

# **Stratégie** **de création**

**Université de Montréal**  
**Faculté de l'éducation permanente**  
**Certificat de publicité**

**PBT 2000B – Cours 5**

# **OBJECTIFS DU COURS AUJOURD'HUI**

**APPROCHES DE STRATÉGIES  
DE CRÉATION.**

**PRÉSENTATION DE  
DIFFÉRENTS MODÈLES.**



**The only people who care  
about advertising  
are the people  
who work in  
advertising.**

-George Parker  
Confessions of a Mad Man

# **APPROCHES DE STRATÉGIES DE CRÉATION**

**Les différents modèles et leurs agences.**

**CHAQUE CLIENT A  
SON APPROCHE.  
CHAQUE AGENCE,  
SA PHILOSOPHIE.**

**IL N'Y A PAS UNE RECETTE MIRACLE,  
SEULEMENT DIFFÉRENTES CROYANCES.**

В С Р

# **LA NAISSANCE DE LA PUBLICITÉ AU QUÉBEC**

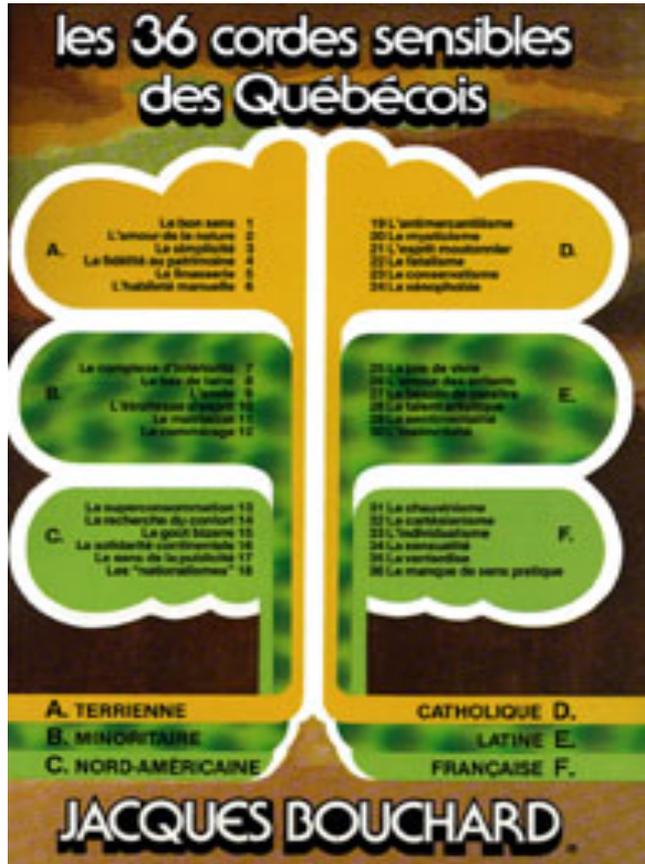
**BCP est la première agence francophone au Canada.**

**Créée en 1963, à une époque où la plupart des agences au Québec ne sont que des succursales d'agences anglophones, BCP est cofondée par Jacques Bouchard qui exerce sa fameuse théorie des lits jumeaux selon laquelle les annonceurs ne doivent pas s'adresser de la même façon aux anglophones et aux francophones.**

# LA NAISSANCE DE LA PUBLICITÉ AU QUÉBEC

**À la tête de BCP et appliquant sa théorie, Jacques Bouchard lance les premières grandes campagnes québécoises et s'engage à toujours mieux connaître ses concitoyens. En 1978, il publie : *Les 36 cordes sensibles des Québécois*, qui brosse un portrait presque anthropologique de la société.**

# L'APPROCHE JACQUES BOUCHARD



**Son livre, qui décrit la culture unique d'ici, était considéré comme la bible de la publicité au Québec (pour clients & agences basés à Toronto ou aux États-Unis).**

**Concept du « twin bed » marketing.**

# **L'APPROCHE**

## **JACQUES BOUCHARD**

**Qu'est-ce que j'ai à dire ?**

**À qui dois-je le dire ?**

**J'ai combien d'argent pour le lui dire ?**

**On lui doit des slogans comme:**

**"Mon bikini, ma brosse à dents",**

**"On est six millions, faut se parler",**

**"Qu'est-ce qui fait donc chanter les petits  
Simard?",**

**"Pop-sac-à-vie-sau-sec-fi-co-pin" et**

**"On est 12 012 pour assurer votre confort".**

**BCP**



**BCP**



**BCP**



# Ogilvy & Mather Advertising

# L'APPROCHE OGILVY

**360 Degree Branding™** Every point of contact builds the brand.

**Connaître le produit**

**Promesse orientée sur la qualité du produit**

**Identifier le produit à un personnage**

**Démontrer l'efficacité**

**Son mantra suivait 4 principes :**

**La recherche**

**Discipline Professionnelle = la discipline des connaissances**

**The BIG IDEA**

**Résultats pour des clients**

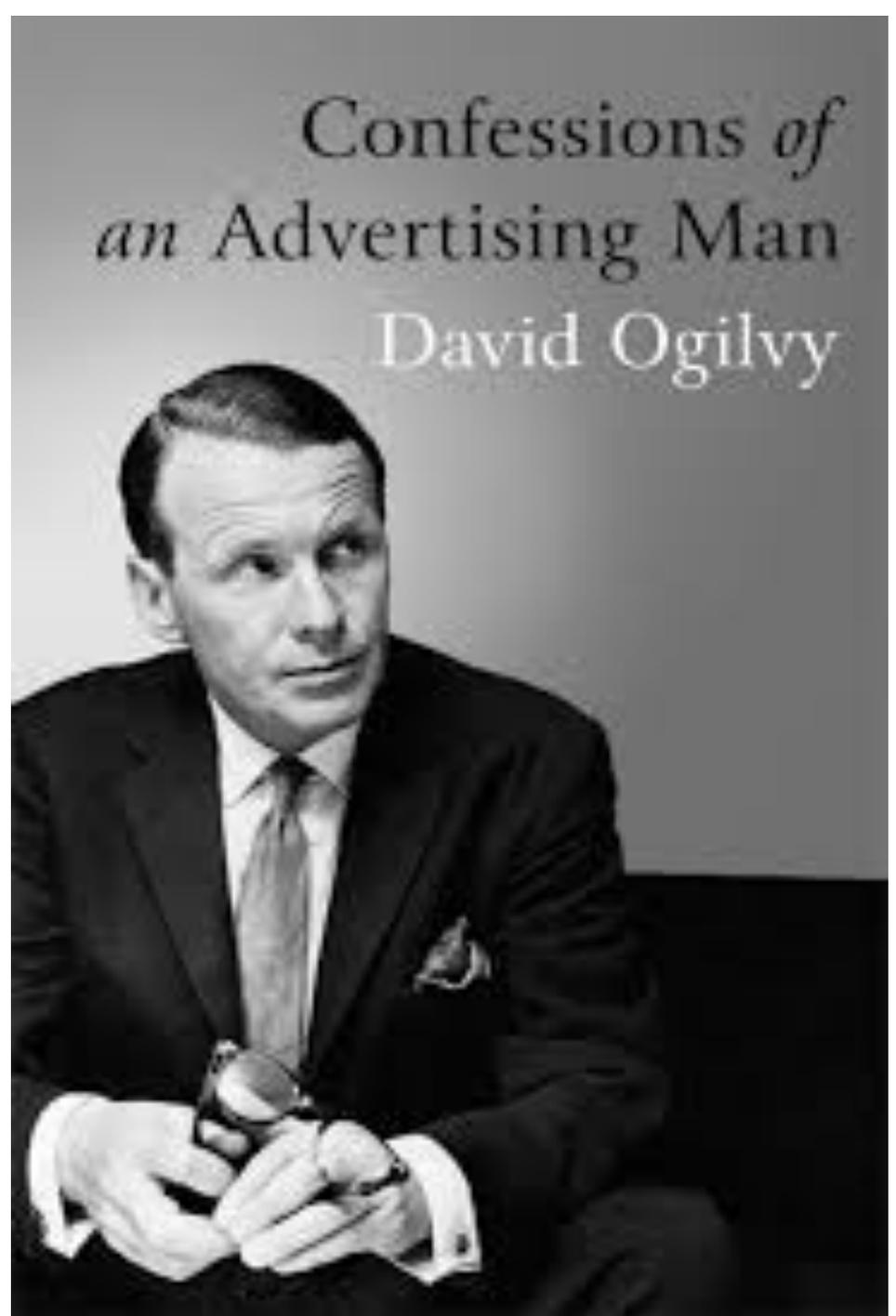
At Ogilvy, we take a holistic look at communications and use what is necessary from each discipline to build a brand.

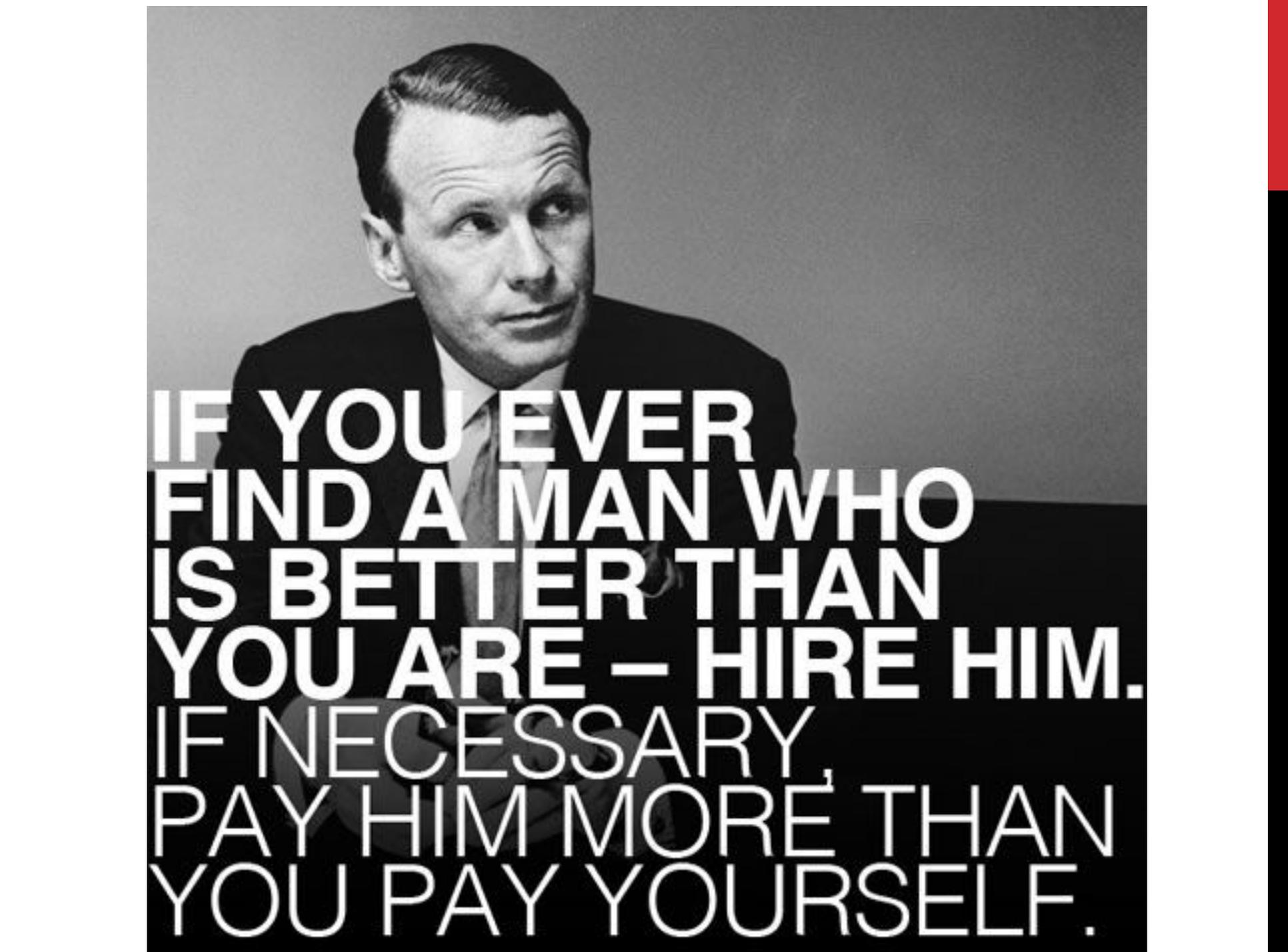
# DAVID OGILVY

Livre publié en 1963

**David Ogilvy**, un des plus grands publicitaires de tous les temps, vous livre ici ses secrets.

**Christian Godefroy** fait une lecture de quelques extraits...





**IF YOU EVER  
FIND A MAN WHO  
IS BETTER THAN  
YOU ARE – HIRE HIM.  
IF NECESSARY,  
PAY HIM MORE THAN  
YOU PAY YOURSELF.**

# How to create advertising that sells

by David Ogilvy

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Ogilvy & Mather has created over \$1,480,000,000 worth of advertising, and spent \$4,900,000 tracking the results.

Here, with all the dogmatism of brevity, are 38 of the things we have learned.

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**1. The most important decision.** We have learned that the effect of your advertising on your sales depends more on this decision than on any other: *How should you position your product?*

Should you position SCHWEPES as a soft drink—or as a mixer?

Should you position DOVE as a product for dry skin or as a product which gets hands really clean?

The results of your campaign depend less on how we write your advertising than on how your product is positioned. It follows that positioning should be decided before the advertising is created.

Research can help. Look before you leap.

**2. Large promise.** The second most important decision is this: what should you promise the customer? A promise is not a claim, or a theme, or a slogan. It is a *benefit for the consumer*.

It pays to promise a benefit which is unique and competitive. And the product must *deliver* the benefit you promise.

Most advertising promises *nothing*. It is doomed to fail in the marketplace.

"Promise, large promise, is the soul of an advertisement"—said Samuel Johnson.

**3. Brand image.** Every advertisement should contribute to the complex symbol which is the brand image. Ninety-five percent of all advertising is created *ad hoc*. Most products lack any consistent

We have been unable to establish any correlation whatever between awards and sales.

At Ogilvy & Mather we now give an annual award for the campaign which contributes the most to *sales*.

Successful advertising sells the product without drawing attention to itself. It rivets the consumer's attention on the *product*.

Make the product the hero of your advertising.

**9. Psychological segmentation.** Any good agency knows how to position products for *demographic* segments of the market—for men, for young children, for farmers in the South, etc.

But Ogilvy & Mather has learned that it often pays to position products for *psychological* segments of the market.

Our Mercedes-Benz advertising is positioned to fit nonconformists who scoff at "status symbols" and reject flimflam appeals to snobbery.

**10. Don't bury news.** It is easier to interest the consumer in a product when it is *new* than at any other point in its life. Many copywriters have a fatal instinct for burying news. This is why most advertising for new products fails to exploit the opportunity that genuine news provides.

It pays to launch your new product with a loud BOOM-BOOM.

**11. Go the whole hog.** Most advertising campaigns are too complicated. They reflect a long list of marketing objectives. They embrace the divergent views of too many executives. By attempting too many things, they achieve nothing.

It pays to boil down your strategy to one simple promise—and go the whole hog in delivering that promise.

## What works best in television

**12. Testimonials: Avoid irrelevant celebrities.**

But we never heard of an agency using musical background under a new business presentation.

**19. Stand-ups.** The stand-up pitch can be effective, if it is delivered with straightforward honesty.

**20. Burr of singularity.** The average consumer now sees 20,000 commercials a year; poor dear.

Most of them slide off her memory like water off a duck's back.

Give your commercials a flourish of singularity, a burr that will stick in the consumer's mind. One such burr is the MNEMONIC DEVICE, or relevant symbol—like the crowns in our commercials for Imperial Margarine.

**21. Animation & cartoons.** Less than five percent of television commercials use cartoons or animation. They are less persuasive than live commercials.

The consumer cannot identify herself with the character in the cartoon. And cartoons do not invite belief.

*However, Carson/Roberts, our partners in Los Angeles, tell us that animation can be helpful when you are talking to children.*

*They should know—they have addressed more than six hundred commercials to children.*

**22. Salvage commercials.** Many commercials which test poorly can be salvaged.

The faults revealed by the test can be corrected. We have *doubled* the effectiveness of a commercial simply by re-editing it.

**23. Factual vs. emotional.** Factual commercials tend to be more effective than emotional commercials.

However, Ogilvy & Mather has made some emotional commercials which have been successful in the marketplace. Among these are our campaigns for Maxwell House Coffee and Hershey's Milk Chocolate.

**24. Cliches.** We have found that commercials

"At 60 miles an hour, the loudest noise in this new Rolls-Royce comes from the electric clock."

**30. Localize headlines.** In local advertising it pays to include the name of the city in your headline.

**31. Select your prospects.** When you advertise a product which is consumed only by a special group, it pays to "flag" that group in your headline—MOTHERS, BED-WETTERS, GOING TO EUROPE?

**32. Yes, people read long copy.** Readership falls off rapidly up to fifty words, but drops very little between fifty and five hundred words. (This page contains 1909 words, and *you* are reading it.)

Ogilvy & Mather has used long copy—with notable success—for Mercedes-Benz, Cessna Citation, Merrill Lynch and Shell gasoline.

"The more you tell, the more you sell."

**33. Story appeal in picture.** Ogilvy & Mather has gotten notable results with photographs which suggest a story. The reader glances at the photograph and asks himself, "What goes on here?" Then he reads the copy to find out.

Harold Rudolph called this magic element "story appeal." The more of it you inject into your photograph, the more people look at your advertisement.

It is easier said than done.

**34. Before & after.** Before and After advertisements are somewhat above average in attention value.

Any form of "visualized contrast" seems to work well.

**35. Photographs vs. artwork.** Ogilvy & Mather has found that photographs work better than drawings—almost invariably.

They attract more readers, generate more appetite appeal, are more believable, are better remembered, pull more coupons, and sell more merchandise.

# "At 60 miles an hour the loudest noise in this new Rolls-Royce comes from the electric clock"

What makes Rolls-Royce the best car in the world? "There is really no magic about it—it is merely patient attention to detail," says an eminent Rolls-Royce engineer.

1. "At 60 miles an hour the loudest noise comes from the electric clock," reports the Technical Editor of *TIME* magazine. The silence of the engine is uncanny. Three mufflers tune out sound frequencies—acoustically.

2. Every Rolls-Royce engine is run for seven hours at full throttle before installation, and each car is test-driven for hundreds of miles over varying road surfaces.

3. The Rolls-Royce is designed as an owner-driven car. It is eighteen inches shorter than the largest domestic cars.

4. The car has power steering, power brakes and automatic gear-shift. It is very easy to drive and to park. No chauffeur required.

5. There is no metal-to-metal contact between the body of the car and the chassis frame—except for the speedometer drive. The entire body is insulated and under-sealed.

6. The finished car spends a week in the final test-shop, being fine-tuned. Here it is subjected to 98 separate ordeals. For example, the engineers use a stethoscope to listen for axle-whine.

7. The Rolls-Royce is guaranteed for three years. With a new network of dealers and parts-depots from Coast to Coast, service is no problem.

8. The Rolls-Royce radiator has never changed, except that when Sir Henry Royce died in 1933 the monogram RR was changed from red to black.

9. The coachwork is given five coats of primer paint, and hand rubbed between each coat, before fourteen coats of finishing paint go on.

10. By moving a switch on the steering column, you can adjust the shock-

absorbers to suit road conditions. (The lack of fatigue in driving this car is remarkable.)

11. Another switch defrosts the rear window, by heating a network of 1360 invisible wires in the glass. There are two separate ventilating systems, so that you can ride in comfort and silence with all the windows closed. Air conditioning is optional.

12. The seats are upholstered with eight hides of English leather—enough to make 128 pairs of soft shoes.

13. A picnic table, veneered in French walnut, slides out from under the dash. Two more swing out behind the front seats. The backrests on the front seats are individually adjustable.

14. You can get such optional extras as an Espresso coffee-making machine,

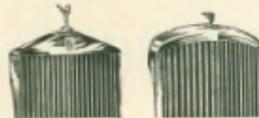
a dictating machine, a bed, hot and cold water for washing, an electric razor or a telephone.

15. You can lubricate the entire chassis by simply pushing a pedal from the driver's seat. A gauge on the dash shows the level of oil in the crankcase.

16. Gasoline consumption is remarkably low and there is no need to use premium gas; a happy economy.

17. There are two separate systems of power brakes, hydraulic and mechanical. The Rolls-Royce is a very safe car—and also a very lively car. It cruises serenely at eighty-five. Top speed is in excess of 100 m.p.h.

18. Rolls-Royce engineers make periodic visits to inspect owners' motor cars and advise on service.



ROLLS-ROYCE AND BENTLEY

### Jet Engines and the Future

Certain airlines have chosen Rolls-Royce turbo-jets for their Boeing 707's and Douglas DC8's. Rolls-Royce prop-jets are in the Vickers Viscount, the Fairchild F.27 and the Grumman Gulfstream.

Rolls-Royce engines power more than half the turbo-jet and prop-jet airliners supplied to or on order for world airlines.

Rolls-Royce now employ 42,000 people and the company's engineering experience does not stop at motor cars and jet engines. There are Rolls-Royce diesel and gasoline engines for many other applications.

The huge research and development resources of the company are now at work on many projects for the future, including nuclear and rocket propulsion.

19. The Bentley is made by Rolls-Royce. Except for the radiators, they are identical motor cars, manufactured by the same engineers in the same works. The Bentley costs \$300 less, because its radiator is simpler to make. People who feel diffident about driving a Rolls-Royce can buy a Bentley.

PRICE. The car illustrated in this advertisement—f.o.b. principal ports of entry—costs \$13,550.

If you would like the rewarding experience of driving a Rolls-Royce or Bentley, write or telephone to one of the dealers listed on page 54. Rolls-Royce Inc., 10 Rockefeller Plaza, New York 20, Circle 5-1144.



# OGILVY



## The man in the Hathaway shirt

AMERICAN MEN are beginning to realize that it is ridiculous to buy good suits and then spoil the effect by wearing an ordinary, mass-produced shirt. Hence the growing popularity of HATHAWAY shirts, which are in a class by themselves.

HATHAWAY shirts *wear* infinitely longer—a matter of years. They make you look younger and more distinguished, because of the subtle way HATHAWAY cut collars. The whole shirt is tailored more *generously*, and is therefore more *comfortable*. The tails are longer, and stay in your

trousers. The buttons are mother-of-pearl. Even the stitching has an ante-bellum elegance about it.

Above all, HATHAWAY make their shirts of remarkable *fabrics*, collected from the four corners of the earth—Viyella and Aertex from England, woolen taffeta from Scotland, Sea Island cotton from the West Indies, hand-woven madras from India, broadcloth from Manchester, linen batiste from Paris, hand-blocked silks from England, exclusive cottons from the best weavers in America. You will get a

great deal of quiet satisfaction out of wearing shirts which are in such impeccable taste.

HATHAWAY shirts are made by a small company of dedicated craftsmen in the little town of Waterville, Maine. They have been at it, man and boy, for one hundred and fifteen years.

At better stores everywhere, or write C. F. HATHAWAY, Waterville, Maine, for the name of your nearest store. In New York, telephone MU 9-4157. Prices from \$5.50 to \$25.00.

SAATCHI & SAATCHI

# L'APPROCHE SAATCHI & SAATCHI

the future beyond brands  
**lovemarks**

**Pour survivre, les grandes marques doivent susciter une fidélité allant au-delà de la raison. C'est pour elles le seul moyen de ne pas se fondre dans la masse informe des millions de marques sans avenir. Le secret pour y arriver ? S'entourer de mystère, de sensualité et d'intimité. C'est un engagement passionné dans ces trois concepts forts qui crée les *Lovemarks* et dessine l'avenir de la marque.**

# L'APPROCHE SAATCHI & SAATCHI

the future beyond brands  
lovemarks



Creating Lovemarks is all about the ability to understand consumers' dreams, to know what they want and when they want it and to create great experiences that make your brand a part of their lives.

— *Kevin Roberts* —

AZ QUOTES

# L'APPROCHE SAATCHI & SAATCHI

the future beyond brands  
**lovemarks**

**" Kevin Roberts est convaincu que l'amour sera un élément clé du succès des entreprises. C'est une approche originale du monde des affaires. Il relate le grand bouleversement qui a conduit des produits aux marques en passant par les trademarks, pour nous presser d'évoluer vers l'étape suivante : les *Lovemarks*.**

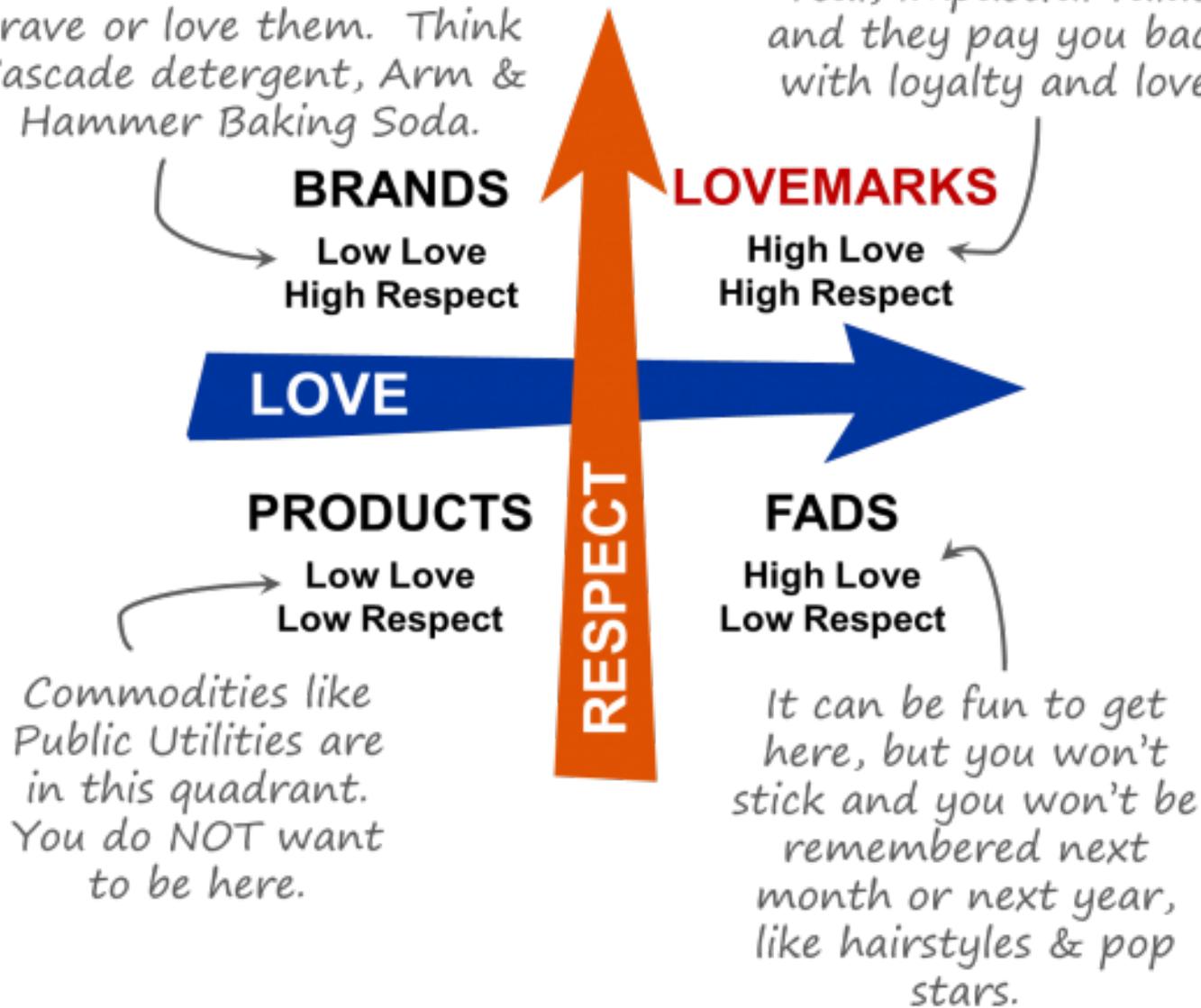
# L'APPROCHE SAATCHI & SAATCHI

the future beyond brands  
lovemarks



Most major brands are stuck here. Sure, they offer functional benefits, but it stops there. Consumers need them, but do not crave or love them. Think Cascade detergent, Arm & Hammer Baking Soda.

This is your goal. Deep emotional connections with your target customer. You create real, impactful value and they pay you back with loyalty and love.



# L'APPROCHE SAATCHI & SAATCHI

the future beyond brands  
lovemarks

**L'auteur porte un regard acéré et critique sur les marques qui ne peut laisser indifférent. Son constat est simple : les marques sont à bout de souffle.**

**La solution ? Développer des produits et des expériences qui créent des relations émotionnelles à long terme avec les consommateurs. L'idée que la marque appartient aux consommateurs, et non aux entreprises, est fondamentale.**

# **L'APPROCHE SAATCHI & SAATCHI**

## **Peak Performance**

**It's our belief that Peak Performance calls for love and passion. Peak Performers love what they do. Love doing what they do better. And better than anyone else. They live in the now. They think in the next. Peak Performers dream it. Then they do it. Then they aim higher. We practice Peak Performance at Saatchi & Saatchi.**

## **Another Big Idea**

**We believe ideas have the power to change the world.  
Not just philosophically, but practically.**

# LOVEMARK - APPLE

## Introducing Macintosh. For the rest of us.

In the olden days, before 1984,  
not very many people used computers.  
For a very good reason:



*Some particularly bright engineers.*

Not very many people knew how.  
And not very many people wanted  
to learn.

After all, in those days, it meant  
listening to your stomach growl through  
computer seminars. Falling asleep over  
computer manuals. And staying awake  
right to memorize commands so

complicated you'd have to be a computer  
to understand them.

Then, on a particularly bright day  
in Cupertino, California, some  
particularly bright engineers  
had a particularly bright idea:  
since computers are so smart,  
wouldn't it make more sense  
to teach computers about

people, instead of teaching people about  
computers?

So it was that those very engineers  
worked long days and late nights and  
a few legal holidays, teaching tiny  
silicon chips all about people: How they  
make mistakes and change their minds.  
How they refer to file folders and save  
old phone numbers. How they labor for  
their livelihoods, and doodle in their  
spare time.

For the first time in recorded  
computer history, hardware engineers

actually talked to software engineers  
in moderate tones of voice, and both  
were united by a common goal: to build  
the most powerful, most portable, most  
flexible, most versatile computer not-very-  
much money could buy.

And when the engineers were  
finally finished, they introduced us to  
a personal computer so personable,  
it can practically shake hands.

And so easy to use, most people  
already know how.

They didn't call it the Q2390, or  
the Zipchip 5000.

They called it Macintosh.<sup>™</sup>

And now we'd like to introduce  
it to you.



# LOVEMARK - APPLE



No artificial colors.



Think different.™

# LOVEMARK - APPLE



# LOVEMARK - APPLE

And the award for  
Best Home Movie goes to...

The new iMac, with Desktop Video. Just plug in your digital camcorder, launch our new iMovie software and start directing: rearrange clips, add music and titles -- then discover your inner Spielberg. [www.apple.com](http://www.apple.com)

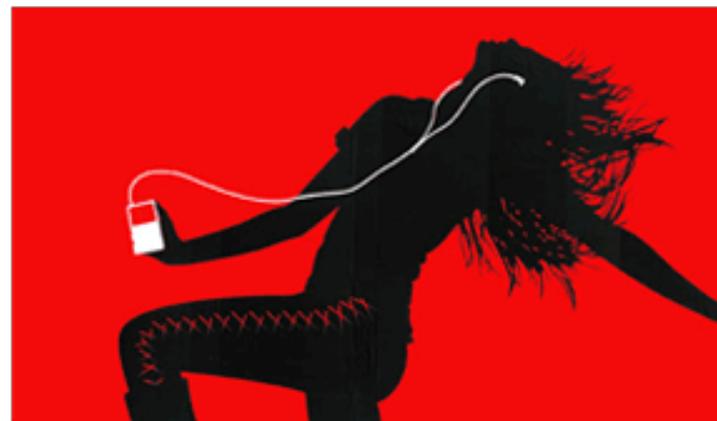
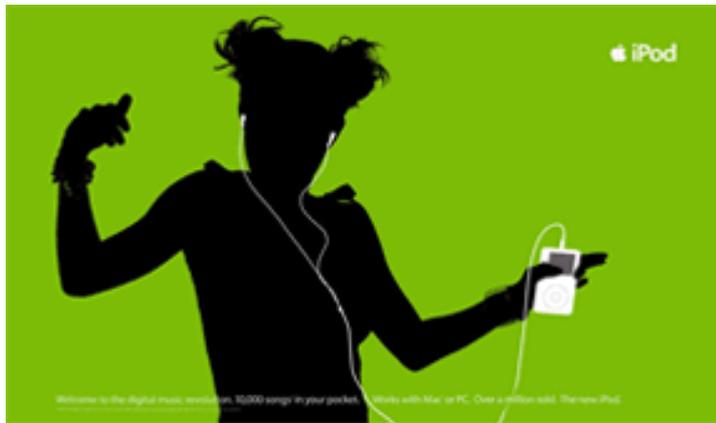


Think different.





# LOVEMARK - APPLE



# SAATCHI & SAATCHI

Argentina: BGH Air Conditioners



PLAY VIDEO



# SAATCHI & SAATCHI



# SAATCHI & SAATCHI



**DDB<sup>o</sup>**

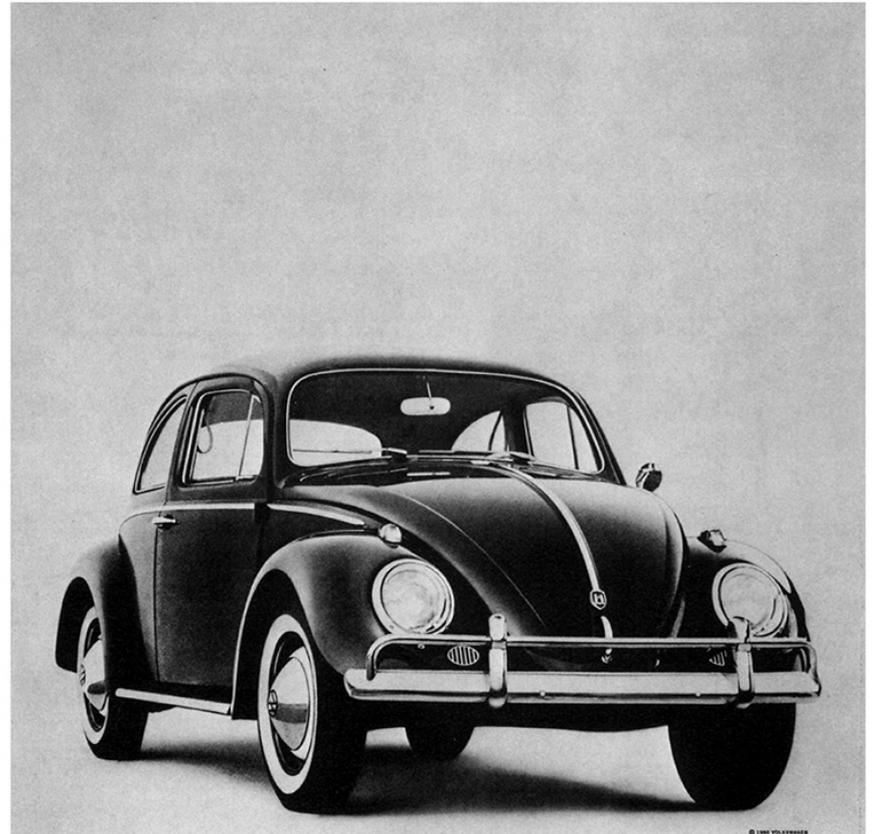
# DE LA TALKVALUE À LA SHAREVALUE

**Bill Bernbach** avait initié la première révolution créative en transformant profondément les méthodes, l'organisation et le concept même de création publicitaire. Au coeur de son idée régnait la certitude que la créativité était la source d'efficacité la plus puissante du business. Nous en sommes évidemment les héritiers.



**Une seconde révolution est aujourd'hui nécessaire. Transformer notre façon de concevoir le métier, d'envisager la création sont au coeur de la vie de DDB°. Cette nouvelle révolution porte un nom : Social Creativity.**

# BILL BERNBACH



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

than cars.)

Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 189 check points, gun ahead to the automatic

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

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

We pluck the lemons; you get the plums.



**DDB**<sup>o</sup>

Introducing  
Social  
Creativity



**Chez un individu, rien n'est plus fondamental que sa relation aux autres. Aujourd'hui ce besoin fondamental peut être assouvi en temps réel, tout le temps, partout et massivement. Pour exister dans la vie des gens, les marques doivent faire partie de cette vie sociale élargie et intensifiée.**

**DDB**<sup>o</sup>

Introducing  
Social  
Creativity



**Dans un monde hyper-connecté, où chacun peut créer, contrôler et distribuer ses propres contenus, où les réseaux sociaux influencent les comportements individuels plus qu'on ne l'imaginait auparavant, il n'est plus suffisant d'élaborer un message à destination d'un individu.**

**DDB**<sup>o</sup>

Introducing  
Social  
Creativity



**Quel que soit les médias, y compris les médias classiques, il faut désormais produire des idées suffisamment intéressantes et marquantes pour donner envie de parler, partager, recommander, détourner, participer, jouer, supporter, changer, apprendre, créer...**

**DDB**<sup>o</sup>

Introducing  
Social  
Creativity



**Ce que l'on doit produire aujourd'hui doit être intrinsèquement « social ». Des idées qui cherchent à déclencher une réaction et possèdent une réelle « interface » sociale. Du contenu qui encourage la participation et le partage. Du contenu qui construit des communautés autour des marques.**

**DDB**<sup>o</sup>

Introducing  
Social  
Creativity



**Bref, l'objectif est de faire en sorte que les gens accordent de la valeur, de l'attention et du temps à ce que l'on produit, sans uniquement le subir.**

**DDB<sup>o</sup>**

Introducing  
Social  
Creativity



**Une créativité qui connecte non seulement les gens aux marques et mais aussi les gens entre eux, une créativité au service de la production d'idées avec lesquelles les gens veulent jouer, auxquelles ils veulent participer et qu'ils veulent partager, c'est ce que DDB<sup>o</sup> appelle la Social Creativity.**

**DDB°**

Introducing  
Social  
Creativity



## **De la TalkValue® à la ShareValue**

**On a toujours pensé que les meilleures créations étaient celles dont les gens parlaient le plus. Aujourd'hui, DDB° demande aussi à ses équipes de produire des créations que les gens ont envie de partager parce qu'elles sont drôles, interactives, intelligentes, innovantes, émotionnelles ou simplement utiles. Et, dans un monde qui change aussi vite, créer du contenu avec de la ShareValue demande encore plus de créativité.**

**DDB°**

Introducing  
Social  
Creativity



**Il ne s'agit pas alors de développer des créations et des stratégies digitales mais des créations et des stratégies efficaces à l'ère du digital. Et plus fondamentalement, et quel que soit le media, il s'agit de produire des idées qui laissent de la place aux gens.**

**DDB°**

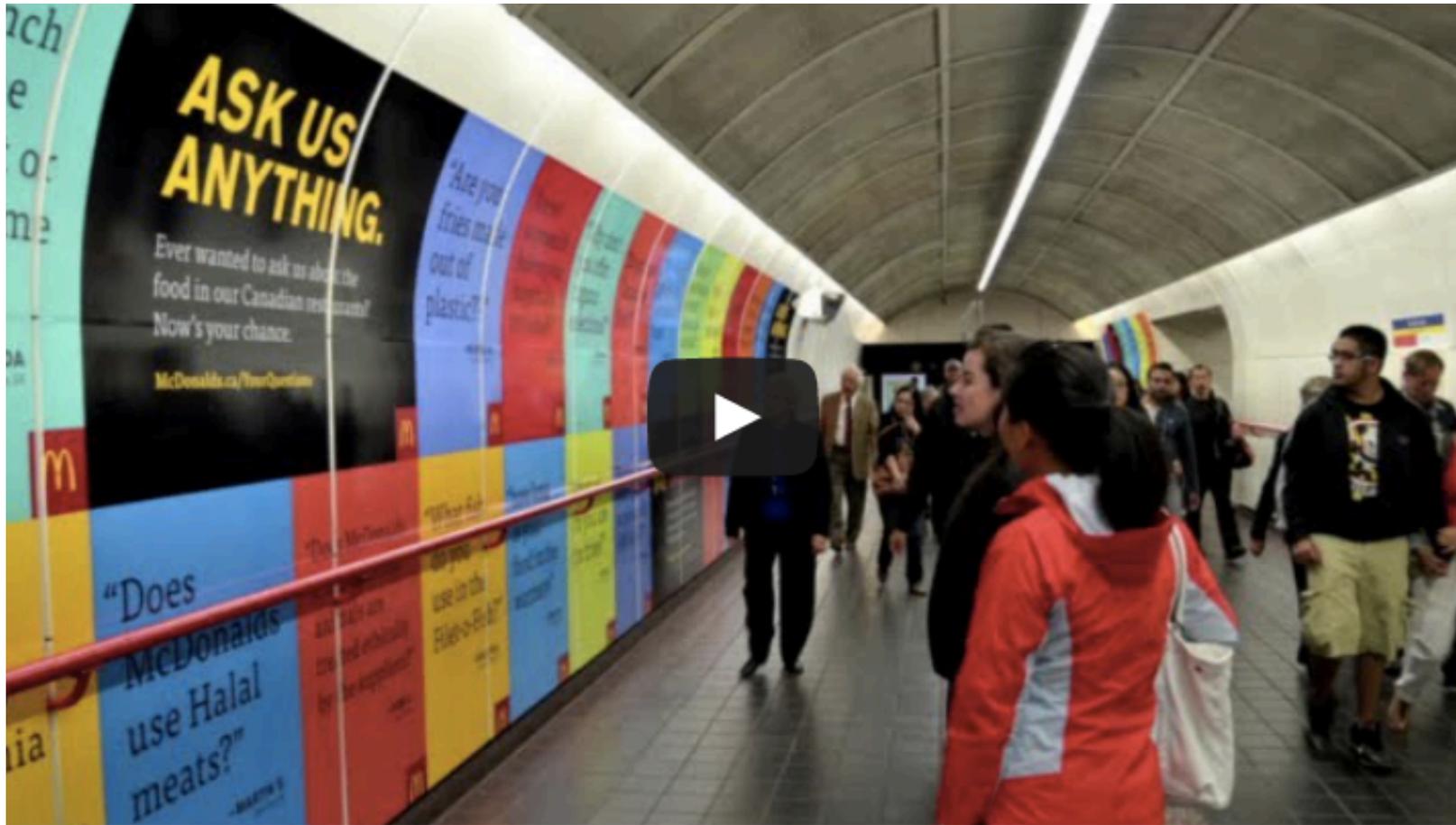
Introducing  
Social  
Creativity



**« Creativity is the most powerful force in business » – Bill Bernbach, 1955**

**« Social Creativity is the most powerful force in business in the digital age » – DDB° , 2013.**

# DDB



**DDB**



**DDB**



TBWAA\

**disruption**

# LA DISRUPTION PAR TBWA \

## **La Convention.**

**C'est l'étape où l'on détecte les conventions d'une marque, les présupposés du marché, les habitudes, les façons de faire, le sens commun, l'état des choses.**

# LA DISRUPTION PAR TBWA \

## **La Disruption.**

**À cette étape on passe les conventions au microscope et l'on se doit de les analyser : lesquelles sont immuables, lesquelles peuvent changer. Il faut alors chercher de nouvelles hypothèses et donc des idées pouvant réellement représenter une disruption.**

# LA DISRUPTION PAR TBWA \

## **La Vision.**

**Il s'agit ici de trouver le moyen de déstabiliser les conventions tout en demeurant en adéquation avec l'essence de la marque. Il faut alors formuler la vision pour qu'elle représente un saut dans le futur.**

La **Vision** c'est décider là où l'on veut aller demain

L'idée **Disruptive** c'est trouver l'idée créative qui permet de passer vite et efficacement d'hier à ma vision de demain

La **Convention** c'est observer les préjugés et idées reçues qui forgent la pensée.



**TBWA**



# TBWA



# EXAMEN

