a wooden stick to clean the inside of the toilet bowl. The bathroom walls are covered in white tiles with a blue floral pattern. There is a sink to the left and a window with blinds in the background. The overall scene suggests a domestic chore.

# UNLEARN

WEST  LOTTO

Audi: clowns

[www.youtube.com/watch?v=uwtOy0vB9fk](http://www.youtube.com/watch?v=uwtOy0vB9fk)

Banco Santa Fe: motorcycle  
[www.youtube.com/watch?v=p0Xb\\_vYN36A](http://www.youtube.com/watch?v=p0Xb_vYN36A)



Pojednostavljeno, strategija određuje pozicioniranje proizvoda; način na koji se proizvod (re)pozicionira na tržištu.

Marketinška strategija zasniva se na detaljnoj statističkoj analizi proizvoda, cijene, distribucije i promocije.

Većina velikih agencija ima strateški odjel koji na osnovu klijentove marketinške strategije osmišljava kreativnu strategiju i prezentira ju kreativnom timu u obliku kreativnog briefa.

Kreativni brief

Kreativni brief je uobičajena forma strukturiranog zadatka za kreativni odjel.

Većina briefova ima iste standardne elemente, čiji nazivi se mogu razlikovati, ali značenje je isto.

Dobar brief ne bi trebao biti preopširan; sve važne informacije moraju biti navedene sažeto, ali precizno, najviše na stranici do dvije.

Smisliti odličnu ideju za kampanju bez precizno definiranog briefa vrlo je teško, čak i iskusnim kreativcima.

Nejasan, neodređen ili nerealan brief ne služi ničemu; što ste bolje brifirani, lakši vam je posao.

# Elementi kreativnog briefa:

Klijent

Proizvod ili usluga

Tržišno zaleđe

Konkurencija

Komunikacijski cilj

Mediji

Ciljna skupina

Ključni benefit proizvoda

Reasons to believe

Ton komunikacije

Obavezni elementi i ograničenja

Svaka stavka trebala bi biti definirana na način da može služiti kao smjernica pri kreativnom razmišljanju.

Kada dobijete kreativni brief (a uvijek biste trebali), vaš zadatak je da ga na vrijeme proučite i dovedete u pitanje svaki njegov element koji je nejasan, nelogičan ili neinspirativan.

Klijent



Ime tvrtke ili organizacije odgovorne za proizvod ili uslugu.

Proizvod ili usluga

Ime proizvoda ili usluge koja se oglašava. Može biti riječ o specifičnom modelu proizvoda, seriji modela proizvoda (“range”), grupi proizvoda, krovnom brandu ili čak o korporativnoj komunikaciji same tvrtke.

Svaki navedeni primjer imat će drukčiju strategiju koja će generirati drukčije koncepte i kampanje.

Tržišno zaleđe

Uključuje sve relevantne informacije o tržišnoj poziciji proizvoda, uključujući sve prošle komunikacijske aktivnosti našeg proizvoda i konkurencije.

Na osnovu prethodnih dobrih i loših iskustava, kao i promjena u proizvodu ili na tržištu, odlučujemo hoćemo li nastaviti sa istom strategijom, doraditi postojeću ili razviti novu.

Konkurencija

Navode se konkurentni proizvodi, pogotovo oni relevantni ciljnoj skupini.

Važno je proučiti komunikaciju konkurencije kako bi se napravio originalni odmak i u strategiji, i u konceptu i u izvedbi.



**BLACK LEVI'S.**



**WHEN THE WORLD ZIGS, ZAG.**



Komunikacijski cilj

Iako je konačni poslovni cilj prodati što više proizvoda što većem broju ljudi i zaraditi što više novaca, oglašavanje samo po sebi ne prodaje proizvode.

Komunikacijski cilj oglašavanja je odgovor na marketinški problem.

Problem može biti u nepoznavanju ili pogrešnom shvaćanju proizvoda ili usluge od strane potrošača.

Može biti do načina na koji se proizvod koristi, pakira, distribuira ili oglašava.

Ili se jednostavno konkurentski proizvod smatra boljim.

Zadatak novog oglašavanja je razriješiti zablude ili nedoumice u vezi proizvoda i povećati svjesnost o proizvodu (“awareness”), što je posebno važno kod novih proizvoda.

Komunikacijski cilj u briefu treba definirati što želimo da potrošači pomisle, osjete i učine nakon što vide oglas.

Komunikacijski cilj često treba odlučiti između različitih pristupa:

Udio brenda na tržištu vs. širenje tržišta

Trial vs. postojeći korisnici

USP vs. branding

Logički argument vs. mnemonic

Gotovo je nemoguće biti kreativan bez jasno definiranog problema u zadatku.

Najbolje ideje proizlaze iz jasnih problema koji vas tjeraju da razmišljate dalje.

Mediji

Odabir medija ovisi o vrsti proizvoda ili usluge koji se oglašava, ciljnoj skupini i budžetu klijenta.

“Above the line” mediji uključuju tisak, TV i radio, dok su direktni i interaktivni mediji “below the line.”  
Dodatno, tu su još guerrilla i ambijentalni mediji.

Agencije koje pokrivaju oglašavanje u svim medijima zovu se “full service” agencije.



Odabir uglavnom određuje klijentov marketinški odjel ili medijski odjel agencije na temelju podataka koje medije ciljna skupina najčešće koristi i čijem je utjecaju najviše podložna.

Kao takva, odluka je unaprijed zadana u kreativnom briefu.

U nekim slučajevima, agencija klijentu predlaže nenaručenu ideju koja najbolje funkcionira u određenom mediju.

Tada je medijski zakup određen logikom ideje, umjesto obratno.

Iznos medijskog budžeta ili novca potrošenog na medijski zakup je određen ukupnim budžetom kampanje i često je tema ozbiljnih pregovora između klijenta i agencije.

Klijent uvijek gleda kako smanjiti troškove, dok ih agencija pokušava povećati, kako bi povisila svoju agencijsku naknadu, vezanu na postotak od ukupnog budžeta.

Samu cijenu zakupa oglasnog prostora u tradicionalnim medijima (npr. novinski oglasi, TV emitiranja) dogovaraju medijski zakupnik (medijski odjel ili zasebna agencija) i medijski ponuđač (npr. novinska kuća, TV postaja).

Najčešće vrste oglašivačkih kanala uključuju tradicionalne medije (npr. tisak, TV, radio), netradicionalne (ambient, guerrilla), izravni ili direktni marketing (izravna pošta), interaktivne medije (internet, mobitel) i integrirani marketing (multimedijska kampanja).

Ciljna skupina

Ciljna skupina ili “target” određuje se na osnovu detaljnog istraživanja tržišta.

Što je ciljna skupina preciznije određena, bolje ćete razumjeti kome se obraćate, lakše ćete osmisliti ideje, a komunikacija će biti relevantnija i uvjerljivija.

U komunikaciji, ne razmišljajte o ciljnoj skupini kao masi; dobar strateg trebao bi vam pomoći izdvojiti tipičnog pojedinca unutar grupe.

Rijetko ćete se obraćati nekom sličnom sebi. Strategija ili koncept koji vas ostavljaju ravnodušnim mogu biti idealni za ciljnu skupinu i obratno.

Morate razumjeti tuđe svjetonazore, znati gledati stvari iz perspektive osobe kojoj se obraćate.



Podaci o ciljnoj skupini tipično su:

Demografski: dob, spol, obiteljski status, prihodi kućanstva, obrazovanje, zanimanje.

Lifestyle: hobiji, interesi, slobodne aktivnosti.

Bihevioralni: postojeća iskustva s proizvodom ili kategorijom proizvoda.

Psihološki: uvjerenja i stavovi prema prodajnoj kategoriji, oglašivaču i samom proizvodu.

# Maybe your second car shouldn't be a car.

Don't laugh.

It makes a lot more sense to hop on a Vespa than it does to climb into a 4000-lb. automobile to go half a mile for a 4-oz. pack of cigarettes.

To begin with, a Vespa can be parked.

It'll give you between 125 and 150 miles to a gallon. Depending on how you drive. And using regular gas.

The Vespa is a reliable piece of machinery. Its engine has only three moving parts. There's not much that can break. (People have driven Vespas over 100,000 miles without major repairs.) And it's so simple to work on, a complete tune-up costs six dollars.

It's air-cooled. There's no water, no anti-freeze.

The transmission is so well built that it's guaranteed for life.\*

Vespa has unitized body construction. The whole thing is made from one piece. It's not bolted together. It can't rattle apart.

If you buy a Vespa your neighbors won't move out of the neighborhood. The Vespa is a motorscooter, not a motorcycle. There is no social stigma attached to driving one.

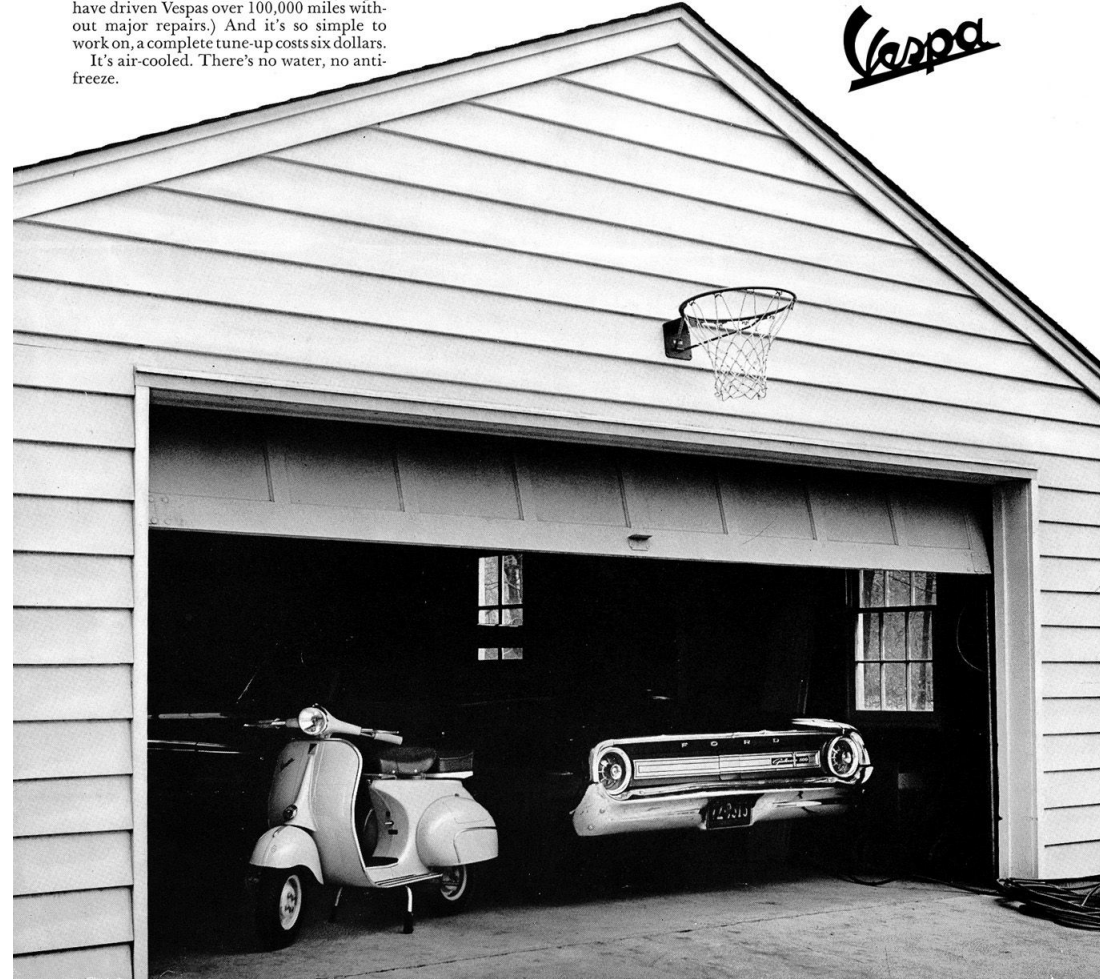
There are six Vespa models to choose from. You can buy one of them with the money you'd spend just to insure and fuel

the average second car for a year. And you can count on getting most of that money back should you ever decide to sell your Vespa. It won't depreciate nearly as fast as a car.

You may laugh at the Vespa today. But tomorrow when you're stuck in traffic and one scoots by, remember this.

The laugh is on you.

Vespa, Inc., 949 Commonwealth Avenue, Boston, Massachusetts.  
\*Providing regular maintenance is performed in accordance with schedule outlined in the warranty. Warranty provides for replacement or repair of  
last importer's option of all transmission parts at no cost for either parts or labor.  
Overseas delivery available. ©1964 Vespa, Inc.



SUV

WAGON

SEDAN

MIDSIZE

COMPACT



OTHER



Vipme: Zakon! tarifa

[www.youtube.com/watch?v=TIHmQ082OvY](http://www.youtube.com/watch?v=TIHmQ082OvY)

Ključni benefit proizvoda

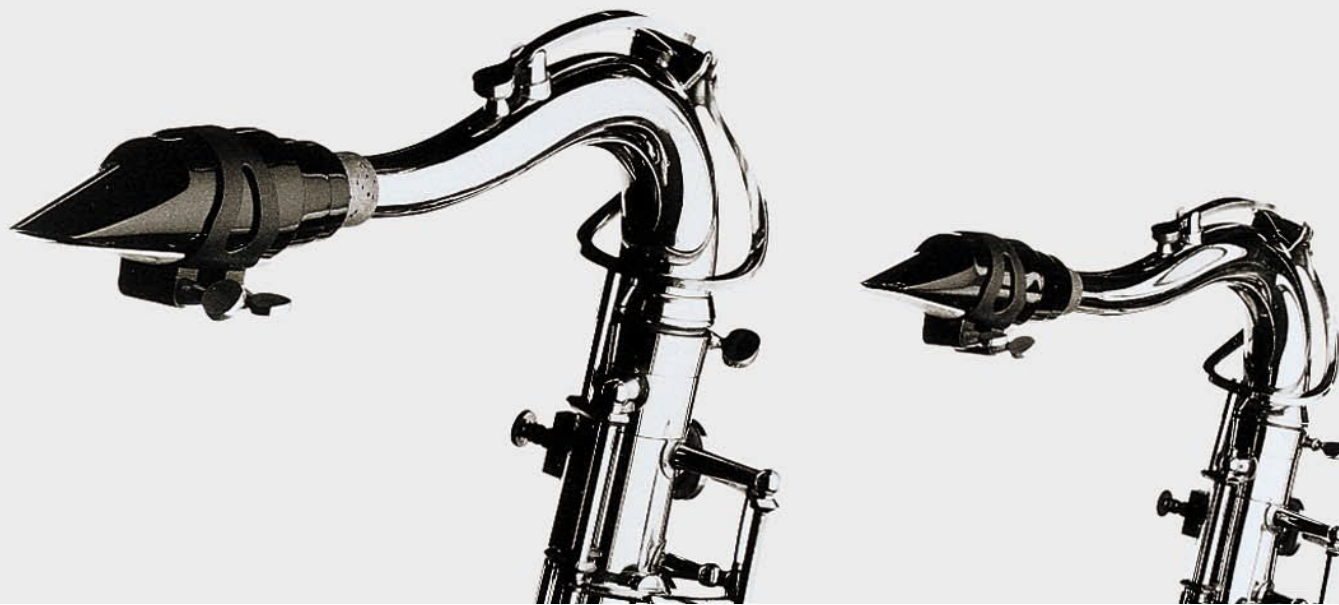
Ključni benefit, obećanje proizvoda ili “selling proposition” je najvažnija prednost koju proizvod ili usluga obećava potrošaču.

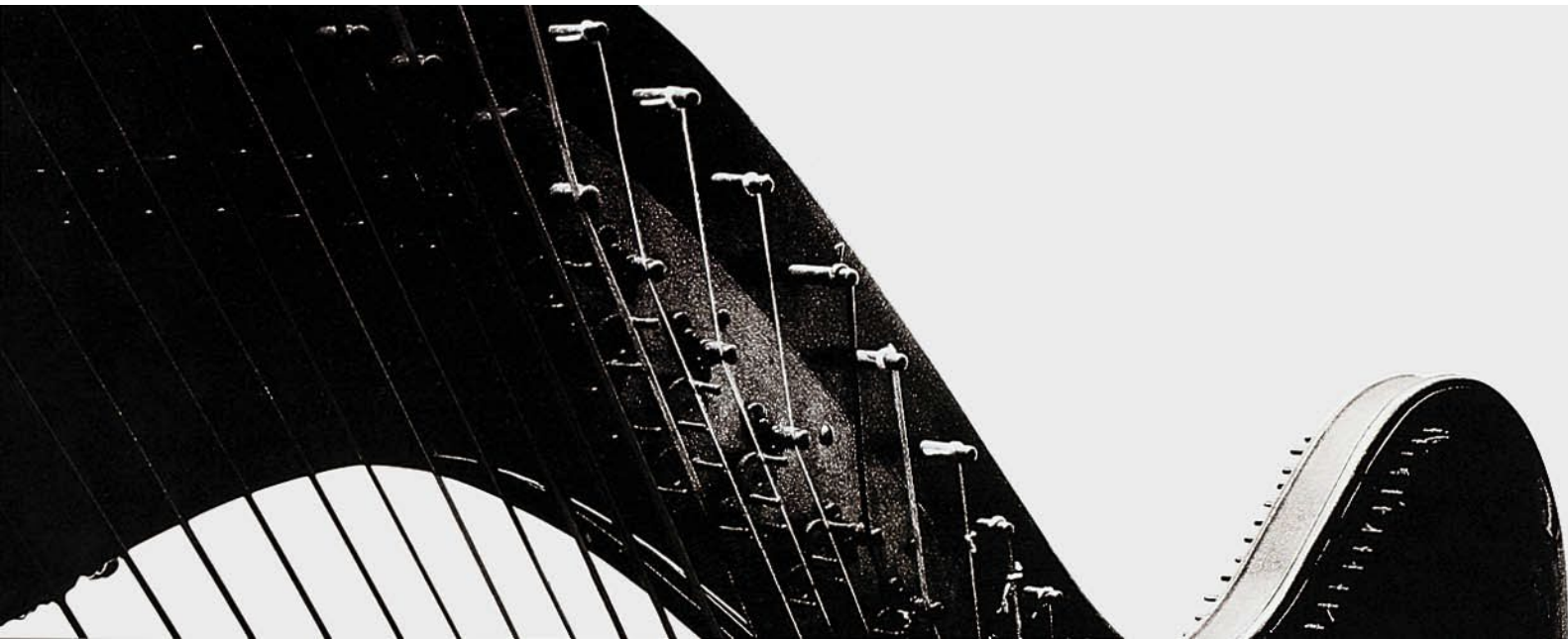
Iznimno je važno fokusirati se samo na jednu prednost, nikako na više njih.

GRACE

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CLASSIC *f*M 100-102





# EXHILARATION

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CLASSIC *f*M 100-102



PEACE

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CLASSIC *f*M 100-102



POWER

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CLASSIC *f*M 100-102



Benefit proizvoda je najvažniji element strategije, polazište svakog kreativnog procesa i najnužnije što bi svaka ideja morala komunicirati.

Može se temeljiti na samom proizvodu, situaciji na tržištu ili na uvidu (“insightu”) u ponašanje ciljne skupine.

Issue: ma'am

[www.youtube.com/watch?v=4\\_ruUkKGfiU](http://www.youtube.com/watch?v=4_ruUkKGfiU)

VW: kid's dreams

<https://vimeo.com/266906809>

Trik je u tome da kažete jednu stvar zbog koje se proizvod razlikuje od ostalih i koja je potrošaču vrlo zanimljiva.

Ili možete biti prvi koji će reći nešto što je i konkurencija mogla reći, ali ste je prestigli i prvi zauzeli taj komunikacijski teritorij.

Erste: Andrija

[www.youtube.com/watch?v=4APQLMwZcrQ](http://www.youtube.com/watch?v=4APQLMwZcrQ)

USP ili “unique selling proposition” idealni je benefit proizvoda jer je nešto što konkurencija ne može tvrditi.

Naravno, USP mora imati “selling” u sebi.



Bud Light: corn syrup special delivery  
[www.youtube.com/watch?v=eIXOGg0GRI](http://www.youtube.com/watch?v=eIXOGg0GRI)

Reasons to believe

“Reasons to believe” su stvarne činjenice koje podupiru ključni benefit proizvoda i pružaju argumente da konzument u njega povjeruje.

Obično su navedeni u obliku “bulleta” negdje pri dnu oglasa ili na kraju TV spota.

Unutar kreativnog procesa, bilo koji od ovih razloga može sadržavati djelić informacije iz kojeg može proizaći ideja ili čitava kampanja.

Ton komunikacije

Ton oglasa obično je određen samim brendom proizvoda ili ciljnom skupinom.

Obično opisan s nekoliko pridjeva, “ton of voice” je ekstenzija vrijednosti brenda.

Ton komunikacije može biti zadan generički (npr. humorističan) ili specifično (točno koji tip humora).

Bez obzira sadrži li ideja headline, vizual ili oboje, ton komunikacije mora biti jasan.

Kod smišljanja ideja, držite se tona komunikacije samo okvirno; većina se ideja kroz kasniju razradu i egzekuciju može precizno izbrusiti do željenog tona.

Svi oglasi unutar kampanje moraju imati isti ton komunikacije. Ako nemaju, gubi se integrirana prisutnost brenda što može zbuniti potrošače.

Ako se neka od ideja ne uklapa u zajednički ton ostalih ideja unutar serije oglasa ili kampanje, bolje ju je žrtvovati nego narušiti konzistentan ton komunikacije.

Većina velikih brendova ima prepoznatljiv i konstantan ton komunikacije iz kampanje u kampanju.





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## Think small.

Our little car isn't so much of a novelty any more.

A couple of dozen college kids don't try to squeeze inside it.

The guy at the gas station doesn't ask where the gas goes.

Nobody even stares at our shape.

In fact, some people who drive our little

flivver don't even think 32 miles to the gallon is going any great guns.

Or using five pints of oil instead of five quarts.

Or never needing anti-freeze.

Or racking up 40,000 miles on a set of tires.

That's because once you get used to

some of our economies, you don't even think about them any more.

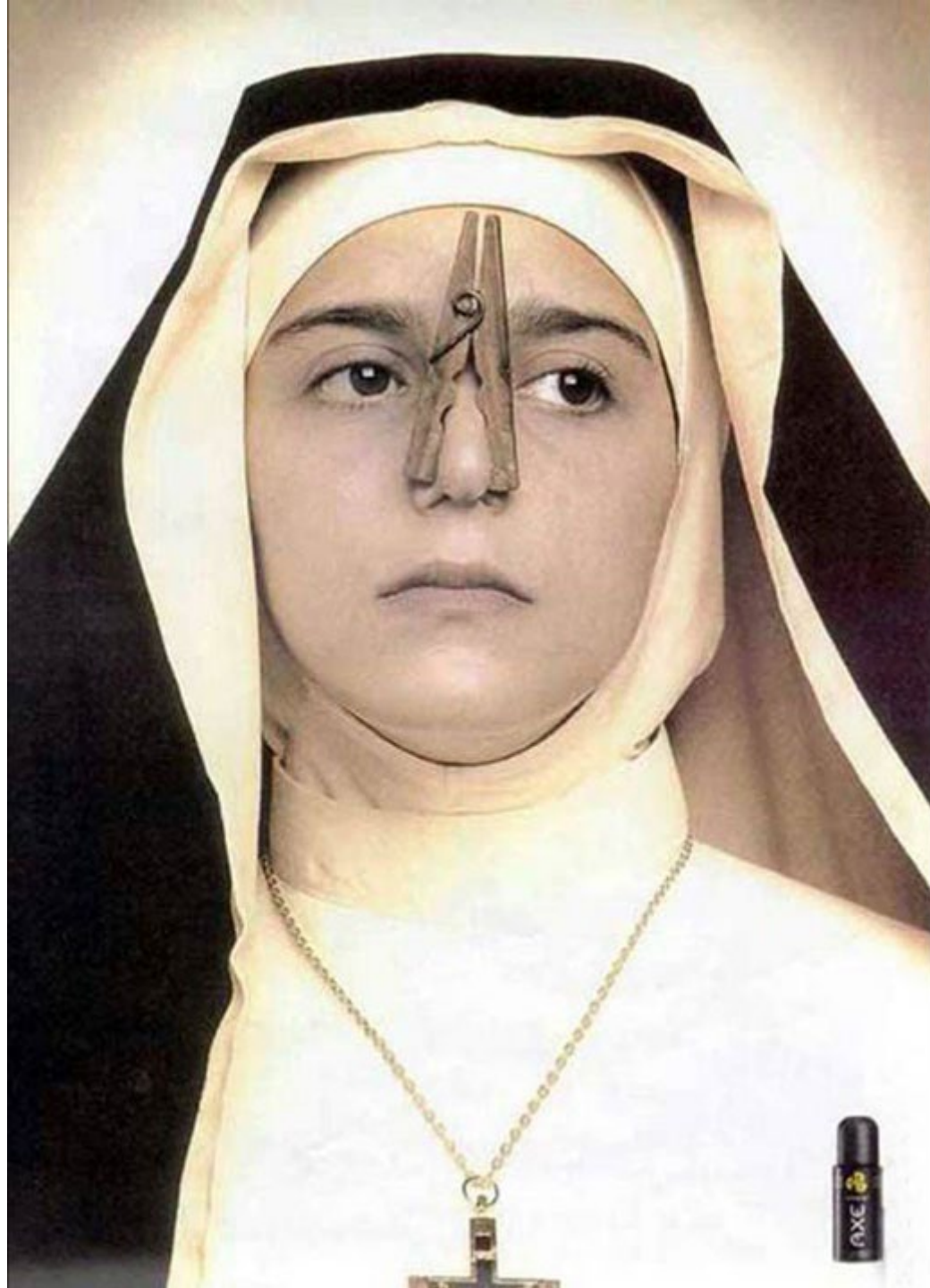
Except when you squeeze into a small parking spot. Or renew your small insurance.

Or pay a small repair bill.

Or trade in your old VW for a new one.

Think it over.







**He told  
his parents  
to f\*\*k off.  
He told his  
foster  
parents  
to f\*\*k off.  
He told  
fourteen  
social  
workers  
to f\*\*k off.  
He told  
us to  
f\*\*k off.  
But we  
didn't.  
And we  
still haven't.**

There are thousands of disadvantaged children in the UK. Many of them have stories that would break your heart. Some of them are capable of terrible things. But if, like us, you believe that no child is born bad, then you can't watch someone get dumped into the file marked 'problem'. You can't let society play pass the parcel with a young person's life. If a child is referred to Barnardo's we stick by that child. We listen. We look for potential. We give practical support. And if we don't give up on the troubled, young boy, it's not because we enjoy being sworn at, it's because we believe in him.

**Believe in  
children**  
 **Barnardo's**

To show you  
believe in children,  
text 'Believe'  
to 94962 or visit  
[barnardos.org.uk](http://barnardos.org.uk)

Fox Sports Hockey: anti freeze

[www.youtube.com/watch?v=P6sQL63cvEI](http://www.youtube.com/watch?v=P6sQL63cvEI)

Fox Sports Hockey: dumpster

[www.youtube.com/watch?v=-ZPr9oL2bu8](http://www.youtube.com/watch?v=-ZPr9oL2bu8)

Fox Sports Hockey: iron

[www.youtube.com/watch?v=VZzNEkeg8qo](http://www.youtube.com/watch?v=VZzNEkeg8qo)

Fox Sports Hockey: nose hair

[www.youtube.com/watch?v=uUc6r3nLysA](http://www.youtube.com/watch?v=uUc6r3nLysA)

Fox Regional Sports: China

[www.youtube.com/watch?v=Ifi8NOqQB8](http://www.youtube.com/watch?v=Ifi8NOqQB8)

Fox Regional Sports: India

[www.youtube.com/watch?v=UxfNVqDyTfc](http://www.youtube.com/watch?v=UxfNVqDyTfc)

Fox Regional Sports: Russia

[www.youtube.com/watch?v=jlDhyhr8FhM](http://www.youtube.com/watch?v=jlDhyhr8FhM)

Fox Regional Sports: Turkey

[www.youtube.com/watch?v=vQEb0PO-oCY](http://www.youtube.com/watch?v=vQEb0PO-oCY)

Suneta House: Ake demo

[www.youtube.com/watch?v=kpE2vUYtcvo](http://www.youtube.com/watch?v=kpE2vUYtcvo)

Obavezni elementi i ograničenja

Obavezni elementi ili “mandatories” mogu uključivati logo, slogan, “call-to-action”, kontaktne informacije, prepoznatljiv vizualni stil ili korištenje određenog lika ili osobe.

Ograničenja mogu braniti stvari uz koje se brend ne želi vezati, potrošeni klišeji ili prethodne ideje i pristupi koji nisu donijeli željene rezultate.



Važnost istraživanja

Kada dobije kreativni brief, kreativni tim ga treba iščitati, propitati, dubinski analizirati činjenice i insighte, i do kraja istražiti svaku korisnu, relevantnu informaciju iz koje može proizaći dobra ideja.

Ključno je znati na koje se informacije fokusirati, a koje odbaciti.

Istražujte uvijek dalje nego smatrate da je potrebno za taj zadatak.

Ako istražujete na osnovu prvog dojma o projektu ili samo tražite potporu za ideje koje već imate, znatno smanjujete šanse za originalnost završnog rada.

Svaki proizvod ima jako puno potencijalnih strategija kojima se može komunicirati.

Ona koja je dosad najmanje korištena je u pravilu najbolja.

Hvala na pažnji!

