

CREATIVITY IN PR | A GLOBAL STUDY 2014

In association with **H+K Strategies**

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Co-authored by **Now Go Create**



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CREATE**

INTRODUCTION

Creativity in PR | A Global Study



At a recent international PR conference I had the privilege of sitting on a panel that explored the importance of creativity within the public relations industry.

This is not an especially new topic; for at least five years now, I have observed how creative skills have that are looking to drive genuine behavioural change and measurable business outcomes.

In a world where citizens and activists can see easily see through spin and understand the true character of an organization, it seems eminently sensible to conclude that earning attention, respect and — crucially — trust, requires ideas, innovation and courage.

Unsurprisingly, my fellow panelists agreed. Well, all accept one, who gave voice to a view of creativity that, I suspect, is rather more popular across the PR industry than some would like to imagine.

It is, in short, a view that equates creativity with nothing more than humour and quirky clothing, not

at all the sort of thing that highly serious, strategic PR professionals should be indulging in. I'm hopeful that the third edition of our landmark Creativity in PR study will conclusively lay this kind of archaic thinking to rest, once and for all.

Because, if nothing else, the study provides compelling evidence of the business value of creativity in PR, as important to the C-suite as it is to the marketing or communications department.

Despite that finding, though, there is still much work for the PR industry to do if it hopes to realize a more central brand-building role. Indeed, talk of a creative revolution in the PR industry is premature. Instead, what our 600 respondents from more than 35 countries across the world reveal is steady progress on many counts, albeit within a continued framework of tension between clients and agencies.

As always, we appreciate your time, thoughts and feedback.

Arun Sudhaman

PARTNER AND EDITOR-IN-CHIEF



There is a creative movement going on. The 3rd edition of our Global Creativity in PR study shows creativity is now being seriously prioritised in many agencies. It's not just being talked about, it's being implemented in terms of process, structure and training.

How to strike a balance between creativity as part of everyone's job and the need to have dedicated resources continues as a theme. Creative Director roles are up **10%** over the 3 years and those at the top of their creative game are embracing change. They're borrowing the best from the ad agency model — hiring Creative Directors, working in creative pairs, basing ideas on insight — and building on it. It's a brave new world and anecdotally many practitioners don't believe the idea of the PR agency as we know it will exist in 5 years.

Is it a case of adapt or die? Certainly the fact that clients look to their ad agency first, and now their digital agency 2nd for ideas, is not good news for any agency that isn't upskilling in digital. Whilst traditional media is de-

creasing in relevancy, many agencies aren't even leveraging their work with simple keyword targeting strategies for the content that they are creating.

1 in 3 clients is not happy with the quality of creative work being delivered by their agency, yet agencies cite client feedback and risk aversion as the biggest barrier to creativity. Clients are prepared to pay agencies set fees for ideas so does this point to a crisis of agency confidence?

The 'invisible forces' of creativity — how the company supports risk-taking behaviour, rewards creativity, factors in idea-time — all need to be in place in order for agencies to fire on all creative cylinders. This culture-shift is a long-term task and one that many of our respondents are still grappling with. We hope the study resonates and chimes with your experience.

Claire Bridges

FOUNDER, CREATIVE CONSULTANCY, NOW GO CREATE

INTRODUCTION

Creativity in PR | A Global Study



This years report shows some progress around creativity. What it more clearly also shows us is that the ‘ball is still firmly in our court.’ If we focus around delivering the most effective communications for our clients, in whatever form they take and in whatever channels they use, then creativity will be at the heart of the best.

Transparency, a blurring of the audience, and the changing role of influence all mean that what we are doing is more and more relevant. Transparency means truth and trust are top of our audiences’ concerns and purpose and legacy are the drivers. To have a more valuable and strategic role with our clients we will have to focus on these.

A blurring of the audience means that our publishing strategies continue to be areas in which we develop our skills. When and where we consume content continues to evolve and our publishing skills need to change to reflect this.

As the role of the influencer changes, the way we engage in the conversation with our audiences continues to change. An ongoing news and feature content strategy will

allow our clients to be part of the conversation while also building reputation with their audiences.

In 2015, the ball is remains firmly in our court.’ It is only by combining our existing skills with new skills, will we be uniquely placed not only to be part of the creative agenda but lead the creative agenda.

Simon Shaw

CHIEF CREATIVE OFFICER
GLOBAL CENTRE OF CREATIVE STRATEGY. H+K.

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BUSINESS VALUE

Creativity in PR remains business-critical

This year's study reiterates how creativity has become a critical element in how businesses perceive PR value. In-house respondents were asked how important creativity is to their decisions to hire and retain an agency.

The results demonstrate the premium that businesses now place on creativity in PR, with almost three-quarters (73%) rating it as 8 or higher out of 10, compared to 79% last year. Almost half (43%) scored it as 9 or more, while more than one in five (21%) gave it full marks for importance.

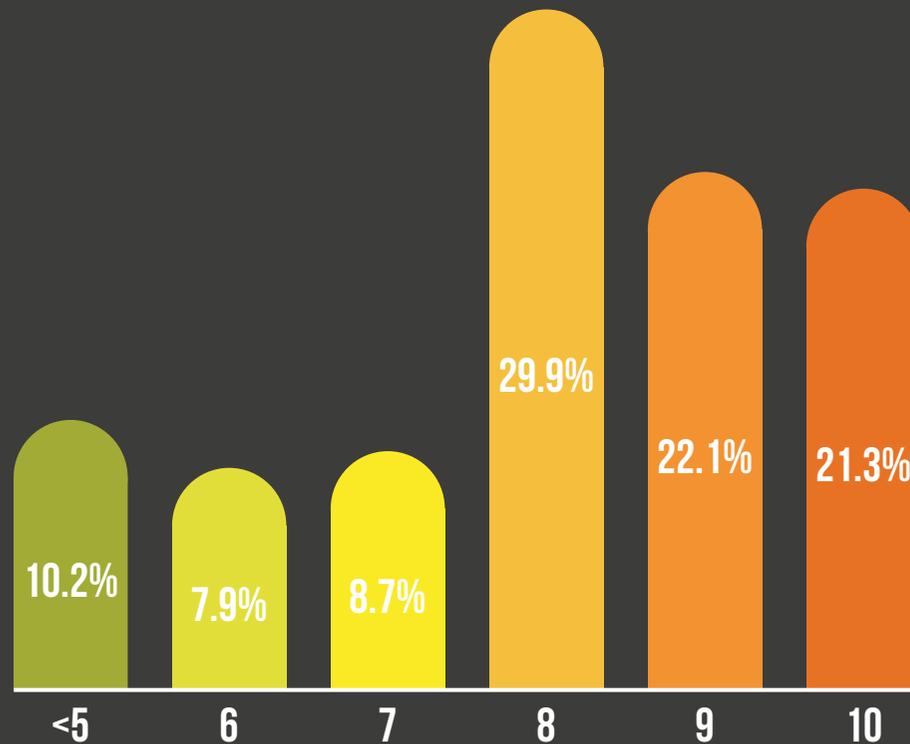
CLIENT VIEW



"We're all aware of today's trends: doing more with less, audience fragmentation and blurring, proliferation of channels, time poor journalists and the rise of 'citizen journalism', increasingly discerning audiences, the list goes on. They mean that as a client we have to be braver, we want to test and learn and we want to work with agencies that challenge us. I want to see agencies step forward with big ideas and the same level of creativity whatever sector or audience we are working in. I believe this represents an exciting opportunity and it's good to see agencies progressing in the right direction."

DIANE SCOTT, DIRECTOR MEDIA & CORPORATE AFFAIRS, VISA EUROPE

If you are in-house, how important is creativity in your decision to hire & retain an agency? 10 being fundamental and 1 being unimportant



BUSINESS VALUE

...but clients are unconvinced of PR agency creativity

Despite the obvious importance of creativity, PR firms continue to underwhelm when clients actually rate their creative capabilities. Just **18%** are consistently happy with PR agency creativity, the same proportion as 2013. Half are sporadically satisfied, while more than a quarter (**29%**), believe it is a constant challenge. In total, **32%** of clients are not happy with their firm's creative capabilities, which is effectively the same as last year's proportion.

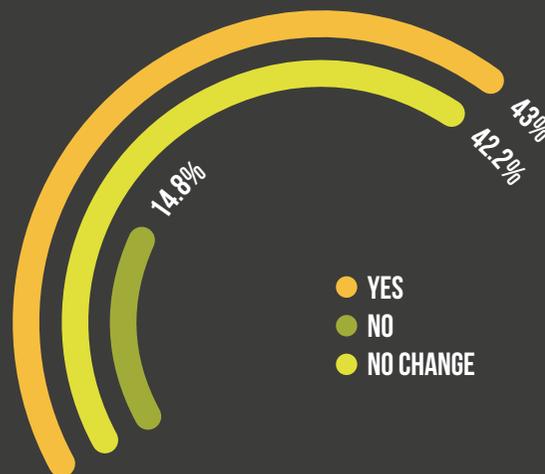


"What has been incredibly exciting in 2014 is the continued demand for more creative solutions in the B2B space. We have seen much greater success of B2B clients at Cannes and a trend for more entries in this space. My experience is that some of our most exciting work in now in this space. Our clients are continuing to demand a deep sector understanding but combining this with a demand for a highly creative approach. As we continue to see more transparency in communications, a blurring of audiences and changing influence we are going to see more and more award winning work from our B2B clients."

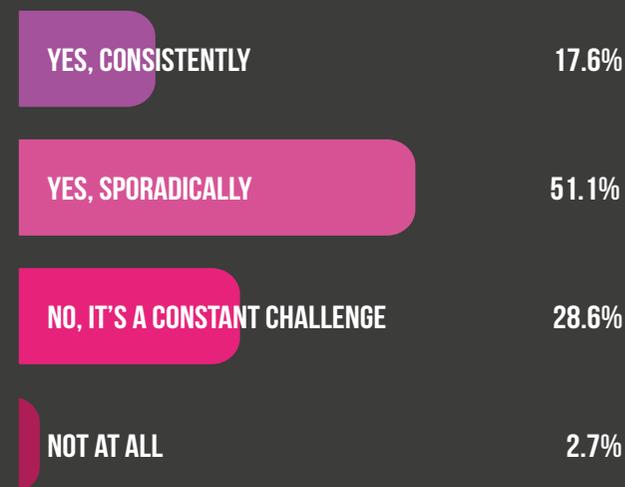
SIMON SHAW, CHIEF CREATIVE OFFICER
GLOBAL CENTRE OF CREATIVE STRATEGY, H+K STRATEGIES.

Unsurprisingly, then, only **43%** of clients are more likely to approach their PR agencies for big creative ideas today than they were 12 months ago. The remaining **57%** either said no or said there has been no change.

Compared with 12 months ago, are you more or less likely to approach your PR agency for big creative ideas?



If you work with an agency, how happy are you with the creative capabilities of your agency?



BUSINESS VALUE

Where do PR firms rank?

Respondents were asked to rank the creative quality of their various agencies, with PR firms again ranking behind advertising and digital agencies, but ahead of media and experiential. The results suggest one of two things. First, that the creative gap between the PR world and adland may not be quite as big as anyone thinks or, second, that PR scored higher because the survey was undertaken by more comms directors than senior marketers.

CLIENT VIEW



"The lines between above-the-line and below-the-line marketing seamlessly blur into each other more and more which means that PR agencies must step up their creative game or risk having other marketing disciplines grab the brass ring of idea generation. If PR agencies want to become increasingly more impactful, the quality of their creativity will determine how far they can go."

PETE MARINO, CHIEF PUBLIC AFFAIRS AND COMMUNICATIONS OFFICER, MILLERCOORS.

Please rank the creative quality of your various agencies (7 is highest and 1 is lowest)

1. ADVERTISING AGENCY
2. DIGITAL AGENCY
3. PR AGENCY
4. MEDIA AGENCY
5. EXPERIMENTAL AGENCY
6. CONTENT AGENCY
7. OTHER TYPE OF AGENCY

BUSINESS VALUE

Room for improvement

Content and integration remain the prevailing trends where client demand for creativity is concerned. **59%** cited the former as the area where PR firms need to improve creative quality, with **57%** opting for the latter.

Other areas that are ripe for creative improvement: Storytelling (**48%**), insight/planning (**42%**), media relations (**32%**) and, significantly, in the quality of their creative people (**29%**).

There is also a marked increase in the proportion clients looking for PR firms to improve creativity in terms of paid media (**9%** vs **4%** last year).



"In 2014 we are working with an increasing number of clients across the earned, owned, share and bought spaces. To be able to run our publishing and newsroom functions effectively we have to consider all the channels available to us. In 2014 we have been focused on up-skilling existing talent and hiring specialist expertise to support this multichannel publishing model including micro-media buying."

CLAIRE HOLDEN, CREATIVE DIRECTOR, PUBLISHING, H+K LONDON.

Which are the most important areas in which your PR firms need to improve their creative quality?



BUSINESS VALUE

Assessment

From the agency side, dissatisfaction with client assessment of creativity persists. **44%** of agencies report that clients either have no set process for assessing creativity or do not assess it at all (vs **41%** last year).

Do clients assess your creative effort?



BUSINESS VALUE

Getting paid

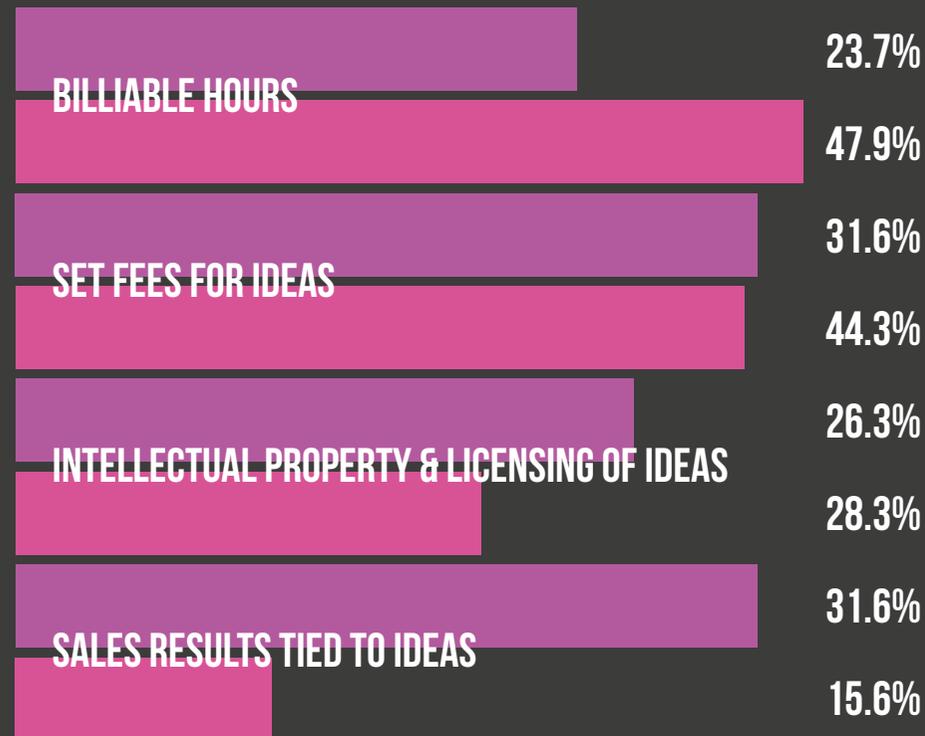
This year's survey again addresses one of the fundamental issues that affects creativity. How exactly should agencies be reimbursed for their ideas? This question was put to both clients and agency people, revealing a significant dichotomy between each side.

Clients clearly demonstrate more innovation here, preferring to pay set fees for ideas (32%) or based on sales results tied to ideas (32%). Both of these rank ahead of IP/licensing ideas (26%), with billable hours coming in last (24%).

Agencies, meanwhile, would rather stick to billable hours (48%) with slightly less also favouring set fees for ideas (44%). There is little agency appetite for IP/licensing ideas or via sales results tied to ideas.

The findings would appear to confirm that a more innovative approach to funding would help encourage idea development and overall creativity. Put more simply, it appears that agencies need to work harder to find common ground with clients that are searching for more creative PR work.

In terms of developing ideas would you prefer to pay or be paid according to:



CLIENT AGENCY

IDEAS & QUALITY

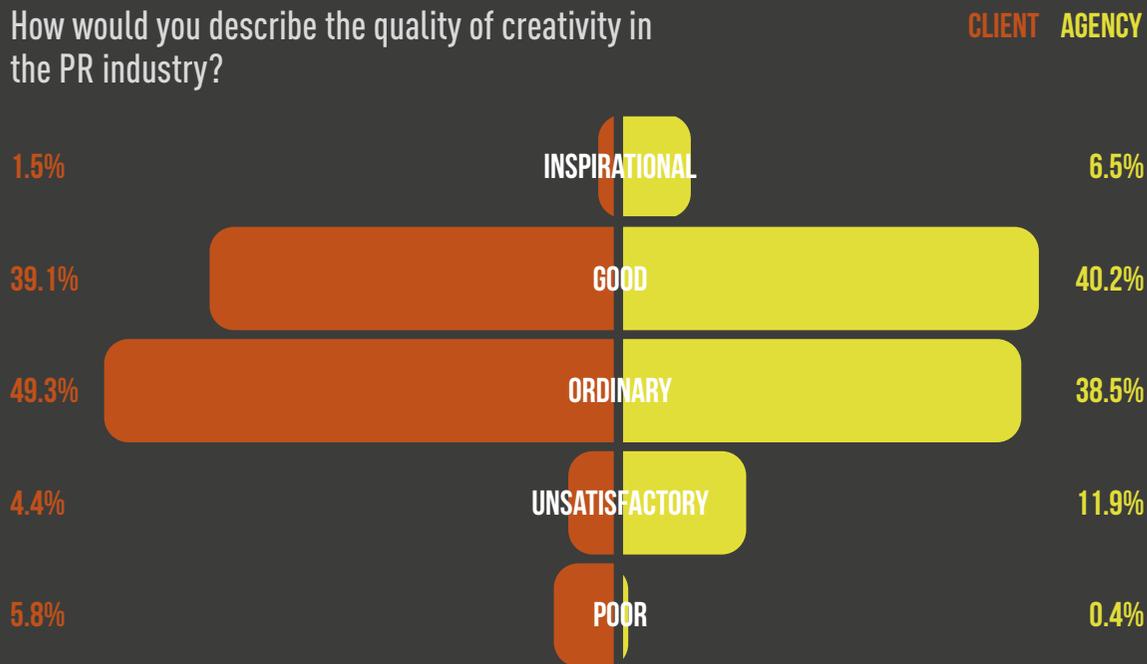
The client-agency divide extends to overall perceptions of quality and ideas in the PR industry, demonstrating a much less favourable view from those on the in-house side of the equation.

Once again, the survey finds little change in terms of the industry's creative quality. **47%** describe it as 'good' or 'inspirational', compared to **43%** last year.

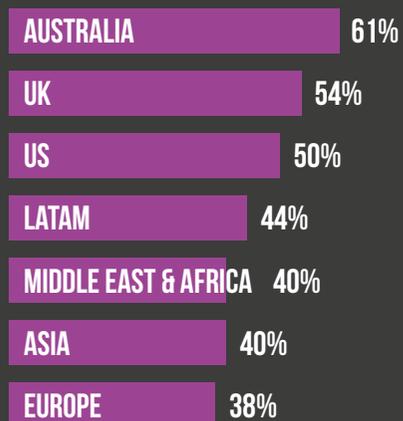
Clients continue to have a considerably more jaundiced view of creative quality than their agency brethren. Just **41%** describe it as inspirational or good, while almost 60 percent see it as ordinary or worse. Are agencies falling down in their quest to prove to clients that they have the necessary creative credentials for today's engagement environment?

Respondents in AngloSaxon markets — Australia (**61%**), the US (**55%**) and UK (**48%**) — retain the most favourable view of creative quality, with Europe dropping considerably from **47%** to **38%** this year.

How would you describe the quality of creativity in the PR industry?



Inspirational or good



IDEAS & QUALITY

Trending Upwards

Further clarity is provided when respondents are asked whether they think the quality of creativity in PR campaigns has improved over the past year. Almost half (**49%**) believe that it has, a clear increase on 2013, and an indicator that the industry's creative standards are moving in the right direction.

However, clients remain less convinced that quality is improving; just **28%** agree with that statement.

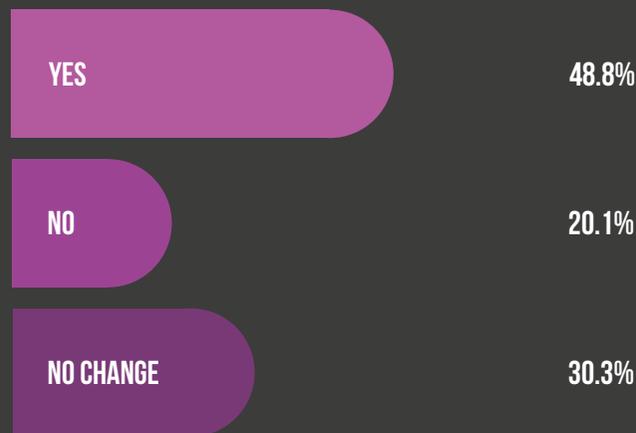
The notion that PR agencies lack big ideas finds less support this year, a welcome development and more evidence that the industry is stepping up its creative standards. Only 55 percent believe the statement is a fair one, compared to **60%** last year.

Interestingly, clients are largely in sync with agencies on this question, with the same proportion (**55%**) believing that the PR industry lacks big ideas.

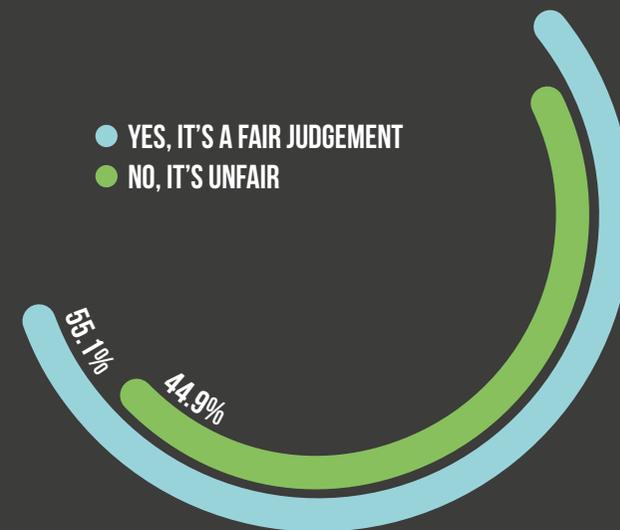
"I feel many times that the ideas brought about by PR teams end up being the campaign themes that are executed upon by the marketing and advertising agencies ultimately. The problem is that the PR agency never receives the same compensation for the time/effort/ideas that go into it."

AGENCY, USA.

Over the past 12 months, do you feel that the quality of creativity in PR campaigns has improved?



The PR industry has been criticised for lacking 'big ideas'. Do you agree with this statement?



BARRIERS

While **54%** of respondents claim that a lack of budget remains a major barrier to creative thinking, it is overshadowed this year by ‘client feedback or risk aversion’ (**55%**), suggesting a growing problem between the buyers and the sellers. That figure is a **10%** increase on last year, when it was **44%**. Interestingly, two years ago the biggest complaint was lack of time (almost **70%**); in 2014 only **39%** see that as a big issue.

.....
“The problem is PR’s inferiority complex to ad agencies.”

AGENCY, WORLDWIDE

.....
“The money goes to advertising, events, promotions, digital and rarely to PR. In fact PR is simply expected to get media coverage for other people’s creative ideas.”

AGENCY, INDIA

.....
“I think, as with a lot of agencies, our talent hasn’t been brought up in a world where their creative abilities have been developed particularly well. Or rewarded, or demanded.”

AGENCY, UK

.....
“It’s all of the above, but mostly it is FEAR.”

AGENCY, ASIA PACIFIC

What stops you or your company from being creative?



BARRIERS

A similar picture to last year with an improved use of insight claiming the top spot (**33%**) as the thing respondents most think would impact on their creativity. Both 'more training' and 'more knowledge of creative tools' are significantly up on last year, while 'more rewards for being creative' and 'more external stimulus' have both fallen from the top 10.

"The greatest obstacle to creativity in PR is the unwillingness of clients in our region (MENA) to implement creative ideas. We invariably win business based on creativity but then none of the ideas proposed is ever taken up by clients, who simply want press coverage. There is very little willingness to invest in or take on creative work from agencies."

AGENCY, UAE

If you could only do three things to improve your own or your company's creative capabilities, what would they be?



DRIVERS & DEFINITIONS

It is one thing to talk in general terms about creative standards, but a more useful picture emerges when respondents are asked to zero in on the trends that they are using to influence their work.

Storytelling comes out on top (**87%**), followed by visual/image-led communication (**49%**), brand transparency and authenticity (**49%**), digital comms (**59%**), social good (**45%**) and immersive brand experiences (**37%**). Wearable tech and 3D technology rank lowest.

What trends are you using to influence your work?



DRIVERS & DEFINITIONS

Creativity is...

As ever, we encountered a range of views when we asked people to define creativity in the context of PR. Of the 330 responses we received, the best are listed in the appendix, demonstrating the general lack of consensus towards a unified definition of PR creativity.

When asked which factors drive great creative work, respondents again ranked 'great storytelling' first (78%). And, once again, insight/planning came second (64%). Emotional resonance again ranks third (48%), followed by content creation (42%).



"This is something that agencies and industry have been grappling with many years. We believe that creativity is the singularity around which everything else should gravitate in the agency. It is the author of every idea; ideas that only become great when we share them with the world and the world shares them.

Our ideas must be based in truth, they must be moving and they must connect people and to do that we, our clients and most importantly our audiences must believe in them.

Fundamentally, we believe that creativity is a culture. It inspires us to create the stories and content to bring our ideas to life, allowing our audiences to champion them, share them and make them their own."

RICHARD MILLAR, GLOBAL CHAIR, CREATIVE STRATEGY, H+K LONDON.

In your opinion, what drives great PR work?



TALENT & INVESTMENT

Creative director

Over the 3 years of our study the number of CD positions has risen by almost **10%**. Meanwhile, **37%** feel that it is part of everyone's job. So how does a business find the balance?



"This is a hotly debated topic – does your PR agency need a creative director or not? Certainly the majority of the big agencies now have a dedicated CD or resource.

Having been in that role several years ago at a WPP agency, I believe what you need is someone to LEAD creativity rather than BE the creative. You go from being the maker to the catalyst. It's all about intention. I've heard the CD role described as the "punchbag and the lighthouse" and that's about right."

CLAIRE BRIDGES, FOUNDER NOW GO CREATE

What does your Creative Director do?

"Our CD oversees all our high-level creative mentors, the creative and comms team, and is responsible for engaging and training in creative and innovative thinking for all of our employees."

IN HOUSE, AUSTRALIA

"We do have someone who tends to lead idea generation but it's not a formal position."

AGENCY, UK

"The CD manages the operation of a team of creatives (art and copy) and the process of the creative output, and also presents/sells the ideas to clients."

AGENCY, CHINA

"I am our CD and I spend a lot of time looking at what trends and conversations are going on beyond our four walls. I then turn some of these into ideas that have a brand purpose."

AGENCY, UK

Do you have a Creative Director?

YES

42%

NO, NOT NECESSARY, IT'S PART OF EVERYONE'S JOB

37%

NO, BUT WE'RE CONSIDERING IT

14%

WE'D LIKE TO BUT WE CAN'T AFFORD IT

7%

● 2014 ● 2013 ● 2012

TALENT & INVESTMENT

Recruitment

A sign of cautious times, perhaps, but recommendation counts for a lot in 2014: **34%** of candidates are picked because of their reputation (compared to **25%** last year). The best chance of landing a job, however, remains a killer CV, with **43%** of respondents stating that a candidate's previous work plays the biggest part.



"HR is the missing link here. HR really needs to get knitted into the fabric of creativity in a business so that there is a framework for recruitment, to measure creativity in a performance review, agree what great looks like as well as progress throughout the different stages of a career and set up infrastructure accordingly."

CLAIRE BRIDGES, FOUNDER NOW GO CREATE

How do you recruit for creativity?



TALENT & INVESTMENT

Investment

Just like last year, half (**50%**) of respondents think that their firm doesn't invest heavily enough in creativity. A further **16%** aren't sure, leaving just **35%** happy with the current situation in their business. Another way of looking at it: two thirds are not convinced that enough money is being invested in creativity.

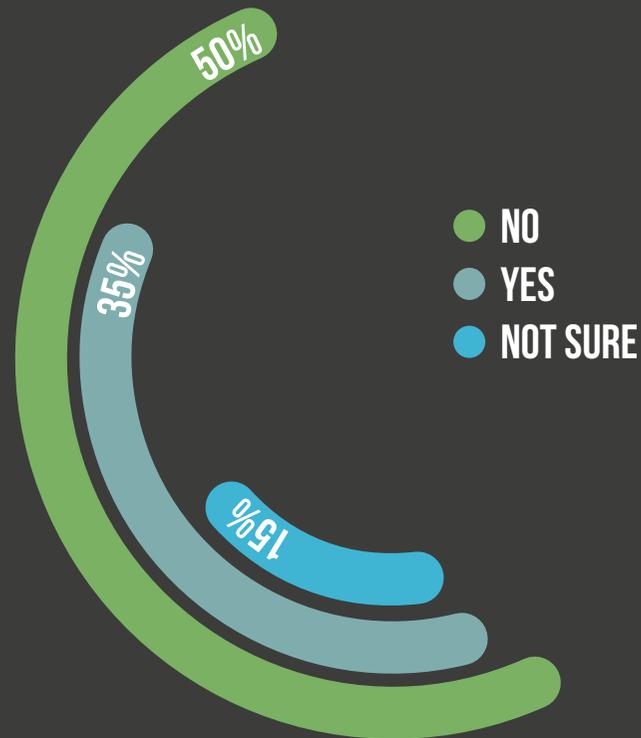


"We are investing in creating a creative culture in the agency which is key to fostering creativity. We need to empower our teams to develop their own creative cultures. A lack of creativity can't be fixed by investment alone. We all need to accept that it is part of being a modern day storyteller; we

need to be inquisitive, to investigate new technologies, to develop a better understanding of media and to embrace data and insight – these are the responsibilities of the individual. It drives me insane when I hear what we do described as what a person does when they tell a story around a campfire. It is not. Delivering effective and award winning campaigns goes way beyond this kind of storytelling; it is far more complex. Stories only become great when we share them with the world."

SIMON SHAW, CHIEF CREATIVE OFFICER
GLOBAL CENTRE OF CREATIVE STRATEGY, H+K.

Do you feel that your business adequately invests in creativity?



TALENT & INVESTMENT

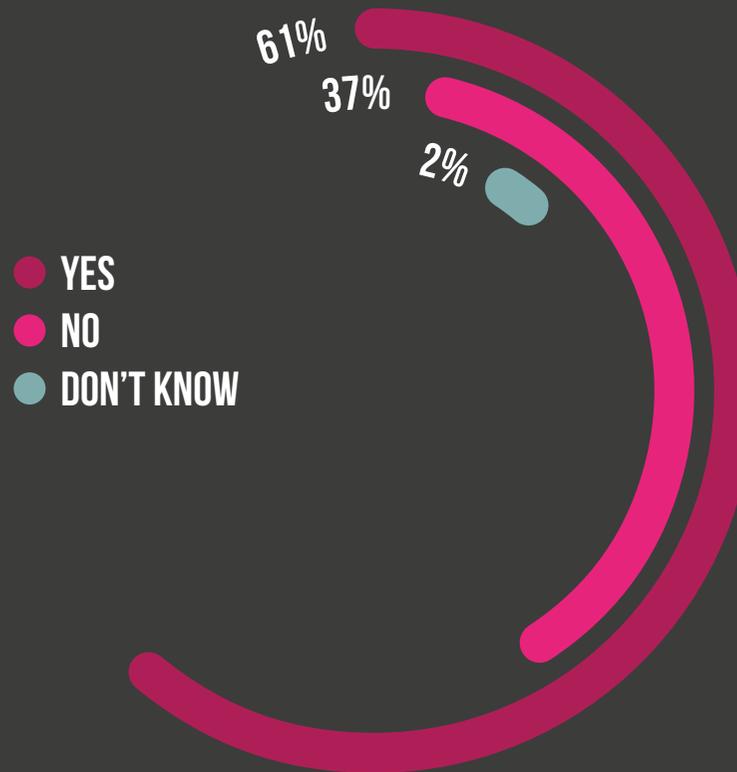
Investment

For the first time, we asked respondents whether they have any dedicated creative resource in their business. Only 61 per cent of respondents have any dedicated creative resource in their agency.

"We have an on-call resource and we try and make everyone think differently. Works sometimes."

AGENCY, US

Do you have any dedicated creative resource in your agency?



TALENT & INVESTMENT

Creative Investment

As a way to encourage creativity: **63%** of respondents identify entry into gong-shows as a way their company supports creativity; last year the figure was only **50%**. However this is creativity after the fact – it is not a idea generating function or investment.

Meanwhile, crowdsourcing (**13%**) seems to have lost its lustre but training in creative techniques (**37%**) and the old faithful brainstorming (**68%**) are both up. Mentoring, sadly, shows no sign of returning to its former popularity with another decline this year: only **37%** of respondents said that mentoring was employed whereas two years ago it was almost **50%**.

On a positive note, nearly **30%** of respondents said that they are given non-billable time to think – a robustly researched factor in delivering new ideas – see Google, 3M and many others.



.....
“One thing we do is have time spent out of the office getting inspiration from the world.”

AGENCY, UK

.....
“Creativity is a mindset. Being curious, investigating new technologies, seeing inspiration in your children and in life in and outside your office. We are experiencing a blurring of audiences and along with that a blurring of influence. Inspiration can come from anyone, anywhere and at anytime.”

SIMON SHAW, CHIEF CREATIVE OFFICER,
GLOBAL CENTRE OF CREATIVE STRATEGY, H+K.

.....
“We also invest in companies on Kickstarter and find a lot of inspiration from these start-ups.”

AGENCY, CANADA

Which investments are made to support creativity in your organisation?



TALENT & INVESTMENT

Budgets

It's a familiar story of post financial crisis parsimony, with **40%** of respondents saying that **2%** or less of their budget is spent on furthering creativity. Less than a third (**31%**) say it's more than **6%**.

What percentage of your department or agency's overall budget/revenue is spent on improving creativity?



TALENT & INVESTMENT

Rewards

It's not surprising given the results above that a disgruntled majority (**54%**) of respondents do not feel adequately rewarded for their creativity, while a further **11%** aren't sure. Just one third (**35%**) are happy with the way they are compensated for their innovative thinking.

Something is awry when just a third of the people employed feel that their creative efforts are properly recognised. Remember, it really isn't all about money – studies show again and again that rewards come in multiple guises, and that the most satisfied employees often just need to feel challenged, appreciated and see their ideas come to fruition.

By far the most common way to reward creativity is during the annual performance review (**53%**), but **33%** of respondents can see beyond the pay packet and feel that good creative work boosts jobs prospects. More than a quarter (**26%**), however, say that creativity is not rewarded at all.

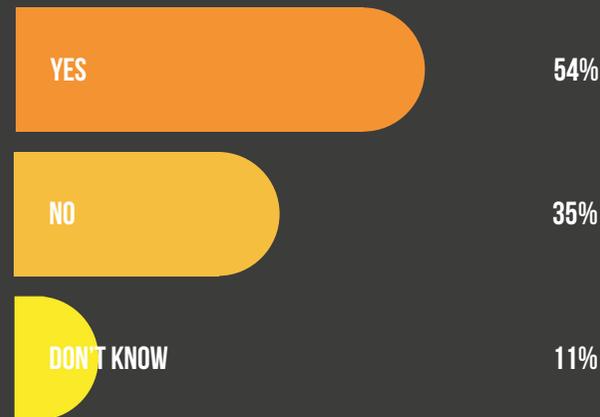
.....
"We recognise, but don't necessarily reward."

CONSULTANCY, US

.....
"In our company, reward comes from recognition from peers and management."

AGENCY, AFRICA

Do you feel that your business adequately rewards creativity?



How do you reward creativity and creative behaviour?



TECHNIQUES & TOOLS

Process

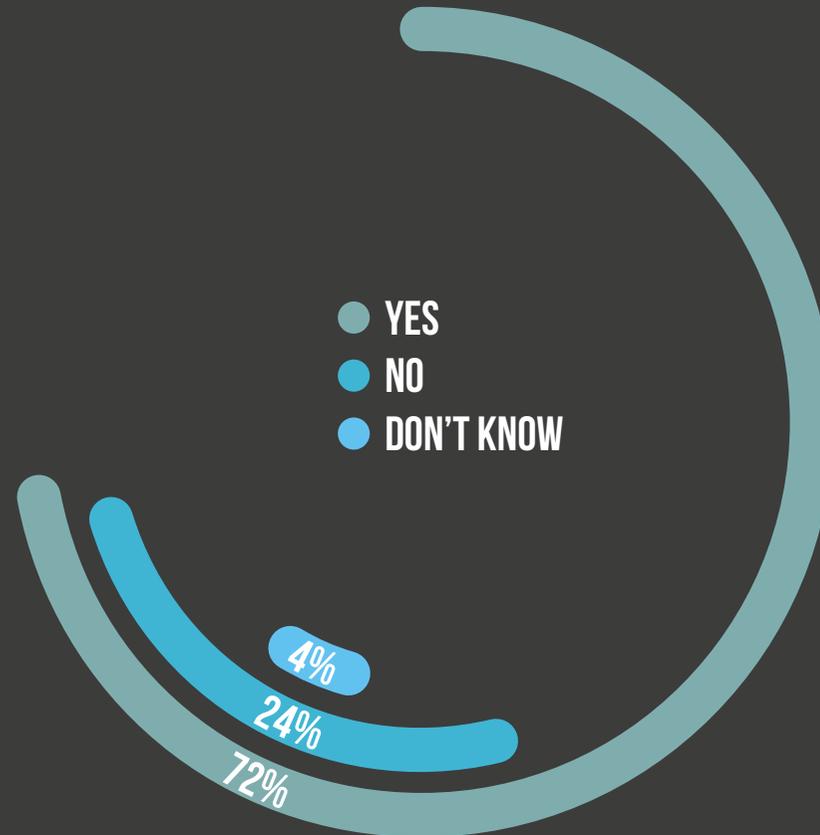
A quarter of PR businesses still do not have a creative process. Fortunately, well over two-thirds of respondents (**72%**) do have the mechanics in place (a slight rise on last year, when it was **66%**).



"In the past few years agencies have really upped their game in terms of process. Generally, the bigger the company the more likely that the creative process is well-defined. Without it creative outcomes are left to chance which is not an appealing prospect for clients, it's a waste of time and given the competitive nature of the industry it's not a strategy for survival let alone success."

CLAIRE BRIDGES, FOUNDER NOW GO CREATE

Do you have a creative process in your business?



TECHNIQUES & TOOLS

Brainstorming

For three years in a row, group brainstorming is by far the most popular way to generate ideas – this year slightly more than ever in fact, with almost **90%** of the industry employing it. Insight is the second most cited source at **67%** this year, creeping up from **53%** & **61%** (2012/13). **6%** say they still don't use any methods at all.

agency so people who can see connections, join dots to catch these ideas.”

SIMON SHAW, CHIEF CREATIVE OFFICER
GLOBAL CENTRE OF CREATIVE STRATEGY, H+K.

“We'll try anything!”

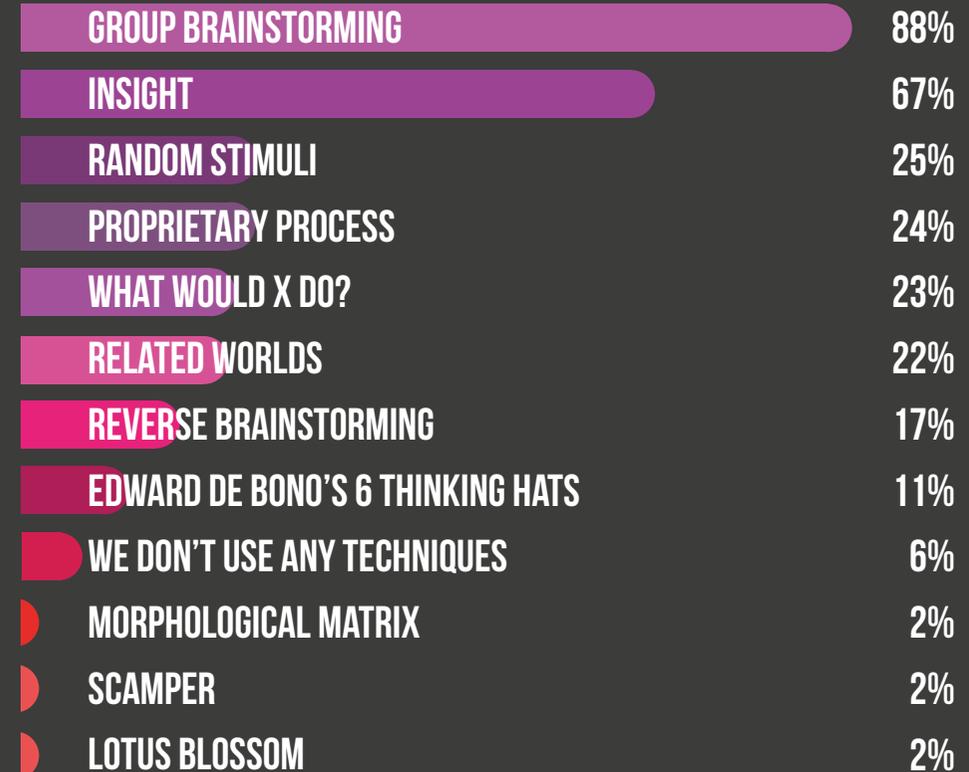
AGENCY, ASIA PACIFIC



“The notion that you can put some people in a room and they can come up with ideas is crazy – it is the worst sort of forced creativity. At the right time, with the right preparation, ideas do begin to form; they then need time, nurturing, protecting and perfecting. It is important that you have processes in place to develop data driven insights, human and cultural truths and that you spend time mapping your audience, their passions, their influences and their life patterns.

Only when all these things are in place do the ‘right’ type of ideas begin to form. They are there to be caught but you need to right creative culture in the

Do you use any of the following techniques to generate ideas?



TECHNIQUES & TOOLS

Group brainstorming

Yet in response to our next question about the effectiveness of group brainstorming, **13%** of respondents think that the industry's go-to option for idea generation – is a waste of time, up **9%** on last year. So perhaps the limitations of group brainstorming are finally dawning but alternatives are harder to implement?



“Group brainstorming is the PR (and to be fair most other industries) ‘default’ setting for idea generation and can work if the people in the room are well prepared, informed and coaxed into what we call a great ‘state to create’. Yet numerous studies prove what we all know intuitively that group brainstorming, done badly, generates less ideas that people working by themselves. Factors like social loafing – when people put in less effort in a group, the introvert/extravert factor and confirmation bias all mean that it’s just not enough to get in a room without proper prep and facilitation and expect things to ‘just happen.

This default to the apparently quickest option is the time barrier again – but it just doesn’t equate to better ideas in the long run and probably means more work anyway as it just doesn’t yield the result. Get away from your desk, immerse yourself in the target audience’s life for a day, collaborate in creative pairs, threes or ideate individually - these are all proven ways to stimulate ideas that we teach. If you have to group brainstorm have a facilitator that knows what they’re doing.”

CLAIRE BRIDGES, FOUNDER NOW GO CREATE

Do you feel that group brainstorming is ...?



TECHNIQUES & TOOLS

Assessment

While personal assessment (46%) remains the industry's yardstick, other ways of assessing creative ideas are on the rise: 6 Thinking Hats, voting and comparison analysis are all slightly more in vogue than last year.



"A quarter, however, still don't use any particular process. "How can you sell or defend an idea to client without having torture-tested it somehow? This stat matches directly the number of agencies who say they have no process (25%). The days of waving your finger in the wind belong on The Apprentice not in serious creative business."

CLAIRE BRIDGES, FOUNDER NOW GO CREATE

"We ask: are the ideas rooted in strategy and do they achieve the campaign objectives?"

AGENCY, US

"PR firms can be our own worst enemy when it comes to merchandising our creative abilities and offerings. Jump off the creative cliff and see what happens."

AGENCY, US AND CANADA

How do you assess your own or your agency's creative ideas



CREATIVITY IS...

What is your definition of creativity in PR?

Insightful, strategic ideas that cause others (consumers, influencers, the media, etc) to feel compelled to tell your clients' stories.

Creating the most positive outcome for the client. In the meantime leaving a lasting impression on stakeholders and the public.

Innovation that successfully delivers the message in such a way that it engages the intended audience and makes them act in the desired way

Having the 'big idea'. Though I feel this is more driven by what clients' think they want - some all encompassing, shiny, campaign that fixes all their issues. When in fact I feel it can be something that is just simply different to the norm.

Daring to be different. Taking risks.

Ideas that have depth and can be applied across various media. Not just stunts. Original thinking that will grab consumers attention.

Being able to break through, relate, and motivate with constituents

Creativity is about telling good stories about clients, their category, products leadership. all this should also serve a higher purpose for the client

New ideas and ways of thinking. Taking a different approach if that makes sense. Being prepared to take a risk.

Something that takes a story away from the tactical roll-out into the way we engage and feel about it. Too often PR folk focus on the HOW at the expense of WHY

Creativity is a beautiful, simple, yet powerful idea that galvanizes action. Strategic ideas that are not always cost intensive. I find too many agencies come up with big ideas that are just not fiscally doable, with the hopes of getting more budget ... not necessarily what's best of the business.

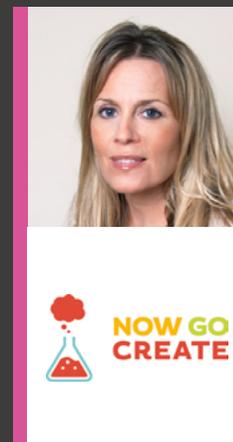
I compare it to the first time you take a high dive or go on a fairground ride - you are pushing yourself to think beyond your comfort zone but when you do, you know it feels right and soon they'll all want to do it.

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