



Funded by
the European Union



CREATIVITY AND CREATIVE TEACHING IN MARKETING COMMUNICATION



University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication

**CREATIVITY AND CREATIVE
TEACHING IN MARKETING
COMMUNICATION**

TRNAVA 2025

Creativity and creative teaching in marketing communication

The publication is published within the Erasmus+ project under the KA220 Cooperation partnerships application scheme. The publication is funded by the European Union.

Project number: 2022-1-SK01-KA220-HED-000087258

Project name: Fostering creativity and creative thinking in education marketing communication

Project abbreviation: CREA

Submission ID: 1344482

Authors:Mgr Matej Martovič, PhD., PhDr. Michal Kubovics, PhD., doc. PhDr. Galera Matúšová, PhD., Mgr. Igor Piatrov, PhD., Mgr. Natália Nagyová, PhD., Mgr. Eva Vázalová Gartnerová, Ph.D., Mgr. Josef Kocourek, Ph.D., Ing. Martina Juříková, Ph.D., dr Marta Cerkaska, dr hab. prof. ucz. Katarzyna Draj, dr Piotr Draj, dr Urszula Dyrzc, dr Barbara Sitko, dr Joanna Urbaś, dr Marta Woźniak

Reviewers: doc. Mgr. Györgyi Janková, PhD., dr Magdalena Bojarska, Mgr. Zuzana Kupková, Ph.D.

Design layout and cover: Mgr. Natália Nagyová, PhD.

Language proofreading: Michael Valek

The publication of the textbook was approved by the Editorial Board and the Scientific Board of the University of St. Cyril and Methodius in Trnava. The authors are responsible for the professional and linguistic aspects of the publication.

Creativity and creative teaching in marketing communication © 2025 by Matej Martovič, Michal Kubovics, Galera Matúšová, Igor Piatrov, Natália Nagyová, Eva Vázalová Gartnerová, Josef Kocourek, Martina Juříková, Marta Cerkaska, Katarzyna Draj, Piotr Draj, Urszula Dyrzc, Barbara Sitko, Joanna Urbaś, Marta Woźniak is licensed under CC BY-NC 4.0



Publisher University of Ss. Cyril and Methodius in Trnava, 2025

Issue: first

ISBN 978-80-572-0508-1 (online)

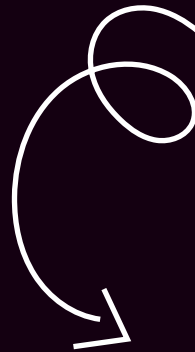
ISBN 978-80-572-0507-4 (print)

"The views and opinions expressed are those of the author and do not necessarily reflect the views and opinions of the European Union or SAAIC - National Agency of the Erasmus+ Programme for Education and Training. Neither the European Union nor SAAIC accepts any responsibility for them."



**Funded by
the European Union**

TABLE OF CONTENTS



HOME 12

PART I: THEORY OF CREATIVITY AND CREATIVE TEACHING IN MARKETING COMMUNICATION 15

1 CREATIVITY AS A VALUE (NOT ONLY) IN EDUCATION ... 16

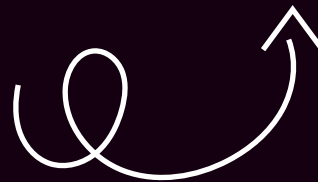
- 1.1 PRINCIPLES OF CREATIVITY 20
- 1.2 FACTORS INFLUENCING CREATIVITY 21
- 1.3 BARRIERS TO CREATIVITY 22
- 1.4 THE IMPORTANCE OF CREATIVITY IN EDUCATION 23
- 1.5 CREATIVITY IN THE BUSINESS ENVIRONMENT 24
- 1.6 CREATIVITY AND ITS SUPPORT 26
- 1.7 PROMOTING AND DEVELOPING CREATIVITY IN EDUCATION 28

2 THE CONTEXT OF CREATIVITY IN THE CONTEMPORARY WORLD 32

- 2.1 CREATIVE INDUSTRIES 35
- 2.2 TARGET GROUPS OF THE PUBLICATION 37

3 LINKING CREATIVITY IN ACADEMIA AND THE CREATIVE INDUSTRIES	42
3.1 CREATIVITY IN THE ACADEMIC ENVIRONMENT	45
3.2 CREATIVITY IN THE CREATIVE INDUSTRIES	48
4 MARKETING COMMUNICATION IN SOCIETY AND CREATIVITY	52
4.1 SOCIAL COMMUNICATION AND MARKETING IN RELATION TO MARKETING COMMUNICATION	55
5 DIDACTICS AND ITS IMPORTANCE IN MARKETING COMMUNICATION	60
5.1 DIDACTIC PRINCIPLES AND METHODS OF TEACHING MARKETING COMMUNICATION	64
5.2 THEORETICAL MODELS OF MARKETING COMMUNICATION IN EDUCATION	66
5.3 PSYCHOLOGY OF LEARNING AND MOTIVATION	67
5.4 CHALLENGES OF MARKETING COMMUNICATION DIDACTICS	69
6 CREATIVE EDUCATIONAL METHODS AND TOOLS FOR FUTURE MARKETING COMMUNICATION PROFESSIONALS	72
6.1 EDUCATIONAL NEEDS FOR THE FUTURE	76
6.2 CREATIVE LEARNING METHODOLOGIES	79
7 RESEARCH ON THE USE OF CREATIVE METHODS IN THE CZECH REPUBLIC, POLAND AND SLOVAKIA	86
7.1 UNIVERSITY STUDENTS' PERCEPTIONS OF CREATIVITY	90
7.2 PERCEPTION BY CREATIVE AND ADVERTISING AGENCIES	97
7.3 PERCEPTIONS OF CREATIVITY BY UNIVERSITY EDUCATORS	107

PART II: CREATIVE TOOLS FOR CREATIVE TEACHING	116
1. 6 THINKING HATS	118
2. BRAINSTORMING	136
3. BRAINWRITING	152
4. BACKCASTING	168
5. WHAT IF...?	186
6. DESIGN FICTION	204
7. DISNEY	218
8. ISHIKAWA DIAGRAM	232
9. LOTUS FLOWER	254
10. MIND MAP	274
11. PROVOCATION TECHNIQUE	288
12. RANDOM WORDS	304
13. REVERSE THINKING	320



14. ROLE STORMING332

15. SCAMPER.....348

**PART III.:IMPLEMENTATION OF TOOLS
IN TEACHING, COURSE DESIGN
..... 367**

1 CREATIVITY COURSE, CREATIVITY IN TEACHING368

CONCLUSION388

LIST OF LITERATUREUSED 391

HOME

Creativity and creative activity are characteristics of people which result in the solution of certain tasks. Creative activity can also be artistic in nature, which may not result in the solution of a task, but results in a work of art. However I look at creative activity, it is a process that carries elements of inventiveness, imagination and action to turn an idea into a real result.

You have received a publication that focuses on creativity, i.e. creative activity, in the field of marketing communication and partly also mass media studies. As you will read below, our research has shown that practice requires graduates to be ready to prepare creative solutions. This is particularly important in the field of marketing and mass media communication. The research also addresses the state of creative teaching in academic settings as well as the readiness of educators. The survey found that the situation is gradually improving, but is still not ideal.

That is why the CREA project Supporting Creativity and Creative Thinking in Marketing Communication Education, funded by the European Union, was created. This project focuses on practical and creative tools for teaching marketing communication. The publication thus includes fifteen detailed creative guides that can be easily implemented in the teaching of marketing communication. Each tool has the same structure - a theoretical plane that describes the theory behind the tool a case model that describes the application of the tool to practice in a practical but situational campaign devised by the authors, and finally an assignment that students will work on during the lessons. All the tools thus occupy the necessary aids for teaching and easy application to practice.

An essential part of the publication and the project itself is the website www.crea.fmk.sk, which is in four languages - English, Slovak, Pol-

ish and Czech. This site serves as a didactic tool where you can find all the creative tools. In addition to the tools, you will also find prepared presentations that you can use in the classroom. There are also various support materials for each tool.

The third part of the publication also discusses how to incorporate creativity into the classroom, and how a course or the subject itself can be designed for creative teaching. In this part we also describe what personal or professional prerequisites an educator should have in the field of creative teaching. Last but not least, it should be noted that creative teaching is one of the least formal ways of teaching, but it can have a better effect on student outcomes.

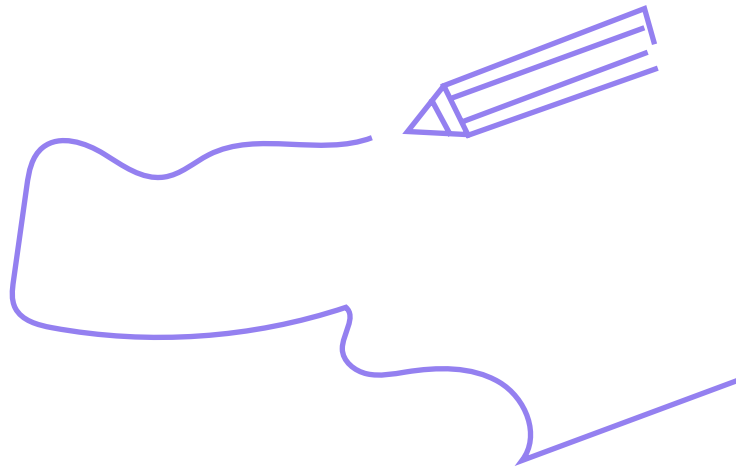
We hope, as a project team from Slovakia, Czech Republic and Poland, that you will use the publication, the website and all the results of the project. We would be grateful if you could give us feedback, write a suggestion or write your own experience with these tools. I will be looking forward to hearing from you at crea@fmk.sk

Best regards from the research team.

PART I: **THEORY OF CREATIVITY AND CREATIVE TEACHING IN MARKETING COMMUNICATION**



1 CREATIVITY AS A VALUE *(NOT ONLY)* IN EDUCATION



The word **creativity** comes from the Latin "creo", which can be translated as "I create". Creativity is one of the key skills of the 21st century and is becoming increasingly important, not only in education but also in work and personal life. One of the many definitions of creativity is the ability to produce original and valuable ideas, solutions or products. Creativity includes divergent thinking, flexibility, originality and the ability to elaborate. In the context of education, it can be understood as a process by which students generate new ideas, approaches to problem solving and innovative ways of expressing themselves.

The very definition of creativity is complex and ambiguous. Gerard J. Tellis understands creativity as the ability to create, as a productive deviation that is necessary to break out of convention and which actually represents originality as a quality, whereas production is creativity - a process (Horňák, 2014).

One possible definition of creativity was provided by Theresa Amabile, according to whom a work or a solution to a problem can be considered creative to the extent that it is a new, useful, correct and beneficial solution to the task at hand, and also to the extent that the task is heuristic (exploratory, original, presupposing a new solution) rather than algorithmic (a familiar task with a routine solution) (Amabile, 1996). In her publications, Marie König defined creativity as "the ability to create new cultural technical, spiritual and material values in all areas of human activity. Creativity is an activity in which previously unrecognized and at the same time social creations are produced" (König, 2006). In the middle of the 20th century, Joseph A. Schumpeter, the author of the economic concept of creative destruction, defined creativity as "creativity - the ability to overcome the state of existing operations by transforming them, i.e. by innovating". A. Koestler believes that creativity arises when two very different frameworks of thought come together. These are applied to a single phenomenon, the understanding of which is suddenly quite different from how we have understood it up to that point (Koestler, 2014).

Creative thinking is therefore based on the search for new ways of solving and is triggered by so-called creative problems. It can be characterised by the following features:

- **are objectively new** - there is no solution yet,
- are considered **socially important**,
- **are open-ended**, often ill-defined and associated with insufficient information, for which a suitable source of information that is not readily available needs to be identified,
- **are unbounded** - they are associated with divergent situations in which there are several possible correct and valuable solutions.

Treffinger, Isaksen, and Dorval (1990) summarized creativity work as follows:

- Everyone has creative potential.

- Creativity can manifest itself in all fields and subjects of activity, in different styles and forms.
- A person's (creativity?) usually manifests itself in relation to his or her interests, attitudes, value orientations and preferences, or in relation to individual cognitive styles and personality characteristics.
- Creativity can manifest itself in people at different levels or degrees and can have different individual and social meanings.
- Through training and creativity development programmes it is possible to improve people's creative abilities, increase the level of creative performance and enable a fuller use of their creative potential (Lokšová, Lokša 2003, 40).

1.1 PRINCIPLES OF CREATIVITY

E. Ulrich (1987) characterized creativity as the ability to know objects in new relationships and in original ways (originality, novel combination), to use them meaningfully in new ways (flexibility), and to see new problems where they seemingly do not exist (sensitivity), to deviate from established patterns of thought and accept nothing as immutable (changeability) and to develop ideas away from norms even in the face of resistance from the environment (nonconformism), and to find something new that will enrich culture and society if it is worth it.

IS CREATIVITY INNATE OR LEARNED?

Experts on the subject believe that something like better innate predispositions undoubtedly exist, but creativity can be taught. There are tools to help us better use our natural abilities and structure our thinking to work more with creativity. So if we are not naturally very creative, we

can work on developing ourselves. Creativity is actually stimulated. All people are creative in one way or another, and each is creative in their own way. It is up to each person to stimulate the innate creativity that each person is born with, so that they can solve problems, create projects and find ways to make them happen. Psychologists agree that creativity is a common skill that can be learned, practiced, and developed over time. Creativity is malleable, but the problem, according to many education experts, is that we tend to creativity unlearn rather than develop it. This is borne out by research which shows that in most cases children emerge as more creative than adults. However, a remarkable fact based on Kyung's research shows that even the creativity of American children declined by more than a standard deviation between 1984 and 2008 (Kyung, 2011).

1.2 FACTORS INFLUENCING CREATIVITY

Creativity can be conditioned by basic factors of a psychological, social and biological nature, which act together, that is, they influence each other. Dacey, Lennon (2000) list three basic types of factors:

- **Social factors** - the influence of family, social context, education and cultural environment that surrounds the developing creative personality, creating conditions for creativity.
- **Psychological factors** - the importance of personality traits for creativity is usually considered to be greater than a high degree of intelligence or exceptional ability in a particular area.
- **Biological Factors** - The environment has a great influence on two aspects of mental function: the ability to receive infor-

mation and the ability to process information, which is closely related to an individual's memory (Lennon, Dacey, 2000).

1.3 BARRIERS TO CREATIVITY



The most commonly used division of barriers is based on the book by James L. Adams' "Conceptual blockbusting", in which the author divided barriers to creativity into six categories.

1. **Perceptual** (perceptual) **barriers** - these are problems in defining the information indicating the problem and defining the problem itself.
2. **Cultural barriers** - the influence of cultural patterns and frames of reference can lead to the acceptance of inappropriate views.
3. **Environmental barriers** - physical influences, i.e. all situations and influences that disturb us at work, group influences (e.g. criticism, conflicts) and the attitude of supervisors.
4. **Emotional barriers** - e.g. fear of making a mistake, risk taking, desire for safety or order, inability to relax. Adams also includes limited imagination and the inability to distinguish reality from fantasy in this category.
5. **Intellectual barriers** - using habitual methods, relying on incorrect or untested information, focusing on the wrong solution strategy and fixated thinking. Poor organisation of work is also a problem.
6. **Expressive** (communicative) **barriers** - a typical example is linguistic clumsiness in expressing ideas and imprecision in verbal expression (Adams, 2001).

P. Pupil discusses the barriers to creativity in terms of their impact on the development of creative abilities, the limitations and barriers to creativity as a process, and their impact on attitudes toward creative behaviour. In his publications, he defined: critical nature, personality type, fear, predominance of the functioning of the left cerebral hemisphere, conservative habits, inflexibility of thinking, inability to change one's mind, pessimism, time pressure, asymmetry of tasks and abilities (Pupil, 2017).

M. Prensky, defined ignorance of the principles of mental hygiene, stress on the past and stereotypical closedness, anxiety, excessive care, an attitude of inability to support fear, perfectionism, inability to accept criticism, lack and inability to focus. According to the author, the last two barriers can be improved through training (König, 2006).

1.4 THE IMPORTANCE OF CREATIVITY IN EDUCATION

Creativity plays an important role in modern education for several reasons. Among the most important are:

- **Preparing for future challenges:** in a fast-changing world, the ability to think creatively and solve problems is crucial for future employment. The World Economic Forum regularly highlights creativity as one of the key skills for the labour market of the future. Creativity enables students to better adapt to rapidly changing technologies and work environments. The importance of this issue is demonstrated by the implementation of programmes such as the Erasmus+ programme "Design Thinking for Educators" (see <https://web.idevelopcourses.com/course/design-thinking-for-educators>), which aims to teach students to approach complex problems creatively.

- Fostering critical thinking: creativity goes hand in hand with critical thinking, leading to deeper understanding and analysis.
- Increase motivation and engagement: creative tasks often activate students, increasing their interest in learning and their engagement in the learning process.
- Personal development: creativity fosters self-expression, self-confidence and personal growth in students.

1.5 CREATIVITY IN THE BUSINESS ENVIRONMENT

Creativity is important in a corporate environment. Creativity and innovation in well-managed companies have always been seen as a sure path to success. Stimulating creativity and exploring completely new and hitherto uncharted areas leads to an increase in the productivity of an organization. It is important to encourage employees to think outside the standard box and provide them with the time and resources to explore new areas for innovative ideas. This is not the only reason why creativity is becoming a very important leadership skill. A 2010 IBM survey of more than 1,500 CEOs around the world identified creativity as the single most important factor for future success (Mahajan, 2014).

Creativity improves the problem-solving process. It doesn't matter if we're talking about developing a new strategy or an innovative way to stay ahead of the competition. Creative problem solving provides the competitive advantage that every business strives for (Sokolova, 2015).

How do companies that support creative processes fare compared to their less creative competitors? The results of a 2014 survey conducted by Adobe in collaboration with Forrester Consulting show that:

- Most companies that promote creativity achieve significantly higher turnover than their "non-creative" competitors. Some 58% of companies that promote creativity achieved a turnover in 2013 that was 10% or more higher than in the previous year; only 20% fewer creative companies achieved the same success.
- Creative companies are also more likely to gain leadership and market share compared to their competitors.
- 69% of creative companies ranked at the top of various ideal workplace rankings, while only 27% of less creative companies received similar accolades.
- Creative companies create an environment in which employees perform at high levels.
- Companies that foster creativity outperform their competitors on key metrics of business success, including increasing turnover, market share and attracting new talent. They benefit from highly productive work environments led by progressive leaders and managers.
- Despite the obvious benefits of creativity, 61% of senior executives surveyed do not consider the company they work for to be truly creative
- 58% of respondents said they use it most when setting goals for their work and when working with customers to achieve those goals (also 58%). 55% of employees use creativity to prioritize their different activities. And 48% get new ideas from creative brainstorming and other techniques that develop creative thinking (2014).

1.6 CREATIVITY AND ITS SUPPORT

As mentioned earlier, higher levels of creativity lead to greater innovation in a company, thus ensuring its success in the long run. The biggest tool to increase creativity is activity. The greatest tool for increasing creativity is activity. Developing creativity in a company is not possible without the support of management. When we feel comfortable in a given work environment, it is easier to engage in creative practices because we do not have to suffer from the fear of negative reactions from co-workers and superiors to possible failure. Authoritarian management, pressure, stress and an overly competitive environment kill creativity completely in the bud.

Regardless of the business or industry, leaders should establish and support programs to develop creative skills, including early adoption of new technologies and soliciting feedback from customers who come into contact with these innovative practices. Encouraging employees to think outside the box is essential. To do this, they need to be given sufficient time and resources to explore new areas of innovative projects. Delegation of duties and transfer of responsibilities to employees encourages creative processes. Employee coaching as a leadership method is ideal for fostering creativity in a company. It is very important to encourage an open exchange of thoughts and ideas in different positions in the company.

Creativity is linked to **divergent thinking**. In this process, our thoughts go in different directions and look for multiple solutions to a single problem. There are various exercises to train divergent thinking. Some of the most popular include:



FREE WRITING

- Before you turn on your computer and open your email inbox, take a moment to **take a digital break** and pull out a **pencil** and **notepad** or a plain sheet of paper. Then start **writing down everything that comes to mind** - how you feel, what's made you happy lately, what's been bothering you, where you'd like to go now... Don't think about grammar or whether your words make sense. Set aside from time to time 10 minutes to daydream and just write. Just for yourself.

UNUSUAL USES OF OBJECTS

- During the exercise, which focuses on unusual uses of objects, you have three minutes to **come up with as many suggestions as you can** for the use of a pre-selected object. The more you try this exercise, the easier it will become for you over time. **And your mind will automatically begin to apply the search for unusual solutions to other situations as well.** Not to mention that if you invite other people to join in this activity, it can be quite good fun.

REVERSE BRAINSTORMING

- The principle of reverse brainstorming is simple. You have to look at everything in reverse. Ask yourself or your team a question that needs to be answered and think about it from a different perspective. Do you want to make your customers happier? Think about what you could do to make them angry with you. You could offer them high prices, have unpleasant staff, send them faulty goods. Many answers come to mind, perhaps even more than if you were to solve the problem with a casual brainstorm. Then work your way from them to real solutions to the original problem.

1.7 PROMOTING AND DEVELOPING CREATIVITY IN EDUCATION

Creativity is closely related to critical thinking. Creative tasks often require analysis of a problem from different perspectives. Pupils learn to evaluate different options and create innovative solutions.¹ An example is Edward de Bono's "Six Hats of Thinking" method, which teaches students to look at problems from different perspectives. Creative tasks also stimulate students' intrinsic motivation and increase their engagement. The opportunity for self-expression increases interest in learning. A good example is the 'Genius Hour' project, which allows students to spend part of the lesson on their own creative projects. Creativity also contributes to personal development. Creative activities foster emotional intelligence and self-esteem, teaches them to take risks and not to be afraid of making mistakes, and develop self-expression and self-confidence. Nowadays, there are many methods to develop creativity in the educational process. Each of these methods has the potential to make a significant contribution to developing students' creative abilities and preparing them for the challenges of the future. Individual methods will be described in the following chapters.

1 More about this method: <https://www.debonogroup.com/services/core-programs/six-thinking-hats/>



Creativity is not limited to formal education. Outside the education system, creativity can be developed in the form of:

- **Non-formal education** - workshops, summer camps and extracurricular activities.
- **Art spheres** - galleries, theatres and cultural centres as spaces for the development of creativity.
- **Work environment** - innovation labs and creative teams in corporations.
- **In everyday life** - solving common problems in a creative way.

The application of creativity in education faces several challenges and obstacles. One of them is rigid curricula. Too much emphasis on standardised tests and predetermined curricula hinders the development of creativity. Another obstacle can be time constraints. Creative methods often require more time than traditional teaching. Implementing creativity also requires teacher training in creative methods. Fear of making mistakes can also be a potential barrier. Societal pressure for perfectionism can hinder creative experimentation.

Future trends in creativity in education may include:

- **Personalised learning** - adaptive systems that allow individual development of creativity.
- **Virtual and augmented reality** - new technologies to stimulate creative imagination.
- **Artificial Intelligence** - AI as a tool to support the creative process.
- **Global cooperation** - international projects promoting creative solutions to global problems.

Creativity is an essential part of modern education and a key skill for future success. Its development requires a systematic approach, flexibility in education systems and openness to new methods and technologies. At the same time, it is important to promote creativity outside formal educational structures so that it becomes a natural part of lifelong learning and personal development. Only in this way can we prepare current and future generations for the challenges of the rapidly changing world of the 21st century.



2 THE CONTEXT OF CREATIVITY IN THE CONTEMPORARY WORLD



Today, the creative industries are an important part of the EU economy. If we look at data from the European Union, we find that the cultural and creative industries (CCIs) ecosystem accounts for approximately 3.95% of EU GDP, and employs approximately 8 million people, made up of 1.2 million companies, of which more than 99.9% are small and medium-sized enterprises. (European Commission. n.d.) The creative economy and industry is important not only in the EU, but worldwide. Deloitte's study, *The Future of the Creative Economy (2021)*, has produced an analysis showing that the creative economy is a large part of developed economies. The creative economy employs almost 20 million people in the nine economies studied. This represents more than 7% of total employment in these countries (UK, Turkey, Spain, South Korea, Japan, Italy, Germany, France, Italy and Australia). In some countries the share was higher, with up to almost 13% of total employment. We can see that the share

of the creative economy and industry in employment but also in the growth of the gross domestic product of countries is significant. The importance of the creative industries to the economy is thus unquestionable. For the economy of the European Union, it means:

- **Economic contribution:** according to a Commission study, it represents around 3.95% of EU GDP and is made up of 1.2 million firms. (European Commission. n.d.)
- **Employment:** employs around 8 million people (European Commission. n.d.). It is the engine of economic growth and job creation. Between 2019 and 2020, CCIs in the EU grew faster than the economy as a whole. In 2019, CCIs created 2.86 million jobs, accounting for 3.1% of total employment in the EU (Joint Research Centre, 2021).
- **Technological progress:** the creative industries are also linked to technological progress. By creative industries, we do not only mean the arts as such, but also other industries such as the games industry and the audiovisual industry, which are linked to technological progress. It is for this reason that the creative industries have a positive impact on the technological progress of a country, a region or a community of countries. The Commission's 2021 study states that the creative industries invested EUR102 billion in R&D in 2019 (representing 2.0% of total R&D investment in the EU) (European Commission 2., n.d.).

2.1 CREATIVE INDUSTRIES

When describing economic indicators of the impact of the creative industries on the economy, it is necessary to know what industries we mean and which industries belong to this part of the economy. First of all, however, it is useful to define what creativity is. According to Britannica (2004) it is "*Creativity, the ability to make or otherwise bring into existence something new, whether a new solution to a problem, a new*

method or device, or a new artistic object or form." From the above definition, we can already see that at the end of creative activity there is a seed that creates something new. It can be the result of art, the result of a solution to a problem, etc. If we look at another definition which says "*Creativity involves doing these things in ways that are, on the one hand, novel and on the other, effective in achieving a desired result*" (Runco, M, 2012), it essentially involves the same thing, there is a desired result at the end of its process. It is therefore a human activity that aims to brew something new and original based on an intellectual process.

In this section, we talk about creativity as such, its economics and impact on the GDP of countries or the EU. However, we also need to know the fact of which areas the creative industry consists, and what constitutes the GDP of this particular area. According to Eurostat's definition, the CCI consists of the following 9 main sectors (European Commission 3., n.d.):

- **Artistic creation and performance:** includes music, theatre, dance, visual and audiovisual arts and other art forms.
- **Cultural heritage:** includes the preservation, interpretation and dissemination of cultural heritage such as museums, galleries, monuments and archaeological sites.
- **Arts and Crafts:** Includes the production of handicrafts and craft products with artistic value.
- **Design:** includes product design, graphic design, fashion design and interior design.
- **Performing Arts:** Includes live performances such as concerts, plays, operas and ballets.
- **Audiovisual services:** includes the production and distribution of films, television programmes, video games and digital content.
- **Broadcasting:** includes TV and radio broadcasting and online streaming.

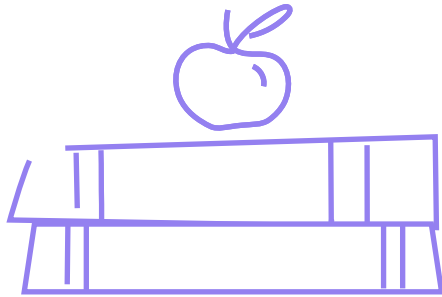
- **Video games:** includes the development, publishing and sale of video games.
- **Advertising and marketing services:** includes the creation and distribution of advertising campaigns and marketing materials.

From the above, we can see that the creative industry encompasses a really wide range of sectors. If we focus on our area, which is advertising and marketing services, it is an important part of the creative industries of the whole economy. According to data (Statista, n.d.), around EUR 500 million will be spent on advertising in Europe in 2024, and this is set to rise to over EUR 600 million by 2029.



2.2 TARGET GROUPS OF THE PUBLICATION

In this publication we discuss creativity as such, its goals, outcomes, activities or processes. First, it is necessary to define the target groups of this book and why we consider these target groups important. Each publication should inherently bring something new to the table and be the result of a creative process. In this publication we have also tried to bring a new perspective to how to incorporate creativity and creative teaching into marketing communications. Fostering students' creativity is thus essential while they are still at school, but it is also important that teachers are prepared to teach creatively as well. The target audiences of this publication are mainly students, educators and, to some extent, the creative industry.



STUDENTS AS A TARGET GROUP

Nowadays we are seeing innovative changes throughout society. This is due to the technological advancements that are taking place, but also to social events (such as COVID-19), which have brought a new perspective to global industry and has not bypassed the classroom. It was during this period that teachers had to engage their creativity to find new ways of teaching online. If we talk about creative teaching, and the target group of students, we should know which areas creative teaching supports. Creative teaching should support these areas in students:

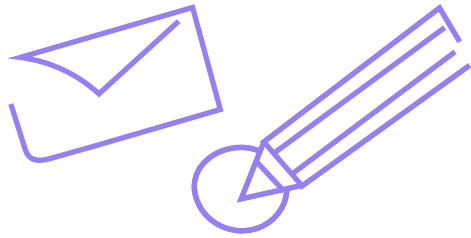
- **Encouraging creative thinking and problem solving:** creative teaching encourages the development of critical thinking and problem solving skills. Pupils are encouraged to think outside the traditional box and come up with innovative solutions. This contributes to their ability to analyze and solve complex problems effectively (Robinson, K., 2015).
- **Increase student interest and engagement:** creative methods such as interactive activities and project-based learning help to keep students' attention and increase their engagement. In-

novative approaches make learning more interesting and motivate students to actively engage (Hattie, J., 2009).

- **Fostering independence and initiative:** creative approaches in education promote students' independence and initiative. When students are able to experiment and come up with their own ideas, they learn to take responsibility for their learning and create their own solutions (Amabile, T. M., 1996).
- **Developing cognitive and social skills:** creative activities such as group projects or games promote the development of cognitive skills (analysis, synthesis) and social skills (cooperation, communication). These skills are essential for success in different areas of life, especially in work (Gardner, H., 2011).
- **Adapting to different learning styles:** creativity allows teaching to adapt to different learning styles such as visual, auditory and kinaesthetic approaches. This increases the effectiveness of learning and ensures that each student can work in the way that suits them best (Kolb, D. A., 2014).
- **Motivation and positive emotions:** creative teaching can create a positive and supportive learning environment that motivates students and increases their interest in learning. Emotional engagement plays an important role in learning effectiveness (Csikszentmihalyi, M., 1996).
- **Developing innovative skills:** creative approaches foster the development of innovative skills, which are valuable in today's dynamic world. The ability to think outside traditional frameworks and create new solutions is important in many fields (Robinson, K., 2011).
- **Improving problem solving:** creativity contributes to flexibility and adaptability. Students who work creatively become more flexible and better prepared to solve problems in a variety of situations (Sternberg, R. J., 2006).

TEACHERS AS A TARGET GROUP

Teachers are an essential part of the teaching process. In the survey evaluated in this publication we asked teachers about creative teaching, their readiness and interest in this area. In order to stay at the cutting edge of creative teaching, it is advisable for teachers to receive ongoing training in the field of creativity. I can say that as well as a teacher's verbal and non-verbal communication qualities, creative and critical thinking must also be among a teacher's qualities. It is a teacher who has to create the environment and the thinking of the students according to the above mentioned areas. They have to create space for students' creative activity, to be a mentor in this area. It is this publication that is instrumental in this activity of a teacher.

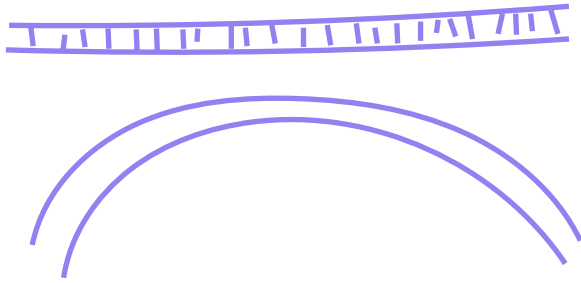


CREATIVE INDUSTRIES AS A TARGET GROUP

The creative industry and a person's entry into this industry usually occurs after graduation or while still studying. In the publication, we also asked agencies which are currently active in the creative industry, specifically advertising and communications, about their methods and creative thinking techniques. They confirmed that creativity is part of their normal work activities.



3 LINKING CREATIVITY IN ACADEMIA AND THE CREATIVE INDUSTRIES

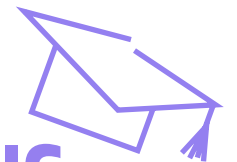


We live in a rapidly changing environment, which also affects the demands placed on employees. Creativity is the product of different cognitive characteristics that are managed by three distinct large-scale brain networks. All individuals can be creative, but some are better equipped to be creative (Kellerman, G. R., & Seligman, M. E. P., 2023). Creative action can be considered as something innate, like a survival instinct. Unless humans were able to think and act creatively, our species would probably not have survived (Sternberg, R., 2021). Kai-Fu-Lee similarly attributes an inherent place in the world to creativity itself. According to him, creativity may be the reason why human beings exist. This is why, according to him, even with the coming advances in artificial intelligence, creativity will still have a place in the world. At a time when most work will be automated, it is creative work that will remain. (Kellerman, G. R., & Seligman, M. E. P., 2023).

We can say that the working environment and the demands placed on employees are gradually changing due to new technologies. In his research, the author Wagner found that routine tasks in the US workplace have declined over the last 50 years, while non-routine tasks that require analytical, interpersonal and adaptive skills have increased significantly (2010). This is why it is important to look at creativity in academic settings as well.

In addition, it should also be borne in mind that not every idea, as a result of creative thinking, has to bring only positive benefits and be beneficial. Creativity can result in many unintended consequences and can also be used for nefarious purposes (Kapoor, H., 2023). Therefore, the question arises, how to teach young people to act creatively in a more fundamental and transformative way? It is important that creative and critical thinking is emphasized in the education system to promote the sustainable development of humanity. The academic environment should therefore approach the teaching of creativity and take into account the already-new means of doing so.

3.1 CREATIVITY IN THE ACADEMIC ENVIRONMENT



Traditional education mainly emphasizes memorization, knowledge transfer and, on that basis, assessment. These discourses are seen as passive, challenging and risk-averse (Waks, L. J., 2014). Contrastive learning cultures that incorporate creativity and require interactivity are associated with experiential cultures, and those that are conducive to collaborative ideation and prototyping in the context of any discipline are now coming to the fore (Berry, A., et al., 2021).

In general, certain characteristics that are associated with the definition of creativity and the individual who is considered creative are valid.

In order to be considered creative, an individual should master several skills. The eminent American psychologist J. P. Guilford established the characteristics of creative individuals, namely :

- **Fluency of thought** - the ability to think effortlessly.
- **Flexibility of thinking** - the ability to move easily from one idea to a new one.
- **Originality** - coming up with unusual, out-of-the-ordinary ideas that differ from previous solutions.
- **Redefinition** - the ability to create new interpretations of concepts and objects.
- **Elaboration** - the ability to add detail.
- **Tolerance of ambiguity** - willingness to accept some uncertainty.
- **Convergent thinking** - thinking towards a solution by sorting through different alternatives.
- **Divergent thinking** - thinking based on the creation of numerous alternatives (1959).

As we can see, creativity as a trait is characterized by several characteristics, or it is a complex discipline. It is important that such creative thinking is also encouraged in academic settings, especially in student-centred education. Teaching creativity in the 21st century should focus on the following areas (Sternberg, R., 2021):

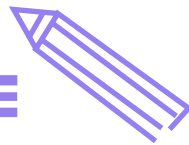
- **Orient students towards transformational creativity** - The academic environment should make students aware of the importance of creativity and how it can advance solutions. Educators should also emphasize the importance of the societal perspective, i.e., to not only look at the benefits the solution will offer to them, but also to the rest of society.
- **Cultivate a principled approach to creativity** - It is important that students are encouraged to consider the impact of their actions throughout the creative process.

- **Teach students to embrace uncertainty** - Creativity serves as a catalyst for creative activity and uncertainty thus motivates change. It is important that students are taught that uncertainty serves as an opportunity for creative learning.
- **Encourage a healthy belief in creativity** - Students should have a healthy confidence in their abilities. They should be aware of the value of their own worth and also be aware of the responsibility that comes with it.
- **Encourage pragmatic thinking about different options** - In order for students to arrive at viable options, it is important that they ask questions that will motivate them to look for multiple solutions.
- **Cultivate a critical risk assessment** - Every creative activity inherently poses some risk. For this reason, educators should take a deliberate approach to guiding students to anticipate potential risk.
- **Promote openness and responsiveness to feedback** - The academic environment should reflect practice. Therefore, it is important to stress the importance of feedback, evaluation and corrective action. In this way, educators can ensure that students' creative efforts lead to positive outcomes.
- **Help students understand and accept responsibility for the outcome of their creativity** - The creative process is a deliberate process and it is important that students are made aware and guided that they may encounter negative outcomes. Educators can help students by illustrating a variety of case studies.
- **Consider the temporal and sociocultural dimensions of creative outputs** - Students should be encouraged to consider the temporal and sociocultural dimensions of their outputs. They should therefore demonstrate some capacity for prediction, general insight and empathy.

- **Monitoring and reflecting on the consequences of creative activity** - Educators should encourage students to take an interest in their output even after the actual creative process has been completed. It is necessary for creators to take an interest in the results and handle them further or proceed to modify them.

The academic environment requires creative thinking to push the solution options further and to help facilitate effective and creative solutions. Educators require students to be creative and it is important that the education system adapts to this. Creativity is a mainstay for many industries.

3.2 CREATIVITY IN THE CREATIVE INDUSTRIES



The creative industries have the ability to shape popular culture by creating and supporting emerging trends and often determining what is desirable, whether in fashion, music or other industries. It even often determines what is socially acceptable. In the previous section we defined what all falls under the creative industries. If we focus on the marketing field, we can say that these organizations have a unique position. Not only are they responsible for creating advertising campaigns and reaching the target audience, but they are also responsible for pushing current trends to the audience. Agencies operating in this field are important entities in shaping and reflecting ever-changing popular culture (Derda, I., 2023). To play such a role, it is important that employees possess a certain set of qualities, skills and characteristics.

In another of his researches, the author Wagner summarized the required skills that employees, especially those in the creative industries, should have and that are essential for the 21st century. These include:

- **Critical thinking and problem solving** - Employees should be able to sort information, extract the problem, understand the context, and apply the knowledge gained to solve the problem.
- **Working together in groups** - Individuals are expected to be able to learn and work harmoniously in groups.
- **Agility and adaptability** - It is important that the employee is able to switch between tasks without distraction.
- **Initiative and entrepreneurship** - It is important for a company to have employees who are able to act independently and provide solutions.
- **Effective communication** - Clear and effective sharing of ideas and thoughts is important for a creative shift.

We can see that a number of soft skills, that may be forgotten in an academic environment, are important in practice. These are skills and abilities that are essential if an individual is to be creative and collaborative.

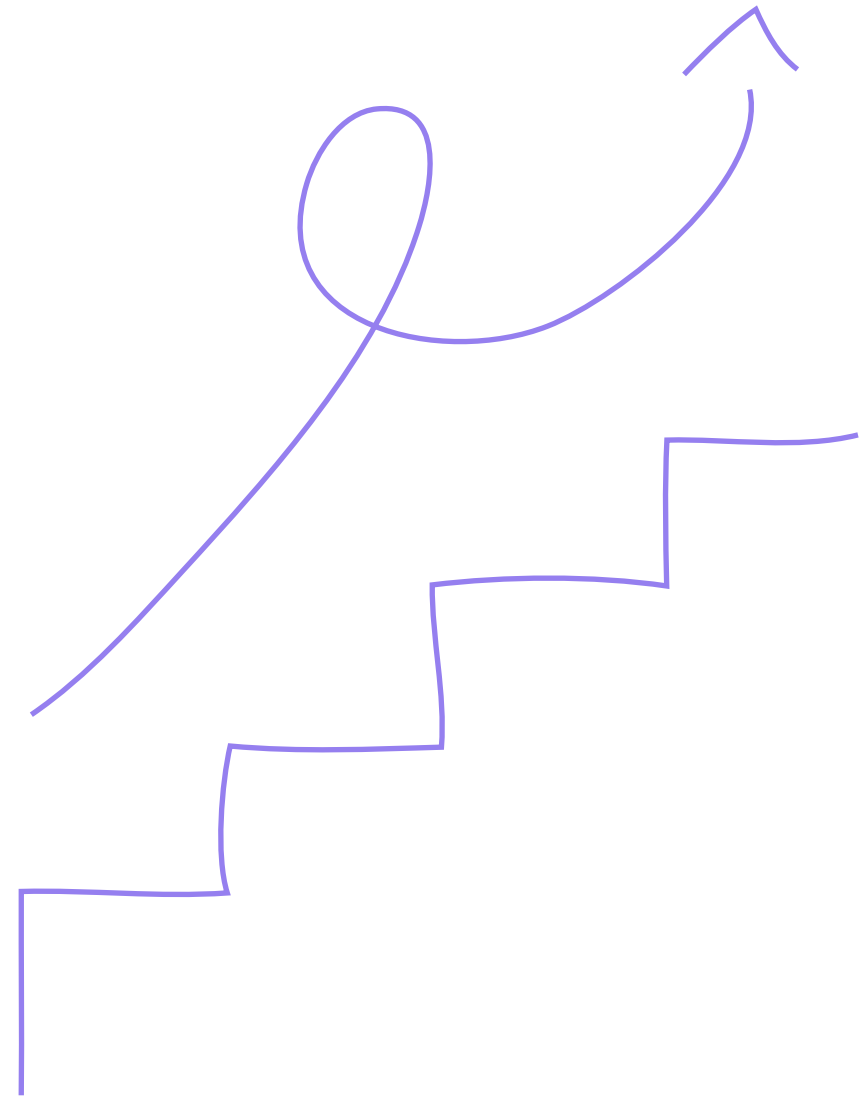
In marketing practice, it is important that ideas are accepted by the target audience. For an idea to be perceived as creative, it must be original, surprising and desirable to the audience. (Kellerman, G. R., & Seligman, M. E. P., 2023). The creative process in a team environment is much more difficult and complex. The goal of the agency structure is to provide an appropriate environment for idea generation, development, and to ensure that the goals of a given client are met (O'Connor, H., et al., 2017). It is important for agencies to look at creativity as an essential concept that keeps the organization alive and in economic stability. It is a social and organizational system that is characterized by its specifications. Agencies are dependent on producing creative solutions on a daily basis for different situations, different brands and different target groups.

Creative thinking is an essential part of work and it is important to set up a working environment and systems that support it. Several approaches can be encountered that support a wide range of sustained collective creativity and breakthrough innovations over a period of time.

Among the important structures that help people to innovate in organizations we can include:

- **People mix** - It is important to have a balanced mix of not only talented people, but also people who bring expertise and experience. It is important that the group is not homogeneous, but instead shows creative diversity, especially in terms of knowledge and expertise.
- **Team Collaboration** – A combinatorial approach is important for creativity, where people exchange ideas and create an output together.
- **Interaction between teams** - Stepping out of your project can benefit the individual and ultimately the team later on. Insight into the other team's work can also help the individual with their own problem. It is important to mix ideas and perspectives to move ideas forward.
- **Level of autonomy and time** - Time is important for a successful creative process. An idea goes through different phases and requires time, attention and often craft skills.
- **Follow-up** - As we mentioned, an idea rarely comes in isolation. It is often preceded by other ideas and built upon. It is a long chain of different solutions that develop the idea further. The wider context should not be forgotten (Sawyer, R. K., & Henriksen, D., 2023).

The principle of creativity is characterized by a more pronounced necessity and organization in the agency environment that depends on this approach. We can see that the approaches that the academic environment supposedly reflects are important to allow students to be able to be creative in this environment. On the other hand, in practice, collaboration, follow-through and other soft skills that are important for the 21st century worker will be more required of them.



4 MARKETING COMMUNICATION IN SOCIETY AND CREATIVITY



Creativity is one of the factors of effectiveness in achieving the communication goals of an organization. It also plays an important role in how academics communicate with students, and teaching methods that incorporate a creative approach are particularly important for courses related to marketing communication (Wielgus, M., 2019). The importance of creativity in marketing communication is conditioned by social and economic changes such as declining consumer loyalty to brands, increasing product demands, globalization, the development of technology, and the emergence of channels that allow for increasingly personal communication with customers and for establishing relationships with them. Teaching creativity in marketing communication should therefore refer to a creative approach to teaching.

The book "Creativity in Public Relations" offers the following definition of creativity: '*Creativity is the ability of a person to create something new*

by combining two or more different elements in a new context to add value to a specific project. Creativity is not only about creating additional value, but also about valuing it. It must not be novelty for its own sake - it must offer some value that other people can identify" (Green, A., 2004). This definition translates into the subject matter of this publication as it relates directly to image and marketing practices. Therefore, it is appropriate to emphasize such elements as the acquisition of new and perceived value by others (Dobek-Ostrowska, B., 2006). In communication processes, it is all the more important because it can also be related to the effectiveness of information communication, which is determined by the quality of the information transmitted and the way it is presented .

4.1 SOCIAL COMMUNICATION AND MARKETING IN RELATION TO MARKETING COMMUNICATION

In order to move on to defining the concept of marketing communication, it is useful to first outline the concept of social communication. Bogusława Dobek-Ostrowska (1999) states that "*communication is a process of communication between individuals, groups or institutions, the aim of which is the exchange of ideas, sharing of knowledge, information or ideas, and which takes place at different levels, using different means, and produces specific effects"*. This is an expanded definition in relation to that proposed by Walery Pisarek (2008), who called

communication "the *transmission of mental contents, both intellectual and emotional contents, i.e. what one thinks or feels, by individual(s) A to individual(s) B*". Both of these definitions suggest that it is, on the one hand, a social process - taking place in interpersonal relations - and, on the other hand, a transmissive process, aimed at the exchange of meanings and, at the same time, it is creative, since its aim is to create new knowledge about the world (Kudra, B., n.d.). It is also important to distinguish between the noun "communication" and the noun "communication" - although they are usually used in similar contexts, the lexeme *dorozumievanie* emphasizes the processuality, whereas in communication the focus is on products and effects (Żydek-Bednarczyk, U., 2005). Researchers also draw attention to the distinctiveness of the words "communicate" and "communicating" - communicating reveals the interactional aspect, the reciprocity and tangentiality of the sender and receiver, while communicating (without the reflexive pronoun) usually refers to a one-way mediated process .

When analysing the communication process, it is also necessary to introduce its basic models and elements. When analyzing the communication process, it is also necessary to present its basic models and elements. Within the scope of this publication, the persuasion model of Harold Lasswell - one of the most popular models of the American political scientist and propaganda researcher - appears to be an extremely useful model. It includes elements such as:

- **Who?** (sender analysis)
- **What?** (content analysis).
- **What medium?**
- **Who?** (audience analysis)
- **With what effect?** (impact analysis).

As Goban-Klas writes (2004), "*Laswell's model is best applied to those forms of communication that are clearly instrumental in nature, i.e., those in which the sender has a clearly defined goal: to change the attitudes or behaviours of the recipients. In this sense, it is suitable for research*

aimed at understanding the effects of communication (...)". Such a process aimed at concrete results is undoubtedly marketing communication.

Moving on to defining the term marketing communication, it is useful to begin our considerations by addressing the topic of marketing, which is not identical to marketing communication. The complexity of this phenomenon and the changes that occur in paradigms or approaches to business in society make it difficult to clearly define the term "marketing", since national and international literature illustrates very different approaches (Rosa, G., 2016).

The classic definition was adopted as early as 1941 by the American Marketing Association and included marketing as "*the performance of economic activities that direct the flow of goods and services from producer to consumer or user*". It is thus a broad concept that has been refined over time to focus on other aspects (Kotra, K., & Pysz-Radziszewska, A., 2001).

According to Philip Kotler, marketing is "*a social and managerial process that aims to identify, stimulate and satisfy customer (consumer) needs*" (Kotler, P., 2004). Notable here is the emphasis on customers as recipients and marketing as a social process that results in responding to or creating specific needs. Given the concept of marketing, Kotler considers promotion as a part of communication that consists of messages conveyed to the public designed to increase awareness of its products and services, generate interest in them, and induce them to buy (Kotler, P., 2004).

Over time, differences in what these processes focus on have been highlighted. In particular, it has been recognised that promotion is a one-sided activity and seeks primarily to influence the buyer, whereas marketing communication takes a more mature approach to the phenomenon and emphasises the reciprocal relationship between buyer and buyer. Thus, promotion has become a part of marketing communication (Pluta-Olearnik, M., 2018).

Within the marketing mix and the common 4P approach introduced by McCarthy (1960), the following marketing mix tools are included: product, price, place and marketing communication, while the marketing mix tools consist of advertising, sales promotion, personal selling, public relations and direct marketing (Rosa, G., 2016). However, changes in the environment and sensitivity to marketing stimuli have caused changes in the use of marketing mix tools in the past. Communication went from aggressive and intensive advertising in the 1950s-1970s to intensive sales promotion in the 1980s, followed by a targeted and integrated communication mix in the 1990s. At the beginning of the 21st century further changes occurred, influencing consumer emotions, experiences and values (Rosa, G., 2016).

Among the relevant definitions of marketing communication, it is useful to distinguish two that refer to different approaches. The first one assumes an activity-based approach and defines marketing communication as "a set of signals sent from various sources to the marketing environment and a set of signals that the company receives from this environment" (Hajduk, G., 2010). On the other hand, it refers to tools, "a set of tools that form a complex composition with specific characteristics to coordinate and achieve the objectives aspects and functions of a company" (Kitchen, Ph. J., & Burgmann, I., 2010). These basic tools are: advertising, sales promotion, public relations, personal selling, and direct marketing (Krygier, J., 2014.)

With reference to the assumptions of social communication theory, the essence of marketing communication can thus be described as "a system or process of transmitting information (symbolic content) between an enterprise (sender) and its environment (receiver, stakeholders) through a specific communication channel and means" (Wiktor, J. W., 2013). Its purpose is clearly persuasive, aimed at influencing the attitudes and behaviour of recipients, and it is intended not only to transmit specific information to the market, but also to create a market by stimulating the needs of the clientele. Like other types of marketing communication, it can therefore be characterized as social, interactive, purposeful and continuous. It is further characterised by creativity

in describing reality and objectivity in receiving, understanding and interpreting the message (Krygier, J., (2014)).

The levels of marketing communication translate into levels of social communication as seen in the following table (Table 1).

Table 1 - Levels of marketing communication

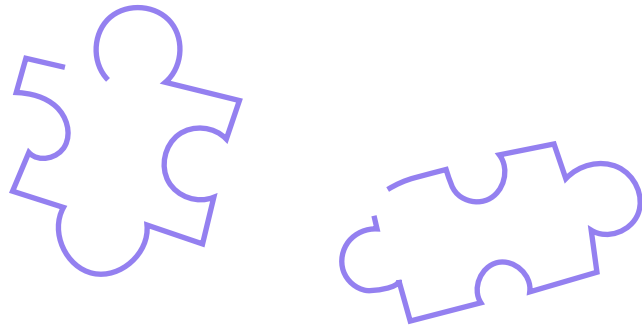
LEVEL OF COMMUNICATION	DEGREE IN MARKETING COMMUNICATION
Intrapersonal communication	Creating promotional assumptions and their encoding in the human mind
Interpersonal communication	Direct interaction between seller and buyer
Group communication	Targeting messages at specific social groups, market segments
Institutional communication	Focus on specific institutional groups
Mass communication	Use of mass media for large-scale advertising

Source: Wiktor, J. W. 2013 (own elaboration)

Looking at marketing communications from the perspective of the functioning of the whole organisation led to the development of the concept of integrated marketing communications (IMC) in the 1990s. At that time, it was realised how important it was for the effectiveness of communication to coordinate different communication tools and channels, so that the message of the company remained consistent. This is done not only at the level of the mix of tools, but also takes into account the vision, mission or main strategic assumptions of the company, and the integration takes place both in the traditional communication environment and in the new digital environment (Pluta-Olearnik, M., 2018).



5 DIDACTICS AND ITS IMPORTANCE IN MARKETING COMMUNICATION



**„THE GREATEST VALUE
OF AN ACADEMIC TEACHER
IS CONTAINED IN THE WORDS
'TO EXPLORE AND EDUCATE'”.**

Denek, K. (2012)

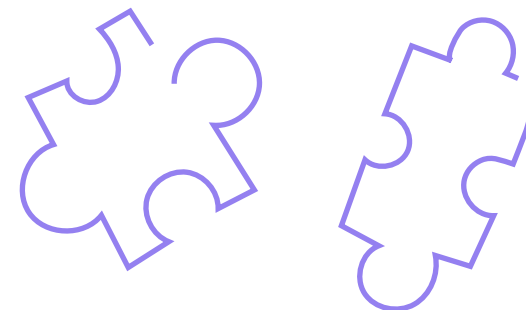
When considering the importance of research and education in marketing communication, it is important to pay attention to the principles and methods of teaching marketing communication, the theoretical models, as well as the role of psychological and sociological factors in this process, especially in light of new challenges and future perspectives.

But what is didactics? This term is derived from the Greek words *didasco* (I teach, I learn) and *didascolos* (teacher), and therefore focuses on the subject and its role in the teaching process. In the nineteenth century, the father of pedagogy, J. F. Herbart, the German psychologist and philosopher, elevated didac-

tics to the status of a science, as he considered it a theory of educational teaching (Glowacki, n.d., p. 2-3). This changed with the work of John Dewey in the nineteenth and twentieth centuries, when didactics came to be understood as a theory of learning.

Didactics encompasses different stages of education, but in this publication the authors focus on academic didactics. They define it as “the *science of intellectual teaching and learning in academic institutions; its practice serves to build theoretical knowledge in that field and to form the basis of practical pedagogical activity in academic institutions.*” (Pal-ka, S., n.d.). Thus, it is a pedagogical discipline that focuses on methods and forms as well as on the process of teaching and learning itself. In the context of marketing communication, it plays a key role in conveying complex concepts and teaching practical skills to students.

Just as didactics itself is characterised by a diversity of approaches, marketing communication requires a multidisciplinary perspective - all the more so as education in marketing communication will be the interface between the different streams. Psychology, sociology, language and technology meet here. Inherent in marketing communication are not only analytical skills but also creativity, which are also interdependent. As Ilona Paweszólek writes in her article on the role of creativity in business analytics in the context of marketing data analysis, “The *question of creativity becomes particularly important in the context of the growing number of choices of alternative data analysis tools, sources of information, combinability, and visualization*” (Paweszólek, I., 2018).



5.1 DIDACTIC PRINCIPLES AND METHODS OF TEACHING MARKETING COMMUNICATION

Effective marketing communication education requires adherence to key didactic principles such as the overview principle, the principle of linking theory and practice and the principle of systematic learning. It is also necessary to use a range of didactic methods that combine traditional approaches with innovation.

The author of the concept of educational principles is Wincenty Okoń who defined them as "*norms that guide the method of didactic work of the teacher*" (Polak, B., 2013). The first of the important principles that should be applied in the teaching of marketing communication is the principle of illustration. Initially, it was identified with demonstrativeness, and the emphasis was on its visual aspect. Over time, however, the importance of the participation of multiple senses in students' cognitive processes was recognized (Bojarska-Sokołowska, A., 2019). Thus, marketing communication contains many visual and symbolic elements, e.g. logos or advertising visuals, which become essential in the learning process. The second principle - the principle of linking theory and practice - is of great importance because of the development of students' beliefs about the usefulness of knowledge, positive motivation and consolidation of knowledge (ZBrożyna, W., n.d.). It is very important due to the fact that also in the field of marketing communication, theoretical knowledge, such as market segmentation, media strategies or communication models, are the basis for practical activities and must be mastered before they can be applied. The third principle - the principle of systematic learning - implies the gradual

introduction of topics ranging from basic concepts (in marketing communication, e.g. marketing mix, branding) to more complex strategies (e.g. issues related to integrated marketing communication). It also highlights the need to continuously update, deepen and improve one's knowledge and skills, which is all the more important in view of the dynamic development of technologies used in marketing communication.

The method is an intended and systematically used method of work for a university teacher with students, which enables them to achieve the set educational goals and thus prepares them for specific professional tasks (Wyżga, O., n.d.). In academic didactics, a distinction is made between, for example, methods of knowledge acquisition (e.g. lecture, work with text), methods of independent learning (e.g. case method, brainstorming, didactic games, project method), valorisation methods (e.g. dramatisation) and practical methods (e.g. demonstration, exercises) (Wyżga, O., n.d.) Thus, in addition to the traditional methods - lectures, explanations, discussions - more innovative approaches are also used. Each of these approaches seems to find good application in the teaching of marketing communication. Lectures can convey the most important theoretical knowledge bases (concepts, definitions, history and development of communication models), brainstorming or didactic games activate students, the project method allows them to prepare and present their own marketing visions, thus gaining competences related to self-presentation, and practical methods help to consolidate knowledge in practice.



5.2 THEORETICAL MODELS OF MARKETING COMMUNICATION IN EDUCATION

Theoretical models of communication are also applicable in education. They play an important role in understanding the effective communication of information and building relationships between teachers and students. In this context, it is important to draw attention to two classical approaches contained in linear and transactional models.

One of the most classical basic linear models is the Shannon-Weaver model (Dobek-Ostrowska, B., 1999). In this conception, the sender (the academic) transmits a message over a chosen channel (e.g., a lecture) to the receiver (the student). This model takes into account the existence of noise, which can interfere with communication, but captures the communication in a unidirectional way without taking feedback into account. Transactional models, on the other hand, describe how transactions can be used to induce specific effects in message flows. They draw attention to two styles of communication - partnering (treating a conversation partner equally) and non-partnering (trying to subordinate a conversation partner) (Wojciechowska, M., 2019).

It is also worth noting the use of models from the field of marketing communication in education - for example, the AIDA model, developed as early as 1898 by E. St. Elmo Lewis, which emphasizes the importance of attention, interest, desire, and action (Strong, E. K., Jr., 1925). In relation to didactics, the AIDA model can also help in increasing the effectiveness of the message. Attractive teaching materials attract students' attention (A), an engaging presentation arouses their interest (I),

creates a desire in students (D) to deepen their knowledge by showing practical application of the content, and finally stimulates action (A), i.e., not only active participation in the lesson but also in other activities. What cannot be overemphasized when teaching marketing concepts is the use of multiple senses and channels to transfer knowledge, which falls under the theory of multimodal learning (Winiarska & Załazińska, 2018). The use of visual elements, as well as audio information and text, allows for a more effective delivery of content. This is all the more important as it helps to respond to different learning styles of students (Szempruch, Cieśleńska & Sokol, 2022).



5.3 PSYCHOLOGY OF LEARNING AND MOTIVATION

Cognitive processes play a key role in teaching marketing communication because they enable students to understand the mechanisms that influence consumer behaviour. According to the information processing theory proposed by Kotler and Keller (Kotler & Keller, 2022), students analyse stimuli by selecting, interpreting and remembering information. Emotions play an important role in this process and can either strengthen or weaken the message, as pointed out by Heath (Heath, 2013) in relation to the world of advertising. In the case of education, students will be such consumers and it is to them that messages in which emotions can play a key role should be addressed. There can be no question of blurring the line between rational learning and emo-

tional analysis of content - in education, the former should always come first. However, research in the field of behavioural psychology suggests that consumers make decisions driven by emotion rather than rational analysis (Ariely, 2010). This effect is reflected in marketing strategies such as storytelling in advertisements or the use of emotional associations (Heath, 2013). In this sense, teaching marketing should take these mechanisms into account and help students develop effective communication strategies.

Another important element in terms of education is motivation. Self-determination theory, which posits that a person should have the skills to perform a task (the competence plane), the freedom to make decisions to perform the task (the autonomy plane), and a sense of meaningfulness in the task being performed (the relational plane), suggests that intrinsic motivation enhances learning effectiveness through autonomy and a sense of competence. Conversely, extrinsic motivation, such as rewards and evaluations, can increase student engagement. In the context of teaching advanced concepts, it is important to use activation methods for intrinsic motivation. These include case studies and simulations (Solomon et al., 2020), through which students can also understand the complex mechanisms of influence in practice.

Culture and its impact on marketing communication and consumer behaviour also requires attention. Research by Geert Hofstede (Hofstede, 2007) shows that cultural differences influence the perception of advertising as well as brand perception, which is an important part of marketing education. For example, in individualistic cultures, messages that emphasize personal benefits will be more effective, and in collectivistic cultures, messages that appeal to the community are more important (De Mooij, 2021). In today's world, which is not called a global village for nothing, teaching marketing communication should take these differences into account and teach students to tailor messages to the cultural specifics of their audience. Applying the concept of marketing semiotics allows for the analysis of symbolism and meanings that vary depending on the cultural context (Oswald, 2015). It is also worth noting the important role of market segmentation. Segmen-

tation models such as VALS (Values and Lifestyle Survey) allow the identification of preferences and behaviours based on psychographic factors (Mitchell, 1983). Different segmentation strategies are used in different cultural contexts. Understanding these mechanisms is crucial for marketing students as it enables them to effectively tailor their communication strategies to different audience groups.

Teaching marketing communication requires an interdisciplinary approach that combines psychology and sociology. Psychology allows for an understanding of the cognitive and emotional mechanisms influencing consumer decisions, while sociology allows for the analysis of cultural and social contexts. Integrating these disciplines into marketing education enables students to effectively design communication strategies adapted to current market realities.

5.4 CHALLENGES OF MARKETING COMMUNICATION DIDACTICS

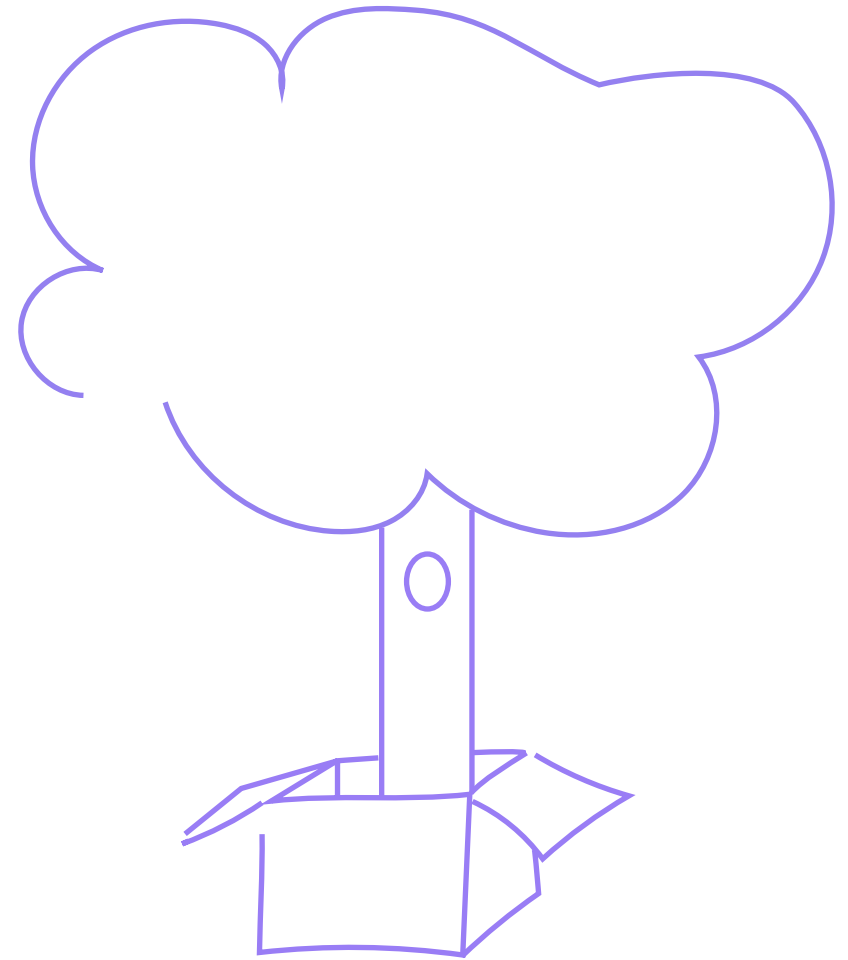


Given the above, the dynamic nature of marketing requires didacticians to continually update educational materials and teaching methods (Kotler & Keller, 2022). Furthermore, assessing student performance in areas that require creativity is complicated, as subjectivity in evaluating innovative marketing strategies can be problematic for many didacticians. In addition, new concepts such as sensory marketing, message personalization, or the impact of artificial intelligence on communication are changing the way consumers respond to advertising content. Integrating marketing education with other disciplines such as psychology, information technology or design thinking can enrich the learning process and make it more interdisciplinary (Deci & Ryan, 2000). Such

an approach allows students to acquire more comprehensive knowledge, integrates different scientific perspectives and facilitates adaptation to modern marketing realities that require analytical and creative skills. The introduction of modern technologies, such as marketing simulations and artificial intelligence tools, allows for a better adaptation of the curriculum. These technologies allow testing different strategies in a virtual environment, giving students the opportunity to experiment. This gives students practical skills that they can use in their future careers (Oswald, 2015). As Kotler (2022) states, marketing is a field that is constantly changing, so marketing education requires a flexible approach that takes into account both new technologies and the changing needs of consumers - in this case, students.

As the authors of this article have tried to show, conscious didactics plays a key role in effective marketing communication education. The right choice of teaching methods enables effective knowledge transfer as well as the development of practical skills that are essential in the work of marketing professionals. A modern approach to didactics is to engage students through practical methods such as case studies that reflect real problems in the marketplace. In this way, students develop analytical and problem-solving skills in the context of changing market conditions. The changes that are occurring in the field of marketing communications challenge educators to understand the factors that cause these changes. There is a need to examine the transformations in the structure of communication, the new forms and channels emerging, including those related to cyberspace, and the integrative processes in marketing communication. The development of this field also prompts reflection on its effectiveness and ethical aspects (Makar-ski & Cyrek, 2013). The development of marketing didactics is not only aimed at imparting theoretical knowledge, but also at forming the practical competences essential for the work of marketing communication professionals. As Kotler and Keller (2022) point out, the development of new technologies and changes in social behaviour force teachers to introduce innovative teaching methods. Adapting teaching methods to new marketing tools enables students to better prepare for the chal-

lenges of the modern marketplace. Only by introducing didactic innovations is it possible to adapt the teaching process to the changing labour market, where technology, changing consumer preferences and globalisation have a huge impact on marketing activities.



6 CREATIVE EDUCATIONAL METHODS AND TOOLS FOR FUTURE MARKETING COMMUNICATION PROFESSIONALS



As the 21st century progresses, marketing communication is undergoing a significant transformation. This evolution is driven by rapid technological advances, changing consumer behaviour and the growing importance of digital platforms. Innovative educational approaches are urgently needed to effectively prepare future professionals for this dynamic environment. Traditional teaching methods are increasingly inadequate in equipping students with the diverse set of skills required in the modern field of marketing communications (Asrizal, Virijai, et al. 2024).

Recent research has highlighted the beneficial effects of education on the formation of students' special abilities and skills, such as those observed during aquafitness classes aimed at improving knowledge of competencies (OECD, 2019). The aim of these studies was to describe the magnitude of the effect of students' critical and creative thinking skills in integrated learning environments, particularly in STEM fields (Prensky, 2010). Researchers discov-

ered impressive results for students who were behaviourally, affectively, and cognitively engaged, underscoring the importance of maintaining engaging yet effective instruction through methods such as gamification (Wagner, 2012). In addition, the importance of engagement in teaching in developing learners' language skills in inclusive education settings was highlighted.

This chapter presents a multifaceted approach to exploring creative methods in education. It integrates a comprehensive analysis of current forecasts and reports on the future of education with the findings of a joint research project involving three universities: the University of Cyril and Methodius in Trnava, the University of Tomas Bata in Zlín and the Pontifical John Paul II University in Krakow. In addition, the chapter includes insights gained from expert interviews with contemporary academics and teachers, which provide a nuanced understanding of contemporary pedagogical practice in the field of creative methods.

Understanding the specific needs and future skill requirements of Generation Alpha is key for educators. According to the World Economic Forum (2020), the future job market will require a combination of cognitive, social and technological skills, including creativity, critical thinking and advanced digital literacy. McKinsey & Company (2018) highlight that automation and artificial intelligence will transform job roles, requiring a workforce capable of using these technologies creatively and effectively. Therefore, education systems must evolve to support these competencies through innovative teaching methodologies.

Successful educational initiatives, such as the Cyanotypes project, show the potential of these creative methodologies. The Cyanotypes project combines art and science, allowing students to explore and create using traditional photographic techniques, thus encouraging creativity and critical thinking. Other initiatives, such as Google for Education and Adobe Creative Campus, use advanced digital tools to support interactive and personalized learning (Institute for the Future, 2017).

Looking to the future, the adoption of these innovative strategies will be essential in shaping the next generation of marketing communications professionals. By understanding and taking into account the unique characteristics of the Alpha Generation, educators can develop and implement teaching methodologies that not only meet current educational needs, but also prepare students for the evolving demands of the future job market. The purpose of this chapter is to provide insight into these methodologies and to offer practical guidelines for educators seeking to cultivate the skills and competencies necessary for future success in marketing communications.

6.1 EDUCATIONAL NEEDS FOR THE FUTURE

Generation Alpha, born between 2010 and 2025, represents the generation that follows Generation Z. Its oldest members are around 13 years old and, despite still being in school, have already begun to influence consumerism, technology and societal priorities. Generation Alpha, named in 2008 by Australian social researcher Mark McCrindle, is characterised by an unprecedented number of births, with projections of around two billion people by December 2024 (McCrindle and Fell, 2021). As the first generation to be fully born and raised in the 21st century, Generation Alpha's upbringing is profoundly shaped by technology and personalisation, setting it apart from previous generations. From birth, they are immersed in the digital world and experience an environment where personalization is ubiquitous. Unlike Generation Z, which witnessed the rise of personalization, Generation Alpha lives in an era where personalization is the norm. Products ranging from Nutella cups and coke cans to children's books can be ordered with names, reflecting a deep-seated expectation of individualization (McCrindle and Fell, 2021). This exposure to technology from an ear-

ly age makes them more intelligent, equipped and socially aware than their predecessors.

The learning ecosystem for Generation Alpha needs to be robust, multi-dimensional, relevant, challenging and above all modern. This generation is rapidly challenging their learning environment and is constantly in tune with dynamic changes in learning settings. Therefore, the challenge for schools and universities is to explore ways to deliver learning, increase student engagement, and enhance the overall student experience through technology-integrated methods (Ziatdinov & Cilliers, 2021).

The COVID-19 pandemic has also played a key role in transforming the education system of this generation. The adoption of online teaching methodologies was accelerated, bringing to the forefront the debate on how best to integrate technology into education. For Generation Alpha, who are digital natives, this shift is in line with their familiarity and comfort with technology, suggesting the need for a paradigm shift away from conventional learning atmospheres to more thoughtful and non-traditional ecosystems.

1. **Technology integration and digital literacy:** given its early and constant exposure to technology, the Alpha Generation requires an educational framework that seamlessly integrates digital tools into the learning process. Digital literacy is not just about using technology, but also about understanding its implications, ethics and potential (Jha, 2020).
2. **Personalised learning experiences:** personalisation in education can be tailored to an individual's pace, style and interests. Adaptive learning technologies and personalized content delivery can help meet the unique needs of each student, making learning more engaging and effective (McCrindle and Fell, 2021).
3. **Interdisciplinary and project-based learning:** the future labour market will require a mix of skills from different disciplines. Interdisciplinary and project-based learning approaches can help

Generation Alpha develop critical thinking, creativity and problem-solving skills by engaging them in real-world problem solving (World Economic Forum, 2020).

4. **Collaborative and social learning:** as social beings, they thrive in collaborative environments. Incorporating teamwork and collaborative projects into the curriculum can improve their social skills and prepare them for future workplace dynamics (OECD, 2019).
5. **Focus on emotional and social intelligence:** emotional intelligence and social skills are very important in an increasingly automated world. Education systems should emphasize the development of these competencies through activities that promote empathy, communication, and teamwork (McKinsey & Company, 2018).
6. **Health and well-being education:** given the sedentary lifestyle associated with increased screen time, it is very important to incorporate physical education and promote healthy lifestyles. Programmes that integrate physical activities, such as aquafitness, can improve both physical health and cognitive skills (OECD, 2019).

The report the World Economic Forum's Future of Jobs (2020) highlights that creativity, critical thinking and digital literacy will be paramount in the future labour market. This shift is driven by the increasing complexity and automation of tasks, which requires a workforce capable of innovative problem-solving and skillful navigation of the digital environment. UNESCO's initiative Future of Education highlights the role of creativity and critical thinking in adapting to new challenges and fostering innovation. According to the OECD publication Trends Shaping Education 2019, these skills are crucial for students to thrive in a rapidly changing world. McKinsey & Company's report Skills for Change: (2018) further highlights the necessity of advanced digital skills as automation continues to transform jobs across industries. The Cyanotypes project, which combines art and science, demonstrates the practical application of these competencies. By engaging students in creative processes, the project promotes critical thinking and innovation, and illustrates

how interdisciplinary approaches can improve learning outcomes. Such initiatives are aligned with the Sustainable Development Goals (SDGs) 2030, which promote quality education and lifelong learning opportunities that provide individuals with the skills needed for sustainable development. In addition, the European Green Deal highlights the importance of sustainable practices, which require marketing communication experts who can creatively approach environmental challenges. This requires a curriculum that includes education on sustainability and green technologies and prepares students to contribute to environmentally responsible marketing strategies.

UNESCO's Vision 2030 for Education, as expressed in the Incheon Declaration and the SDG4 Framework for Action - Education 2030, highlights the transformative power of education. This vision recognises education as a public good, a fundamental human right and the basis for achieving other rights. It emphasizes the importance of inclusive and equitable quality education and lifelong learning opportunities for all (UNESCO, 2015).

In summary, future skills and competencies in marketing communications will depend heavily on creativity, critical thinking and digital literacy. These skills are essential to navigate the complexities of the modern labour market and to address global challenges. By integrating these competences into educational frameworks, we can ensure that students are well prepared for the dynamic demands of the future.

6.2 CREATIVE LEARNING METHODOLOGIES

Based on the later reports and findings from the teacher interviews that were part of this research, along with insights gathered from current college students, we present a selection of specific tools and websites that are known to foster creativity. These resources are intended to serve

as inspiration and support for educators seeking innovative approaches in their teaching practice. These methodologies are designed to stimulate curiosity, stimulate imagination and encourage students to approach problems from multiple perspectives. They play a key role in developing skills such as creativity, collaboration, communication and adaptability that are increasingly valued in today's dynamic workforce.

DESIGN THINKING: Design Thinking is a human-centred approach to innovation that integrates the needs of people, the capabilities of technology, and the requirements for business success. It emphasizes empathy, idea generation, prototyping, and testing to solve complex problems (Brown, 2008).

MAKER EDUCATION: Maker Education promotes learning through hands-on making, experimenting and tinkering with different materials and technologies. It promotes creativity, problem solving, and technical skill development (Martinez and Stager, 2013).

AUGMENTED REALITY (AR) and MIXED REALITY (MR): AR and MR technologies enhance learning by overlaying digital content onto the real world or creating immersive environments. These technologies support visualization of complex concepts and interactive learning experiences (Johnson et al., 2013).

PROBLEM-BASED LEARNING (PBL): PBL presents authentic, real-world problems for students to solve collaboratively. It promotes critical thinking, collaboration, and application of knowledge in practical contexts (Herreid & Schiller, 2013).

FLIPPED CLASSROOM: in a flipped classroom, traditional learning activities are reversed. Students engage with the content outside of class, freeing up time for active learning, discussion and application of knowledge (UNESCO, 2017).

SOCRATIC SEMINARS: the Socratic seminars facilitate student discussion of open questions. They promote critical thinking, com-

munication skills, and deeper understanding of texts or topics (Wade & Goodwin, 2016).

EXPERIENTIAL LEARNING: experiential learning emphasises learning through direct experience and reflection. It includes activities such as internships, simulations and field trips that aim to apply theoretical knowledge to practical settings (Kolb, 2015).

DIGITAL STORYTELLING: digital storytelling combines narrative techniques with digital media tools to create multimedia stories. It enhances students' creativity, digital literacy and communication skills (Robin, 2016).

Below are websites that can help teachers to integrate creativity into the classroom.



DESIGNING FOR ACTION

- **Website:** www.designkit.org
- **Description:** It uses design as a methodology to enable Danish and international organisations to identify and exploit new opportunities for sustainable growth.

DESIGN KIT FROM IDEO

- **Website:** www.designkit.org
- **Description:** the IDEO kit offers design thinking resources, tools, and methods that are suitable for educators and professionals alike.

EDUTOPIA

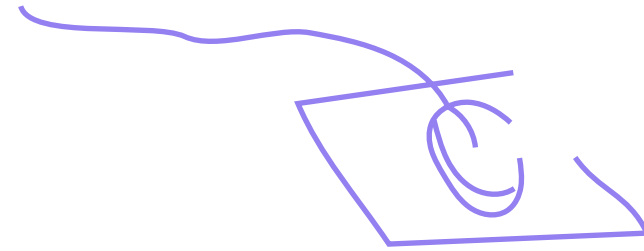
- **Website:** www.edutopia.org
- **Description:** Edutopia provides articles, videos, and resources on innovative teaching strategies including project-based learning, technology integration, and social-emotional learning.

TEACHING TOLERANCE

- **Website:** www.tolerance.org
- **Description:** Teaching Tolerance offers classroom resources and professional development tools to promote equity and diversity in education.

PBLWORKS

- **Website:** www.pblworks.org
- **Description:** PBLWorks provides resources and professional development for project-based learning, supporting educators in designing and implementing engaging projects.



KHAN ACADEMY

- **Website:** www.khanacademy.org
- **Description:** Khan Academy offers free online courses, lessons and exercises in a variety of subjects using interactive tools and videos to support individual learning.

COURSERA

- **Website:** www.coursera.org
- **Description:** Coursera offers online courses from universities and institutions around the world, covering a wide range of topics and disciplines.

TEACHERS PAY TEACHERS

- **Website:** www.teacherspayteachers.com
- **Description:** Teachers Pay Teachers is a platform where educators can buy, sell and share original teaching resources including lesson plans, worksheets and educational games.

GOOGLE ARTS AND CULTURE

- **Website:** artsandculture.google.com
- **Description:** Google Arts & Culture provides virtual tours of museums, historic sites and artworks from around the world, and offers resources for learning and exploring the arts.

SCRATCH

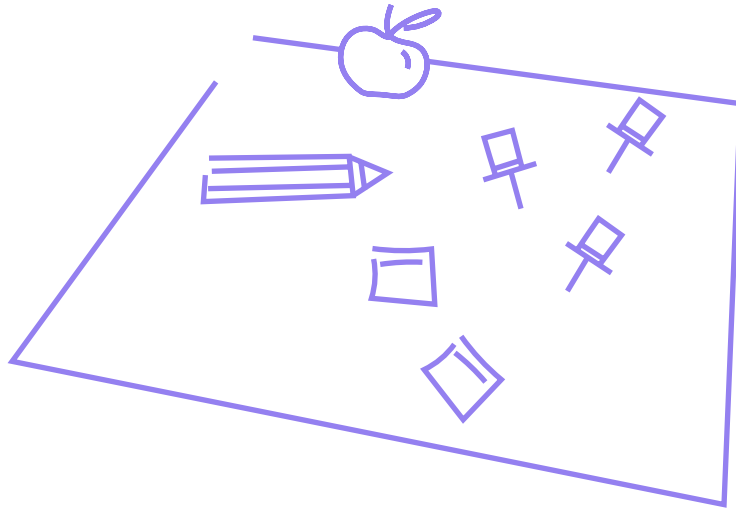
- **Website:** scratch.mit.edu
- **Description:** Scratch is a programming language and online community where students can create interactive stories, games and animations that foster creativity and computational thinking.

NATIONAL GEOGRAPHIC EDUCATION

- **Website:** www.nationalgeographic.org/education
- **Description:** National Geographic Education offers resources, lessons, and activities in geography, environmental studies, and cultural awareness.

Creative learning methodologies are key in preparing students for the challenges and opportunities of the future by developing essential skills and competencies. Through innovative approaches such as project-based learning, gamification and collaborative learning, educators can create dynamic learning environments that encourage curiosity, creativity and lifelong learning. Case studies, such as the Cyanotypes project and the successful integration of VR experiences, demonstrate the effectiveness of these methodologies in increasing student engagement and achievement. By using creative learning methodologies, educators can empower students to thrive in a rapidly changing world and make meaningful contributions to society. Generation Alpha is poised to become the most prominent and technologically savvy generation in history. Their unique needs and preferences require a shift in educational approaches that embrace technology, personalization, and holistic development. By understanding and addressing these needs through innovative and interdisciplinary methodologies, educators can prepare Generation Alpha to thrive in a rapidly evolving world. The insights presented in this chapter are intended to guide the development of educational practices that will cultivate the essential skills and competencies needed for future success in marketing communications and beyond.

7 RESEARCH ON THE USE OF CREATIVE METHODS IN THE CZECH REPUBLIC, POLAND AND SLOVAKIA



Creativity is considered a key competency in today's academic and professional environment, playing a significant role in innovative thinking, problem solving and the creation of new concepts. Research on creativity is increasingly focusing on its perception among students who represent future professionals in fields where creative thinking is an essential part of the job. This study examines how university students perceive creativity, what their attitudes towards creative activity are, and what role creativity plays in their studies and future careers. The research focuses on identifying the factors that influence students' perspectives on creativity, while also examining the extent to which they consider creativity to be an acquired skill or an innate talent. Creativity is particularly important in fields such as media and marketing communications, where innovation, original ideas and creative approaches directly influence success in professional practice. The results of this study will provide valuable insights for aca-

dem institutions, which can use them to optimise teaching methods and better prepare students for their future careers.

The main aim of the research is to analyse and understand how university students perceive creativity and the creative process. The research focuses on the following key aspects:

- Defining the concept of creativity from the students' perspectives and identifying its main characteristics.
- Exploring whether students see creativity as an innate ability or as a skill that can be developed.
- Evaluating the importance of creativity in the academic environment and its integration into higher education.
- Identifying factors that influence students' attitudes towards creativity, including the influence of university lecturers and curriculum.
- Analysis of differences in the perception of creativity among students from different countries (Czech Republic, Slovakia, Poland).

The results of this analysis will provide a better understanding of the dynamics of creative thinking in students and provide recommendations for the academic environment to more effectively support creativity within the educational process.

The study was conducted using a quantitative method and using an online questionnaire distributed to students at universities in the Czech Republic, Slovakia and Poland. The questionnaire contained a combination of closed and semi-open questions, focusing on different aspects of the perception of creativity and its role in higher education.

The main areas of focus of the questionnaire were:

- Defining creativity and the creative process
- The importance of creativity in academic and professional life
- Perception of creativity as an innate or learnable ability
- Level of support for creativity in the academic environment

- Preferred teaching methods in terms of creativity development

Further studies were conducted and the survey was supplemented by a qualitative method that contained both open and closed questions. This method was used with educators and agencies.

7.1 UNIVERSITY STUDENTS' PERCEPTIONS OF CREATIVITY

RESEARCH METHODOLOGY

The aim of the research was to find out how university students perceive creativity and creative activity as such from different perspectives. The research sample consisted of students from Poland, Slovakia and the Czech Republic studying a Bachelor's or Master's degree in Media and Marketing Communication. A total of 457 respondents from all participating countries participated. Specific respondents totalled from the Czech Republic (152 respondents), Slovakia (155 respondents) and Poland (150 respondents).

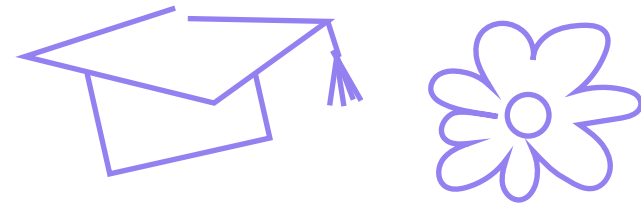
THE IMPORTANCE OF CREATIVITY

The initial question that opened the issue under investigation focused on the definition of the concept of creativity. Respondents had the opportunity to select more than one answer. More than half of the Czech students most often agreed with the definition that creativity is an activity that can be learned. At the same time, this view resonated with the finding that creative activity results in new ideas. Less than a third

of the students then stated that it is an innate quality, a talent of a person. It is also worth noting that for some Czech students, creativity is a guided process with creative outputs at the end.

Almost 60% of Slovak students said that creativity results in new ideas, and like Czech students, half of them said that it is a creative activity that can be learned. Half of the Slovak students confirmed the statement that it is a guided process with creative outputs at the end. Here we can observe a difference with the Czech students, where Slovak students perceive creativity more as a certain process that generates creative results. It is interesting that 33% of Slovak students added that it is an innate quality, a talent of a person, which is a similar result to the Czech students.

The most resonant response among Polish students is that it is a process that results in new ideas (31% of respondents). 27% of Polish respondents believe that it is an activity that can be learned. Other response frequencies were similar to those of the other participating countries. Just under a third of respondents said that creativity is a guided process with creative outputs at the end, and just under 20% added that it is an innate quality, a person's talent.



THE IMPORTANCE OF CREATIVITY IN HIGHER EDUCATION

The next question focused on the importance of creativity and creative thinking in the higher education curriculum. There was consensus on this question across countries. More than 80% of respondents from the Czech Republic and Slovakia answered that they think that teaching at university should encourage students to think creatively in the field

they are studying. In the case of Polish students, support for this statement was around 60%.

Students from the Czech Republic and Slovakia were able to add comments to their statements, which many of them took advantage of. However, the additional explanations were very extensive and individual. Supporting arguments could be given to bring the students' mindsets closer, for example, that fostering creative thinking leads to the student's openness to new challenges, or that creativity helps to develop new perspectives, helps to "not stand still" and to look for new possibilities and approaches in our lives, or contributes to a person's self-development and well-being. Other arguments in support of creativity as a discipline was linked to the field that the respondents study, i.e. marketing communications. There were views that "creative problem solving techniques are an invaluable skill" or that "without creativity we would not succeed in our field, marketing communications".

The importance of creativity as a discipline that is central to the field of marketing communications is undeniable.

ENCOURAGING CREATIVITY

When asked whether the current system of teaching at universities encourages students' creativity and creative thinking, students from Poland were the most positive, with almost 60% of them answering yes or more likely to say yes. Only 5% fewer positive responses came from students from the Czech Republic. In Slovakia, only 47% of students had a negative opinion, i.e. disagreed or rather disagreed, and a similar number of students (43%) had a positive opinion.

In relation to the current system of teaching in universities, the next question was about the respondents' field of study and the connection with whether creativity and creative thinking are involved in the teaching process. Here, students from the Czech Republic clearly gave the highest number of affirmative answers (62% yes), and even 95 respondents answered 'rather yes'. Slightly less (90%) was the case

for students from the Slovak Republic, but here too the majority of completely positive answers were "rather yes" (55%). For Polish students, positive 'yes' and 'rather yes' answers appeared in only 70% of the responses.

TEACHER READINESS FOR CREATIVE TEACHING

In addition to the main positive findings about the importance of creativity in the teaching process, it was necessary to find the teachers' preparedness and the respondents' perceptions. In all countries, the prevailing view was that teachers were rather prepared. Overall, 70% of students in all participating countries answered yes and rather yes. The highest number of positive responses was recorded by students from the Czech Republic (82% of yes and rather yes responses), followed by more than 60% in SK and PL. Less than 20% of students from SK said they could not fully assess the situation. On the other hand, in PL, one third of the students thought that teachers of marketing communication were rather unprepared for creative teaching.

This was followed by a question that explored the barriers to creative teaching in the respondents' schools. The most frequently occurring negative barrier was seen by students from Slovakia, who stated that the biggest barrier was too much theory or the study system at school, which was also stated by students from Poland. For Czech students, too much theory was also the highest in the ranking, but only 40% of Czech respondents mentioned this importance.

When asked whether the situation at school in the area of creative learning is improving, Slovaks responded most positively, agreeing or strongly agreeing in more than three-quarters of the responses (76%). Poles agree slightly less (69%). For pupils from the Czech Republic, the figure was around 60%.

Evidence of Czech teachers' preparedness is also provided by the results of the next question, which concerned the use of creative methods in the classroom. This question was answered most positively by stu-

dents from the Czech Republic, who reported that almost 90% of teachers use creative methods (often (44%) or at least rarely (44%)). The same answer "at least rarely" was also given by almost 50% of Slovak and Polish students. Some students did not dare to evaluate the use of creative methods in the classroom and said they could not assess the situation. In Slovakia, up to a quarter of respondents did so.

Czech and Slovak pupils also had the opportunity to indicate specific subjects in which teachers use creative methods. Almost 70% of Czech pupils used this option, Slovak pupils slightly less, only one in two. Advertising, Marketing of Services, Project Management, Strategic Brand Management or English Language were indicated by Czech students, but for Slovak students, Marketing, Management, Graphic Design, Audio-visual Production or Content Marketing were mentioned. The most frequently mentioned creative methods were Design Thinking, brainstorming, copywriting, mind maps and various creative games.

PREFERRED TEACHING FORMATS

Other research questions assessed students' attitudes towards online forms of learning. When asked whether students thought that lectures should be more online, the responses were evenly balanced across the three countries, in the sense that around half thought 'rather yes' and a similar proportion 'rather no'. In the Czech Republic it was 50/50, in Slovakia and Poland, 55% rather yes and 45% rather no. However, in Slovakia and Poland there were also 20% of students who would definitely welcome online lectures, whereas in the Czech Republic it was significantly less.

A similar question was directed at the seminars/exercises. For Czechs and Slovaks the answers were similar, in Poland they differed. Students in the Czech Republic and Slovakia definitely did not want online seminars and exercises, with around 45% of respondents rejecting them. A rather negative attitude was also expressed by almost 40% of students. In Poland, on the other hand, the responses were rather yes and rather no balanced (40/40).

Two thirds of respondents in all countries said they receive homework from teachers. In this context, it was important to find out what style of homework students prefer. Interestingly, students in different countries perceive this differently. For Czech students, the best solution was individual work - each student working for themselves (40%). Working in pairs was most preferred by Polish students (40%). Team work or group work was most preferred by Slovak students (42%). The second 'places' in the ranking were generally occupied by preferences that ended up either winning or coming second within countries. As an example, Czech students ranked group work second (38%), Slovaks ranked pair work second (34%) and Poles ranked individual work (first or second?) (38%).

The next question was about a similar topic, i.e. working on creative tasks, but in school. Slovak and Polish pupils provided almost identical answers. They prefer to work during school hours, preferring that they do not have to work on the tasks at home (more than 55% of pupils). In second place, they find it interesting to work on the tasks during class and are able to will finish it at home. While Czech pupils prefer this option among all the options offered. Around 20% of Czech pupils prefer to work completely outside the classroom, Slovak and Polish pupils even less.

FEEDBACK FROM TEACHERS

The use of creative methods in the classroom is closely related to communication and feedback from teachers. 35% of Czech and Polish pupils reported that teachers communicate with them in terms of identifying their needs in the classroom. For Slovak pupils, the result was not so convincing, but still around 60% of respondents reported that at least some teachers ask about their needs. Overall, less than 20% of all respondents reported that teachers do not ask about pupils' needs at all.

Regarding student feedback on teacher teaching, the prevailing view was that approximately 65% of all respondents reported that teachers are interested in and solicit feedback. This can certainly be seen as a pos-

itive fact that can help with the ambition to use creative methods within the standard lesson.

At the end of the questionnaire, there was a question regarding the students' employment, i.e. whether the students had already worked or had an internship in the field during their studies. The highest number of students working in the field was recorded among Czech students, while it was about 30% for Polish students and only 20% for Slovak students. 30% of Polish students and only 20% of Slovak students undertake work experience. Most of the students working or working outside the field are from Slovakia. Here 43% of students reported that they do not work or practice in the field.

CONCLUSIONS

A number of key conclusions and recommendations for university teachers emerge from the survey:

1. **MOST STUDENTS VIEW CREATIVITY AS A SKILL THAT CAN BE LEARNED, NOT JUST AN INNATE TALENT.** For teachers, this means that they should actively encourage creative thinking and creativity in all students, apply methods and approaches that foster creative thinking, and offer students the tools to develop this skill.
2. **A SIGNIFICANT PROPORTION OF STUDENTS PERCEIVE CREATIVITY AS A GUIDED PROCESS THAT LEADS TO INNOVATION AND NEW IDEAS.** Teachers should encourage this process in the classroom, for example through project-based learning, which allows students to work on real problems and find creative solutions.
3. **THE SURVEY RESULTS ALSO SHOW THAT STUDENTS PERCEIVE CREATIVITY AS A KEY SUCCESS FACTOR, ESPECIALLY IN AREAS SUCH AS MARKETING COMMUNICATIONS.** Teachers should emphasise the importance of creativity in the context

of a particular field of study and show how a creative approach can bring a competitive advantage in practice.

4. Although there are similarities in the perception of creativity among students from different countries, there are also some differences (e.g. more emphasis on creativity as a process among Slovak students). **TEACHERS SHOULD BE SENSITIVE TO THESE DIFFERENCES AND ADAPT THEIR TEACHING STRATEGIES TO THE SPECIFIC NEEDS AND EXPECTATIONS OF STUDENTS FROM DIFFERENT CULTURAL BACKGROUNDS.**

Overall, the results of this survey point to the need to integrate creative approaches into higher education, not only as an important competency, but also as a process that helps students to better position themselves in their future careers.

In terms of preferred approaches and forms of teaching, the survey results show that students emphasize the need for an individual and flexible approach to teaching that reflects the different needs and preferences of students while encouraging active student engagement both in and out of the classroom.

7.2 PERCEPTION BY CREATIVE AND ADVERTISING AGENCIES

METHODOLOGY

The aim of the conducted research was to analyse the perception of creativity and to identify students' skill requirements from the perspective

of professionals from an agency environment. The research involved qualitative analysis through interviews with participants working in the positions of creative director, art director, copywriter, account manager and strategist working in advertising and marketing agencies in Poland, Slovakia and the Czech Republic.

MAPPING RESULTS

In the course of the research, we focused on the perspective of professionals from advertising agencies whose work focuses on creativity on the demands they have on the competencies of entry-level workers in advertising and marketing in general. During interviews with specialists from different fields, such as creative directors, art directors, copywriters, account managers and strategists, we gained useful insights into factors key for the preparation of future workers. The following section discusses the findings that emerged from the qualitative analysis through interview.

THE ANSWER OF EXPERTS WHO HAVE DIFFERENT PERCEPTIONS OF CREATIVITY IS VERY CRUCIAL, BUT TOGETHER THEY STRESS THAT IT IS A SKILL THAT CAN BE BOTH DEVELOPED AND IMPROVED NATURALLY. FOR THIS REASON, THE DEVELOPMENT OF CREATIVITY IN EDUCATIONAL INSTITUTIONS IS HIGHLY DESIRABLE.

Creative directors emphasise that creativity is the ability to generate new and original ideas, which takes time, patience and a willingness to try new things. However, they further confirm previous findings that creativity is considered not only a natural trait, but also a skill that can be acquired and developed through experience and education.

The **art directors** suggested that creativity depends heavily on collective teamwork and effective direction of individual projects. According to respondents working in the above position, it is important for students to realize that creative ideas do not emerge on their own, but come about through intense communication between staff and the sharing of ideas.

Another job position of the respondents, **copywriters**, similarly consider creativity as a skill that can be learned and continuously improved. There is a need for students to develop their copywriting skills and ideas and adapt said expression for different channels and audiences.

Another perspective is provided by respondents with the job title of **account managers**, for whom creativity is a managed process that must be focused on achieving precise and controllable results. More broadly, it is important for students who want to work in advertising agencies to know that creativity in marketing communications must always be directed towards achieving communication and marketing objectives.

Another position was that of **strategist**, again emphasising that creativity means being able to think innovatively and adapt to changing market conditions. It is important according to the respondents in the position of strategists that students, in addition to knowing the target group, insights and generating new ideas, are also able to successfully put these ideas into practice and gain a competitive advantage.

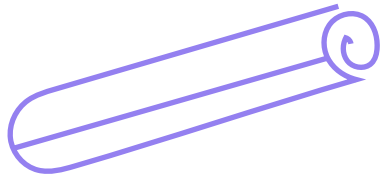
For other student skill requirements found to be a minority for individual respondents, critical thinking and problem solving are the most important skills for creative directors, while art directors emphasise the importance of visual literacy and technical skills.

Copywriters feel that students need to have a high level of creative writing and ideation skills and, most importantly, the ability to spot trends and produce interesting and engaging content.

Account managers require students to have organisational and project management skills, while strategists highlight the importance of analytical skills and understanding of the target audience.

OUTCOME COMPETENCIES BASED ON THE EXAMINATION THAT STUDENTS SHOULD ACQUIRE DURING THEIR STUDIES:

- *CREATIVE SOLUTIONS TO ASSIGNMENTS,*
- *DEVELOPMENT OF MARKETING COMMUNICATION STRATEGY,*
- *DIGITAL AND VISUAL LITERACY,*
- *WORKING AND COMMUNICATING IN A TEAM,*
- *DATA-DRIVEN DECISION-MAKING,*
- *NETWORKING IN THE PROFESSIONAL SPHERE.*



CHALLENGES FOR UNIVERSITIES

The results of the investigation suggest a number of challenges for teachers of marketing communication related to preparing students for the demands of the agency environment.

The first challenge is to develop creativity not only as a natural part of the personality, but also as a skill that can be purposefully developed. Teachers should develop curricula that encourage experimentation, critical thinking and the ability to think creatively. Teamwork

is also an important aspect needed to deepen competences, by which students learn to work effectively together and share ideas in a team.

Another important element for marketing communications, according to the findings, is the embedding of visual literacy and technical skills in education. Among other aspects, art directors emphasize the importance of proficiency in working with graphic tools and deepening in visual aesthetics. It is important that the curriculum includes real practical exercises and projects to develop skills and application of theoretical knowledge by students.

Developing ideation and communication skills is also a significant challenge, especially for copywriters who design and present their proposals. Students should have the ability to create engaging content that is tailored to different channels and audiences.

For account managers, it is an important competence to manage projects and organize the work of the team. Therefore, teachers should include project management and practical exercises that simulate real work situations. Activities should enable students to develop the ability to coordinate different aspects of projects and to communicate effectively with each other and with clients.

For strategists, analytical skills and an understanding of trends in markets and target group behaviour are crucial. Teaching should include data analysis and strategic thinking to help students understand how to make decisions based on concrete information.

These skills are the essence of creating effective marketing strategies that adapt to changing market conditions. Overall, marketing communication teachers should develop a diverse set of skills necessary for success in an agency environment. Specifically, these include fostering creativity and developing technical skills, honing organizational skills, and strengthening analytical thinking.

LEARNING OBJECTIVES

The objectives of marketing communications education are to prepare students for the challenging conditions of the current advertising and marketing industry. These tasks involve a large number of skills important for success in a rapidly changing industry. The notes below list each objective along with the exact focus for developing those skills. Research suggests that marketing communication teachers have several goals that they should accomplish with students to meet the demands of the agency environment.

The competences and goals of the pedagogical process based on the requirements of advertising agencies should look as follows:

COMPETENCE: DEVELOPING CREATIVITY AND PROBLEM SOLVING

- **Focus:** Creating educational programs that promote analytical thinking and the generation of new ideas. It is important to support students in developing creativity not only to deepen their innate creativity, but also as a skill that can be enhanced through hands-on assignments from clients.
- **Goal:** The goal is for students to learn how to create innovative solutions and use Design Thinking and Problem Solving to solve complex assignments. They are also expected to learn how to work effectively with creative and strategic briefs, ultimately leading to the linking of creative thinking with strategic decisions.

COMPETENCE: PROMOTING TEAMWORK AND LEADERSHIP

- **Focus:** Students should be guided to collaborate and share ideas effectively as a team. Teachers should organize collaborative presentations and projects that mimic real-life agency work en-

vironments, allowing students to gain hands-on experience with teamwork and the opportunity to manage group dynamics.

- **Goal:** The goal is for students to improve leadership skills in managing teams and projects, including effective management and collaboration of team dynamics and creative processes. Students should be able to meet established time and budget constraints when implementing projects.

COMPETENCE: INTEGRATION OF VISUAL LITERACY AND TECHNICAL SKILLS INTO TEACHING

- **Focus:** Students should develop skills with graphic tools and understand visual aesthetics, which is crucial for graphic designers or art directors. Lesson plans should include practical exercises and projects to develop students' skills so that they can effectively apply theoretical information in practice and prepare for real-world practical assignments.
- **Goal:** The goal is for students to become proficient in working with digital tools and technologies, with an emphasis on creating engaging and effective digital content. They also need to effectively manage social media and use analytics tools to improve digital campaigns.

COMPETENCE: DEVELOPMENT OF SKILLS IN MARKETING COMMUNICATION

- **Aim:** The aim is to improve students' ability to create compelling and engaging content tailored to different channels and audiences. Teachers should pay attention to the generation of ideas and strategies and the ability to adapt when using specific communication styles. Students should have the ability to express their ideas effectively and adapt to different situations in the field of marketing communication.

- **Goal:** The goal is to teach students how to create communication messages and messaging that effectively reach the target audience and are consistent with the overall marketing strategy of the entity. They should also know how to tailor communications for different cultural and demographic groups and incorporate different channels into a synergistic strategy.

COMPETENCE: EFFECTIVE TIME AND PROJECT MANAGEMENT

- **Focus:** Students should have the ability to lead projects and coordinate the work of a team effectively, which is important for the success of Account Managers. Instruction should include project management and hands-on exercises that simulate real work situations, which will help students develop the ability to coordinate various aspects of projects, meet deadlines, and communicate effectively with clients.
- **Aim:** The aim is to teach students how to manage projects and organise teamwork effectively. Instructors should include practical exercises and simulations of real work situations to help students learn important project management skills such as task prioritization, effective planning and time management. Care should also be taken to develop the ability to work under stress and to organise work in order to achieve successful marketing campaigns.

COMPETENCE: STRENGTHENING ANALYTICAL SKILLS AND STRATEGIC THINKING

- **Focus:** Students should be able to analyse data and understand different trends, which is especially important for strategists. Teachers should incorporate data analysis and strategic thinking into the curriculum to help students make informed decisions and develop effective marketing strategies that respond to changes in the marketplace.

- **Goal:** The goal is for students to learn how to effectively analyze and explain information needed to support marketing strategies. The purpose is to teach students how to create communication messages that are targeted effectively and fit the overall marketing strategy. They should also learn how to tailor communications to different cultural and demographic groups and incorporate different channels into a synergistic strategy.

COMPETENCE: PROMOTING NETWORKING AND BUILDING WORKING RELATIONSHIPS IN THE SECTOR

- **Focus:** Students should be encouraged to actively engage in deepening professional relationships and networking, which is key to their future career success. Teachers should provide opportunities for students to attend conferences, workshops and internships where they can network with professionals and gain experience in a marketing environment.
- **Aim:** The aim is to support students in building professional relationships through participation in internships, conferences and projects, enabling them to develop their careers through important contacts. Students should be motivated to actively engage in professional communities and build working relationships.

CONCLUSIONS

Based on interviews with marketing professionals from different fields, we have identified a number of important requirements that should be included in the teaching of marketing communication at universities. The recommendations are based on the requirements of marketers and aim at acquiring the necessary skills and competences for a successful career in this dynamic and ever-changing industry. Experts agree that theoretical knowledge is key, but practical experience in real-life projects is equally important. Therefore, teachers should create

practical opportunities for students to work on real-life assignments, either through collaboration with businesses or by simulating real-life situations. These types of projects allow students to apply their theoretical knowledge, solve real-world problems and prepare for future challenges after school

Marketing professionals place great importance on students' ability to understand customer needs and behaviours. Teachers should incorporate detailed target audience assessment, market segmentation and persona creation into their teaching and research - these are essential tools of marketing. Students should be able not only to recognize customer needs but also to develop effective strategies that bring target groups to their solutions. Experts further claim that the above mentioned part of marketing is crucial for creating effective campaigns and developing brands. The marketing environment is undergoing frequent and rapid changes, with new technologies and trends emerging all the time. Experts should focus on the importance of preparing students to be able to respond flexibly to such changes. Therefore, it would be advisable for teachers to regularly incorporate new trends and technologies such as digital marketing, artificial intelligence in marketing, social media and other innovative methods into their lesson plans. Students should be motivated to continuously learn and adapt to new challenges arising in rapidly changing market conditions.

In marketing, effective project management is essential for the successful completion of campaigns on schedule. Marketing experts say it is important for students to be able to plan, prioritise and meet deadlines. Teachers should incorporate project management into the curriculum so that students gain the skills to manage time and teamwork effectively using tools and techniques. The skills mentioned above are important for proper coordination of projects where collaboration of multiple teams, departments, and adherence to finances and timelines are required. To be successful, according to marketing communications experts, it is essential to have not only the knowledge and skills, but also the ability to create and maintain professional relationships.

Furthermore, experts in the field say that networking is important for career growth and discovering new opportunities. Teachers should encourage students to network with professionals in the field, such as attending conferences, workshops, internships or joining professional communities. Such activities allow students to build a network of contacts that can be beneficial in job search and career development after graduation.

According to these recommendations, it is necessary to have a comprehensive education in marketing communications that is linked to practical experience. Teachers should focus on the development of diverse skills, including creativity, project management, understanding customers and flexibility to adapt to new trends. In this way, colleges can prepare their students for marketing communication and ensure that they will be able to respond to tough challenges in their future careers.

7.3 PERCEPTIONS OF CREATIVITY BY UNIVERSITY EDUCATORS

RESEARCH METHODOLOGY

The aim of the research was to find out how university lecturers perceive creativity and creative activity as such from different perspectives. The research sample consisted of educators from Poland, Slovakia and the Czech Republic who teach in the field of media and marketing communication. The study included interviews with experts (lecturers) in the field of marketing communication. The objectives of this study included:

- identification of current expectations and situations;
- an analysis of the understanding of creativity;
- comparison of the characteristics of creativity.

PERCEPTION OF CREATIVITY

In the interview, the speakers stated that creativity is a complex concept that can be defined in different ways. However, they most often define creativity as the ability/capacity to generate original and valuable ideas. It includes problem solving and designing innovative solutions. It enables one to think and act out of the box. It is a process that is constantly evolving and requires discipline and training. In their view, creativity is important for developing effective and successful communication strategies. The most commonly used terms in this context are: innovative solutions/ideas, originality, unconventionality, uniqueness.

Respondents also stated that creativity is a key element of marketing communication and that there are different forms of creativity. Creativity is related to the development of creative thinking and is important for creating unique and different solutions that attract the attention of the target group. It is one of the foundations on which communication strategies and the messages themselves are built. As one of the lecturers pointed out, "Creativity is the basis of marketing communication, it allows the creation of original and unusual advertising and image campaigns, taking into account the specifics of the target groups, the needs of the audience". Creativity also builds effectiveness and is the basis for building relationships with customers. Through creativity, marketing becomes a space to entertain, educate, build social awareness and not just support sales channels.

Most lecturers believe that creative teaching is essential at university level. It promotes critical thinking, better memorisation and opens up new ways of solving problems. Creative teaching focuses on the process of learning rather than the final assessment. It is more time-consuming, but brings greater value and experience to students. Creative teaching

is an important tool that can help teachers improve the quality of education and achieve better student outcomes. However, it is important that teachers know how to use creative methods appropriately and take into account the specific needs of students. Creative teaching helps students develop key 21st century skills such as critical thinking, problem solving and communication. Creative teaching also helps prepare students for the demands of today's job market. As lecturers point out, some subjects provide greater scope for creative teaching, especially if they focus on developing practical skills and problem-solving thinking.

INCORPORATING CREATIVITY INTO THE CLASSROOM

Lecturers cite the use of tools to stimulate students' creative thinking and interest in the subject as the main difference between creative learning and standard teaching methods. Creative learning emphasises the active involvement of students in the learning process. It is more flexible and dynamic and allows students to respond to their needs and adapt activities to the situation. In addition, it focuses on finding original solutions to problems, encourages innovative thinking and links theoretical concepts with practical activities, making it easier for students to understand the material. Respondents agreed that the COVID-19 pandemic forced a creative approach to online teaching, which contributed to an increase in innovative methods. Almost all lecturers stated that offline teaching should take precedence over online teaching. In this context, offline teaching is more effective than online teaching. They also stressed the importance of practical teaching (exercises, seminars, interactions and case studies). However, as they point out, the online world is a Generation Z world given the rapid development of technology, so online learning should also be an integral part of their education.

Among the many advantages of online learning, lecturers also pointed out its limitations, which include:

- lack of personal interaction and direct contact with the teacher and other pupils;
- rapid loss of students' attention;
- difficulties in evaluating creative work.

The majority of respondents believe that their university encourages student creativity. All lecturers interviewed confirmed that they use creative approaches in their teaching. Among the techniques they use, the most frequently mentioned are:

- multimedia presentations;
- mini-discussions;
- mind maps;
- synectics;
- conducting marketing research;
- activities outside the university walls, including outdoors or at events;
- caps de Bono;
- Design thinking;
- Gamification (e.g. Kahoot);
- games and simulations;
- project-based learning;
- discussions using the principles of the Oxford Debate
- using different props and testing new technological solutions.

Among the methods that help students retain information, lecturers rated practical application and experience (applying theory to practical tasks) highest. Visual aspects (films, presentations) and physical participation in seminars were also considered important points, with a higher likelihood of interaction.

Most respondents give pupils practical tasks to complete at home. These are both individual and team tasks. Their main objectives are:

- practicing the material covered;
- development of independence and critical thinking;
- promoting teamwork;
- learn how to use information effectively.

The tasks that pupils do at home are most often part of a larger project.

It is important for lecturers to approach students individually and take into account their specific needs. Respondents agree on ways of identifying students' needs. They identify students' needs in different forms during (or after) the first lessons. Some hold discussions (individual or group) with students about their needs, others have discussions and take the form of asking questions.

Respondents provide feedback to students individually - via email or individual consultations after class, as well as via communication platforms. Some respondents involve others in the assessment process, such as industry experts or other students. The form of feedback is tailored to the type of assignment (presentations, written work, practical assignments).

When asked whether the situation in the field of creative education is getting better or worse, the vast majority of lecturers answered that it is getting better, although the degree of change varies from university to university. They claim that changes in teaching methods are moving in a positive direction, with lecturers increasingly willing to experiment and find new ways to engage students. They cite the following as the main factors for this improvement:

- technological developments;
- young age of teachers;
- a friendly and inclusive environment;
- an opportunity for teamwork and collaboration;
- creative tasks and projects
- the growing number of training courses available.

Regarding the question of whether teachers are sufficiently prepared for creative teaching, respondents indicated that this depends on the individual teacher's approach, but that this situation is also improving. In addition, they noted that the current teaching process is conducive to pupils' creativity, but it also depends on pupils' attitudes and the availability of appropriate resources.

In terms of challenges related to barriers to the development of creativity in higher education, respondents most frequently cited a lack of motivation on the part of lecturers and large numbers of students in classes. In addition, they point to the following:

- some teachers and students are not open to change;
- the academic environment can be perceived as too rigid and un-supportive of creativity;
- some lecturers approach creative teaching with reserve and prefer traditional methods, which is often related to their professional experience and age.

In addition to the above, respondents also point to barriers to the development of creative teaching, such as lack of time, motivation, knowledge and skills.

Based on the question of whether universities offer lecturers the opportunity to train in creative teaching methods, it can be concluded that respondents' opinions are divided on this issue. In fact, about half of them are not sure whether their university offers courses strictly related to creative teaching. It should be added that although the university offers courses focused on creative teaching, not all lecturers take advantage of them. This may be due to lack of time, motivation or interest. Some respondents perceive that their university offers some development opportunities in the field of creative teaching, but that these are not always sufficiently promoted or transparent. This may indicate a need for lecturers to be better informed about the training available.

Regarding the question of whether the teaching process at the university promotes students' creativity, teachers mentioned some areas that need to be improved, such as

- more internships and practical experience for lecturers;
- a more systematic approach to fostering creativity;
- more emphasis on individual approach to students.

Conversely, respondents primarily cited constraints associated with creative teaching:

- greater investment of time and preparation;
- difficulties in assessing performance;
- different student reactions to non-standard methods.

Regarding the barriers to the implementation of creativity in higher education, the data collected show that there are many barriers to its full implementation. Barriers to the development of creativity in academic education can be divided into three main categories:

1. **Systemic barriers** - include time constraints, lack of resources, bureaucracy and rigid university structures.
2. **Cultural barriers** - related to lecturers' resistance to change, their attachment to traditional teaching methods and their lack of openness to innovation.
3. **Individual barriers** - related to the lack of motivation and knowledge of academic staff and generational differences between lecturers and students.

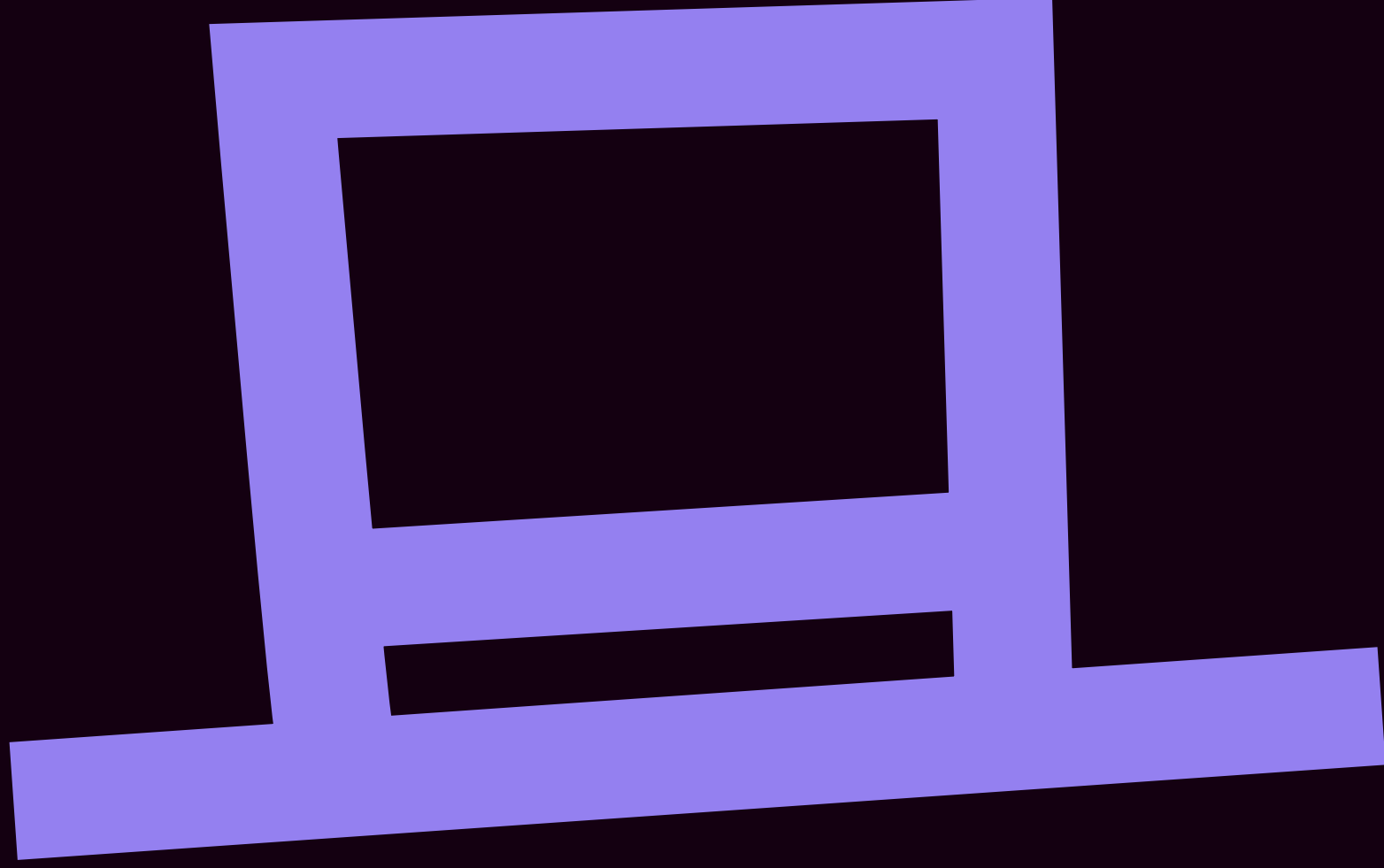
CONCLUSION

Based on the interviews, it can be concluded that creativity and creative learning are important aspects of communication. These phenomena are under development, the situation in their understanding and use is improving significantly. More and more lecturers are using creative

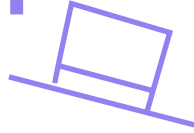
techniques in their teaching. This is due, among other things, to the fact that more and more students expect forms of teaching that do not focus only on traditional teaching methods, but are based on new ideas, innovations and the introduction of the latest technological practices. Universities are adapting to communication changes that are directly related to digital changes.

PART II: **CREATIVE TOOLS** **FOR CREATIVE TEACHING**

1. 6 THINKING HATS



THEORETICAL FRAMEWORK OF THE INSTRUMENT



1. DESCRIPTION OF THE TOOL:

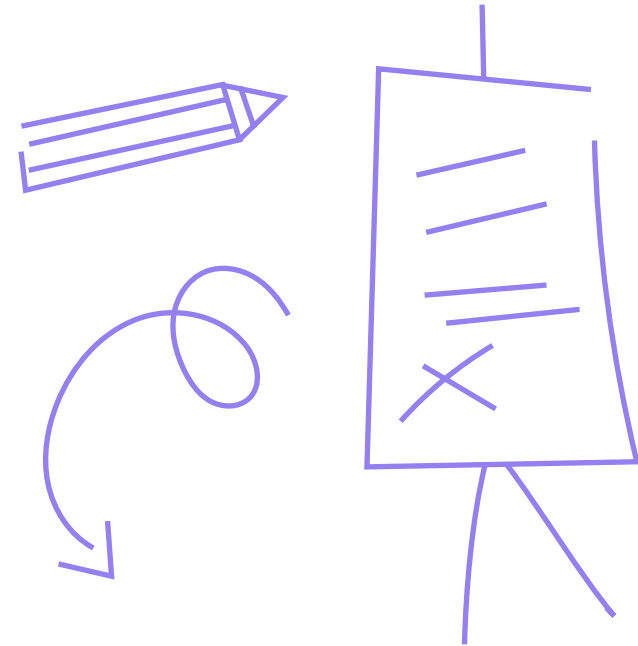
6 Thinking Hats is a method developed by Edward de Bono to improve creative and critical thinking in team processes. The method is based on the principle that people can better evaluate information and generate ideas if they learn to "switch" their thinking into different perspectives. Each of the hats represents a different mood or way of thinking:

1. **White hat** - orientation to facts, data and information.
2. **Red hat** - emotions and intuition, expression of feelings.
3. **Black hat** - criticism, identification of risks and weaknesses.
4. **Yellow hat** - optimism, search for positives and advantages.
5. **Green hat** - creativity and finding new solutions.
6. **Blue Hat** - process control, organization and summary.

This method helps teams to look at a problem or project from different perspectives and build a complete picture before implementation. The result is a more thorough analysis of the situation and better decisions.

Objective of the tool

The aim of 6 Thinking Hats is to ensure that discussion and decision-making in a team is balanced and diverse. Each hat - or perspective - contributes a different point of view and together they form a comprehensive approach to problem solving. The method reduces the risk of one-sided evaluation, overlooking potential risks or, conversely, rejecting innovative ideas.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- A whiteboard or flipchart to record thoughts and insights.
- 45 - 120 or more minutes (time may vary depending on the complexity of the project).
- Timer - stopwatch.
- 3 to 8 people (ideal for diverse opinions and perspectives).
- Simple 'visual aids' (e.g. 6 coloured papers/hats) to make it obvious which hat is currently being used.

1. BLUE HAT - PROCESS CONTROL

- **Directions:** Before the discussion begins, a facilitator (blue hat) will be assigned to explain the rules and the purpose of the meeting. He/she will help each participant to move between the other hats in the correct order.
- **Resources:** list of discussion phases (hat order), timer to keep within limits.

2. WHITE HAT - FACTS AND INFORMATION

- **Directions:** In this phase, the team will focus on facts, figures, available data and relevant information about the project, campaign or issue. Focus on questions like: What do we know? What don't we know? What data do we need to get?
- **Sources:** market research, analytical tools (e.g. Google Analytics), internal reports. Sources depend on the issue being addressed.

3. RED HAT - EMOTIONS, FEELINGS

- **Directions:** everyone will briefly express their feelings, intuitions or concerns without the need to rationalize them. This will bring an emotional and intuitive element to the discussion.
- **Resources:** informal space for discussion, emoticon cards or a questionnaire with mood questions can be used.

4. BLACK HAT - CRITICISM AND NEGATIVE ASPECTS

- **Directions:** Here we focus on potential risks, vulnerabilities and threats. The black Hat allows you to examine in detail why something might fail and what factors might cause it to fail.
- **Sources:** risk management, SWOT analysis, competitive analysis.

5. YELLOW HAT - POSITIVITY AND THE SEARCH FOR BENEFITS

- **Directions:** at this stage we discuss the advantages, benefits and possible successes. Example questions. Who can benefit and how?
- **Sources:** positive examples from practice, successful case studies.

6. GREEN HAT - CREATIVITY AND IDEAS

- **Directions:** Here everyone is expected to be innovative and brainstorm new ideas. Focus on opportunities for improvement, new solutions or interesting changes.
- **Resources:** brainstorming tools (e.g. online mind-mapping), whiteboard or flipchart.

7. FINAL RETURN TO THE BLUE HAT

- **Directions:** the facilitator will take over the blue hat again and summarize all the outcomes from each hat. He/she determines next steps, assigns tasks and sets deadlines.
- **Sources:** planner, project management (Asana, Trello), discussion notes.

3. TOOLS AND MATERIALS



List of necessary tools

- A whiteboard or flipchart for notes from each stage.
- Coloured hats or cards to indicate current mindset.
- Prepared data (market research, internal reports, SWOT) for the factual part (white hat).
- Online communication tools (Zoom, MS Teams) and collaboration platforms (Miro, Mural) if the workshop is virtual.

4. TIPS AND TRICKS

- Clearly set a time limit for each hat so that you address all prospects equally.
- Don't combine multiple hats at once - each hat should have its own space.
- Use records - written, audio or video - so that no important idea is lost.
- Close the "critical spirit" during the green (creative) hat, so that ideas are not nipped in the bud.
- Avoid the dominance of one voice - encourage equal participation of all team members.
- Skipping the red hat - ignoring emotions and feelings can cause the team to overlook internal fears or subconscious blocks.
- Too much criticism in a green hat - stops creativity and the team may miss out on great ideas.
- Blue hat failure at the end - if the facilitator doesn't summarize, the team may not know how to move forward and what to do specifically.

6. CONCLUSION

The 6 Thinking Hats method brings a structured approach to team discussions, allowing participants to focus on all key aspects of a project or problem - from facts and figures to emotions, criticism, positives and creativity. The result is an enriched discussion that yields workable solutions, ideas and clear action steps.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: THE RED BULL "STRATOS JUMP" CAMPAIGN

Tag: Red Bull

Campaign description: In 2012, Red Bull organized a unique event: a Felix Baumgartner jump from the edge of space (the stratosphere) to surpass the speed of sound in free fall. The aim was not only to break the record, but also to raise the brand's profile and strengthen its image as a supporter of extreme performance.

PLAY THE CAMPAIGN VIDEO:



HOW THE 6 THINKING HATS CAN BE USED IN THIS CAMPAIGN:

1. THE WHITE HAT (FACTS):

The hat focuses on the collection and analysis of objective information. When planning a campaign such as Red Bull's "Stratos Jump", this would mean gathering data on the technical aspects of the project (how the technology used works, what security measures are needed), budget and logistics. In the case of this campaign, it is also necessary to have scientific data, namely the impact of health complications on Felix. Facts are the basis for realistic planning and creative campaign content.

2. RED HAT (EMOTION):

The phase reflects the emotional impact of the project. Feelings of excitement and amazement are key in such a campaign to engage the audience. On the other hand, concerns such as the risk of failure or negative public perception need to be addressed. Emotions help shape the right campaign message.

3. BLACK HAT (CRITIQUE):

Critical thinking at this stage allows you to identify and anticipate risks, such as potential health hazards for participants or financial risks. It is a space to realistically assess what could fail, leading to risk minimization.

4. YELLOW HAT (POSITIVES):

The phase is all about looking for advantages and potential. For example, the "Stratos Jump" campaign brought Red Bull incalculable value in the form of huge publicity and increased brand awareness. Yellow Hat focuses on an optimistic outlook and vision of success.

5. GREEN HAT (CREATIVITY):

This phase is about generating ideas for creative solutions, for example how to promote an event. This could be live streaming on social media, collaborating with the media, creating eye-catching visuals and videos. Creativity ensures the uniqueness and originality of the campaign.

6. BLUE HAT (MANAGEMENT):

Blue Hat manages the overall process - from planning to implementation to final evaluation. In the context of the "Stratos Jump", it would involve coordination between teams of scientists, engineers and marketing experts, while overseeing the timing of all activities. In this hat, all knowledge and information should be summarized.



CASE MODEL:

APPLE: 'THINK DIFFERENT'

Tag: Apple

Campaign Description: In 1997, Apple launched the iconic "Think Different" campaign, celebrating world-changing figures (Albert Einstein, Martin Luther King Jr., etc.). The campaign was a celebration of Apple's innovative thinking and unique brand approach.

PLAY THE CAMPAIGN VIDEO:



HOW THE 6 THINKING HATS CAN BE USED IN THIS CAMPAIGN:

1. WHITE HAT (FACTS):

White Hat focuses on objective information and its analysis. In the case of a campaign for Apple, the first step would be to gather historical sales and customer feedback data to gain insight into how the brand has performed for its clients to date. This would then be followed by an analysis of market trends and a comparison with competitors. The output of the phase would be a comprehensive overview of Apple's brand position in the market, mapping the target audience including their preferences and demographic characteristics. These facts are the basis for setting realistic campaign objectives and determining what message is likely to resonate most with the audience.

2. RED HAT (EMOTION):

The phase to focus on the emotional aspects of the campaign. We explore what feelings the Apple brand evokes and how they can be deepened. This includes looking for emotional connections between Apple and its community - such as feeling inspired, creative and proud to use its products. We also evaluate possible negative emotions, such as fears of failure or criticism. The output of the phase is a suggestion on how to amplify positive feelings through visuals, stories, or other forms of communication to help the campaign win over an emotionally engaged audience.

3. BLACK HAT (CRITIQUE):

The black hat is used to realistically assess the risks and potential problems of the campaign. At the outset, we would analyse whether the campaign message is sufficiently clear and understandable for the different target groups. We critically assess whether the campaign risks being

perceived as elitist or too abstract, which could dilute its impact. An important part of this is to assess potential negative publicity and ways to avoid it. The outcome of this phase is a plan to eliminate risks and be prepared to respond to potential problems.

4. YELLOW HAT (POSITIVES):

Focusing on the positive aspects of the campaign helps us to see its potential. The phase includes an analysis of how the campaign can strengthen Apple's brand as a leader in innovation and technological excellence. We highlight opportunities to increase customer loyalty and their emotional connection to the brand. The outcome is an optimistic prediction of the campaign's success and identification of its greatest benefits that can be further communicated internally and externally.

5. GREEN HAT (CREATIVITY):

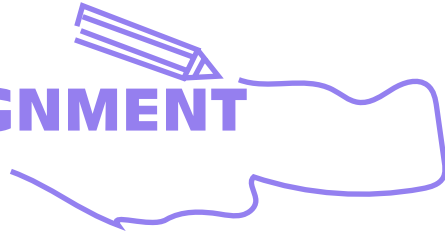
The creative phase is crucial when creating a campaign. We design concepts that are not only visually appealing, but also emotionally powerful. For example, we can elaborate on the stories of celebrities who use Apple products as tools to achieve their goals. We also explore innovative formats such as augmented reality or interactive elements on social media. The output is a creative plan that brings originality and differentiates the campaign from the competition.

6. BLUE HAT (MANAGEMENT):

The last phase focuses on the management of the entire campaign process. This includes planning the timing to launch the campaign in synergy with the new product launches and selecting the most appropriate communication channels - from TV to online media to outdoor formats. We coordinate a team of creatives, analysts and project managers to ensure all steps are aligned. The output of this phase is a detailed schedule of activities and a control mechanism to monitor progress. This will ensure that the campaign is successfully implemented with the highest possible impact.

CLASS ASSIGNMENT

ASSIGNMENT



Tag: IKEA

Product/Service: A new range of modular furniture made from recycled and sustainable materials

Campaign goal: Raise awareness of green activities and long-term sustainability in the IKEA portfolio. To attract eco-conscious customers who value a responsible approach to nature and want to live in a greener way. To present the new furniture range as an easily accessible and affordable solution with an emphasis on modern design and functionality.

STEP 1: WORKING WITH THE 6 THINKING HATS METHOD

Use the six hats when planning and creating your campaign so that you and your team proceed systematically, leaving nothing out and getting a comprehensive view of the problem.

1. WHITE HAT (FACTS & FIGURES)

- Focus on all available information: statistics on sustainable materials, demand for green products, target group data, financial and logistical possibilities.
- The questions you ask yourself:
 - *What are the real sales figures for the sustainable range on the market?*
 - *What materials and manufacturing processes does IKEA currently use?*
 - *What is the purchasing power of environmentally sustainable products in the target group/country?*

2. RED HAT (FEELINGS AND INTUITION)

- Here, express your emotions, impressions and first intuitive reactions to the new furniture range and the stories you want to communicate to your customers.
- The questions you ask yourself:
 - *What emotional impression will customers take away from the campaign?*
 - *What could motivate them to buy sustainable furniture?*

3. YELLOW HAT (POSITIVE ASPECTS, BENEFITS)

- Focus on the benefits, optimistic scenarios and positive impacts of your idea:
 - *Why should a new furniture range be attractive?*
 - *What are the benefits for the environment and for the customers themselves (lower carbon footprint, modern design, healthier living)?*

4. BLACK HAT (CRITICAL THINKING, RISKS)

- Investigate the pitfalls and problems:
 - *What could jeopardise the success of the campaign?*
 - *Will the price be acceptable to the target group?*
 - *Is there a risk that customers will perceive the campaign as "greenwashing"?*

5. GREEN HAT (CREATIVITY AND SOLUTIONS)

- Generate campaign ideas - original and unconventional ways to reach customers or partners (e.g. interactive pop-up exhibitions of recycled materials in department stores, community workshops to repurpose older furniture, collaboration with design and ecology influencers).
- Look for innovative solutions to the limitations revealed by the black hat.

6. BLUE HAT (PROCESS CONTROL)

- Keep order in the discussion and summarise.
- Define the timeline and responsibilities within the team.
- Make sure you cover all areas: from facts (white hat) to emotions (red), positives (yellow), risks (black) to creative solutions (green).

OUTPUT

1. BRIEF PRESENTATION OF THE CAMPAIGN (MAX. 10 MINUTES)

- Summarize the most important facts and figures (white hat).
- Explain the emotional overlay and goals (red, yellow hat).
- Describe possible risks and critical points (black hat).
- Present creative ideas and the method of implementation (green hat).
- Summarize the main outcomes (blue hat).

2. A WRITTEN DOCUMENT (2-3 PAGES) IN WHICH YOU WILL FIND:

- a. Campaign objective and target group profile
- b. List of the most important input data (white hat)
- c. Emotional and motivating elements (red and yellow hat)
- d. List of risks and observations (black hat)
- e. Creative and innovative campaign designs (green hat)
- f. Final campaign proposal and short timeline (blue hat)

Use the 6 Thinking Hats method to create a marketing campaign that communicates IKEA's values of long-term sustainability while reaching new customers looking for eco-friendly and modern solutions for their homes.

2. BRAINSTORMING

THEORETICAL FRAMEWORK OF THE INSTRUMENT

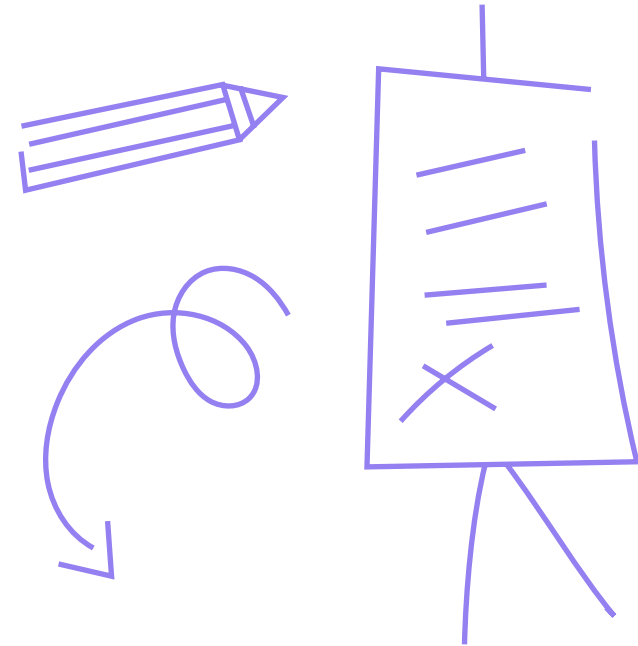
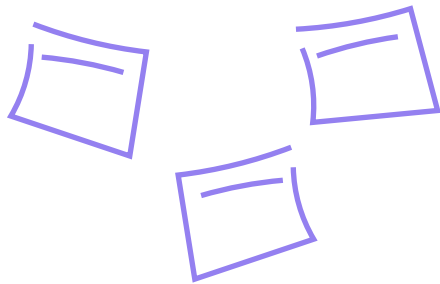


1. DESCRIPTION OF THE TOOL:

Brainstorming is one of the most well-known and widely used methods for generating new ideas. It is a creative technique designed to solve problems and find innovative solutions by spontaneously suggesting ideas. This method encourages free thinking and collaboration while removing any constraints on idea generation, opening up space for unexpected and original solutions to emerge. Brainstorming is used in many fields including marketing communication, design, product development, but also in internal business problem solving or strategy planning.

Objective of the tool:

- Generate as many ideas as possible in a short time.
- Encourage creative thinking and help participants to look for new solutions outside the established frameworks.
- Create an environment where everyone feels motivated to contribute their ideas without fear of being judged.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- A room with a whiteboard or flipchart for writing down ideas.
- Markers or sticky notes (Post-it) if participants prefer to write their ideas individually.
- 3 to 8 team members who are willing to actively participate in the brainstorming session.
- 30 to 60 minutes, depending on the complexity of the topic and the size of the team.

STEP 1: DEFINE THE PROBLEM OR CHALLENGE

Clearly and concisely define the problem you want to solve or the goal you want to achieve. The problem should be formulated in such a way that it is understandable and sufficiently concrete for the participants.

Example:

"How can we increase awareness of our brand among young people aged 18-24?"

STEP 2: IDEA GENERATION

The facilitator will invite all participants to spontaneously suggest ideas that relate to the defined problem. Important:

- Write ideas on a whiteboard or flipchart for all to see.
- Do not criticize anyone or evaluate the ideas proposed.
- Encourage participants to think freely and propose even seemingly unfeasible ideas.

The moderator can support the idea generation process with questions (the moderator does not generate ideas):

- *"What new channels of communication could we use?"*
- *"What partnerships could help us reach the younger generation?"*
- *"What could we do differently than the competition?"*

STEP 3: DEVELOPING IDEAS

Once enough ideas have been generated, participants can continue to develop them. The aim is to expand on the original ideas and link them to new solutions. The facilitator can encourage participants with questions such as:

- *"What could we improve on in this idea?"*
- *"How could we make this idea even more original?"*

STEP 4: DISCUSSION AND SELECTION OF THE BEST IDEAS

After the brainstorming, the team discusses the proposed ideas and evaluates their feasibility and contribution. You can use a voting method where each participant marks, for example, the three ideas that they think are the best. The ideas that received the most votes are then selected.

STEP 5: DESIGN

Selected ideas are developed into a concrete proposal or plan. The team will determine what steps are needed to implement them, who will be responsible for each task, and what the timeline will be.

3. TOOLS AND MATERIALS



List of necessary tools

- A white flipchart or whiteboard for writing down ideas.
- Markers of different colours to visually differentiate ideas or categories.
- Sticky notes (Post-its) to record individual ideas.
- A timer to time the different phases of the brainstorming session.
- Computer or tablet to digitise outputs (e.g. into a document or presentation).

4. TIPS AND TRICKS

Recommendations

- **Encourage free thinking:** encourage participants to even suggest crazy ideas. Even the most unusual ideas can lead to innovative solutions.

- **Avoid evaluation:** criticism during the idea generation phase can hinder creativity. Evaluation and selection of ideas should follow after the brainstorming session.
- **Ensure active** participation of all team members: make sure that everyone is involved in the discussion and make sure that the space for presenting ideas is evenly distributed.
- **Role rotation:** in the case of regular brainstorming sessions, you can rotate the role of moderator between team members.
- **Participants are not involved:** this method can be complemented with brainwriting to allow for idea generation.

Common mistakes:

- **Premature evaluation of ideas:** if the team starts evaluating ideas while they are being generated, it can reduce the number of proposed solutions and hinder the emergence of original ideas.
- **Uneven participation:** If some team members dominate and others are silent, you're missing out on potentially valuable ideas.
- **Overly broad or vague topic:** If the problem is defined too vaguely, brainstorming may not yield concrete and relevant ideas.

5. CONCLUSION

Brainstorming is an effective tool to promote creative thinking and problem solving. It allows teams to generate a wealth of ideas in a short time and encourages collaboration between members. Properly conducted, brainstorming can yield unconventional solutions and help in creating innovative marketing campaigns or products.

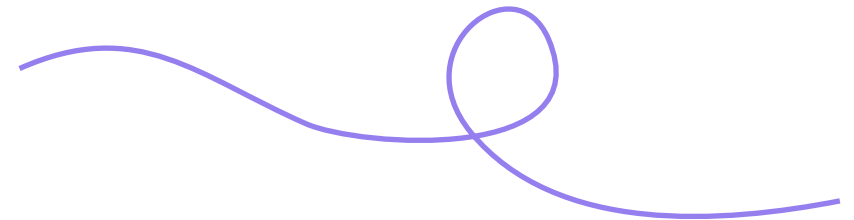


POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: BOLT SCOOTERS

Tag: Bolt

Campaign description: Bolt scooters face the problem that their users often park their scooters in inappropriate places - on pavements, in the middle of streets or in other public spaces where they obstruct city dwellers. This problem leads to complaints from citizens and damages the image of the brand. Bolt wants to create a campaign to encourage users to park scooters in designated spots that are visible on the app.



HOW THE BRAINWRITING METHOD CAN BE USED IN THIS CAMPAIGN

STEP 1: DEFINE THE PROBLEM OR OPPORTUNITY

The main challenge is to create a campaign that targets Bolt scooter users to put them in a designated place after use, not in the middle of the pavement or street.

STEP 2: IDEA GENERATION

The brainstorming session brought together a team of marketing specialists, creatives and product managers. The goal was to find creative ways to motivate users to park their scooters in the right places.

The facilitator of the brainstorming session defined clear rules:

- Ideas are not critiqued during brainstorming.
- Anyone can propose any solution, even if it seems unworkable at first sight.
- The goal is to generate as many ideas as possible.

Suggested ideas from the brainstorming session:

1. GAMIFICATION - SCORING SYSTEM:

- Users who park their scooter in a designated spot will receive points that can be collected and redeemed for discounts on future rides or other rewards (e.g. unlocking a free scooter).

2. PUSH NOTIFICATIONS IN THE APP:

- When the ride is over, the user receives a notification that asks them to check that the scooter is parked correctly and reminds them of the marked parking spaces.

3. SHARING A POSITIVE EXAMPLE ON SOCIAL MEDIA:

- The app would display the option to take a picture of a properly parked scooter and share it on social media with the campaign hashtag. Bolt would periodically select the best posts and reward users.

4. INTERACTIVE MAP IN THE APP:

- When parked, the user would get instant feedback in the app as to whether the scooter is parked correctly or not.

5. PERSONALISED MESSAGES:

- After each ride, the user would receive personalized thank you messages or parking reminders in the app.

6. LOCAL CHALLENGES:

- Bolt could launch local challenges for cities where users compete to see which city parks its scooters best. The winning city would receive special rewards or benefits.

7. A HUMOROUS CAMPAIGN:

- Create a fun and catchy video with animated scooters complaining about being parked incorrectly and wanting to "go home" to their designated spots.

8. STICKERS ON SCOOTERS:

- Each scooter could have distinctive stickers with pictograms and reminders of where it should be parked.

9. COLLABORATION WITH INFLUENCERS:

- Influencers could make creative videos showing the correct way to park scooters in a fun way.

10. QR CODE FOR PARKING:

- After parking the scooter, the user would have to scan a QR code placed at a marked parking space to confirm correct parking.

STEP 3: SELECTING THE BEST IDEAS

After the idea generation phase, the team discussed the proposed solutions and selected the 2 most promising based on a voting system (see the theoretical part):

1. GAMIFICATION - SCORING SYSTEM:

Motivate users through a scoring system where they earn points for each correctly parked scooter, which can be exchanged for rewards.

2. DISCOUNT FOR CORRECT PARKING:

A competition between cities to raise awareness of good parking and engage the community. The city with the best parking statistics would receive special benefits.

3. A HUMOROUS SOCIAL MEDIA CAMPAIGN:

Creating funny videos and animations to remind users in a playful way of the need to park correctly.

The best idea or ideas will be selected in a discussion and will be developed into a marketing campaign.

CLASS ASSIGNMENT

TASK ASSIGNMENT:



Tag: STRAVA

Product/service: sports app STRAVA

Campaign Goal: Increase the number of STRAVA subscribers by highlighting the app's unique features (performance analysis, exclusive challenges, advanced stats, running and cycling safety features) and creating a communication strategy that effectively reaches active athletes around the world.

WORKING WITH THE CREATIVE METHOD - BRAINSTORMING

In this assignment, you will use the brainstorming technique to generate as many ideas as possible that could help increase the number of STRAVA subscribers.

PHASE 1: IDEA GENERATION (15 MINUTES)

- Your task is to come up with creative ideas for a marketing campaign for the STRAVA app that would motivate new users to subscribe to the app, without any constraints.
- Focus on different ways to reach active athletes:
 - **Online challenges:** create global challenges with rewards for achieving certain goals (e.g. 100km of running or cycling in a month).
 - **Collaboration with influencers:** Partnerships with well-known athletes or fitness influencers who will promote the benefits of the subscription.

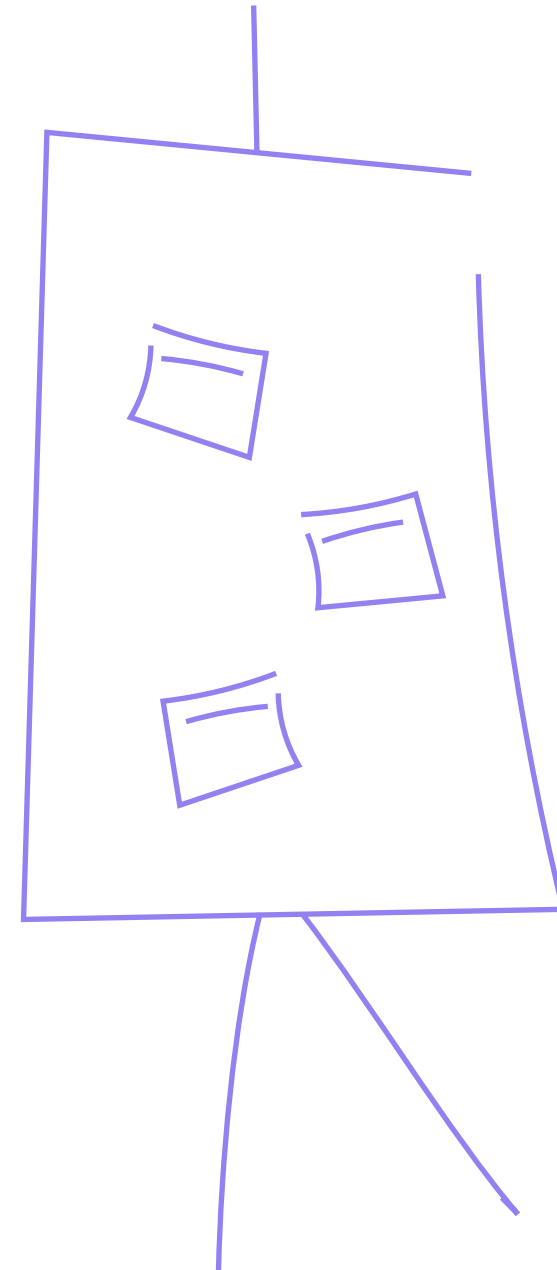
- Present your selected ideas in front of the class. Each team will have 3-5 minutes to present.

2. WRITTEN DOCUMENT (1 - 2 PAGES)

- Your task is to produce a short document containing:
 - The campaign objective and the profile of the target group** - active athletes around the world who want to track their performance and improve their results.
 - Creative idea** - describe the creative idea you have been given - its main idea.
 - Campaign Execution Plan** - outline the basic steps needed to execute the campaign (e.g. creating content for social media, engaging influencers, preparing challenges and competitions).
 - Potential risks and how to address them** - what obstacles may arise during the campaign implementation and how you plan to address them (e.g. low user participation in challenges, negative reviews).
 - Expected results** - what the campaign is expected to deliver (e.g. % increase in subscribers, increase in activity of existing users).

CONCLUSION

This assignment will help you practice your ability to generate creative ideas and systematically plan marketing campaigns. The brainstorming technique will show you that even simple and spontaneous ideas can lead to innovative solutions and help the STRAVA brand reach new users around the world.



3. BRAINWRITING

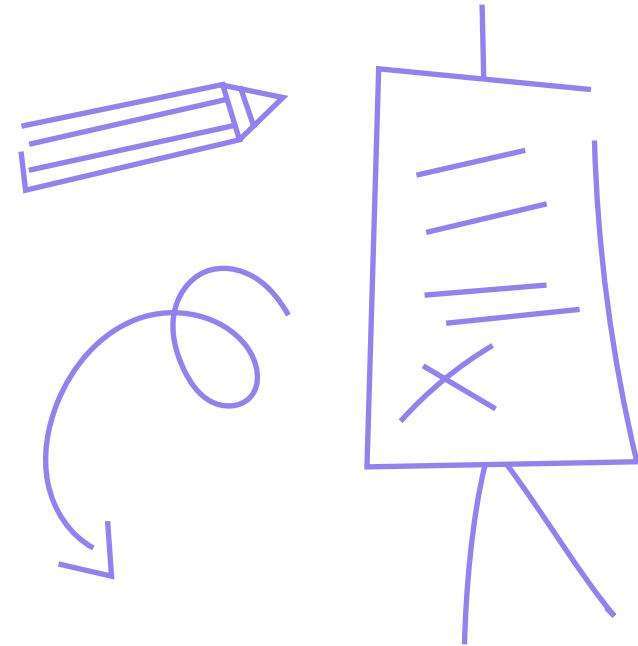
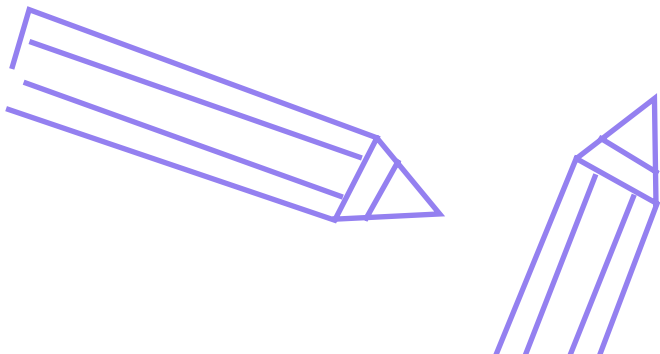
THEORETICAL FRAMEWORK OF THE TOOL

1. DESCRIPTION OF THE TOOL:

Brainwriting is a creative technique designed to generate ideas in a group. Unlike traditional brainstorming, in brainwriting participants do not focus on verbally expressing ideas, but on writing them down. This method eliminates a problem that often occurs in brainstorming - not all team members are willing to speak or present their ideas in front of others. Brainwriting encourages equal involvement from each participant and allows for a greater variety of ideas to emerge. The main principle of brainwriting is anonymity and simultaneous writing down of ideas, which leads to higher productivity and creativity in the team. This method is particularly useful for solving complex problems or finding innovative solutions in marketing, product design and creative campaigns.

Objective of the tool:

- Encourage each team member to contribute their ideas.
- Reduce barriers that may prevent people from sharing their ideas (e.g. shyness, fear of criticism).
- Generate a large number of ideas in a short time.
- Encourage diversity of ideas and solutions.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- Blank papers or templates for writing down ideas (these can also be online documents).
- 3 to 10 team members.
- 30 - 60 minutes of time (depending on the complexity of the problem).
- Markers or pens if you are working offline.

STEP 1: DEFINE THE PROBLEM OR GOAL

First, the facilitator clearly defines the problem or goal that the team is focusing on. At this stage, it is important that all participants understand the assignment.

Example: "How can we increase interest in a new product on social media?"

STEP 2: INDIVIDUAL WRITING

Each participant will be given a paper or template on which to write their ideas. During this phase, everyone focuses on their own ideas and writes them down on paper, while the other team members are not allowed to interfere or comment. Ideas are written down anonymously to ensure complete freedom of expression.

Each team member should write at least 3-5 ideas per round (time limit per round is 5-10 minutes).

STEP 3: SHARING IDEAS

At the end of the first round, the participants hand their papers to the next team member (or the papers are placed on a common table and distributed randomly). Each participant reads their colleague's ideas and tries to add to them, develop them or build on them with further ideas. This process can continue for several rounds until a sufficient number of ideas have been generated.

STEP 4: EVALUATION AND SELECTION OF THE BEST IDEAS

After all the rounds are completed, the moderator will collect all the papers and go through the ideas with the team. Criteria such as originality, feasibility and potential benefit should be used in the evaluation. The team then votes or discusses the best ideas they would like to develop further.



3. TOOLS AND MATERIALS

List of necessary tools

- Papers or templates for writing down ideas (or digital tools like Google Docs, Trello or Miro).
- Markers, pens for writing down ideas.
- Timer to monitor the time limit during each round.
- A flipchart or whiteboard to present the best ideas and create an action plan.

4. TIPS AND TRICKS

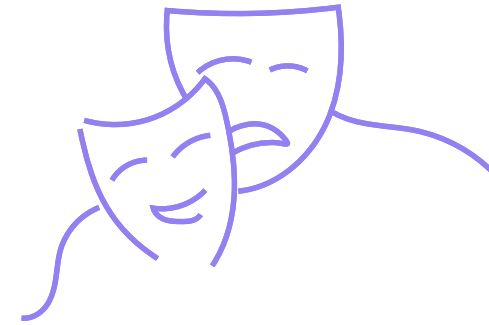
Recommendations

- **Ensure anonymity:** Writing down ideas anonymously helps eliminate the fear of sharing "crazy" or unusual ideas.
- **Encourage the development of ideas:** encourage participants not only to write their own ideas, but also to develop or complement the ideas of others.
- **Set time limits:** keeping to time limits helps keep the momentum of the workshop and motivates participants to generate ideas quickly.
- **Make the workshop fun:** Creativity works best in a relaxed atmosphere. Make sure the atmosphere during the workshop is friendly and stimulating.

5. CONCLUSION

Brainwriting is an effective tool for generating a large number of ideas in a relatively short period of time. Thanks to its written form and anonymity, it can involve all team members in the process without fear of evaluation or criticism. This technique is particularly suited for solving complex problems or creating innovative marketing campaigns.

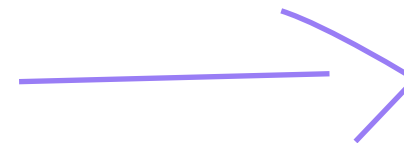
Recommendation: we recommend using brainwriting as a complementary tool to other creative techniques (e.g. brainstorming, SCAMPER) when looking for new ideas in marketing communication, product design or strategies. By involving all team members equally, it encourages diversity of ideas and generates original solutions.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: USING BRAINWRITING IN UBER'S CAMPAIGN TO RECRUIT NEW DRIVERS

Campaign description: Create an innovative marketing campaign to recruit new drivers for the UBER platform. The main objective is to attract new drivers who are looking for a flexible way to earn and differentiate from the competition by offering perks and benefits.



HOW THE BRAINWRITING METHOD CAN BE USED IN THIS CAMPAIGN

STEP 1: DEFINE THE PROBLEM OR OPPORTUNITY

The UBER team defines the main challenge it wants to solve with brain-writing:

"How can we effectively attract new drivers to UBER to increase the number of active drivers in the cities where we operate?"

STEP 2: INDIVIDUAL WRITING IDEAS

Each team member is given a piece of paper (or digital template) and tasked with writing a few ideas for a marketing campaign aimed at recruiting drivers. During the first round, participants focus only on their own ideas without discussing them with others. Examples of ideas generated during the first round:

1. *"Offer special bonuses to new drivers for the first 100 journeys."*
2. *"Create a campaign with the slogan 'Drive when you want, earn what you want.'"*
3. *"Organise information sessions for potential drivers where UBER will present all the benefits to them in person."*
4. *"Start a referral program where existing drivers can bring in new drivers and get rewarded."*
5. *"Emphasise work flexibility and the ability to adapt working hours to your own needs."*

STEP 3: SHARING IDEAS AND EXPANDING

At the end of the first round, participants will hand their papers to the next team member. Each member reads their colleague's ideas and tries

to add to or extend them. Examples of developed ideas after the second round:

1. "Offer special bonuses to new drivers for the first 100 journeys." Expansion: *"The bonus could be split over a number of stages, for example 50% after the first 50 journeys and the remainder after the next 50 journeys, to increase the incentive to remain an active driver."*
2. "Create a campaign with the slogan 'Drive when you want, earn what you want.'" Expansion: *"Involve real drivers in the campaign to talk in videos and on social media about how working for UBER has helped them achieve their goals."*
3. "Organise information sessions for potential drivers where UBER will present all the benefits to them in person" Expansion: *"The meetings could be combined with free training where new drivers learn the basics of working with customers and efficient driving."*

STEP 4: EVALUATION AND SELECTION OF THE BEST IDEAS

After all the rounds are completed, the team discusses all the ideas and selects the ones with the most potential for implementation:

1. **A REFERENCE PROGRAMME FOR EXISTING DRIVERS:**
 - UBER would run a program where existing drivers can bring in new drivers and for each new active driver they would get a financial bonus.
 - This idea was chosen because of its low cost of implementation and the possibility of rapid deployment.
2. **CAMPAIGN BASED ON WORK FLEXIBILITY:**
 - The campaign would emphasise the main advantage of working for UBER - the ability to work to your own schedule.

- The campaign would involve real drivers sharing their experiences in videos and on social media.
- This campaign was chosen because of its authenticity and ability to engage the target group.

3. INFORMATION SESSIONS WITH BONUS TRAINING:

- UBER would organise regular meetings for potential drivers to introduce them to the benefits of the job, while training them free of charge in basic skills such as communicating with customers and efficient route planning.

The best idea or ideas will be selected in the discussion and will be processed for the implementation of the marketing campaign.



CLASS ASSIGNMENT

ASSIGNMENT

Tag: Heinz ketchup

Product/Service: Traditional Heinz ketchup

Campaign Goal: To create a creative campaign (online + TV) that effectively communicates the tradition of Heinz ketchup quality and taste, while bringing new, modern and innovative elements that will appeal to a broad audience. The campaign should highlight why Heinz ketchup is the 'King of Ketchups' - quality, taste and iconic image. It should also engage younger generations through new formats and channels.

STEP 1: INDIVIDUAL WRITING

Together with your students, clearly define the challenge:

"How can we effectively communicate the tradition and quality of Heinz ketchup, while captivating younger generations with modern elements and a creative approach?"

In this step (after understanding the assignment), each student is given a blank sheet of paper or template and asked to write at least 3-5 ideas of what a Heinz ketchup campaign could look like. Students can think of different areas such as:

- **Slogans and campaign message** (e.g. "Ketchup that doesn't run, but waits for you to taste it.")
- **Creative visuals for TV advertising or social media** (e.g. a spot showing Heinz ketchup slowly flowing, symbolizing its density and quality).
- **Interactive elements for the online campaign** (e.g. an Instagram filter where users can create their own Heinz bottle labels).

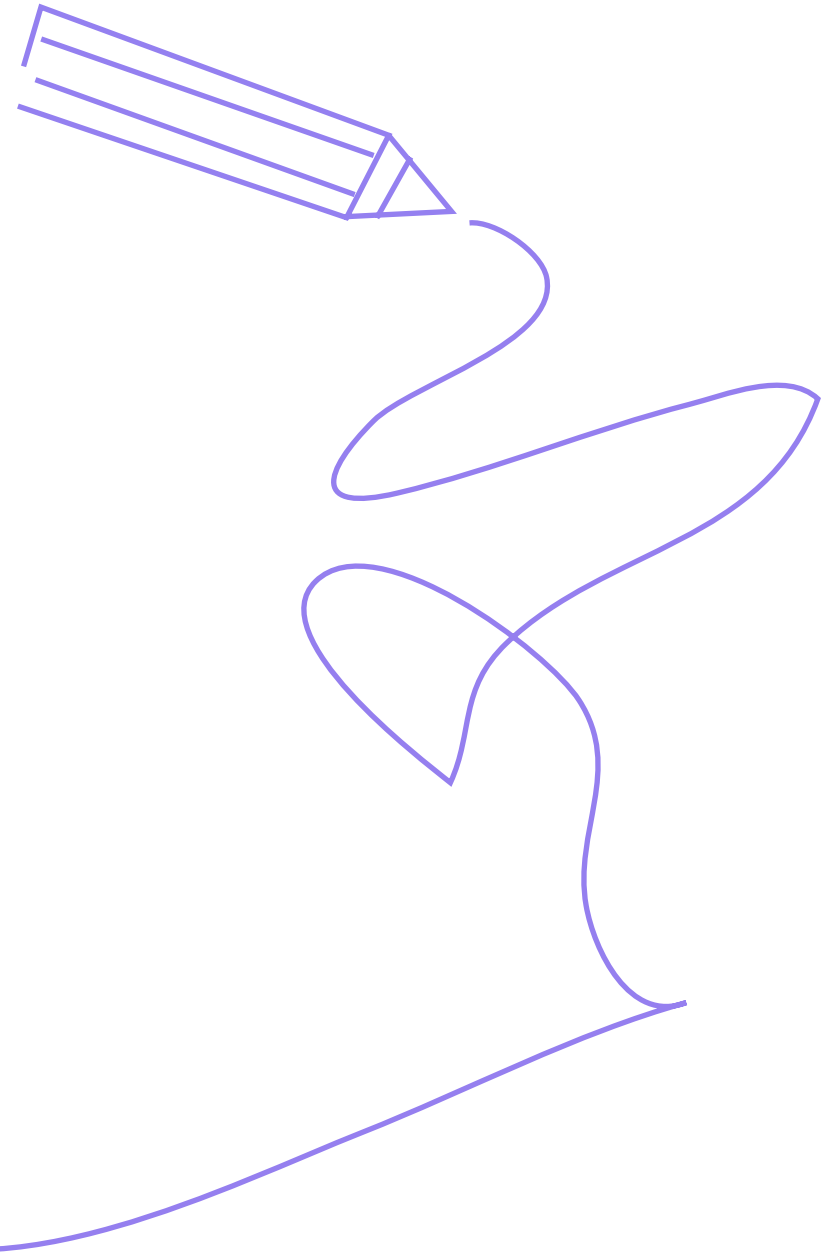
OUTPUT

1. CAMPAIGN PRESENTATION:

Each team (or individuals) will present their campaign proposals to the class. The presentation should last no more than 10 minutes and should include:

- The main idea of the campaign.
- Description of key ideas and suggestions.
- Expected impact of the campaign.

This activity will allow students to practice creative thinking using the Brainwriting technique, which encourages equal involvement of all team members. Students will learn how to generate original ideas, work collaboratively to develop them and create a campaign that blends Heinz brand tradition with modern trends in marketing communication.



4. BACKCASTING



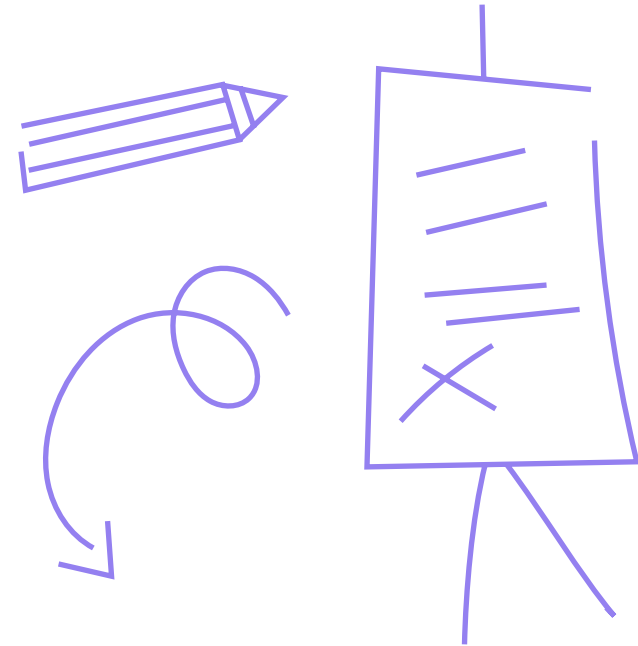
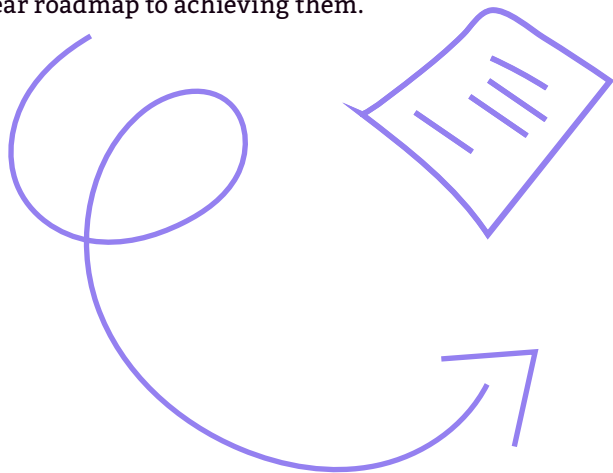
THEORETICAL FRAMEWORK OF THE INSTRUMENT

1. DESCRIPTION OF THE TOOL:

Backcasting is a strategic planning method that begins with the formulation of a desired future state, followed by step-by-step planning back to the present. Unlike traditional foresight planning, which predicts the future based on current trends, backcasting focuses on what we want to achieve and then identifies the steps needed to achieve that goal. This approach allows teams to come up with innovative solutions and strategic steps that might not otherwise be obvious, and focuses on long-term visions and sustainable goals.

Objective of the tool

The goal of backcasting is to enable organizations and teams to plan toward a desired future by identifying the specific steps needed to achieve long-term goals. The method encourages strategic thinking, helps overcome obstacles and motivates the team to work towards ambitious goals, creating a clear roadmap to achieving them.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- Documentation tools (computer, paper, flipchart).
- Studies, analyses and trends related to your area of expertise.
- Creative and analytical tools for visualizing the future.



STEP 1: DEFINE THE DESIRED FUTURE STATE

- **Directions:** visualise an ideal future related to the field (e.g. successful advertising campaign, increased brand awareness, sustainable growth).
- **Questions:** What does the ideal result look like? What specific goals do we want to achieve?

STEP 2: ANALYSIS OF THE CURRENT SITUATION

- **Directions:** map the current situation, identify key factors and gaps between the current and desired state.
- **Tools:** SWOT analysis, benchmarking, trend analysis.

STEP 3: IDENTIFY BARRIERS AND OPPORTUNITIES

- **Directions:** find out what obstacles stand in the way of your desired future and what opportunities can help overcome them.
- **Tools:** risk analysis, brainstorming, expert consultation.

STEP 4: BACKWARD PLANNING STEPS

- **Directions:** start from the desired future state and work back to the present step by step, identifying specific steps, milestones, and strategies needed to reach the goal.
- **Tools:** timeline, roadmaps, strategic planning.

STEP 5: CREATE AN ACTION PLAN

- **Directions:** Based on backward planning, define specific activities, assign responsibilities, establish time frames and success metrics.
- **Tools:** project management tools (Asana, Trello), schedules, Gantt chart.

STEP 6: IMPLEMENTATION AND MONITORING

- **Directions:** implement the planned steps, monitor progress regularly and make adjustments according to feedback and changing conditions.
- **Tools:** KPI monitoring, regular meetings, reporting.



3. TOOLS ETC MATERIALS

List of necessary tools

- Computer, paper, flipcharts.
- Software tools: project management (Asana, Trello), visualization tools (Miro, Lucidchart).
- Analytical tools: SWOT analysis, trend studies, benchmarking.

4. TIPS AND TRICKS

- Envision your ideal future clearly and in detail - the more specific the vision, the better.
- Involve different stakeholders to get different perspectives on the future.
- Be flexible - plans can change, so review and update your action plan regularly.
- Use visual tools to display backtracking, such as timelines and goal maps.
- Document all steps and decisions to make the process transparent and traceable.

5. CONCLUSION

Backcasting is a powerful strategic planning tool that focuses an organization's attention on long-term goals and provides a clear path back to the present. By applying backcasting, teams can create ambitious visions, identify the necessary steps, and effectively plan their path to success. This approach encourages innovative thinking and sustainable decision-making, which is key to solving complex problems in a dynamic environment.

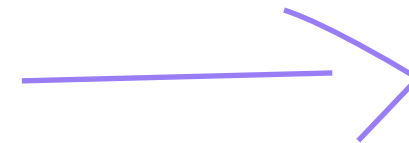


POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: THE LAUNCH OF A NEW SAMSUNG MOBILE PHONE MODEL

Tag: Samsung

Campaign Description: Samsung plans to launch a new Galaxy smartphone model in Slovakia, the Czech Republic and Poland. The aim is to build a strong brand presence, raise awareness and encourage adoption of the model among consumers in the region.



HOW BACKCASTING CAN BE USED IN THIS CAMPAIGN:

STEP 1: DEFINE THE DESIRED FUTURE STATE

- In 2030, the new Samsung Galaxy is recognised as the leading product in the region, associated with innovation, quality and high customer satisfaction.

STEP 2: ANALYSIS OF THE CURRENT SITUATION:

- Explore the current position of the Samsung brand in the Slovak and Czech Republics and Poland, customer perception of Galaxy products, marketing channels and competition.

STEP 3: IDENTIFY BARRIERS AND OPPORTUNITIES:

- **Barriers:** strong competition, different preferences and cultural differences in individual markets, technological difficulty of communicating innovations.
- **Opportunities:** growing interest in new technologies, the possibility to tailor campaigns to regional preferences, the use of digital technologies for interactive marketing experiences.

STEP 4: BACKWARD PLANNING STEPS:

- Set a vision for 2030.
- Work backwards:
 - **2028:** Achieve significant market share.
 - **2026:** Intensive multimedia campaign, involving local influencers and media.
 - **2024:** Pilot test campaigns and gather consumer feedback.

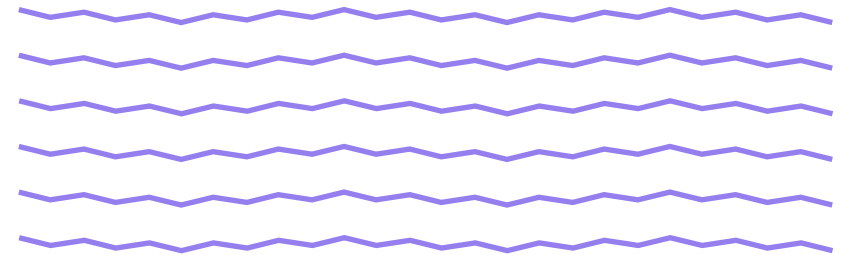
- **Present:** market research, definition of objectives, creation of marketing materials.

STEP 5: CREATE AN ACTION PLAN:

- Plan marketing activities, partnerships, budget and assign responsibilities in detail.
- Include activities such as interactive online campaigns, events, collaboration with influencers and offline promotions.

STEP 6: IMPLEMENTATION AND MONITORING:

- Execute the plan, monitor key performance indicators (KPIs), gather customer feedback and adjust the strategy as needed.



CASE MODEL: COCA-COLA AND A NEW LIMITED EDITION

Campaign Description: Coca-Cola is preparing to launch a new limited edition beverage in Slovakia, the Czech Republic and Poland. The campaign aims to generate enthusiasm, raise awareness of the edition and boost sales by leveraging the uniqueness and sentimentality associated with the limited edition.

HOW BACKCASTING CAN BE USED IN THIS CAMPAIGN:

STEP 1: DEFINE THE DESIRED FUTURE STATE:

- In 2030, the limited edition Coca-Cola is considered a cultural phenomenon that has gained the status of a collector's item and strengthens customer loyalty to the brand.

STEP 2: ANALYSIS OF THE CURRENT SITUATION:

- Evaluate Coca-Cola's current campaigns, brand perception, consumer trends and competitive activity in the limited edition segment.

STEP 3: IDENTIFY BARRIERS AND OPPORTUNITIES:

- **Obstacles:** competition with their own limited editions, the need to create a unique story and visual identity, limited budget.
- **Opportunities:** fan base, opportunity to create viral content, collector's edition value and nostalgic marketing.

STEP 4: BACKWARD PLANNING STEPS:

- Set a vision for 2030.
- Retrospective steps may include:
 - **2028:** Strong presence of the edition on the market, building a community of collectors.
 - **2026:** Intense social and viral campaign that creates buzz and hype.
 - **2024:** Launch the first batch and get reviews from the first customers.
 - **Present:** edition concept, cover selection, design, market research and preparation of marketing materials.

STEP 5: CREATE AN ACTION PLAN:

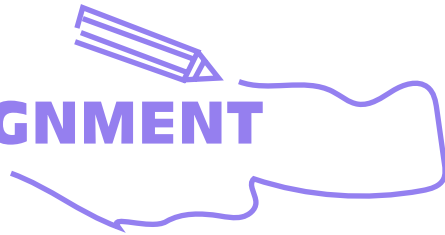
- Plan creative activities such as competitions, limited edition packs, events, viral videos and social media campaigns.
- Assign responsibilities to teams, set deadlines, budget and measurable goals (e.g. sales numbers, social media engagement).

STEP 6: IMPLEMENTATION AND MONITORING:

- Run the campaign as planned, monitor customer reactions, analyse results and adjust the campaign based on feedback and market changes.

CLASS ASSIGNMENT

ASSIGNMENT



Tag: Monster

Product/Service: New Monster FitIt edition for fitness enthusiasts

Goal: Create an advertising campaign strategy using the Backcasting method that systematically defines a path to a long-term vision for Monster's beverage promotion that will appeal to fitness enthusiasts and help strengthen the brand in its segment.

STEP 1: DEFINE THE DESIRED FUTURE STATE:

- **Vision:** in 5 years Monster FitIt is known in the fitness community as an energy drink that has good macro values and provides energy but also quenches thirst. The drink contains beneficial vitamins, caffeine for energy and also magnesium.

STEP 2: ANALYSE THE CURRENT SITUATION:

- **Current situation:**
 - Explain the current status of Monster drinks in the fitness community.
 - Contemporary brand perception:

- **Identified gaps:**
 - Describe the gaps and the shortcomings that the drink has in the target group only:

STEP 3: IDENTIFY BARRIERS AND OPPORTUNITIES:

- **Obstacles:**
 - Describe the obstacles that could lead to our goal - an energy drink for the fitness community:

- **Opportunities:**
 - Describe the opportunities you see in this segment - an energy drink for the fitness community:

STEP 4: BACKWARD PLANNING STEPS:

- Starting point (year 20__): Monster FitIt is the leader in fitness energy drinks.
- Milestones retrace the journey (years are written from the target year, e.g. 2030, 2028, 2026...)

YEAR 20__:

YEAR 20__:

YEAR 20__:

Present:

STEP 5: CREATE AN ACTION PLAN:

- **Specific marketing activities based on the milestones we set out above:**
 - **Research phase (20__ - 20__):** data collection on

(This phase is about product preparation).

- **Pilot Campaign (20__):** We will test the product in a smaller sample:

- **The full advertising campaign (20__ - 20__)** will look like this:

- **Setting deadlines and budget:** developing a detailed timetable with budget frameworks for the different phases of the campaign.
- **Success metrics:** choose what your success metrics will be (product sales, product recognition, etc.):

STEP 6: IMPLEMENT AND MONITOR:

- At this stage, we should run the campaign as planned and monitor customer and market reactions, analyze the results and adjust the campaign based on feedback and market changes.

OUTPUTS:

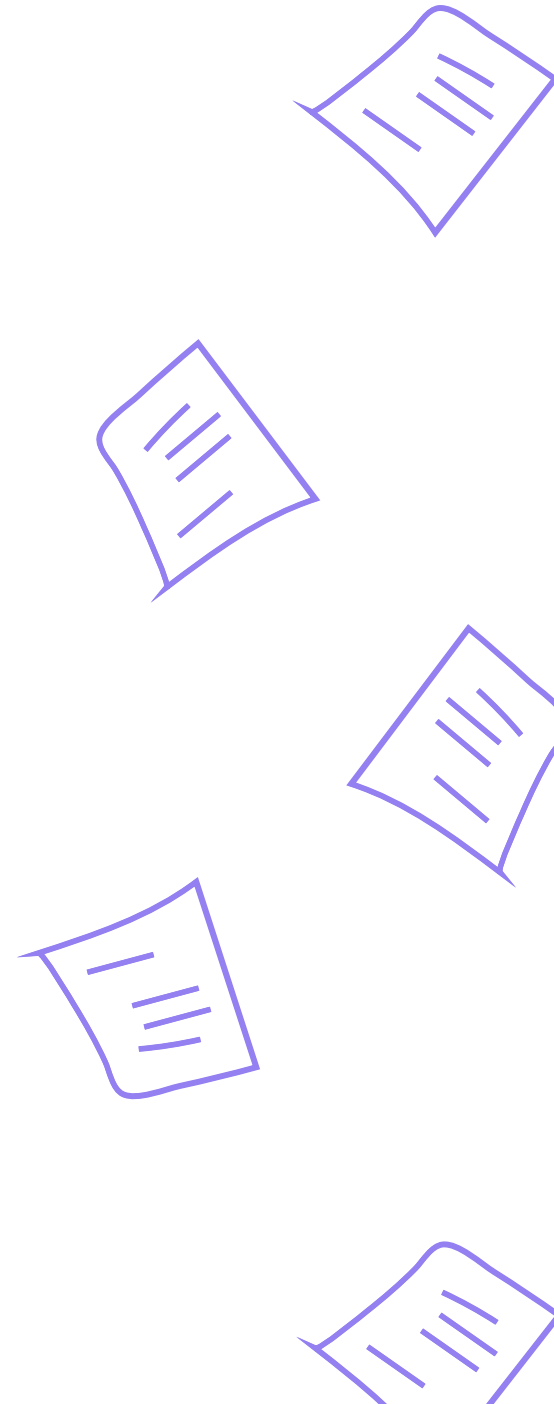
1. A WRITTEN DOCUMENT (2-3 PAGES) IN WHICH YOU WILL FIND:

- A description of the future vision and goals of the advertising campaign for Monster FitIt.
- Analysis of the current situation, identified obstacles and opportunities.
- Backward planning steps leading to the vision of 20 __ .
- A concrete action plan.
- Ways to monitor and measure the success of the campaign.

2. BRIEF PRESENTATION (MAX. 10 MINUTES):

- Present a vision of the future for Monster FitIt.
- Describe how you have analysed the current situation and identified barriers.
- Present backward planning steps from 20 __ to the present.
- Summarize the specific action plan and ways to monitor success.
- Discuss how the proposed strategy will help Monster FitIt achieve long-term goals in the selected area

Using the Backcasting method to strategically plan an advertising campaign for Monster FitIt, you will be able to think through the ideal future of the brand, identify the necessary steps and systematically plan a path to achieve long-term goals in the field of sustainable packaging and environmental responsibility. The output in this assignment is for the purpose of teaching. In practice, the analyses should be elaborated specifically, based on research data. Proposals should be based on feasible and achievable assumptions.



5. WHAT IF...?



THEORETICAL FRAMEWORK OF THE INSTRUMENT

1. DESCRIPTION OF THE TOOL:

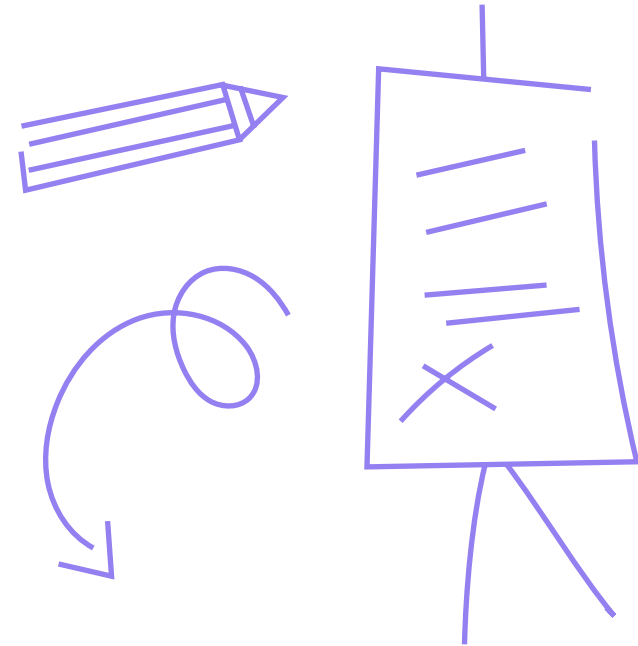
The "**What if...?**" technique is a creative method that encourages innovative thinking by asking questions beginning with "What if...". Its main aim is to break down preconceived ideas and stereotypes that can hinder the emergence of new ideas. This technique is useful for finding unconventional solutions, experimenting with possible scenarios and exploring new opportunities.

Principles of the tool:

- The technique is to ask questions that start with "What if...?" and force the team to think outside the box.
- It helps to uncover new insights into existing products, services or problems.
- These questions can be realistic, futuristic, or seemingly absurd - they often lead to innovative solutions.

Objective of the tool

- Broaden the team's horizon in problem solving.
- Generate new ideas and strategies.
- Encourage the team to experiment and dare to try something new.
- Differentiate yourself from the competition through creative approaches.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- A whiteboard or large flipchart for writing down ideas.
- 3 to 8 team members who are open to creative thinking.
- 45 - 60 minutes, depending on the complexity of the topic and the size of the team.

STEP 1: DEFINE THE UNDERLYING PROBLEM OR OPPORTUNITY

Start by clearly naming the problem or opportunity the team wants to address. This phase serves to establish a solid foundation from which all "What if...?" questions will be derived.

Example: how to increase the viewing of a major news show by the target audience?

STEP 2: GENERATE "WHAT IF...?" QUESTIONS

Each team member proposes questions that start with "What if...?" and relate to the defined problem. The facilitator writes all questions on the board, regardless of whether they seem realistic or absurd.

Examples of questions:

"What if we changed the pair of moderators?"

"How about we do a new column in the newsletter?"

"What if we launched an online campaign to track news coverage?"

"What if we changed the time of the newscast?"

STEP 3: DISCUSSION AND DEVELOPMENT OF QUESTIONS

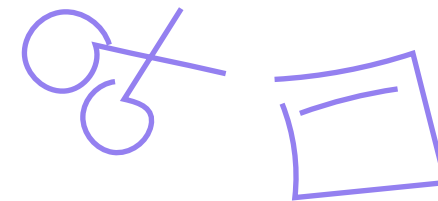
Select the most interesting issues and develop them into concrete ideas or solutions. Discuss which questions have the potential to bring new innovations, and which can be the basis for further development of the campaign or product.

STEP 4: DISCUSSION AND DEVELOPMENT OF QUESTIONS

After the discussion, the team votes on the best ideas they would like to develop further. Based on these ideas, you can prepare a proposal for a marketing campaign, product or strategy.

STEP 5: CREATE AN ACTION PLAN

For the selected ideas, prepare an action plan - identify the steps needed to implement them and assign responsibility to individual team members.



3. TOOLS AND MATERIALS

List of necessary tools

- Blackboard or flipchart
- Marker pens.
- Stopwatch or timer to keep time when generating questions and presentations.

4. TIPS AND TRICKS

- Encourage creative thinking: encourage team members to come up with crazy and seemingly unrealistic questions - often these are the ones that lead to breakthrough ideas.
- Be open to experimentation: not all questions will be feasible, but they can point you towards new solutions.
- Divide the tasks: during the discussion, it is good to have a moderator, a note-taker and a timekeeper to keep the workshop running efficiently.

5. CONCLUSION

The "What if...?" technique is a great tool for generating new ideas and solutions. It allows teams to think creatively and explore unconventional approaches to problem solving. By asking questions, you are able to break away from established stereotypes and come up with original ideas that can lead to innovative marketing campaigns or product strategies.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: LIDL ASIAN WEEK

Tag: Lidl

Campaign description: LIDL regularly organises themed weeks during which it offers products from different world cuisines. The aim of the "Asian Week" campaign is to attract customers interested in exotic tastes and to raise awareness of the availability of quality international food at affordable prices.

STEP 1: HOW TO USE THE "WHAT IF....?" METHOD

Define the goal: "How can we make Asian Week in Lidl even more attractive and attract more customers?"

STEP 2: GENERATE "WHAT IF...?" QUESTIONS FOR THE LIDL: ASIA WEEK CAMPAIGN

1. **WHAT IF WE ORGANISED LIVE COOKING RIGHT IN FRONT OF THE OUTLETS?**
 - Chefs in selected cities would cook dishes using products available during Asia Week. Passers-by would be able to taste the prepared dishes and be inspired. The event could be broadcast online.
2. **WHAT IF WE CREATED SPECIAL RECIPE BOXES?**
 - Customers could buy a pre-made box containing all the ingredients for a specific Asian recipe (e.g. Pad Thai, sushi, ramen), which would be available in-store but also online.
3. **WHAT IF WE LAUNCHED AN INTERACTIVE SOCIAL MEDIA CAMPAIGN?**
 - Customers could share their photos of meals prepared with Asian Week products and enter a competition to win shopping vouchers.
4. **WHAT IF WE MADE DISCOUNT COUPONS AVAILABLE THROUGH THE LIDL PLUS MOBILE APP?**
 - Customers could get extra discounts on Asian products after downloading and activating the coupon in the app.
5. **WHAT IF WE OFFERED THE OPPORTUNITY TO TASTE THE PRODUCTS DIRECTLY IN THE SHOP?**
 - Tasting booths would be available during selected hours where customers could try Asian specialties.

6. *WHAT IF WE ALSO OFFERED SPECIAL ASIAN COOKING AIDS IN OUR STORES?*

- Themed utensils such as bamboo sushi mats, chopsticks or wok pans could also be sold alongside the products.

7. *WHAT IF WE CREATED A LIMITED EDITION ASIAN DESSERT?*

- Exotic sweets and desserts such as mochi, mango pudding or tapioca pearls could be added to the menu.

8. *WHAT IF WE GAVE AWAY THEMED GIFTS FOR EVERY CUSTOMER WHO BUYS OVER A CERTAIN AMOUNT?*

- During Asian Week, customers could receive Asian spices as a gift, for example.

STEP 3: DISCUSSION AND DEVELOPMENT OF QUESTIONS:

During the discussion, the team could further develop these issues and look for concrete solutions. For example:

- **Question:** "What if we created special recipe boxes?"
Extension:
 - The box would contain precisely measured quantities of ingredients to prepare a specific dish (e.g. rice, sauce, vegetables).
 - There would be a QR code on the packaging with a link to the video-recipe.
 - The customer would be able to choose a box according to the difficulty of food preparation - easy, medium, advanced.

- **Question:** "What if we launched an interactive social media campaign?"

Extension:

- Special Instagram filters could be created with Asian themes.
- The winners of the competition could receive gift cards for further purchases at Lidl.

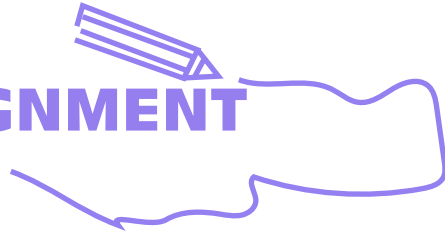
A selection of the best ideas:

After discussion, the team would select a few of the best ideas that could be further developed into a concrete action plan. In this case, these could be the most promising:

1. Tasting stalls in front of the shops and live cooking.
2. Recipe boxes with QR codes for video instructions.
3. Interactive social media campaign combined with a competition.
4. Limited edition themed gifts for purchases over a certain amount.

CLASS ASSIGNMENT

ASSIGNMENT



Tag: Kaufland Card

Product/Service: The Kaufland Card loyalty program that offers registered customers special discounts on selected products, coupons, personalized offers, contests and the opportunity to earn points for purchases.

Campaign goal: Increase the number of registered users of the Kaufland Card loyalty programme and active use of the Kaufland app. The aim is also to motivate customers to use the card regularly with every purchase.

STEP 1: WORKING WITH THE "WHAT IF...?" METHOD

Type questions here "What if...?" There can be more than 6 questions. The more ideas, the easier it is to work with them in the next phase.

1. What if we offered a new type of instant discount on your entire purchase for every registration?

2. What if

3. What if

4. What if

5. What if

6. What if

STEP 2: DISCUSS AND DEVELOP QUESTIONS:

After generating questions, students discuss the individual suggestions and develop them into concrete ideas and solutions. The goal is to select the most interesting and realistic ideas that could be implemented effectively.

Examples of question elaboration:

Question: "What if we started weekly contests for Kaufland Card users?"

Extension:

- Customers could be entered into a draw automatically after each purchase over a certain amount (e.g. €20).
- Prizes could include discount coupons, free products or special packages.
- The competition would be promoted in stores, on social media and on the Kaufland app.

Using this example, select and elaborate on the best issues on which you agree.

Question: What if

Extension:

Question: What if

Extension:

Question: What if

Extension:

Question: What if

Extension:

OUTPUT

1. A BRIEF PRESENTATION THAT WILL INCLUDE:

- all the questions that the students have created,
- open questions,
- A selection of the best ones, which are processed into campaign proposals in line with the objective.

This assignment will allow students to practice the "What if...?" method and apply it to a real-life Kaufland Card case. Students will learn to think creatively, develop innovative ideas and prepare effective marketing campaigns that can be successful in practice.

6. DESIGN FICTION

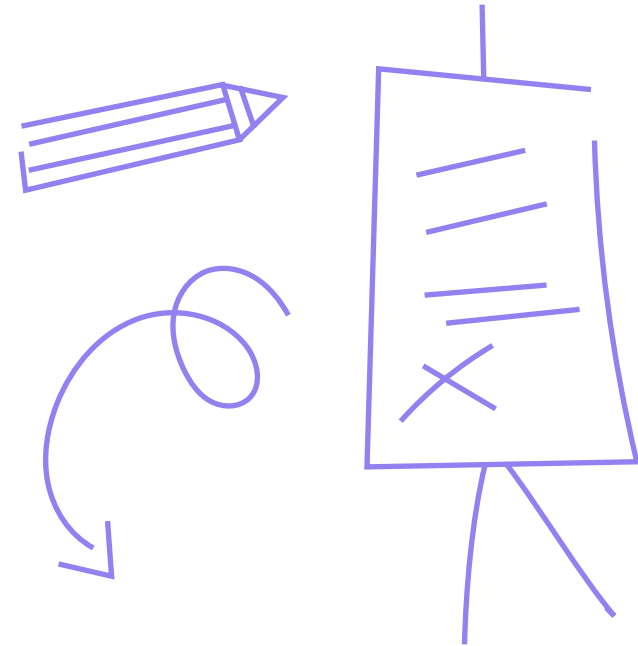
THEORETICAL FRAMEWORK OF THE INSTRUMENT

1. DESCRIPTION OF THE TOOL:

Design Fiction is a creative method that uses fictional stories, prototypes, scenarios and visualizations to explore and discuss possible future worlds. This approach combines design, art, and futuristic scenarios to anticipate, critique, or inspire technology and social change. Design Fiction helps to create concrete and meaningful images of the future that enable teams and the public to better understand the potential impacts of new technologies and trends.

Objective of the tool

The goal of Design Fiction is to suggest and present possible future scenarios and solutions that can influence decision making, innovation and strategy. Through the creation of fictional but realistic stories and artifacts, Design Fiction enables stakeholders to think critically about the future, identify opportunities and risks, and plan towards desired outcomes



2. STEP BY STEP: HOW TO TOOL

Prepare:

- Documentation tools (computer, paper, flipchart).
- Studies, analyses and trends related to your area of expertise.
- Creative and analytical tools for visualizing the future.

STEP 1: DEFINE THE OBJECTIVE AND CONTEXT

- **Directions:** Identify the area or issue you are focusing on and determine the purpose of your fictional scenario (inspiration, critique, education, strategic planning).
- **Questions.** What changes or technologies might affect the field?

STEP 2: RESEARCH AND GATHER INPUT

- **Directions:** gather information on current trends, technologies, cultural and social aspects related to your topic.
- **Tools:** literary sources, scientific studies, futuristic concepts, consultation with experts.

STEP 3: CREATE A FUTURE SCENARIO

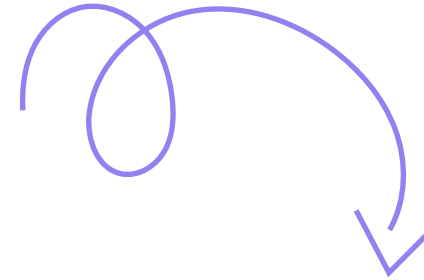
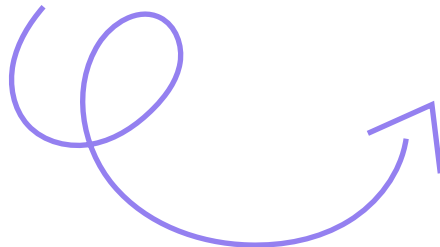
- **Directions:** suggest a fictional story or situation that takes place in the future. Include characters, settings, and technologies that illustrate the impact of trends.
- **Questions:** What is the context of this future? How do technology and societal changes affect everyday life?

STEP 4: DESIGN OF PROTOTYPES AND ARTEFACTS

- **Directions:** create visual or tangible artifacts (product concepts, websites, interfaces, ads) that support your scenario.
- **Tools:** creative software (Adobe Creative Suite, Sketch), 3D modelling tools, prototyping materials.

STEP 5: PRESENTATION AND DISCUSSION

- **Directions:** present the created scenario and artifacts to the team or the public and facilitate the discussion.
- **Questions:** What are the implications of this future? What opportunities and risks arise from the proposed scenario?



STEP 6: FEEDBACK COLLECTION AND ITERATION

- **Directions:** Get feedback on your script and artifacts, discuss options and critiques, and adjust concepts as needed.
- **Tools:** questionnaires, workshops, discussion forums, iterative design.

3. TOOLS AND MATERIALS

List of necessary tools

- Computer, paper, flipcharts.
- Software tools: Adobe Creative Suite, Sketch, 3D modelling programs, prototyping tools.
- Analytical tools: trend research, consultation with futurists, literature.



4. TIPS AND TRICKS ETC

- Clearly define the purpose and context of your Design Fiction project.
- Use a wide range of sources for inspiration - from science fiction literature to scientific forecasts.

- Be open to different perspectives and scenarios.
- Create visually compelling prototypes and artefacts that engage your audience.
- Encourage discussion and critical thinking based on the fictional stories presented.
- Iterate and adapt your scenarios according to feedback.

5. CONCLUSION

Design Fiction is an effective tool for imagining possible futures, enabling creative and critical thinking about what technology and society might look like tomorrow. By applying this approach, teams can better understand potential trends, identify opportunities and risks, and create innovative strategies for the future.

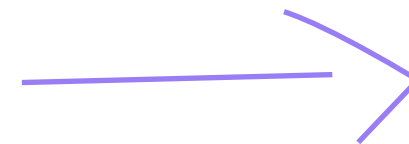


POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: NETFLIX AND THE FUTURE OF ADVERTISING CAMPAIGNS

Tag: Netflix

Campaign Description: Netflix wants to showcase the future of ad campaigns on its streaming services that are fully interactive and personalized using VR/AR technology and artificial intelligence. The goal is to create an engaging ad campaign that showcases how audience interactions with content and advertising could look in 2035.



HOW DESIGN FICTION CAN BE USED IN THIS CAMPAIGN:

STEP 1: DEFINE THE OBJECTIVE AND CONTEXT:

- The goal is to create a fictional advertising scenario that demonstrates the future possibilities of interactive viewing of Netflix content with personalized ads.

STEP 2: RESEARCH AND GATHER INPUT:

- Gather information on VR/AR technologies, interactive media, ad personalization and current trends in streaming advertising.

STEP 3: CREATE A FUTURE SCENARIO:

- Imagine an advertising campaign in the year 2035: a viewer puts on a VR headset and "enters" a virtual cinema, where the environment and product ads are tailored to their viewing preferences and context. For example, while watching a movie, personalized offers for related products or services will appear.

STEP 4: DESIGN PROTOTYPES AND ARTIFACTS:

- Create conceptual ads, storyboards, 3D virtual cinema visualizations, and interactive elements that depict how this future ad would look and function.
- Simulate an interactive interface where the viewer can interact with the ad or change the settings according to their preferences.

STEP 5: PRESENTATION AND DISCUSSION:

- Present a fictional campaign to Netflix's internal teams or in a workshop with marketing experts.

- Discuss audience reactions, how audiences can engage with interactive ads, and what challenges it might bring for implementation.

STEP 6: FEEDBACK COLLECTION AND ITERATION:

- Get feedback from presentation attendees, potential users and technology experts.
- Iterate prototypes and scenarios based on feedback received to fine tune the advertising concept for the future.



CASE MODEL: IKEA FUTURISTIC HOUSING

Brand: IKEA

Campaign Description: IKEA is developing an advertising campaign that showcases futuristic living with smart furniture and home solutions that change the way people live. The aim is to focus on innovations in smart home technology and personalised living solutions.

HOW TO USE DESIGN FICTION IN THIS CAMPAIGN:

STEP 1: DEFINE THE OBJECTIVE AND CONTEXT:

- The aim is to imagine the future of living with smart furniture and technology that improves quality of life, and then use this vision as the core of an advertising campaign for IKEA.

STEP 2: RESEARCH AND GATHER INPUT:

- Learn about trends in smart home technology, interactive design, sustainable materials and changes in consumer lifestyles.

STEP 3: CREATE A FUTURE SCENARIO:

- Imagine a 2040 where customers can customise their homes intuitively and efficiently with smart furniture from IKEA. For example, furniture with integrated technology responds to the user's needs (lighting, temperature, entertainment) and changes according to their mood or time of day.

STEP 4: DESIGN PROTOTYPES AND ARTIFACTS:

- Create visual concepts for smart furniture pieces, interactive interiors and commercials that show how these technologies could look and work in real life.
- Design an AR app that allows customers to "try on" smart furniture in their home before they buy.

STEP 5: PRESENTATION AND DISCUSSION:

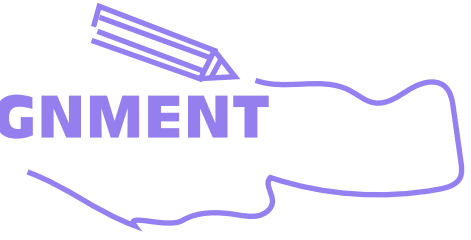
- Present concepts and prototypes to IKEA's internal teams, in public events or online campaigns.
- Discuss with the audience their reactions, what they are interested in, what concerns they have, and what features they consider most important.

STEP 6: FEEDBACK COLLECTION AND ITERATION:

- Get feedback from potential customers, designers and technology experts.
- Iterate the designs and adapt the advertising concept to make it more realistic and attractive to the target audience.

CLASS ASSIGNMENT

ASSIGNMENT



Tag: Adidas

Product/Service: New collection of recyclable sports shoes

Aim: To create a futuristic advertising story and concepts using the Design Fiction method to demonstrate the potential future of this collection, to appeal to students' creative thinking and to help anticipate the impact of innovation on the sports footwear market in the countries.

STEP 1: DEFINE THE GOAL AND CONTEXT:

- **Directions:** Determine what futuristic story you want to tell in the advertising campaign for the new Adidas recyclable shoe collection.
- **Questions:** What trends and technologies could influence the way customers perceive and use these shoes in the future? What is the main message of the campaign?

STEP 2: RESEARCH AND GATHER INPUT:

- **Directions:** Explore current trends in sustainable fashion, futuristic concepts in athletic footwear, and technologies such as VR/AR, AI, or wearable tech that might be relevant.
- **Tools:** trend reports, science fiction literature, design portfolios, technology innovations.

STEP 3: CREATE A FUTURE SCENARIO:

- **Directions:** create a fictional story or situation set in the future (e.g. 2040) where customers use Adidas recyclable shoes in the context of a smart, sustainable and interactive world.
- **Questions:** What might customer interaction with a product look like in 2040? How would technology and sustainability change the way these shoes are used and perceived?

STEP 4: DESIGN PROTOTYPES AND ARTIFACTS:

- **Directions:** Based on the scenario you have created, design visual concepts, advertising spots, interactive interfaces or AR/VR demos that present a futuristic shoe experience.
- **Tools:** Creative software, 3D modelling, storyboards, prototyping tools. In the classroom we can use available tools such as computer programs, but also other tools such as lego, drawing, plasticine, etc.

STEP 5: PRESENTATION AND DISCUSSION:

- **Directions:** Present your futuristic story and prototypes to the class or group.
- **Questions:** What reactions do your ideas provoke? What might be feasible in the real world, and what technological or societal barriers might arise?

STEP 6: FEEDBACK COLLECTION AND ITERATION:

- **Directions:** Get feedback from classmates and teachers. Discuss ways to improve your scenario and prototypes.
- **Tools:** Brainstorming, questionnaires, discussions, iterative design.

OUTPUTS:

1. A WRITTEN DOCUMENT (2-3 PAGES) IN WHICH YOU WILL FIND:

- Description of the futuristic story created for Adidas recyclable shoes.
- A brief analysis of the trends and technologies studied and their impact on the advertising campaign.
- Design visual concepts or prototypes that support your scenario.
- Discuss the potential opportunities and challenges associated with your futuristic concept.

2. BRIEF PRESENTATION (MAX. 10 MINUTES):

- Introduce your futuristic story and visual concepts.
- Explain what trends and technologies you have incorporated and why.
- Discuss expected customer reactions and potential actionable steps.
- Show how your proposal can inspire a real marketing strategy for Adidas.

Use the Design Fiction method to create an innovative and futuristic advertising concept for the new collection of recyclable Adidas sports shoes. This approach allows you to think creatively about the future, explore possible scenarios and imagine what an effective advertising campaign might look like in the changing world of technology and sustainability.

7. DISNEY



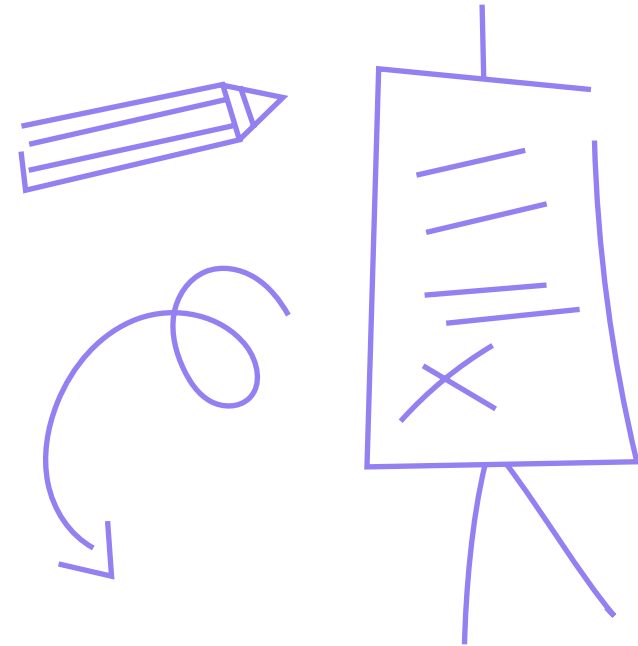
THEORETICAL FRAMEWORK OF THE INSTRUMENT



1. DESCRIPTION OF THE TOOL:

The Disney Method is a creative thinking and planning technique developed from Walt Disney's approach to idea generation and execution. It aims to enable teams and individuals to look at a project from three key perspectives - as dreamer, implementer and critic. This method helps balance innovative ideas with actionable strategies and identify potential risks. The Disney method is based on the idea that it is important to think from multiple perspectives when developing and implementing ideas. Each of the three roles - dreamer (generating ideas without limits), implementer (practical action planning), and critic (analyzing risks) - contributes to the balance between creativity and feasibility. This ensures that campaigns or projects are not only innovative, but also well planned and set up for success

Aim of the tool: the aim of the method is to help create and implement innovative marketing campaigns with minimal risk, maximizing the effectiveness of ideas while avoiding mistakes



2. STEP BY STEP: HOW TO TOOL

Prepare:

- A white board or large flipchart papers to write down ideas,
- 45 - 60 minutes
- Up to 8 people

STEP 1: THE ROLE OF THE

- **Directions:** In the first step, all team members take on the role of a dreamer and think about the campaign without any constraints or limits. Every idea is accepted without criticism. The goal is to generate as many creative concepts and potential marketing moves as possible. These may include new forms of advertising, unusual messages or innovative channels
- **Resources:** whiteboard or large flipchart paper to write down ideas

STEP 2: ROLE OF THE

- **Directions:** After the dreaming phase, participants move into the role of the implementer. Here, they focus on specific steps and a plan to bring the ideas from the dreaming phase to life. They look for answers to questions like: What resources do we need? What steps do we need to take? What are the timeframes and budgets
- **Resources:** timetable, task table, planning tools (e.g. Asana, Trello)

STEP 3: THE ROLE OF THE

- **Directions:** Eventually the team will move into the role of critic. The goal is to identify the weaknesses and risks of the campaign. Critics ask questions such as: What are the risks? What could go wrong? How would competitors react? This phase is important to identify potential weaknesses and develop backup solutions
- **Sources:** risk analysis, competitive analysis

3. TOOLS AND MATERIALS

List of necessary tools

- A whiteboard or flipchart for brainstorming



- Risk analysis document (e.g. SWOT analysis)
- Sources for competitive analysis (e.g. market research, databases with records of competitors' campaigns)

4. TIPS AND TRICKS

Recommendations

- Make sure that each team member has a clearly defined role in each phase (dreamer, implementer, critic)
- Be sure to give each step adequate space and time - skipping or neglecting one phase can reduce the effectiveness of the entire method

Common mistakes

- Too much criticism in the dreaming phase - dreaming is supposed to be without limitations
- Neglecting the critique phase - can lead to overlooking risks or weaknesses

6. CONCLUSION

The Disney Method is a versatile tool for creative teams and marketers to explore marketing ideas from multiple perspectives. Participants will learn to combine creativity, realism and critical thinking, resulting in a better-prepared campaign with reduced risk. Users are encouraged to practice the method regularly in team workshops and gradually incorporate it into the planning of all major marketing projects



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: COCA-COLA: "SHARE A COKE" CAMPAIGN

Tag: coca-cola

Product/Service: Coca-Cola and its "Share a Coke" campaign

Campaign description: Coca-Cola launched the "Share a Coke" campaign in 2011, replacing the logo on the bottles with names. The goal was to personally engage consumers and increase the emotional connection to the brand

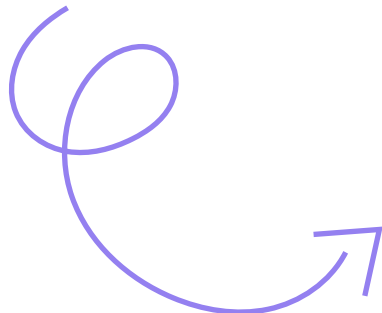


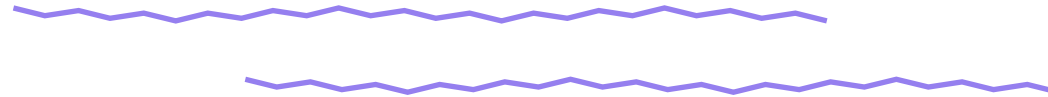
Fig. Share a Coke campaign
Source:Marketing Mag

HOW THE DISNEY METHOD CAN BE USED IN THIS CAMPAIGN

- **The Dreamer Phase:** In this case, the creative team could come up with the idea of personally connecting consumers with the brand. There are no constraints at this stage - the dreamer suggests that Coca-Cola should be a product that has a personal meaning for each consumer. The idea of personalising products with names is revolutionary and engaging
- **Implementer phase:** The team then moves on to practical planning, analysing available technologies and production options. It needs to be evaluated whether it is feasible to print names on la-

bels on a large scale. The implementer will also prepare different variants for global markets where the most popular names differ

- **Critique Phase:** In this phase, the team identifies potential problems, such as the risk of outdated names that could dilute the impact of the campaign. They will also assess the possible reactions of consumers who could not find their name and develop a back-up solution - creating customizable online labels to engage consumers whose name was not commonly available



NIKE: "DREAM CRAZY" WITH COLIN

Brand: Nike

Product/service: image campaign for Nike

Campaign description: In 2018, Nike launched a controversial campaign called "Dream Crazy," featuring NFL player Colin Kaepernick, known for his protest against racial injustice. The theme of the campaign was the courage to dream and believe in your ideals, even if it may mean sacrifices

PLAY THE CAMPAIGN VIDEO:



HOW THE DISNEY METHOD CAN BE USED IN THIS CAMPAIGN

The Dreamer Phase: The team comes up with the idea to support the ideals of courage and personal integrity, which are the core values of the brand. Dreamer will focus on creating a strong message to motivate and inspire - to not be afraid to go against the tide and stand by your values, even when it's controversial

Implementer Phase: In this phase, logistical and financial options are analysed. The implementer plans the campaign's distribution strategy and evaluates the media channels where the message would resonate most strongly. The timing of the campaign is also considered to elicit the greatest impact.

Critique phase: the critics in the team analyze the risks associated with supporting a controversial person. They evaluate possible customer and competitor reactions and develop strategies to mitigate the negative impact. Despite the risks, the team recognizes that their target audience has a strong affinity for authentic and powerful messages, so they deploy this campaign, which may be controversial, to the media.

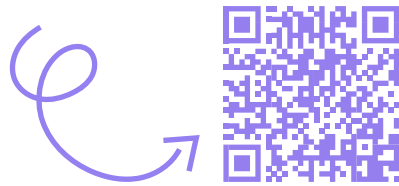
AIRBNB: "BELONG ANYWHERE" CAMPAIGN

Tag: airbnb

Product/service: image campaign for AirBnB

Campaign Description: In 2014, Airbnb introduced the "Belong Anywhere" campaign, which aimed to showcase Airbnb not just as a platform for renting accommodation, but as a community and a place for real experiences where travellers can feel "at home anywhere"

PLAY THE CAMPAIGN VIDEO:



HOW THE DISNEY METHOD CAN BE USED IN THIS CAMPAIGN

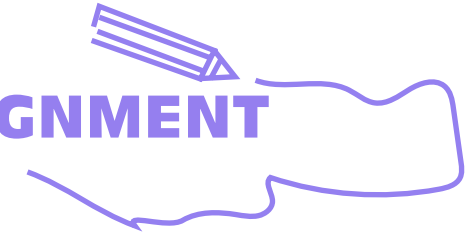
Dreamer phase: The creative team will focus on the idea that Airbnb can be a tool for discovering places through authentic experiences and connecting with local people. Dreamer supports the campaign idea with the core message of "Belong Anywhere" - wherever you are, you can feel at home

Implementer phase: The implementer develops a strategy for communicating the campaign at a global level. Explores how to translate the emotion of "home anywhere" into ads, videos and photos. It also plans to launch digital and social campaigns where local hosts share their authentic experiences

Critique phase: Critics analyse potential reactions to the campaign and assess whether it will be received equally positively in different cultural contexts. They also create potential risks, such as complaints from traditional accommodation establishments that have criticized Airbnb for competitive disadvantages. The campaign is tailored to emphasize community aspects that appeal to target customers

CLASS ASSIGNMENT

ASSIGNMENT



Tag: starbucks (?)

Product/Service: A new range of seasonal cold drinks with natural flavours, packaged organically (recyclable and sustainable packaging)

Campaign Goal: Raise awareness of Starbucks' eco-friendly activities and attract eco-conscious customers who value natural flavours and sustainability. The campaign should highlight the brand's responsibility to the environment and introduce customers to a new line of beverages as a refreshing alternative for the summer season

STEP 1: WORKING WITH THE METHOD

THE PHASE

- Suggest creative and interesting ways to highlight the organic and natural elements of the new Starbucks product line. Be inspired by nature, the summer season and imagine the emotions and feelings you want to evoke in your customers
- Focus on limitless ideas such as interactive digital campaigns, in-store installations or community and influencer engagement

THE PHASE

- From the suggestions of the dreaming phase, select those that can be realistically implemented and outline the steps needed to make them happen
- Prepare a campaign timeline, an approximate budget, and design the team needed to execute the campaign according to the marketing communication tools.
- Define what tools and partners will be needed, e.g. agencies, designers, platforms for online campaigns

THE PHASE

- Focus on potential problems and risks. Can customers feel overwhelmed by green marketing? Will they be willing to pay more for green products
- Identify possible market reactions, analyse risks and propose preventive measures (e.g. clear communication of campaign values and environmental benefits of the product)

STEP 2:

1. BRIEF PRESENTATION OF THE CAMPAIGN (MAX. 10 MINUTES):

- Present the campaign objective, creative ideas, implementation plan and risk analysis

2. A WRITTEN DOCUMENT (1-2 PAGES) THAT INCLUDES

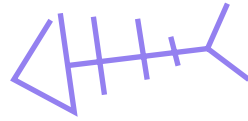
- Campaign objective and target group profile.
- Dreamer's main ideas.
- Implementation plan (implementer).
- Critical comments and risk analysis (critic)
- Final campaign proposal.

Use the Disney method to create a campaign that effectively communicates Starbucks' brand values and their eco-friendly efforts to reach eco-conscious customers during the summer season

8. ISHIKAWA DIAGRAM



THEORETICAL FRAMEWORK OF THE INSTRUMENT



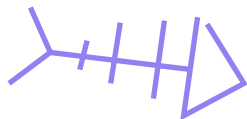
1. DESCRIPTION OF THE TOOL:

An **Ishikawa diagram** (also known as a "Fishbone diagram" or "Cause and Effect diagram") is a tool used to identify and analyze the possible causes of a particular problem. It was developed by Professor Kaoru Ishikawa and is often used in quality management, process management or team problem solving. The main purpose of this diagram is to facilitate teams and individuals to systematically search for causes that may lead to undesirable phenomena or difficulties in a project, product or campaign.

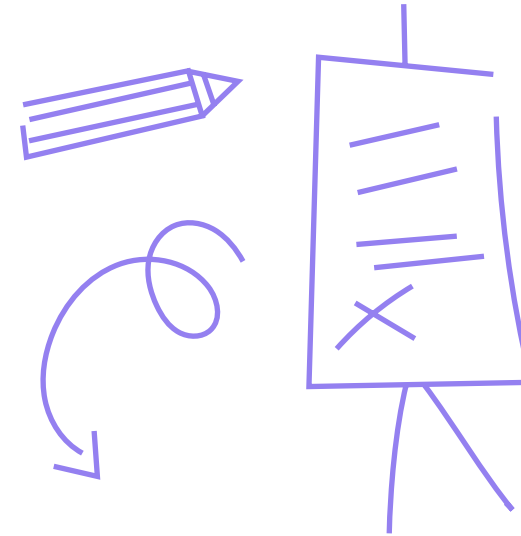
The diagram is in the shape of a fishbone, with the "head" representing the problem or goal we are addressing, and the individual "bones" categorizing and linking potential causes. These categories can be tailored to the area in which the problem is being addressed (e.g., Marketing, People, Processes, Technology, Financial Resources, Customers, etc.).

Objective of the tool

1. **Systematically identify and categorise the causes** - to be clear about what all can influence the emergence of the (un)desired outcome.
2. **Encourage team discussion** - the diagram serves as a brainstorming aid so that no cause is forgotten.



3. **Reveal hidden connections** - thanks to the branching structure, the team can better understand how different factors are related to each other.
4. **Prioritise** - once all possible causes have been identified, it is possible to decide which have the greatest impact and which need to be tackled first.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- White board or flipchart - for drawing the Ishikawa diagram itself.
- 45 - 60 minutes (time may vary according to the difficulty of the problem and the size of the team).
- Timer - to maintain equal time slots for brainstorming.
- 3 to 8 people - to get diverse perspectives and experiences.
- Coloured markers or sticky notes - to clearly visualize categories and causes.

STEP 1: DEFINE THE PROBLEM OR GOAL

- Clearly name what the "head of the fish" is - i.e. the main problem you are solving or the goal you want to achieve.
- Example: improve customer engagement with the new Kaufland Card loyalty programme.

STEP 2: DETERMINE THE MAIN CATEGORIES OF CAUSES

- Select the areas that may affect your problem - for example, People, Process, Marketing, Technology, Customers, Financial Resources, Competencies, etc..
- These categories represent the "big bones" on the diagram.

STEP 3: BRAINSTORM POSSIBLE CAUSES

- As a team (or individually), write down all possible causes that could affect the main problem or goal.
- Place each cause under the appropriate category (one of the major bones).

STEP 4: DEEPEN THE LEVEL OF DETAIL

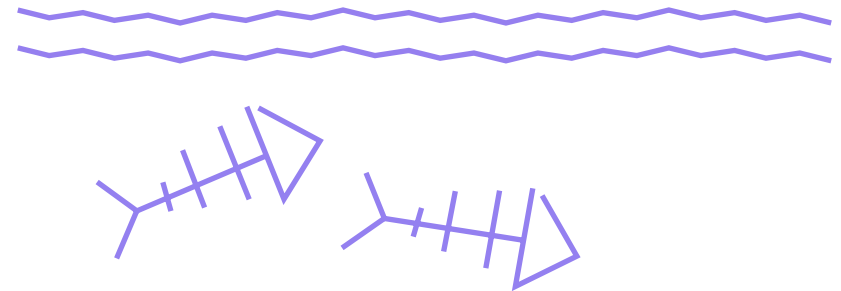
- For some causes, go to more detailed levels (sub-causes). For example, if you discover that "poor online media presence" is a cause in the Marketing category, you might ask why the presence is poor (not enough graphic designers? Low budget for the online campaign?).

STEP 5: DISCUSSION AND EVALUATION

- Identify which causes are most recurrent or have the greatest impact. You can use polling, priority ranking, or other methods.

STEP 6: DESIGN ACTION STEPS

- Once the diagram and root cause analysis is complete, it is important to develop specific actions to eliminate, minimize or prevent the most important causes.



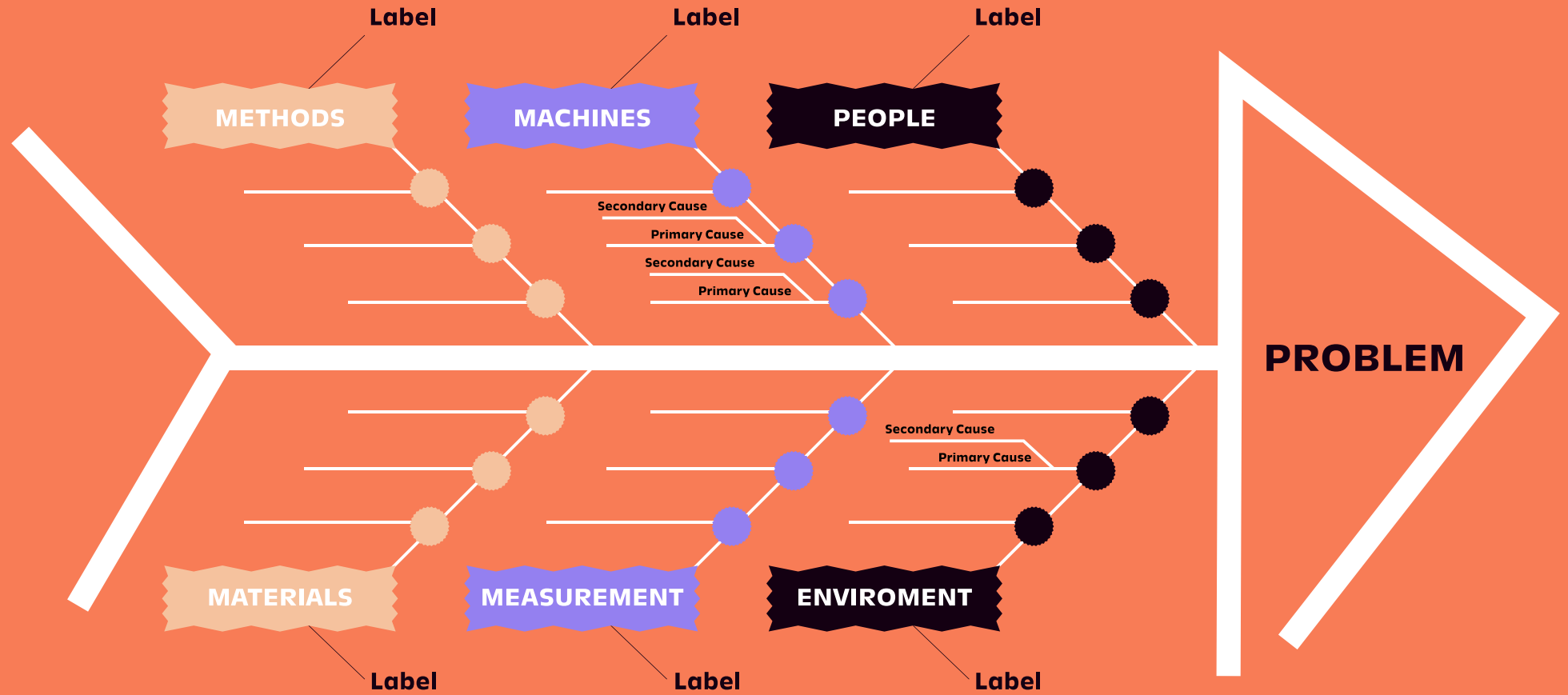


Fig. Fishbone Diagram



3. TOOLS AND MATERIALS

- Whiteboard or flipchart - to visualize the Ishikawa diagram itself.
- Sticky notes or coloured cards - to record causes and then place them into categories.
- Markers of different colours - for clear writing and differentiation of categories.
- Online collaboration tools (e.g. Miro, Mural, Google Jamboard) - if you work with a distributed team.
- Stopwatch or timer - to keep to a time frame when brainstorming.

4. TIPS AND TRICKS

A clear definition of the problem: Find a short, concise statement of the main question or problem. Don't combine multiple topics at once to maintain focus.

Flexible categories: You don't always have to use the same categories (6M, 5P, etc.). Adapt them to the topic (e.g. People, Marketing, Finance, Processes, Customers, Technology).

Encourage open discussion: Encourage the team to ask "Why?" more in-depth and look for unconventional connections.

Don't forget to quantify: After brainstorming, it's a good idea to do a quick assessment (e.g. by impact and cost) so you know which causes to tackle first.

Maintain a constructive atmosphere: The Ishikawa diagram must not turn into a search for the "culprit". The goal is to find causes, not to blame people.

6. CONCLUSION

The Ishikawa diagram (Fishbone diagram) is extremely useful in situations where you need to comprehensively break down the causes of a particular problem or are looking for factors that may influence the achievement of a particular goal. In marketing, business or organisational management, it helps to identify weaknesses, improve teamwork and direct activities to those areas that will make the biggest difference.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: IMPROVING PEPCO'S BRAND IMAGE

Tag: pepco

Product/service: improve Pepco's brand perception

Campaign description: Pepco is a convenience store that is perceived as a cheap store. However, it is currently perceived as a brand that offers low quality. The brand would like to change this.

STEP 1: DEFINE THE PROBLEM OR GOAL:

Head fish: "Pepco is perceived as an inferior brand."

STEP 2: DETERMINE THE MAIN CATEGORIES OF CAUSES:

The following categories were selected for this problem:

- Marketing
- Product
- Price
- Customer experience
- Distribution
- Competition

STEP 3: BRAINSTORM POSSIBLE CAUSES:

- **Marketing:**
 - Unclear communication of product value.
 - Lack of quality campaigns.
 - Poor use of online platforms and social networks.
- **Product:**
 - Low perceived quality of materials.
 - Design flaws or poor quality products.
- **Price:**
 - Low price leads to preconceived notions about quality.
 - Insufficient explanation of the price/quality ratio.
- **Customer experience:**
 - Crowded stores and poor organization.
 - Lack of trained staff.

- **Distribution:**
 - Unclear distribution of goods in stores.
 - Insufficient labelling of premium products.
- **Competition:**
 - Stronger competitive brands communicating quality.
 - Better building loyalty with competitors.

STEP 4: DEEPENING THE CAUSES:

- For "Marketing", it was found that campaigns focus only on price, which promotes the impression of low quality.
- For "Product", it was found that customers are not aware of the brand's investment in improving materials.

STEP 5: DISCUSSION AND EVALUATION:

Based on the brainstorming session, the most important areas to address were identified:

- Improve marketing communication with an emphasis on quality.
- Create a premium product line with visible branding.
- Introduce staff training to communicate brand values.

STEP 6: DESIGN ACTION STEPS:

- Campaign: Focus on a slogan emphasizing quality, such as "Pepco: More than you expect."
- Social networks: Run videos showing production quality and materials.
- Premium line: Make selected products visible with the "Premium quality at a fair price" label.

- Customer experience: Improve the look and feel of stores and introduce training for staff.

MODEL SITUATION: CREATING AN ISHIKAWA DIAGRAM

- Head fish: "The perception of Pepco as an inferior brand."
- Cause categories: Marketing, Product, Price, Customer Experience, Distribution, Competition.

VISUALIZATION (MAIN POINTS OF THE ISHIKAWA DIAGRAM):

- Marketing: poor quality communication.
- Product.
- Price: assumption of low quality due to low price.
- Customer experience: chaotic stores.
- Distribution: products not attractively displayed.
- Competition: better perception by competitors.

RESULTS AND CONCLUSION:

Using the Ishikawa diagram, we identified the key causes of negative perceptions of the Pepco brand. Based on the analysis, solutions were proposed that include improving marketing communications, creating a premium product line, and investing in customer experience. These steps can effectively change brand perception and strengthen customer trust.

- _____
- _____
- _____
- _____

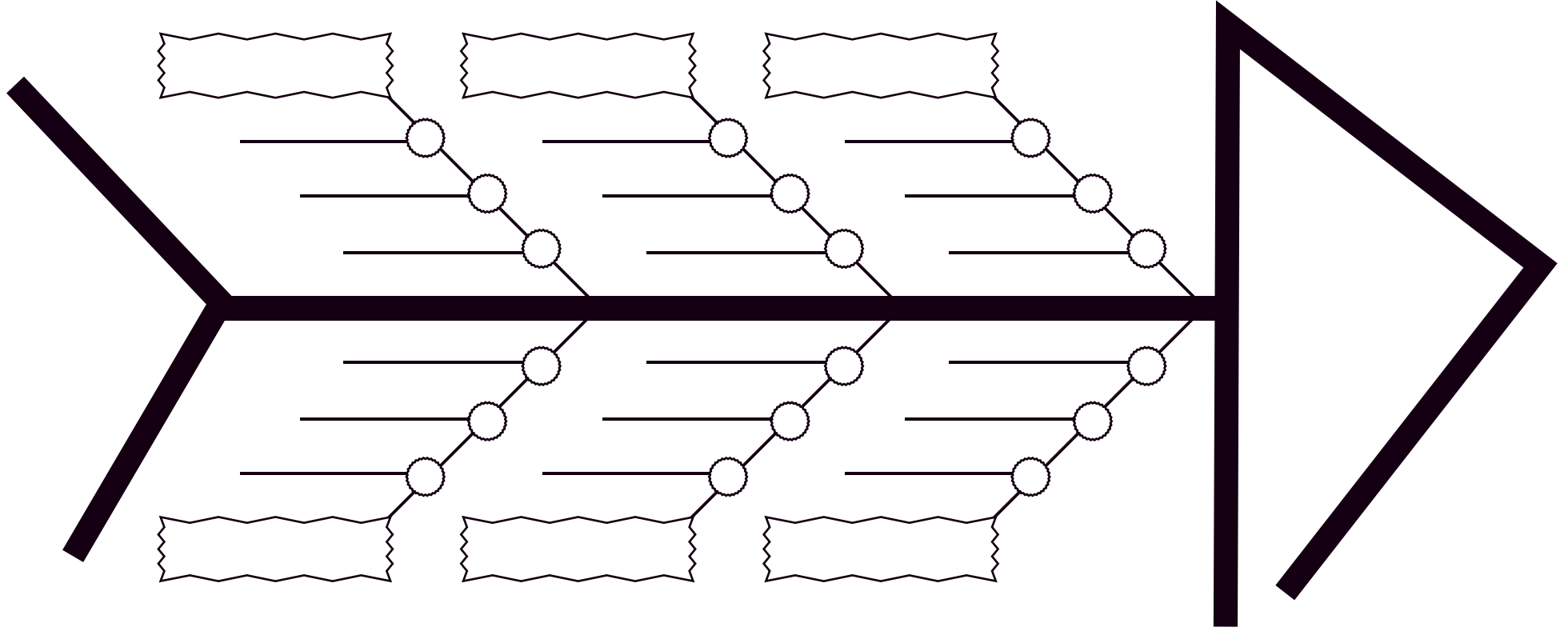
4. DISCUSSION AND EVALUATION:

Based on the brainstorming session, the most important areas to address were identified:

- Improve people's motivation to use self-service checkouts.
- _____
- _____
- _____
- _____
- _____
- _____

5. SUGGESTED ACTION STEPS - DESCRIBE HERE THE ACTION STEPS TO IMPROVE THE SITUATION:

- Campaign: _____
- Social networks: _____
- _____
- _____
- _____
- _____
- _____
- _____



You can also use the diagram to record.

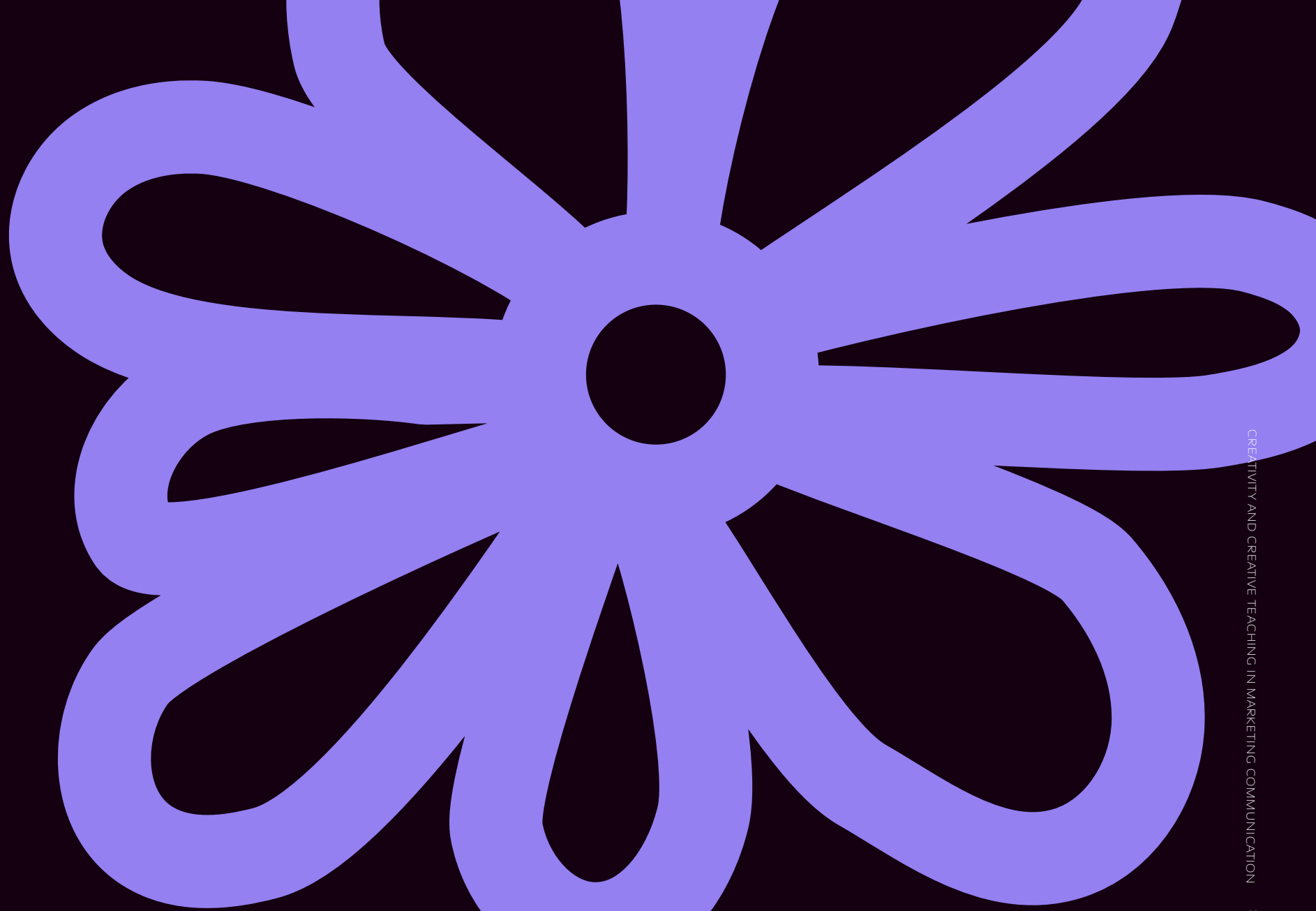
OUTPUTS

1. BRIEF PRESENTATION (MAX. 10 MINUTES)

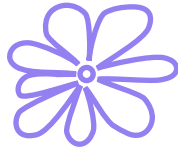
- Explain the head of the fish (long queues at checkouts).
- Present the Ishikawa diagram with the main categories and priority causes.
- Suggest concrete solutions.

In this assignment, students will learn how to work with the Ishikawa diagram using the specific example of the retail chain Lidl (which operates in Poland, Slovakia and the Czech Republic). They will learn how to go from identifying the problem (long queues at checkouts) to systematically looking for the causes and making suggestions for improvement. This will give them practical experience in analytical and team problem solving in the marketing or retail spheres.

9. LOTUS FLOWER



THEORETICAL FRAMEWORK OF THE INSTRUMENT



1. DESCRIPTION OF THE TOOL:

The Lotus Blossom Technique is a creative technique that helps to systematically develop and expand ideas. The name "lotus blossom" is based on the idea that just as the petals of a flower develop, we gradually develop the basic idea of new insights or solutions. We put the initial idea in the centre and gradually create "petals" around it with suggested solutions, suggestions or further questions. Each "ticket" then becomes a new "centre" (centre theme) for the next set of ideas.

The lotus flower method is particularly useful when we need to systematically explore different aspects of a single problem or opportunity. By visually and sequentially branching ideas, we can uncover unexpected connections and come up with a comprehensive package of solutions.

The principle of the lotus flower method

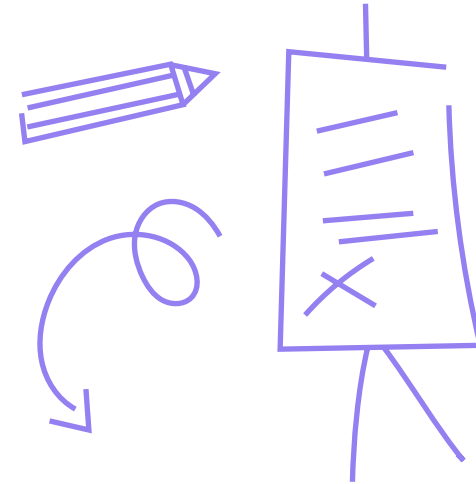
- The main topic (or challenge) is placed in the middle.
- Around it (like petals) we mark 8 key ideas or sub-themes.
- Each of these 8 ideas then becomes the central theme for separate "petals".
- We continue in this way until a large structure of new ideas and inspirations emerges.

Objective of the tool

The aim of the lotus flower method is:

- Create a comprehensive picture of a single problem or opportunity.

- Develop the central theme in different directions (e.g. product innovation, marketing, finance, technology, design).
- To connect different perspectives to create ideas that might not have come about in a linear brainstorming process.
- Enable the team to organize diverse ideas into a clear, transparent structure.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- A team of people (3-5 members) open to new initiatives.
- Large paper or flipchart (or online tool) where you will draw and write.
- Sticky notes notes (Post-its) or markers to record ideas.
- Time (30 - 60 minutes, possibly more, depending on the complexity of the problem).
- A moderator (facilitator) to guide the discussion and oversee the proceedings.

STEP 1: DEFINING THE BASIC TOPIC

- Clearly name what you want to address - for example, "How do we design a new loyalty program for our customers?"
- Write this central theme in the centre of the paper or in the centre of your online area (in the centre box).

STEP 2: IDENTIFY THE 8 MAIN DIRECTIONS (PETALS)

- Around the centre (topic), create 8 boxes in which you enter possible key areas related to the topic.
- For example, "marketing strategy, product design, technical solutions, pricing, customer experience, internal communication, partnerships, sustainability, or the aforementioned loyalty programme".

STEP 3: UNFOLD EACH "TICKET"

- Each of these boxes becomes a new "centre" in its own lotus structure.
- Around it, create another 8 boxes (smaller petals) in which you think more deeply about solutions, ideas or problems related to this particular area.
- For example, if you write "use recycled materials" in the "sustainability" section, you can further develop specific ideas in the surrounding smaller boxes (new tickets): "find local suppliers", "quantify the environmental footprint of the product", "obtain environmental certificates", etc.

STEP 4: CREATE A MULTI-LAYERED IDEA MAP

- You can continue to branch out into more layers - depending on how deeply you want to explore the topic.
- The result will be a composite "mandala" or network of ideas where each area is thoroughly elaborated.

STEP 5: GROUP SUMMARY AND PRIORITISATION

- Finally, go through all the main and more detailed ideas.
- Evaluate which ones are the most promising and start planning their further development or implementation.
- If there are a lot of ideas, a quick prioritisation (e.g. a scoring system or team discussion) will help.

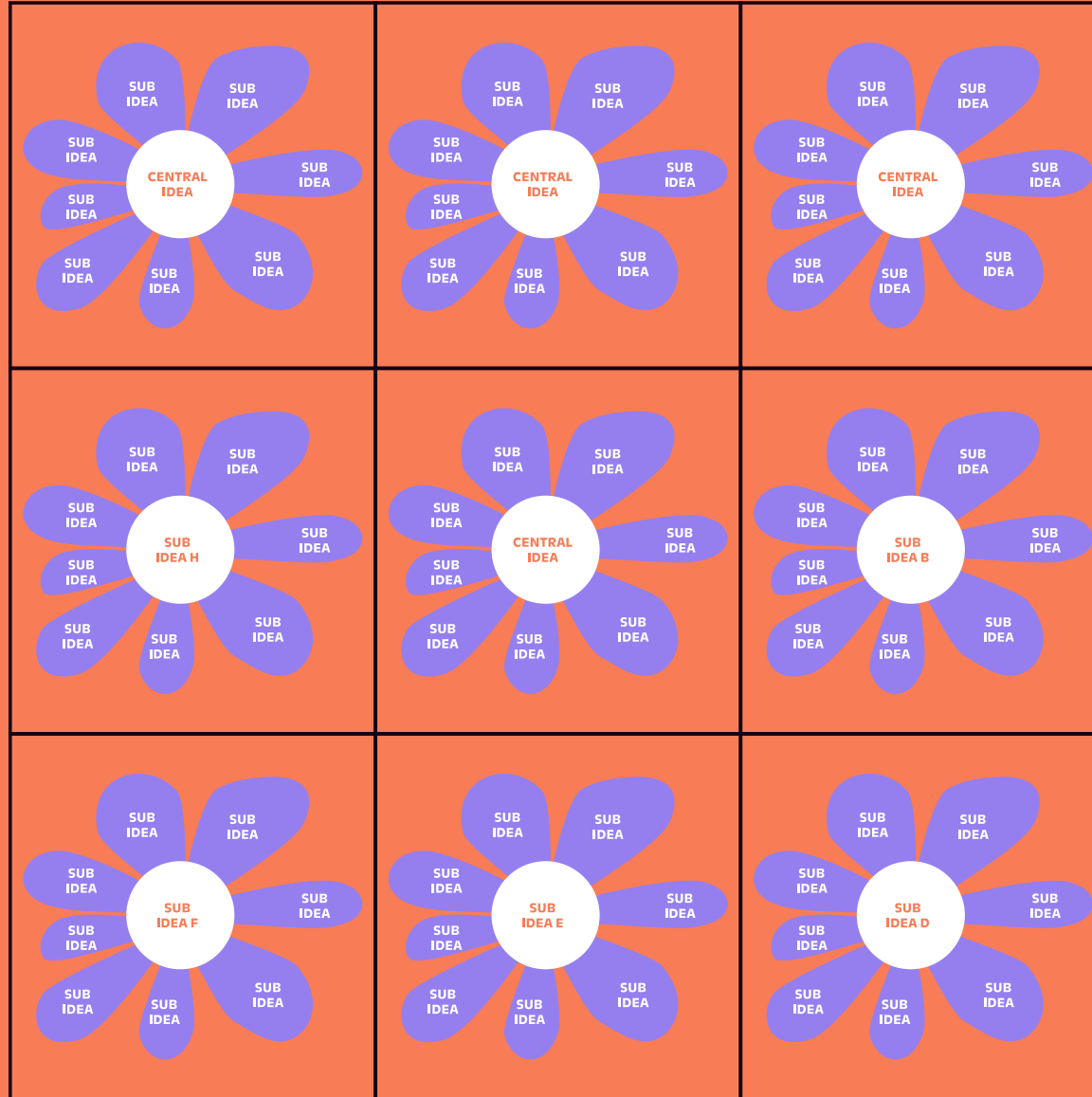


Fig. Lotus flower model
Each single flower forms a different problem area.



3. TOOLS AND MATERIALS

- Large sheets of paper (e.g. A2 or flipchart) or online tools (Miro, Mural) to draw a lotus diagram.
- Coloured markers and sticky notes to clearly distinguish different categories or layers.
- A stopwatch or timer to keep time during idea generation and presentations.
- A computer or tablet (if you work digitally) so everyone can see and share the results.

4. TIPS AND TRICKS

Start in general, get progressively more specific: The first layer is often quite broad (marketing, finance, technology...), in the second layer focus on specific solutions (online campaign, mobile app, partner campaigns).

Comparison to a mandala: Imagine that you draw a main theme in the centre and 8 other fields in a circle around it. Each box is also a new centre for its own circle of ideas.

Leave room for linking ideas: Sometimes an idea from "marketing" can also be applicable in "product design". Be prepared for intersections and interconnections between different areas.

Don't forget the subsequent selections: The lotus flower generates many possibilities. After the creative part, it is important to make a clear summary and select the most important solutions.

Use visual distinction: For example, colour each layer differently or use different shapes to make it easier to navigate the large structure of ideas.

The most common mistakes in the lotus flower method

- Too broad or vague a topic: If you don't know exactly what you're addressing, it's hard to find relevant petals.
- Poor organisation: ideas can get jumbled and chaotically overlap if you don't progress layer by layer.
- Forgetting the action plan: simply creating a lotus diagram without discussing implementation may end up in a "pretty picture" with no result.

5. CONCLUSION

The Lotus Blossom method is a visual and systematic technique that allows teams to develop one key theme or challenge into multiple areas. By branching each key area (petal) further, we get a more detailed and connected view of opportunities or solutions. This creates a comprehensive "idea map" (lotus flower) that all team members can easily navigate.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: COCA-COLA ZERO

Tag: coca-cola

Product/Service: Coca-Cola Zero

Campaign description: Raise awareness of Coca-Cola Zero as a sugar-free beverage that tastes just like the original Coca-Cola. The campaign is designed to appeal especially to the younger generation who are looking for healthier alternatives but don't want to miss out on the taste experience.

STEP 1: DEFINE THE GOAL:

"How can we increase the popularity of Coca-Cola Zero among young people?" Write this topic in the middle of the lotus diagram as a starting point.

STEP 2: DIVIDE INTO 8 AREAS:

Around the central theme, create 8 boxes that represent the main areas where we can generate ideas. In our case, the main areas are:

1. Marketing strategy
2. Product design
3. Technological innovation
4. Customer experience
5. Social networks and influencer marketing
6. Promoting sustainability
7. Partnerships and collaborations
8. Promotions and events

STEP 3: DEVELOP EACH AREA:

Create 8 more boxes around this area to add specific ideas:

1. MARKETING STRATEGY

- Create a series of viral videos showing a "blind taste test" between Coca-Cola Zero and original Coca-Cola.
- Launch an outdoor campaign with modern visuals and slogans such as "Same taste, no sugar".
- Promote Coca-Cola Zero as the ideal drink for an active lifestyle.
- Run a retro campaign reminiscent of the early years of Coca-Cola, but in a modern Zero version.
- Create special edition cans with names or favourite emojis.
- Emphasize the health benefits compared to a classic cola (no sugar, fewer calories).

- Run advertising during sports broadcasts and e-sports tournaments.
- Promote it as the perfect drink for movie nights - a partnership with Netflix.

2. PRODUCT DESIGN

- Create limited edition cans with modern artistic designs.
- Use innovative packaging materials.
- Change pack size - introduce smaller cans for quicker consumption.
- Create interactive packaging with QR codes that link to fun content.
- Use minimalist design with an emphasis on "ZERO".
- Create special packaging for promotions.
- Produce packaging designed for sporting events.
- Add personalised messages or motivational slogans to the cans.

3. TECHNOLOGICAL INNOVATION

- Create an AR filter on Instagram that will show virtual bubbles around the user when they consume a drink.
- Launch the Coca-Cola Zero app, where customers will collect points for sporting achievements and can redeem these points for prizes.
- Use smart fridges at events that recognize Coca-Cola Zero cans and offer special promo codes.
- Create interactive advertising in weather apps ("Hot day? Choose Coca-Cola Zero!").
- Run a gamified campaign - collect cans and win special rewards.
- Create personalized video messages after scanning the QR code on the packaging.

- Partnership with gaming companies - virtual rewards for buying Coca-Cola Zero.
- Use NFC technology to get instant discounts in stores.

4. CUSTOMER EXPERIENCE

- Organise Coca-Cola Zero tastings in public places.
- Offer the option of personalised cans.
- Launch a customer loyalty program.
- Organise competitions for brand-related experiences (e.g. VIP tickets to concerts).
- Create special promo packages at festivals.
- Add small gifts (e.g. stickers, collectibles) to Coca-Cola Zero packaging.
- Collaborate with other brands on special offers.
- Introduce stand-alone Coca-Cola Zero vending machines.

5. SOCIAL NETWORKS AND INFLUENCER MARKETING

- Partnerships with popular influencers on TikTok and Instagram.
- Launch a viral challenge on TikTok with the hashtag #ZeroLimits.
- Organise live broadcasts of tastings.
- Create fun memes on social media starring Coca-Cola Zero.
- Create a series of short comics featuring Coca-Cola Zero characters.
- Launch an interactive poll on Instagram ("Original vs. Zero?").
- Offer influencers a limited edition that they can unwrap as a surprise.

- Collaborate with YouTubers who will review Coca-Cola Zero within their vlogs.

All 8 petals of the flower are worked in this way. Each of the above petals can be further expanded for further details and specific steps. For example, the "Social Media and Influencer Marketing" area could be further expanded into specific activities for TikTok, Instagram, YouTube, etc.

STEP 5:

Once the lotus diagram is completed, the team evaluates all the ideas and selects the most promising:

1. Launching a series of viral "taste test" videos.
2. Partnering with influencers and the TikTok challenge #ZeroLimits.
3. Limited edition cans with QR codes leading to special content.
4. Tastings in public places and festivals.
5. A loyalty programme with gamification and rewards for buying Coca-Cola Zero.

Based on the selected points, it is possible to think about a comprehensive campaign for the Coca-Cola Zero brand.

CLASS ASSIGNMENT

ASSIGNMENT



Tag: wolt

Product/Service: Design a marketing campaign for the Wolt Market service aimed at promoting the delivery of food to households. The goal of the campaign is to increase the number of grocery orders through Wolt, highlighting the speed of delivery and ease of use of the app. In addition, the campaign should appeal to different target groups such as families, working professionals or young people living in cities.

Campaign Goal: To raise awareness of Wolt Market in cities.

STEP 1: DEFINE THE BASIC TOPIC:

Write the main theme in the centre of the lotus diagram:

"How can we increase the number of food orders through Wolt Market?"

STEP 2: IDENTIFY THE 8 MAIN CAMPAIGN DIRECTIONS (PETALS):

Around the main theme, create 8 boxes in which to write the different key areas of the campaign:

- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

STEP 3: UNFOLD EACH PETAL:

Each of the 8 petals becomes a new "centre" for its own circle of ideas.

For each area, suggest specific ideas and solutions.

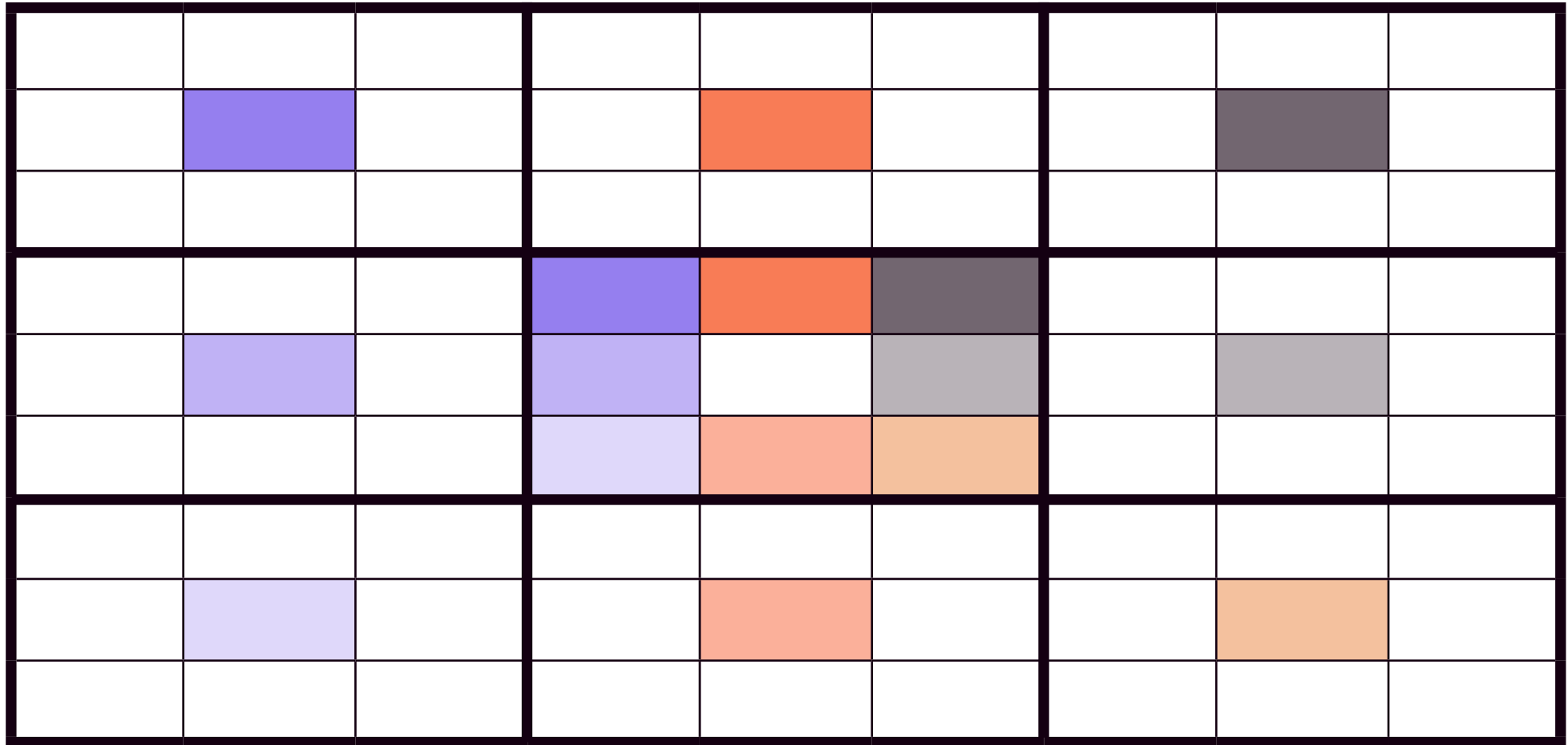


Fig. Template you can use. Each colour forms one of the 8 main directions.

STEP 4: GROUP SUMMARY AND PRIORITISATION

After creating the lotus diagram, students work in groups to evaluate all the ideas and select the ones they think are the best and the most feasible.

Questions for discussion:

- Which ideas have the greatest potential to attract new customers?

- _____
- Which ideas could help differentiate Wolt Market from the competition?

- _____
- Which ideas can be implemented quickly and what would be their impact?

- _____

OUTPUTS

1. BRIEF PRESENTATION (MAX. 10 MINUTES):

Each group will present their main ideas and the campaign proposal, which will include:

- They will present their lotus flower.
- They will present the main ideas that came out of the discussion and define why they chose these.
- Suggestions for concrete actions and their implementation.

This assignment will allow students to practice the method of Lotus Flower designing a marketing campaign for a real product. Using this technique, they will be able to systematically develop ideas in different areas (marketing, technology, customer experience) to create a compre-

hensive and insightful campaign design that can help increase the use of the Wolt Market service.

10. MIND MAP

THEORETICAL FRAMEWORK OF THE INSTRUMENT

1. DESCRIPTION OF THE TOOL:

A **Mind Map** is a visual tool for organising information and ideas to help improve creativity, logical thinking and memory. It is a structured form of note-taking in which a key idea or theme is placed in the centre and main and sub-branches branch off from it to contain related sub-topics, key words, images or symbols.

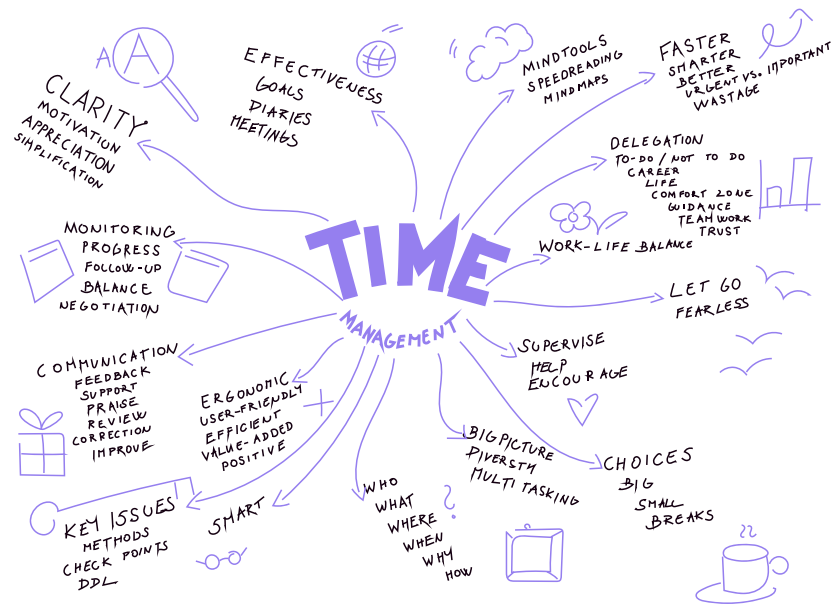
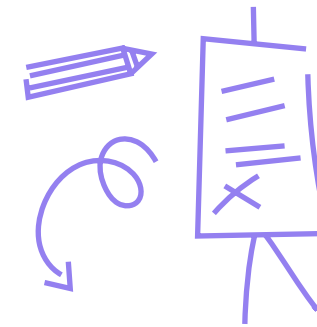


Fig. Idea map in graphical form
Source : <https://increaseo.sk/myslienkova-mapa/>

The principle of the mind map is based on the fact that the human brain processes information most efficiently in visual and associative forms. Maps thus mimic the natural way we think and connect ideas.

Objective of the tool

The primary goal of a mind map is to simplify work with complex or large topics. Many people struggle when planning or conceptualizing when they have a lot of ideas or information in their head, but can't clearly define them. However, if they visualize these ideas in the form of a visual map, they can more easily see which areas are key, where they are missing something, or which parts need more detailed analysis. This makes the whole process more efficient and reduces the risk of forgetting something. In addition, working with colours, symbols and short headings encourages creative thinking, which can also lead to many more new ideas than if we had stuck to the usual linear notes.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- Paper and coloured pens or pencils (or digital tools like Mind-Meister, XMind, or Miro).
- Time (15 - 45 minutes, depending on the complexity of the topic).
- A team (2 to 6 people) to create a mind map together.

STEP 1: DEFINE THE CENTRAL CONCEPT:

- Write the main topic or issue in the middle of the sheet of paper.
- For example, "A new marketing strategy for a product".

STEP 2: IDENTIFY THE MAIN CATEGORIES:

- Branch the outkey areas associated with the central idea.
- Each branch can represent a main topic, for example: 'Target group', 'Communication channels', 'Campaign content', 'Budget'.

STEP 3: ADD DETAILS:

- For each main branch, add sub-branches that contain details or additional ideas.
- For example, under "Target Group" you can include: "Demographics", "Customer behaviour", "Trends".

STEP 4: USE VISUALS:

- Add colours to differentiate themes, use icons, images and keywords to encourage visual thinking.
- For example: mark financial topics in yellow, creative suggestions in blue.

STEP 5: EXPLORE THE CONTEXT:

- Connect branches with lines, arrows or other symbols to indicate relationships.
- For example: how do demographics affect the choice of communication channels?

STEP 6: RE-EVALUATE AND EXPAND:

- When you have finished the map, check that it covers all the important aspects.
- Consider whether any areas require further elaboration.

**3. TOOLS AND MATERIALS****List of necessary tools**

- Analog: large paper, coloured pens, highlighters.
- Digital: MindMeister, XMind, Coggle, Miro, Canva.

4. TIPS AND TRICKS

- **Keywords:** Use as few words or phrases as possible to keep the map clear.
- **Colour coding:** each main category can have its own colour.
- **Hierarchy:** always work from the central concept to the details.
- **Collaboration:** involve more people to generate diverse ideas.
- **Iteration:** you can add to or modify the mind map at any time.

5. CONCLUSION

The Idea Map method provides a structured and visually clear approach to planning, analysis and idea generation. Its versatility allows for effective application in a variety of areas - from marketing campaigns to solving complex business problems. By visualizing the relationships and hierarchy between ideas, it enhances clarity in teamwork and encourages creative thinking. The result is better organization, the development of original concepts and a comprehensive understanding of the topic.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: LAY'S: "FLAVOUR OF THE YEAR" CAMPAIGN

Campaign description: Lay's launched an interactive campaign inviting customers to vote for their favourite new flavour. The idea was to increase customer engagement, drive sales and create an emotional connection with the brand.

STEP 1: DEFINE THE CENTRAL CONCEPT: 'LAY'S - FLAVOUR OF THE YEAR'

- We start with a central theme and write it in the centre of the sheet of paper or screen.
- We can add a visual or Lay's logo to clearly differentiate the theme.

STEP 2: IDENTIFY THE MAIN AREAS (BRANCHES):

We add the main branches that are related to the campaign around the centre point:

- Customer engagement (voting on flavours)
- Marketing channels (social media, TV, in-store advertising)
- Campaign objectives (increase sales, brand building, customer loyalty)
- New flavours (examples of potential flavours)
- Rewards for engagement (prizes, customer motivation)

STEP 3: ELABORATION OF THE MAIN BRANCHES:

- **Customer engagement:**
 - Online voting on the website.
 - Interactive social media campaigns (Instagram, TikTok).
 - Placing voting forms directly in the shops.
- **Marketing channels:**
 - Influencers presenting new flavours.
 - Contests on Facebook and Instagram.
 - TV spots and YouTube advertising.
- **Campaign objectives:**
 - Increase in sales during voting.
 - Strengthening the emotional connection with customers.
 - Brand presentation as an innovator.
- **New flavours:**
 - Sweet and salty flavour.
 - Exotic inspirations (Asian cuisine, street food).

- Flavours suggested by customers.
- **Rewards for involvement:**
 - Winning products for voters.
 - Final chance to name the winning flavour.
 - Content creation (recipes with Lay's).

STEP 4: LINKS BETWEEN BRANCHES:

- Connect the branches using arrows or lines. For example:
 - "Engagement Rewards" are linked to "Customer Engagement" - they are linked in the sense that the rewards go to the customers, who we need to be able to engage with in the campaign.
 - "Marketing Channels" are related to "Campaign Objectives" - they are related regarding which forms of communication do I use when I have selected target groups and a campaign objective?

STEP 5: VISUAL ELEMENTS:

- We will use different colours for each branch.
- We can add icons (e.g. for social media, voting, rewards).
- Make sure the map remains clear and easy to read.

STEP 6: FINISH AND CONTINUE WORKING WITH THE MAP:

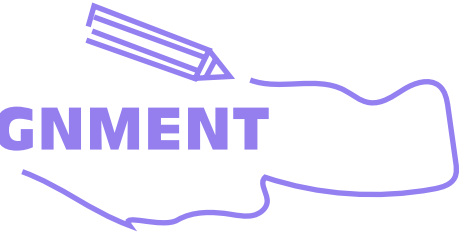
1. Discussion and brainstorming: After creating the map, discuss possible ideas with the team. This method can also be found in our book.
2. Review and prioritisation: We identify which parts of the mind map have the greatest potential for implementation.

3. Share the map: If we have created the map digitally, export it as an image or PDF and share it with stakeholders.

In this way, you will create a comprehensive mind map that will help you get a handle on all aspects of Lay's "Flavour of the Year" campaign. The mind map serves as a guide for us to create a campaign that we can work on through other tools. The mind map can also serve us as a supplement to another tool.

CLASS ASSIGNMENT

ASSIGNMENT



Tag: orbit

Product/service: antibacterial chewing gum Orbit

Campaign Goal: Use the mind map technique to collaboratively design a marketing communication concept for Orbit's new antibacterial chewing gum. Focus on the target audience and the approach to the product so that its innovative nature is interesting and easy for customers to understand.

STEP 1: CENTRE CONCEPT: "ORBIT WITH ANTI-BACTERIAL EFFECT"

- Write this topic in the middle of the sheet of paper and circle it.
- Gradually add branches around the topic.

STEP 2: BRANCHES OF THE MIND MAP:

As you think, focus on these main areas, which you answer in one-word, two-word words in the mind map. You can also add other areas and questions.

1. **Benefit of antibacterial effect:**
 - What benefits does it bring to customers?
 - What health issues or concerns does it address?
 - How can it make customers' daily lives easier?
2. **Target group:**
 - Who will be the main buyer of the product?
 - How will this benefit reach different target groups?

3. Communication channels:

- Which platforms are best suited for communication?
- What content formats might be interesting?

4. Motivation to buy:

- How to increase customer confidence in the antibacterial effect?
- What specific situations or scenarios might convince customers?

5. Innovative elements:

- How can we distinguish the product from conventional chewing gum?
- What unique message of antibacterial action can Orbit communicate?

Expand the map to include other areas that you think are related to the centre concept. Remember to link the different branches that influence each other.

OUTPUT

1. PRESENTATION OF MIND MAPS:

- Each team presents their map in a short (5 minute) presentation.
- List the most important findings and ideas.

2. DISCUSSION:

- Compare the approaches of each team.
- Which ideas were the most repeated?
- Which ideas are the most innovative and interesting?

3. EVALUATION:

- Voting will certainly result in 2-3 best suggestions for a communication strategy.
- Discuss how you could elaborate and then implement .

At the end of the workshop, you will have completed concepts that show how to creatively communicate a unique feature of the new Orbit product. Your ideas can be the basis for further discussion on practical application in marketing communication.

11. PROVOCATION TECHNIQUE

THEORETICAL FRAMEWORK OF THE INSTRUMENT



1. DESCRIPTION

The Provocation Technique is a creative method designed to generate unconventional ideas by deliberately disrupting conventional thinking patterns. The main principle of the technique is to construct a "provocative statement" - a sentence that may be illogical, unrealistic or absurd at first glance. The team then seeks to develop this provocation further and look for practical solutions or ideas that might arise from it.

Principles of the tool:

1. Making provocative claims:

The statement should be so non-standard that it disrupts conventional thinking.

2. Subsequent examination of provocation:

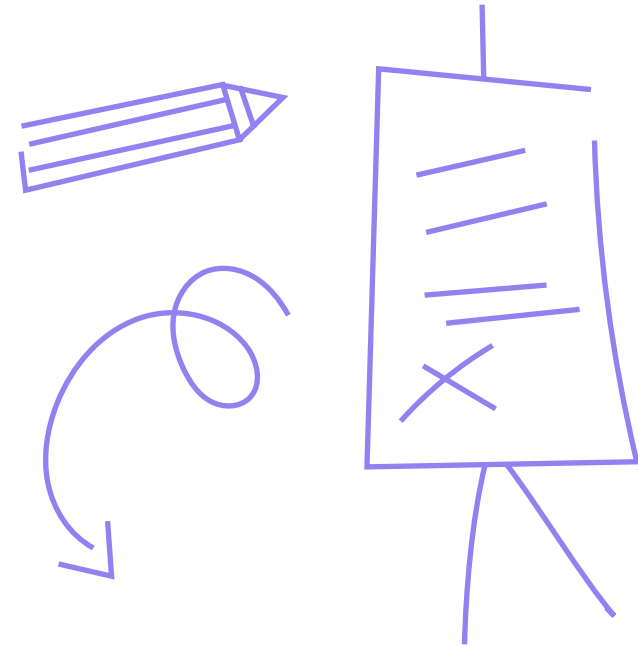
Once a proposition is created, the team looks for ways it could be implemented or lead to innovation.

3. Overcoming conventional ideas:

The goal is to overcome established ways of thinking and bring completely new perspectives to the problem.

Objective of the tool

- Generate unconventional and creative ideas.
- Distinguish yourself from standard ways of solving problems.
- Encourage the team to think outside the box.
- Discover original possibilities for marketing communication or product innovation.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- A whiteboard or flipchart for writing down statements and ideas.
- 3 to 8 team members ready to experiment with unconventional ideas.
- Markers for writing down and colour-coding claims and ideas.
- 45 to 60 minutes per workshop.

STEP 1: DEFINE THE UNDERLYING PROBLEM OR OPPORTUNITY

At the outset, you need to clearly define what you want to address. The topic should be as specific as possible.

Example How to create a memorable campaign for a new product launch?

STEP 2: MAKING PROVOCATIVE CLAIMS

Each member of the team makes provocative claims that at first glance may appear illogical or absurd. Claims should purposefully disrupt conventional thinking.

Examples of claims:

- "We'll just do the ad without any pictures."
- "We won't sell the product, but we will lend it."
- "We'll only use one colour for advertising."
- "We let customers create their own campaign."

STEP 3: DISCUSSION AND EXPLORATION OF PROVOCATIONS

Select the most interesting provocative statements and discuss how they could be implemented or how they could inspire new ideas. During the discussion, the team should try to answer the questions:

- "How could this statement bring anything new?"
- "What concrete solutions could we derive from this provocation?"
- "What are the benefits and risks of implementing this idea?"

STEP 4: SELECTING THE BEST IDEAS

After discussion, the team will select a few of the best ideas that have the potential to be feasible or serve as the basis for further development of the campaign.

STEP 5: CAMPAIGN DESIGN

Once the best idea has been selected, an outline of what the campaign might look like, or where it will be drawn up, reflecting the chosen idea.

3. TOOLS AND MATERIALS



- **Blackboard or flipchart.**
- **Markers** for writing down provocative statements and ideas.
- **A stopwatch or timer** to keep time when making arguments and discussions.
- **A computer or tablet** (if you work digitally) so everyone can see the shared results.

4. TIPS AND TRICKS

- **Encourage the absurd:** Encourage team members to propose even seemingly crazy or unrealistic claims - often these are the ones that lead to breakthrough ideas.
- **Don't judge ideas too early:** Avoid criticizing or evaluating ideas in the first phase of generating provocative claims.
- **Interweaving of claims:** Note whether some provocative claims can be combined or linked together to form a single creative concept.
- **Fun is important:** The atmosphere during the workshop should be relaxed and fun - creativity thrives best in a positive environment.

- **When choosing ideas, focus on originality:** Choose ideas that are unique and can really catch the eye or stand out in the marketplace.

5. CONCLUSION

The Provocation Technique is an excellent tool for creating unconventional and innovative solutions. Through deliberate provocation, the team can overcome stereotypes and create new ideas that would not have come about with a conventional approach. This method is particularly useful when creating marketing campaigns that strive to impress with their originality and difference.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: PEPSI AND THE 15-21 GENERATION

Tag: Pepsi

Campaign description: The Pepsi brand, like other brands in the segment, needs to appeal to all generations. The new generation of 15 to 21 year olds are not sitting in front of TV screens, but are often captivated by an unconventional campaign that is creative and often outrageous. It is through Pepsi that we can show an example of how to put the provocation technique into practice.

STEP 1: DEFINE THE GOAL

Increase awareness of Pepsi among the younger generation (15-25 years old) and reinforce Pepsi's image as a brand that is bold, innovative and goes against the tide. How to create a memorable and unconventio-

nal marketing campaign that reinforces Pepsi's image as a 'rebel brand' and attracts the attention of young people?

STEP 2: GENERATING PROVOCATIVE CLAIMS

Using the Provocation Technique, we can create a number of provocative statements that disrupt common ideas of what a marketing campaign should look like:

1. "LET'S TRY SELLING PEPSI WITHOUT LABELS."

- The customer would buy cans or bottles of Pepsi without the logo and design. The goal would be to make people realise that taste is more important than branding.

2. "LET'S CREATE A PEPSI THAT CAN'T BE BOUGHT."

- A limited edition Pepsi that customers could only get by participating in special challenges on social media or during events. This would create exclusive merchandise that would appeal to the younger generation.

3. "LET'S BAN THE USE OF THE WORD PEPSI IN THE ENTIRE CAMPAIGN."

- The campaign could use only symbols, colours and messages, with the word 'Pepsi' appearing nowhere explicitly. The aim would be to create a mysterious and provocative effect.

4. "LET'S NOT MAKE COMMERCIALS, LET'S MAKE MOVIES."

- Instead of traditional advertising spots, Pepsi would fund short films or web series that would not contain direct advertising but would symbolically express the brand's values.

5. "LET'S TRY NOT TO SELL PEPSI DRINKS IN THE CAMPAIGN, BUT EXPERIENCES."

- As part of the campaign, Pepsi would organise non-traditional experiential events (concerts, festivals, adrenaline challenges) where the brand itself would be part of the experience.

STEP 3: DISCUSSION AND SELECTION OF PROVOCATIONS:

The team then discusses the provocative claims. It selects those that are feasible but still have elements of provocation and develops them into concrete concepts:

- **Provocative claim: "Let's try selling Pepsi without labels."**

Extension:

- There could be a campaign called 'No Labels, No Prejudice' to promote authenticity and diversity. Pepsi would be sold in transparent bottles or cans without a logo, with the emphasis on the content, not the packaging.
- The campaign could also include partnerships with influencers to promote authenticity and self-acceptance.

- **Provocative claim: "Let's try not to sell Pepsi drinks in the campaign, but experiences."**

Extension:

- Pepsi would organise a series of secret events for young people, where only those who receive special invitations through interactive challenges would be able to participate.
- Experiences would vary from music festivals to adrenaline-pumping activities like jumping out of a plane or nighttime urban adventures.

STEP 4: CHOOSING ONE IDEA:

The most acceptable idea is selected and developed into a more detailed concept that gives a clear idea of how to communicate to the selected target group.

OUTPUT

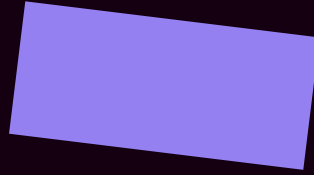
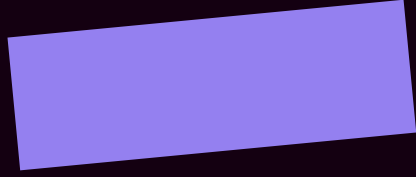
1. BRIEF PRESENTATION OF THE CAMPAIGN (10 MINUTES)

Each team will present their campaign, which will include:

- All generated provocative ideas
- Summarise how you approached the shortlisting
- Justify why you have chosen a particular idea and try to develop it (how the campaign runs, what tools and channels you will use, the expected impact on the target group, how the campaign will influence young people and what will motivate them to use FlixBus)

The task of applying the Provocation Technique to the FlixBus campaign will enable students to develop creativity, critical thinking and teamwork skills. This method will teach them how to generate innovative ideas and turn them into concrete action plans that can be the basis for real marketing campaigns.

12. RANDOM WORDS



THEORETICAL FRAMEWORK OF THE INSTRUMENT

1. DESCRIPTION OF THE TOOL:

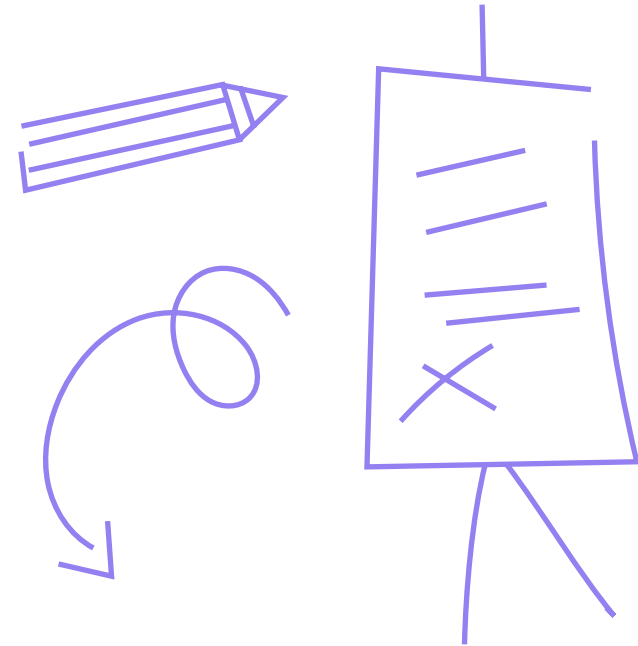
The Random Words method is a creative technique that uses associations between words to generate ideas and solutions for a given problem. This method helps to break established patterns of thinking and encourages creative connections between seemingly unrelated concepts.

Principle of the method:

- Participants select a keyword or phrase that is related to the problem they want to solve.
- Based on that word, they generate a list of other words or phrases that they associate with that word.
- The connections between these words and the problem are then explored, which may lead to unconventional solutions or new perspectives.

Objective of the tool:

- Encourage innovative thinking through association and creative linking of concepts.
- Break down abstract problems into more concrete and actionable steps.
- Generate a wide range of ideas and solutions that are not only logical but also original.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- A whiteboard or flipchart to write down words and ideas.
- Markers or writing instruments.
- A team of 3 to 8 people.
- Time: 30 to 60 minutes, depending on the complexity of the problem.

STEP 1: DEFINE THE PROBLEM OR GOAL

- Clearly name the problem or challenge you want to address.
- For example, "How can we effectively promote a new product line to Generation Z?"

STEP 2: KEYWORD IDENTIFICATION

- Select a keyword or phrase that is closely related to your problem.
- For example, "generation Z", "modern brand" or "cool brand".

STEP 3: GENERATE ASSOCIATIONS

- Ask participants to make a list of words that come to mind in relation to the chosen keyword.
- When generating words, there are no wrong answers - they can be logical, emotional, abstract or even absurd.
- Example associations for the word "Gen Z": "social media", "influencers", "digital natives", "streaming", "inclusion", "travel", "mental health".

STEP 4: EXPLORING LINKS

- Explore how these associated words could be linked to a solution to your problem.
- For example:
 - The word "social media" could lead to the idea of reaching this generation only through social media.
 - The word 'mental health' could inspire a campaign where our brand promotes mental health awareness.
 - The word "travel" could inspire a campaign that emphasises Generation Z's need for the values of freedom, openness and learning about other cultures.

STEP 5: DEVELOPING IDEAS

- Select the most interesting associations and start developing them into concrete concepts or campaign proposals.
- For example: if you have identified the words 'mental health', you can create a campaign to raise awareness about mental health, the problems of Generation Z and solutions to these problems.

STEP 6: EVALUATION AND SELECTION OF SOLUTIONS

- After brainstorming, evaluate all the ideas generated and select those that are most relevant, feasible and innovative.
- Prepare an action plan to implement the selected solutions.

4. TOOLS AND MATERIALS



List of necessary tools

- A whiteboard or flipchart for writing down key words and associations.
- Markers or digital brainstorming tool (e.g. Miro, Jamboard).
- Stopwatch or timer to keep the schedule on time.

5. TIPS AND TRICKS

Recommendations

- Encourage participants to use different types of words: nouns, adjectives, verbs or even phrases.
- Don't be afraid of absurd ideas - they often lead to the most interesting solutions.
- After generating the words, you can use a random selection of associations and explore how they can be creatively linked to the problem.

6. CONCLUSION

The Random Words method is ideal for generating new and creative ideas because it breaks stereotypical thinking patterns and encourages the search for innovative solutions. In marketing communications, it is particularly effective in creating original campaigns that can engage the target audience in unconventional ways.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: TCHIBO AS A PREMIUM COFFEE BRAND

Tag: Tchibo

Campaign description: to create a creative marketing campaign for the Tchibo brand that highlights the premium quality of the coffee and promotes the positive emotions associated with its everyday use. The focus of the campaign is to create a deeper emotional connection with customers and to reinforce the perception of Tchibo as a brand that offers more than just a beverage - a moment of relaxation, inspiration and enjoyment.

STEP 1: DEFINE THE PROBLEM OR OPPORTUNITY

Challenge: How can we highlight Tchibo's brand values and its mission to deliver exceptional coffee experiences? How can we reach coffee lovers who are looking for more than just a product through a creative campaign?

Keyword: "Coffee".

STEP 2: GENERATE ASSOCIATIONS

Participants brainstorm words that come to mind when they hear the word "coffee". These words can be emotional, sensory, functional, or completely abstract. Ideas are not critiqued during the brainstorming session. The words are written on the board.

Associations: morning, wake up, energy, relax, fragrance, travel, exotic, time for yourself, warmth, well-being, community, grains, creamy foam, luxury, ritual...

STEP 3: EXPLORING LINKS

Based on the associations, participants explore how these words could be linked to the Tchibo brand and its objectives. For each association, the team reflects on its potential use in the campaign.

Examples of links:

1. Morning and waking up:

- Campaign with an emphasis on morning rituals - "Start every day with Tchibo: the joy of small moments."
- A visual depicting the preparation of coffee at sunrise with a peaceful atmosphere of home.

2. Smell:

- Interactive part of the campaign: samples of Tchibo coffee distributed through magazines or an app so that customers can experience the iconic aroma.
- "Tchibo - the fragrance that awakens dreams."

3. Relax:

- A shot of a person enjoying a coffee in a quiet environment during a hectic day. "Tchibo: Your moment of calm."

4. Travel and exoticism:

- Emphasising the coffee's origin: "Travel the world with every sip of Tchibo."
- o The campaign could feature visuals from different countries where coffee beans are grown, with each coffee edition representing a different location.

5. Community:

- Create a campaign that portrays coffee as a relationship-building tool. "Tchibo - coffee that connects."

6. Ritual:

- Emphasising the ritual of coffee preparation - slow brewing, aroma, first sip. "Every sip of Tchibo is an experience."

7. Luxury:

- Tchibo Limited Edition premium coffee packaging with a luxury design. Campaign: "Treat yourself to luxury every day."

STEP 4: SELECTING AND DEVELOPING IDEAS

After brainstorming, the team selects the most interesting associations and ideas that could form the basis of the campaign.

Selected ideas:

1. **The "Scent for Every Day" campaign:**
 - Tchibo distributes coffee samples with fragrance through partner channels (magazines, leaflets) and launches an interactive app that allows customers to discover the story behind each type of coffee.
2. **"Travel with Tchibo":**
 - Limited edition coffees where each blend represents a specific country of origin. A series of short documentaries and articles about coffee growers is included.
3. **"A Quiet Moment":**
 - A campaign aimed at hectic city people: to show how they can enjoy a small moment of peace with a Tchibo coffee.

STEP 5: ACTION PLAN

1. **Digital activities:**
 - Social media ads depicting the emotions associated with morning, smell and relaxation.
 - Interactive stories about the origins of coffee on YouTube and Instagram.
2. **Experiential marketing activities:**
 - Pop-up coffee kiosks in busy locations and major cities where customers can enjoy the aroma and taste of Tchibo coffees.
3. **Premium packaging:**
 - Limited editions with an emphasis on exoticism and travel (e.g. the "Ethiopian Delight" blend).

CLASS ASSIGNMENT

ASSIGNMENT



Tag: nesquik

Product/Service: Cocoa powder for children and adults

Campaign Goal: Create a campaign that appeals to a new generation of young parents and children, highlighting the tradition and quality of the product, while bringing a modern and playful approach to promoting the Nesquik brand.

STEP 1: DEFINE THE PROBLEM OR GOAL

- Divide the class into groups of 4-6 students.
- Each group is given the same brief: "How can we create a campaign for Nesquik that is playful, modern and appeals to young parents and children?"
- The aim is to use the Random Words method to create a campaign concept that combines tradition and innovation.

STEP 2: KEYWORD IDENTIFICATION

Each group writes down a key word on the board or large sheet of paper - "cocoa".



STEP 3: GENERATE ASSOCIATIONS

Task: The group brainstorms words they can think of related to "cocoa".

STEP 4: EXPLORING

Each group will try to link the selected associations to the campaign concept. Example questions to develop associations:

1. The words "laughter" and "joy"
 - Question: How can we communicate a playful brand image?

Idea: Launch an interactive online campaign where children can design their own flavours for Nesquik and vote for the best one to be produced and sold.

2. **Word(s)** _____
 - Question _____
- Idea
- _____
 - _____

3. **Word(s)** _____
 - Question _____
- Idea
- _____
 - _____
4. **Word(s)** _____
 - Question _____
- Idea
- _____
 - _____
5. **Word(s)** _____
 - Question _____
- Idea
- _____
 - _____

STEP 5: DEVELOP CAMPAIGN IDEAS

The groups choose the best links and develop them into a concrete campaign proposal. Their proposals should include:

- Campaign name: A playful and catchy name (e.g. "Nesquik - Morning Fun").
- Key visual or concept: A brief description of the visual (e.g. "The bunny wakes up the children with a cocoa smile").
- Channels of communication: For example, TV ads, social media, digital campaigns, competitions.
- Campaign activities: What the campaign will include (e.g. challenges for children, competitions, interactive games).

Campaign Name:

Key visual or concept:

Communication channel:

Campaign activities:

OUTPUTS

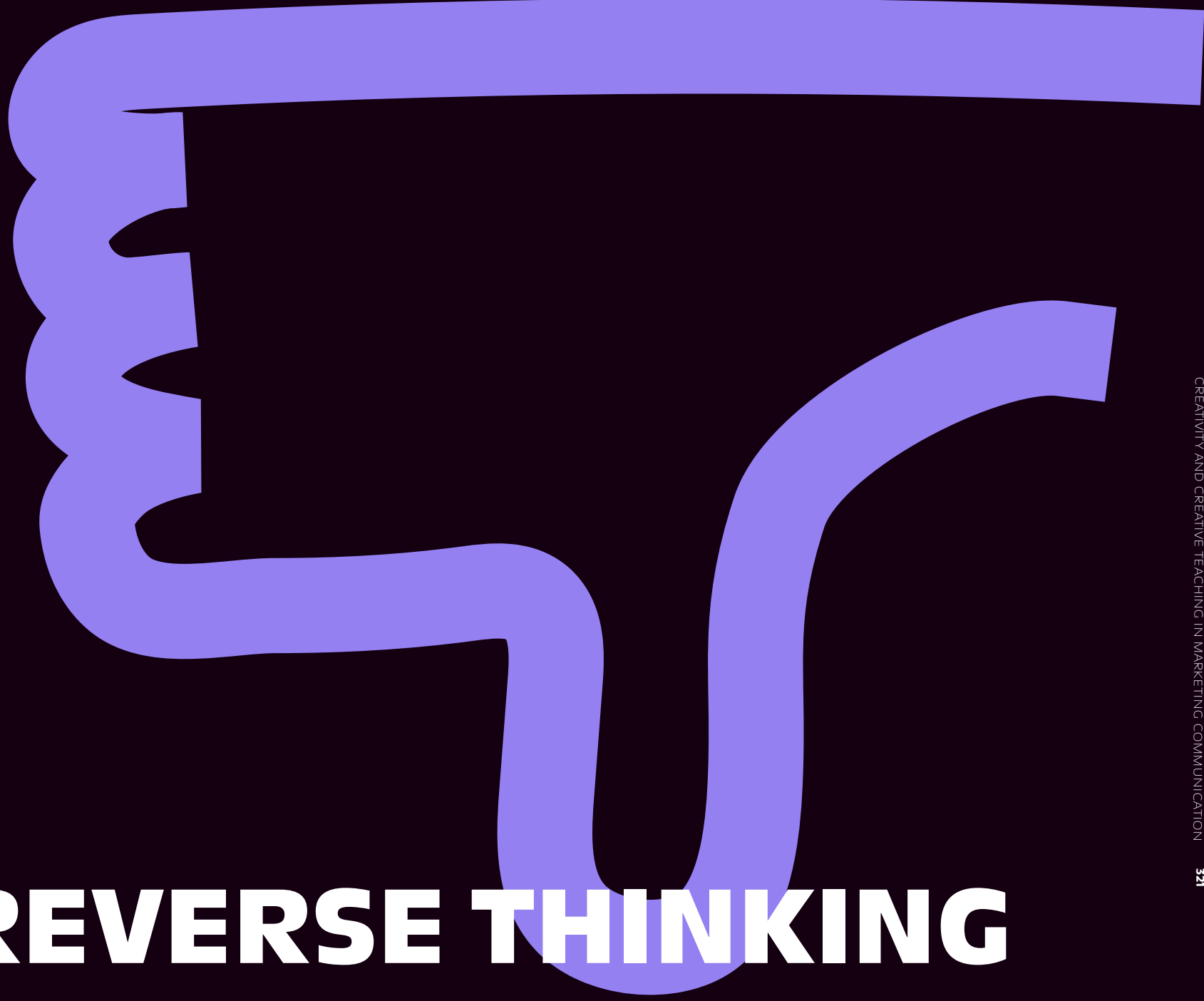
1. BRIEF PRESENTATION OF THE CAMPAIGN (10 MINUTES)

- Summarize the campaign objective, main creative ideas, expected results.
- Present your selected ideas in front of the class. Each team will have 3-5 minutes to present.
- The presentation will include in particular:
 - Brief title and description of the campaign.
 - Creative ideas: how would the campaign engage children and young parents?
 - Key message: what should the campaign communicate about Nesquik?

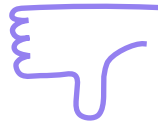
CONCLUSION

Students will practice creative thinking through the Random Words method and learn how to link associations to specific marketing objectives. In addition, they will gain hands-on experience creating a campaign for an iconic brand, which will enhance their ability to generate ideas and develop them systematically.

13. REVERSE THINKING



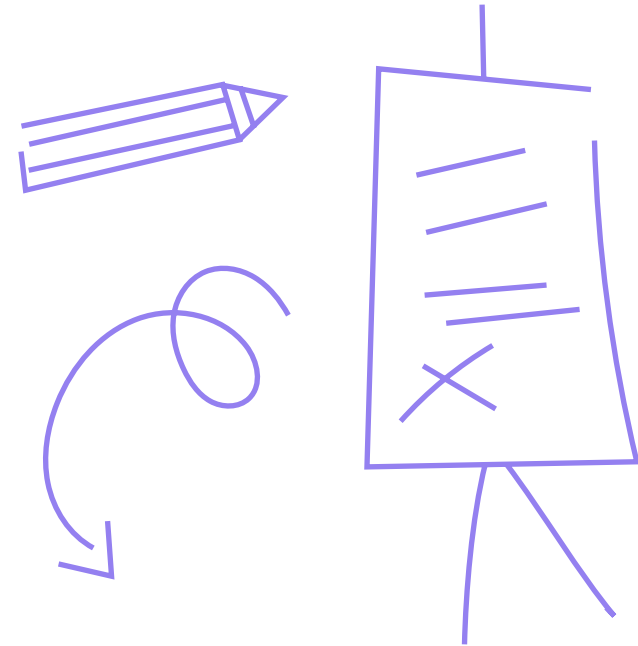
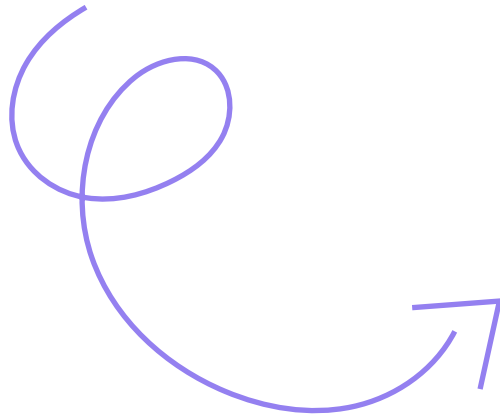
THEORETICAL FRAMEWORK OF THE INSTRUMENT



1. DESCRIPTION OF THE TOOL:

The **Reverse Thinking** method is a creative technique that reverses traditional thought processes by focusing on finding solutions through reverse thinking. Instead of asking "How can we solve this problem?" we focus on the question "How can we make this problem worse?" or "What would we do if we wanted to completely destroy interest in this product?" This technique helps uncover new insights into solutions and often leads to original and innovative ideas. Reverse thinking is based on the principle of disrupting thinking patterns. It allows us to "flip" our normal approach and recognize aspects of a problem that we would not otherwise notice. In psychology, this process is referred to as "cognitive restructuring", where the view of a problem changes, allowing new solutions to emerge.

Aim of the tool: The aim of reverse thinking is to break out of conventional thinking patterns and discover new possibilities and creative solutions by looking at problems from the opposite point of view.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- Sheets of paper for writing down ideas,
- 20 - 30 minutes,
- team (2 - 5 people).

STEP 1: DEFINE THE PROBLEM

Clearly identify what problem you are trying to solve. Let's say you want to increase customer engagement on social media. Write down a goal or objective, such as "How can we increase engagement on Instagram?"

STEP 2: TURN THE PROBLEM INSIDE OUT

In this step, formulate the opposite question, for example, "How can we reduce engagement on Instagram as much as possible?" Or "What could we do to stop our followers from interacting with us?"

STEP 3: GENERATE OPPOSITES

Record any ideas that could lead to the opposite result. For example, "Publish content that has no value", "Don't respond to comments", "Publish false information".

STEP 4: TURN NEGATIVE IDEAS INTO POSITIVE

Look at opposing ideas and look for ways to "flip" them into positive solutions. For example, if not responding to comments causes a drop in interest, turn that into a solution of "Respond quickly to every comment and be proactive in communicating."

STEP 5: EVALUATE AND APPLY

From the opposing solutions you have created, select the ones that are most useful and relevant to your goal. Make sure that the new ideas have undergone feasibility and benefit analysis.

4. TOOLS AND MATERIALS



List of necessary tools

- Pen and paper or digital notepad,
- Mind maps or brainstorming tools (see brainstorming and mind maps),
- A special area for teamwork (if the technique is used in a team)

5. TIPS AND TRICKS

Recommendations

- Allow ideas to flow freely, even if they may seem absurd - it's often ideas like these that lead to original solutions
- Use this technique with your team, as multiple perspectives can lead to much more creative ideas

Common mistakes

- Not exploring ideas in depth - often opposite ideas need to be developed to uncover relevant solutions
- Staying in "negative mode" - remember to turn contrary ideas into positive form and actionable steps

6. CONCLUSION

The reverse thinking method is suitable for creatives in the field of marketing communication. The Reverse Thinking technique is a creative tool that involves reversing established assumptions or approaches to problems. Instead of looking for traditional or conventional solutions, it focuses on how the goal should not be achieved or what would cause failure. In this way, new, often unconventional ideas are uncovered that would not otherwise be apparent.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

Case model: BMW - How to increase interest in BMW electric models?

Campaign description: The aim is to attract more customers to BMW electric models and convince them that BMW electric cars are a combination of luxury, performance and sustainability.

STEP 1: DEFINE THE PROBLEM

The aim is to attract more customers to BMW electric models.

STEP 2: TURN THE PROBLEM INSIDE OUT

Opposite question: How could we discourage customers from buying BMW electric cars?

STEP 3: GENERATE OPPOSITES

Negative ideas:

- Highlight the poor range of electric cars.
- Do not communicate where the charging stations are.
- To show electric cars as slow and boring vehicles.
- Ignore the emotions associated with driving.
- Promote them as eco-friendly but ignore luxury and performance.
- Fail to communicate sustainability of production and the use of recycled materials.
- Do not communicate smart technology in cars.
- Pointing out the high price.

STEP 4: TURN NEGATIVE IDEAS INTO POSITIVE

Range solution: Create a campaign that emphasises the long range of BMW electric cars (e.g. "More kilometres, more freedom") and shows how the car handles real-world journeys without frequent charging.

Charging station solution: Launch an interactive map of available BMW charging stations and join partner programmes to make charging easier.

The performance solution: Communicate the power and acceleration of electric cars with visuals and videos that show the sporty performance (e.g. comparison with internal combustion engines).

Solution for emotions: Show that BMW electric cars are not only environmentally friendly but also exciting to drive (e.g. "Feel the future for yourself").

Solution for luxury and ecology: Emphasise luxury design and the use of recycled materials, for example with the slogan "Luxury that thinks about tomorrow".

Solution for sustainability: Demonstrate the production process of BMW electric cars, including the use of renewable energy and eco-friendly materials.

The smart technology solution: Show that electric cars have much more smart technology than conventional combustion cars.

STEP 5: EVALUATE AND APPLY

Key message: 'BMW electric cars deliver a combination of luxury, performance and sustainability.'

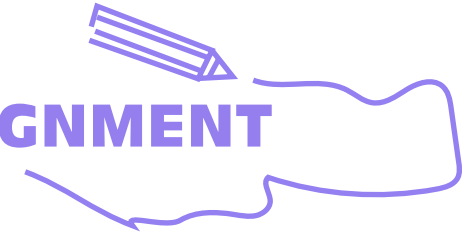
Campaign communication mix:

- **TV spots:** Dynamic videos showing BMW driving on mountain roads, motorways and in cities, highlighting long range, performance and sleek design.
- **Social media:** Interactive content, e.g. quizzes "What is your ideal electric car?" or videos of range testing in different conditions.
- **Events:** Presentations of BMW electric cars at public events with charging station stands where visitors can test drive the car.
- **Partnerships:** Collaborations with environmental organizations and influencers who promote sustainability.

Interactive elements: an AR app that allows customers to "experience" the interior and functions of a BMW electric car via their smartphone - to highlight smart technology.

CLASS ASSIGNMENT

ASSIGNMENT



Tag: Apple

Product/service: iPhone (new range with revolutionary technology features)

Campaign Goal: Create an ad campaign that demonstrates iPhone's unique technological innovations, such as advanced artificial intelligence, new camera design, processor performance and cutting-edge ecosystem, using Reverse Brainstorming.

STEP 1: DEFINE THE PROBLEM

Your goal is to suggest how to attract tech-oriented customers and increase their interest in the new iPhone range.

- Formulate the question:

STEP 2: TURN THE PROBLEM INSIDE OUT

- Turn the question into a negative question:

STEP 3: GENERATE NEGATIVE IDEAS

Think about what could lead to a failed campaign (the more negative ideas the better):

STEP 4: TURN NEGATIVE IDEAS INTO POSITIVE SOLUTIONS

Create effective solutions from negative ideas:

- Negative: _____
- Solution: _____
- _____
- _____
- _____
- _____
- Negative: _____
- Solution: _____
- _____
- _____
- _____
- _____
- Negative: _____
- Solution: _____
- _____
- _____
- _____
- _____

STEP 5: EVALUATE AND APPLY IDEAS

Select the best solutions from those identified and propose their implementation in the advertising campaign according to the assignment.

OUTPUTS

1. BRIEF PRESENTATION OF THE CAMPAIGN (MAX. 10 MINUTES):

Students will prepare a presentation containing:

- Reverse problem.
- Negative ideas.
- Transformed ideas from reverse brainstorming.
- Campaign objective and target group profile.
- Campaign implementation proposal.
- Critical risk analysis and design of solutions.

2. WRITTEN DOCUMENT (1-2 PAGES):

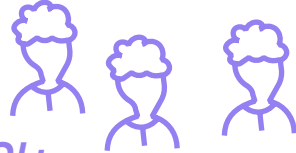
The document will include:

- Campaign objective and target group profile.
- Negative ideas and transformations: How negative ideas led to positive solutions.
- Campaign (based on the case model).
- Implementation plan

14. ROLE STORMING



THEORETICAL FRAMEWORK OF THE INSTRUMENT



1. DESCRIPTION OF THE TOOL:

Role storming is a fun and creative variation on the classic brainstorming session where participants take on different roles or characters. Instead of thinking only for themselves, they try to look at a problem from someone else's perspective - it can be a well-known personality (e.g. an influencer, a historical figure, a competitor) or a specific "typical" role (e.g. an angry customer, a strict boss, an enthusiastic teenager). This technique helps participants to detach themselves from their own stereotypes and come up with ideas that would not have occurred to them in a "normal" brainstorming session.

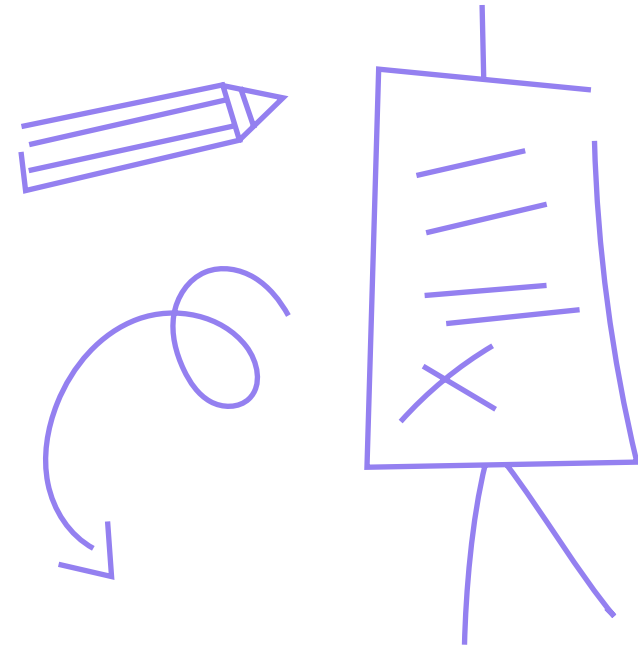
The principle of role storming

- Choose several roles or archetypes (real or fictional).
- Take a moment to put yourself in their shoes and ask, "How would this person solve this problem?"
- Enable team members to break free from habitual ways of thinking.

Objective of the tool

- Get new, often unexpected ideas by looking at a problem from different angles.
- To spark discussion and remove the "shyness" or fear of "absurd" ideas.
- Understand what can motivate different types of people (customers, partners, audience).

- Enrich projects with empathy and a more thorough consideration of the needs of other groups.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- A team of people (3 - 10) willing to experiment and play with different roles.
- A list of roles or personalities you will inhabit (there may be 5 - 8).
- A whiteboard or flipchart (or online tool) to write down ideas.
- Time (approx. 45 - 60 minutes, depending on the complexity of the topic and the size of the team).
- A moderator (facilitator) who will lead the activities and maintain an appropriate atmosphere.

STEP 1: DEFINE THE PROBLEM OR GOAL

Be clear about what you want to address. For example, "How can we improve the customer experience in our store?" or "How can we get people to visit our waterpark more often?"

STEP 2: SELECTING ROLES

Prepare 5 - 8 different roles (personalities). Attention, participants must know these roles well. They must know who they are, how they behave, think, etc. They can be:

- Famous figures (e.g. Oprah Winfrey, Steve Jobs...),
- Archetypes (e.g., angry customer, environmental activist, teenager on a budget, visionary boss),
- Competitor (how would your competitor brand go about it?).

STEP 3: ASSIGN ROLES TO PARTICIPANTS

- Assign one role to each participant (or pair).
- Ask them to 'become' this person/character for 5-10 minutes: 'What is important to me? How do I approach problem solving?'

STEP 4: BRAINSTORM IN ROLES

- Each participant (or pair) then proposes ideas from the perspective of their role.
- It's a good idea to prepare at least 2-3 rounds to give yourself a chance to swap or repeat some roles.
- Encourage exaggeration and imagination - the more you get into character, the more interesting the ideas will become.

STEP 5: SUMMARY AND ANALYSIS

- The facilitator will collect all the ideas on a common board.

- Discuss what is innovative about them. You can ask: "Which ideas are crazy at first glance but hold interesting potential?"
- Then choose together which ideas you would like to elaborate.
- You can also vote on the ideas. It's up to you which method you choose.

STEP 6: DESIGN SOLUTIONS AND NEXT STEPS

- Translate the selected ideas into concrete measures or concepts.
- Divide responsibilities, set a timeframe for testing or implementation.

3. TOOLS AND MATERIALS



- Whiteboard or flipchart: To record all ideas.
- Sticky notes (Post-it): Each participant can add ideas to his/her "roll".
- Stopwatch or timer: To keep time limits (e.g. 10 minutes for brainstorming in a roll).
- Online tools (Mural, Miro, Google Jamboard): If the team works remotely, it is possible to collaborate virtually and share ideas via video chat and a shared digital whiteboard.

4. TIPS AND TRICS

- Choose engaging roles: to keep participants entertained, choose well-known personalities or typical character roles (e.g. "extremely frugal manager", "enthusiastic influencer", "mum of four").
- Encourage imagination: encourage participants to really "play". You can also use props - e.g. if someone is a "sportsman" they can wear a headband, if someone is a "boss" they can wear a jacket,

tie, etc. Or prepare masks of faces of famous people on sticks to be put in front of the participants for this task.

- Role rotation: If you have time, you can do multiple rounds where participants switch roles. This will allow different perspectives to come through.
- Playing lightly to the extreme: When you have the role of "extremely critical customer", the participant should not be afraid to go into conflict and invent reasons why the project might not work. That's the magic of the storming role.
- Monitor reactions: If you are a moderator, watch how people react. Role storming can lighten the atmosphere and break down barriers even in teams.
- Fun is essential: Start with fun or more familiar roles to break the ice, and then you can add more complex or controversial characters.
- Combine with other techniques: Combine role storming with other techniques (e.g. classical brainstorming, reverse thinking) to get a comprehensive view of the problem.

The most common mistakes in role storming

- Unclear topic: If it is not clear what is going to be addressed, participants often slip into humorous skits with no relevant outcomes.
- Poorly defined roles: If you don't know exactly who you are embodying, ideas can be superficial. A short role description can help. People need to know the personalities they are impersonating.
- Early assessment: In the first phase (idea generation) there is no need to assess whether the ideas are realistic or not - this will come only in the next phase of analysis.

5. CONCLUSION

Role storming brings a playfulness to team discussion and a new way of looking at challenges or problems. By "playing" other characters, participants break down inhibitions that might prevent unconventional or "crazy" ideas from emerging in a normal brainstorming session. The technique promotes empathy - we can better empathise with the target groups or find out why someone would not be interested in the product.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL: PROMOTION OF THE SECOND SEASON OF THE POPULAR SERIES "SQUID GAME"

Tag: SQUID GAME

Campaign Description: Promote the next season of the popular "Squid Game" series through a creative campaign that will raise viewer anticipation and attract new audiences. Create an original and viral campaign that highlights the dark atmosphere and social subtext of "Squid Game", drawing in fans of the first series, but also reaching new audiences. The aim is to show that the new series will be even more intense and full of unexpected twists and turns.

STEP 1: DEFINE THE PROBLEM OR GOAL

How to raise audience expectations and attract new audiences to the "Squid Game" series using a creative campaign?

STEP 2: SELECTING ROLES

We will select 5 different roles that the participants will "play":

1. A die-hard fan of the first series - knows everything about Squid Game, watches every new release and expects a high quality second series.
2. Teenager TikToker - shares everything that's trending, looking for fun and visually interesting content.
3. Video game player - loves competitive games and gaming challenges, enjoys tension and competition.
4. A trend-loving influencer - follows trends, interested in iconic visuals and fashion elements that could inspire their content.
5. Social activist - sees the series as a critique of social issues, interested in deeper messages and social issues.

STEP 3: BRAINSTORM IN ROLES

Participants then propose ideas from the perspective of their role. Encourage them not to be afraid to come up with unconventional and bold suggestions. Participants switch roles, getting a new perspective on ideas. Here are some examples of ideas from each role:

1. **A DIEHARD FAN OF THE FIRST SERIES:**
 - "Organize an online contest where fans can play games inspired by the Squid Game.

- "Create a teaser that reveals only a small part of the plot, but is full of hidden messages and easter eggs for fans of the first series."

2. **TEENAGER TIKTOKER:**

- "Bring an interactive filter to Instagram and TikTok that allows fans to play their own version of games from Squid Game."

3. **VIDEO GAME PLAYER:**

- "Create a mobile game or AR app where users can play iconic games from Squid Game."
- "Partnering with gaming platforms to promote - for example, special skins for games that will be inspired by the series."

4. **INFLUENCER LOVING TRENDS:**

- "Launch limited edition clothing inspired by the costumes from Squid Game - tracksuits, masks and iconic colour combinations."
- "Invite well-known influencers to a special event where they can create their own outfits inspired by the series."

5. **SOCIAL ACTIVIST:**

- "In the campaign, emphasise the social message of the series - the struggle for survival, greed and the critique of inequality."
- "Organize a discussion with sociologists and the show's creators about how Squid Game reflects real issues in society."

STEP 4: SUMMARY AND ANALYSIS

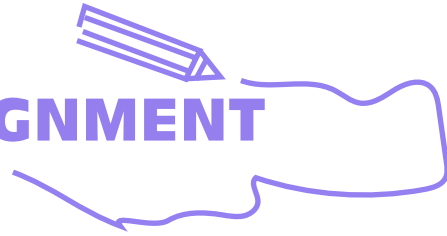
The moderator writes down all the ideas on the board to be discussed later. Then they select the best together.

STEP 5: DESIGN SOLUTIONS AND NEXT STEPS

On the basis of the selected proposals, a campaign outline is created in line with the objective: How to raise audience expectations and attract new audiences to the "Squid Game" series using a creative campaign.

CLASS ASSIGNMENT

ASSIGNMENT



Tag: Sony

Product/service: the new PlayStation.

Campaign Goal: Design a creative campaign to promote exclusive games for the new PlayStation console that will attract a wide range of gamers - from die-hard PlayStation fans to new users who are still on the fence about buying the console. The campaign aims to highlight the uniqueness of the games and the console's technological advantages such as fast loading times, realistic graphics and immersive audio experience.

STEP 1: DEFINE THE PROBLEM OR GOAL

"How can we create an innovative and engaging campaign that raises awareness of PlayStation exclusives and motivates gamers to buy the console?"

STEP 2: SELECTING ROLES

Select 6 different roles that participants will "play" during the brainstorming session. Ideally, choose roles that represent different types of players or well-known personalities associated with the gaming industry. Below are examples of roles, but you can make up your own for your own use:

1. A die-hard PlayStation fan - knows all the games and tech innovations, constantly comparing PlayStation to rival consoles.
2. New gamer who doesn't yet own a PlayStation - interested in PlayStation but still hesitant about whether it's worth buying.

3. Professional streamer - makes money from gaming, needs games that are visually engaging and fun to watch.
4. Parent of a teenager - deciding whether to buy a PS5 as a gift, concerned about the safety and benefits of gaming for children.
5. Influencer on social media - looking for trends and content to share with their followers.
6. Critical technology journalist - evaluates a console based on its performance, innovation and game availability.

STEP 3: ASSIGN ROLES TO PARTICIPANTS

Assign one role to each participant or pair. Give them a short time (5-10 minutes) to put themselves in character and think about what they would expect from the campaign and what they would be most interested in. Students write down their answers on paper or sticky notes.

STEP 4: BRAINSTORM IN ROLES

During the brainstorming session, participants propose ideas from the perspective of their role. Encourage them not to be afraid to come up with unconventional and bold suggestions. You can write your answers on sticky notes or directly here:

1. Die-hard PlayStation fan

2. A new player who doesn't own a PS5 yet:

3. Professional streamer:

4. Parent of a teenager:

5. Influencer on social networks:

6. Critical technology journalist:

STEP 4: SUMMARY AND ANALYSIS

The facilitator will collect all the ideas on a common board. At the end of the brainstorming session, the participants will jointly evaluate which ideas are the most innovative and realistic to implement. Questions for discussion may be:

- Which ideas are the most memorable and can have the biggest impact?
- Which ideas could go viral on social media?
- Which ideas will best reach new customers?

You can, of course, add your own questions to these. Select the three best ideas for students to elaborate according to the output below.

OUTPUTS

1. BRIEF PRESENTATION OF THE CAMPAIGN (MAX. 10 MINUTES):

Each group will present their campaign proposal that came out of the storming role, the presentation will include:

- The main objective of the campaign.
- The creative elements of the campaign - how we look at these elements based on the roles selected.

The Role Storming method allows the team to creatively look at the campaign from six different perspectives. This results in unique and innovative ideas that combine interactivity, social messaging, fashion and modern technology. Such a campaign can effectively engage different audiences, raising expectations according to the issue or objective.

15. SCAMPER



THEORETICAL FRAMEWORK OF THE INSTRUMENT

1. DESCRIPTION OF THE TOOL:

SCAMPER is an excellent tool for innovation and creativity in marketing communication. It helps marketers analyze existing campaigns, products or strategies and find new and more effective approaches. Each step of SCAMPER forms questions that lead to original solutions and allow you to create campaigns that better reach your target audience.

- **S - Substitute:** What can we substitute for something else? Is there a material, process, or component that could be substituted for something better or more efficient? You're looking for elements that you can substitute in advertising, slogans, visuals, or distribution channels to make them more effective or attractive. Examples might include replacing a traditional TV ad with viral content on TikTok. Using well-known influencers instead of traditional actors in campaigns. Changing the campaign slogan to a simpler or more emotive one.
- **C - Combine:** What can we combine to achieve something new? How could combining two elements create something innovative? In marketing communication, it's about combining two elements to create something new, such as combining a brand with a popular music band, or combining an offline and online campaign with interactive elements.
- **A - Adapt:** Each target group has different needs, expectations and communication preferences. Adaptation means creating a personalised message that best reaches a specific group of customers. Adaptation can also mean adjusting an existing cam-

paign, product, service or strategy to better suit a new environment, target group or trend. The aim is to increase the relevance of communications and maximise the effectiveness of marketing activities by adapting content, form or approach.

- **M - Modify (or Magnify):** The Modify element of the SCAMPER method means to modify an existing product, service, advertising campaign or strategy to make it more attractive, modern, functional or better suited to the needs of customers. Modifications can focus on the visual, size, form, functionality or the offer itself. Adjusting the visual elements of an ad can make it more attractive and engage new audiences. Often this involves changing the colour palette, typography, design or using new visual trends.
- **P - Put to Another Use:** This means to look for new and unconventional ways to use a product, service, campaign or strategy. This method encourages innovative thinking by exploring how an existing element could be used in a different way, in a different context or for a new target group. Finding new ways for customers to use a product helps to reach a wider audience and create additional value.

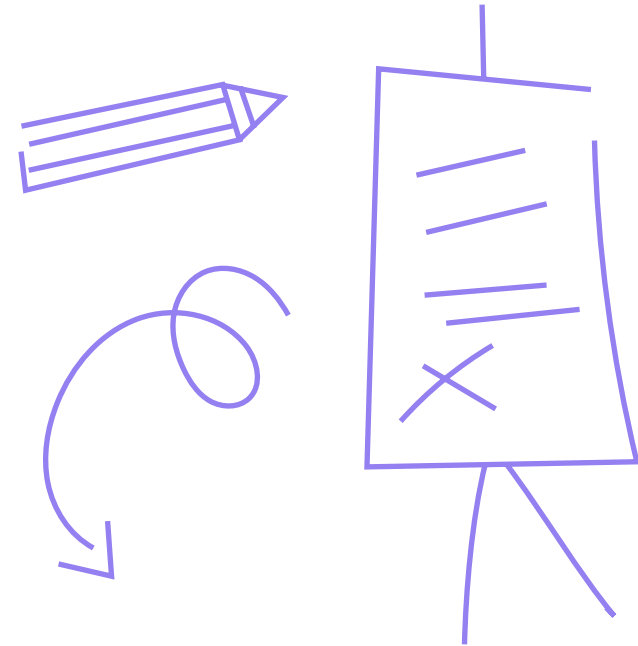


- **E - Eliminate:** This focuses on identifying redundant or ineffective elements of a product, service, process or marketing campaign. By removing these elements, communication can be made simpler, easier to understand and more attractive to customers. The goal is to simplify and increase value by getting rid of anything that does not contribute to the core message or function.
- **R - Reverse (or Rearrange):** This involves reversing the order of steps, changes in process, structure or the way a product or service is presented. The goal is to find new, unexpected solutions or create a new customer experience by rearranging the current approach and disrupting established patterns. Instead of the classic way where advertising starts with a problem and ends with a solution, you can start by showing a satisfied customer or success story and then show how the product contributed to that.

This methodology allows questions to be asked that lead to different innovations. For example, when we think about whether we could replace, modify or even remove something in a product or campaign, we come up with ideas that we would not have in normal discussions.

Objective of the tool

The aim of SCAMPER is to expand the range of possibilities when solving a problem or planning a project. Through this technique, the team will learn that good ideas emerge not only from classic brainstorming, but also from targeted questions aimed at different forms of change. The method also minimizes the risk of overlooking important aspects or focusing the entire process on just one line of thinking.



2. STEP BY STEP: HOW TO TOOL

Prepare:

- A whiteboard or flipchart on which to record any ideas.
- 45 - 60 minutes (time may vary according to the difficulty of the problem and the size of the team).
- Timer - a stopwatch to keep the same time periods for each phase.
- 3 to 8 people to get diverse perspectives.
- Alternatively, simple "visual aids" (cards or sticky notes) to mark the steps of SCAMPER.

Before you start working with the SCAMPER method, you need to define exactly the problem or subject you want to analyze.

- It can be: a product - for example, a new smartphone model.
- Service - for example, customer support.
- Process - for example, the method of purchasing in an e-shop.
- Marketing campaign - for example, an advertising campaign for a new product.

Example: If you want to create an innovative advertising campaign for a new line of eco-friendly shoes, your subject of analysis will be "advertising campaign".

1. S = SUBSTITUTE

- Directions: Think about whether certain materials, components, processes, channels or elements of the communication mix can be replaced. What would happen if we replaced one element with another (e.g. plastic with recycled paper)? Can we instead of one type of service offer a completely different model? Can we replace a part of the campaign (e.g. media, visuals) with something innovative? What alternatives are available that might be cheaper or greener?
- Sources: Material cost data, market experience, case studies of similar innovations.

2. C = COMBINE

- Directions: Try combining two or more elements to create a new, original solution. This can be a combination of service and product, or a link to another industry. What features, elements or products can we combine? Can we combine offline and online campaigns? What partnerships could strengthen the effect of the campaign?

- Sources: Examples of co-branding, marketing campaigns combining different platforms (e.g. online + offline event).

3. A = ADAPT

- Directions: Focus on whether your product, campaign or idea could be adapted to a different target group or market. If you're thinking about adapting, ask what you would need to change to make your solution usable in a different segment. Can we adapt our product for a new target group? How could advertising be adapted to appeal to a different age group or culture? What trends can we use to adapt our product or campaign?
- Sources: Competitive market analysis, existing know-how from previous projects.

4. M = MODIFY (OR MAGNIFY)

- Directions: Think about whether there is anything about your product or campaign that can be strengthened, highlighted or altered to make you stand out from the competition. This could be a design tweak, more emphasis on a particular feature, or creating a special edition. What can we tweak to make a product more attractive or functional? Can we adjust the length of an ad spot or change the tone of the communication? What elements can we add or remove to increase customer value?
- Sources: Trends in your industry, data on what customers are attracted to (e.g. preference for larger packages, premium version of a product).

5. P = PUT TO ANOTHER USE

- Directions: Ask if your product or its components could be used in a different context or activity. Explore how you can move your product into another sphere, or whether your campaign can be transferred to other communication channels. Can we use

the product for a different purpose or reach a different target group? How can we use an existing campaign to promote a new product? Is there a new market segment that would be interested in the product/service?

- Sources: Examples of other brands that have successfully "bridged" one product into another segment (e.g. a footwear brand that has also succeeded in the accessories segment).

6. E = ELIMINATE

- Directions: Consider whether some elements could be omitted altogether. By removing unnecessary steps, costs, or complex features, you can simplify the entire process and improve the user experience. What can we remove to simplify the product/service? Can we remove certain elements of advertising to make the message clearer? Are there unnecessary steps that prolong the buying process?
- Sources: Cost analyses, feedback from customers pointing out complicated elements or "redundancies".

7. R = REVERSE (OR REARRANGE)

- Directions: Try reversing the routine or changing the order of the steps. For example, instead of letting the customer buy the product, you might lend it to them to try first, or you might shift the development stages of the project and test the prototype at a different stage. What happens if we change the order of steps in the campaign? Can we start communicating from the outcome instead of the problem? How could we present the product in a completely different way?
- Sources: Project plans, information from pilot projects, non-traditional examples of business models (e.g. "try before you buy").



3. TOOLS AND MATERIALS

- A whiteboard or flipchart on which you will continuously record individual ideas, divided according to the letters SCAMPER.
- Coloured cards or other aids to help you quickly visualize which stage of the method you are in.
- Insightful data (market research, internal statistics, customer feedback) to use in Substitute, Adapt or Eliminate.
- Virtual platforms (Zoom, MS Teams) and online collaboration tools (Miro, Mural) if you work with a distributed team.

4. TIPS AND TRICS

- Clearly delineate the time you spend on each SCAMPER letter to ensure you cover all areas evenly.
- Avoid mixing multiple steps at once. It is better to deal with "Substitute" first and to move on to "Combine" only when time is up.
- Keep a record of everything so that no good idea is lost and you can refer back to it when evaluating.
- During the parts where you are generating ideas (e.g. Adapt or Modify), temporarily turn off your "critical thinking" and fully indulge your creativity.
- Encourage an even discussion in the team and guide those who would like to dominate. Each member's contribution is important.

The most common errors in SCAMPER

- Skipping the "Eliminate" section may cause you to overlook an opportunity to get rid of unnecessary costs, steps, or features.
- Too much focus on "Reverse" without real market tests can lead to chaos in the process if you radically change the order of steps.

- If the focus on quality is missed in the "Combine", the combination of two products or services can reduce their original values.

6. CONCLUSION

As a method, SCAMPER brings a clear framework of questions to the team discussion, allowing you to discover new possibilities that would otherwise go unnoticed. By working with individual letters, you can focus not only on what can be modified or added, but also on what may be better removed or reversed altogether. When the result is an enriched and structured discussion that leads to clear ideas and concrete action steps, you can gain a significant competitive advantage. To maximize the effect, the method should be practiced regularly and applied to a variety of projects - whether developing new products or finding new marketing approaches.



POSSIBLE MODEL SITUATIONS AS A TOOL TO ENGAGE IN PRACTICE

CASE MODEL:

THE ŠKODA ENYAQ IV ELECTRIC CAR

Tag: Škoda

Situation description: To raise awareness of the new ŠKODA Enyaq iV electric model range and attract customers looking for eco-friendly but affordable electric cars.

HOW SCAMPER CAN BE USED IN THIS CAMPAIGN:

1. SUBSTITUTE

Question: What can we substitute for something more attractive or innovative?

Idea: Replace traditional test drives with an interactive virtual experience where potential customers can test Enyaq through a VR device.

The result: ŠKODA will launch "Virtual Test Drives" at selected events and showrooms, where interested parties can test different driving scenarios (city traffic, mountain roads, motorway) without having to physically drive.

2. COMBINE:

Question: What elements can we combine to create something new?

Idea: Combine the introduction of the electric car with education about sustainability and the benefits of electromobility.

Result: Creation of the educational campaign "Electromobility within reach", which combines content on the environmental benefits of electric cars with test drives and practical tips for EV owners

3. ADAPT

Question: How can we tailor the campaign to different target groups?

Idea: Tailor the campaign content to the lifestyle of the customers - for families emphasise safety and spaciousness, for young drivers technology and connectivity.

Result: Create a series of ads where each ad addresses a different target group and highlights a different benefit (e.g. "For family and nature" - eco-safety for families, "For everyday adventure" - range and performance for active young drivers).

4. MODIFY

Question: What elements can we change to make the campaign more attractive?

Idea: Modify the campaign format to make it more interactive and allow customers to actively participate in its creation.

The result: ŠKODA will launch a social media challenge where EV drivers can share their experiences of driving the ŠKODA Enyaq and the best entries will be used as part of the official campaign.

5. PUT TO ANOTHER USE

Question: How can we use the product or its features differently?

Idea: The Enyaq electric car can also be promoted as a source of power for home appliances in case of emergency.

Result: The "Car that powers your home" campaign - a demonstration of the use of Enyaq as a backup power source during power cuts or for outdoor activities or camping.

6. ELIMINATE

Question: What can we remove to make the campaign simpler and more effective?

Idea: Remove the technical details from the ads, which overwhelm customers unnecessarily, and focus only on the main benefits - ecology, spaciousness and low operating costs.

The result: A minimalist ad focused on the emotions associated with driving, simple messages and strong visuals with a nature theme.

7. REVERSE

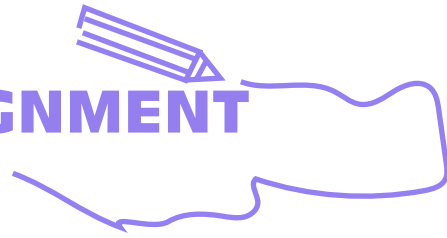
Question: What happens if we reverse or rearrange the order of communication?

Idea: Instead of a classic ad, where the product is introduced first and then its benefits, start with a demonstration of the benefits and then reveal the product.

The result: A teaser campaign that shows various situations from everyday life (e.g. a family outing, outdoor activities) with an emphasis on comfort and ecology, only to reveal at the end that the main hero is the ŠKODA Enyaq electric car.

CLASS ASSIGNMENT

ASSIGNMENT



Tag: milka choclada

Product/Service: A new range of Milka chocolate with flavours inspired by different regions of the Alps.

Campaign goal: Raise awareness of new Milka chocolate flavours that reflect the unique Alpine regions (e.g. herbal chocolate, chocolate with mountain berry flavour). To attract customers who love new flavours, like to discover and at the same time appreciate the brand's origins. The campaign should emphasise the connection with nature, authenticity and softness that Milka is known for.

Use the individual SCAMPER steps (Substitute, Combine, Adapt, Modify/Magnify, Put to Another Use, Eliminate, Reverse/Rearrange) to create a comprehensive campaign design:

1. SUBSTITUTE

- **Question:** Which ingredients or packaging could be replaced with more environmentally friendly alternatives?
- **Task:** Suggest how you could replace the usual Milka chocolate packaging with recyclable or biodegradable packaging that emphasises the cleanliness of the Alps but also the environmental friendliness of Austria.
- **Example:** Create a special edition with recycled paper packaging that customers can plant in the ground and herbs or flowers will grow out of it.
- **Proposal:**
- _____
- _____
- _____

2. COMBINE

- **Question:** How can we combine a promo campaign with another campaign (charity, philanthropy...)
- **Task:** Combine the promotion of the new edition of Milka chocolates with other activities that can support the campaign.
- **Proposal:**
- _____
- _____
- _____

3. ADAPT

- **Question:** How can we adapt the campaign to different regions and markets?
- **Task:** Suggest how the new editions of chocolate could be adapted to local preferences.
- **Proposal:**
- _____
- _____
- _____

4. MODIFY (EDIT / ENLARGE)

- **Question:** Which product or campaign features could be highlighted to stand out among the competition?
- **Task:** Suggest a modification to the packaging of the chocolate to make it more expressive and communicate the connection with nature and the Alps even more.
- **Proposal:**
- _____

- _____
- _____

5. PUT TO ANOTHER USE

- **Question:** How can we use the product or materials in a different way?
- **Task:** Suggest a new use for chocolate packaging, for example as part of an interactive campaign or an unusual way of communicating.

- **Proposal:**

- _____
- _____
- _____

6. ELIMINATE

- **Question:** What could we remove to make the campaign simpler and more effective?
- **Task:** Suggest removing unnecessary elements in the campaign or in the product or packaging that might discourage people from buying.

- **Proposal:**

- _____
- _____
- _____

7. REVERSE (OR REARRANGE)

- **Question:** Can we change the order of campaign steps to create a new experience?

- **Task:** Suggest how the campaign could be launched in a way that would be interesting and reflects the concept of environmental friendliness and cleanliness of the Austrian Alps.

- **Proposal**

- _____
- _____
- _____

OUTPUTS

1. BRIEF PRESENTATION OF THE CAMPAIGN (MAX. 10 MINUTES):

- Create a brief presentation describing the SCAMPER proposals
- Try to create a campaign proposal based on the SCAMPER suggestions.

Students will practice using the SCAMPER method to design creative marketing campaigns and learn how to apply the various elements of the method to a real brand. In this way, they will gain a comprehensive perspective on creating a campaign that focuses on innovation, ecology and customer engagement.

PART III.: **IMPLEMENTATION OF TOOLS IN TEACHING, COURSE DESIGN**

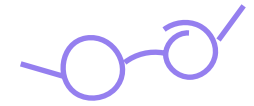
1 CREATIVITY COURSE, CREATIVITY IN TEACHING

1.1 WORKING WITH THE PUBLICATION

You have received a publication that aims to inspire university lecturers specialising in marketing and mass media communication regarding how to integrate creativity into the classroom. As we have found with our research, creativity is an important part of the competences of graduates in these fields. Since times are constantly changing and new technologies are coming, it is necessary for the academic environment to be ready for this task. This publication is divided into three main units, a theoretical part that deals with the current situation in the field of creative teaching, the importance of creative teaching, as well as the state of the use of creative techniques and methods in the university environment plus the needs of the labour market. The second part of the publication deals with creative tools that form a guide on how to incorporate creativity into the classroom. These tools have a theoretical framework, a case model, which is not reflective of the reality of use in the past and in practice, but demonstrates through practical examples how to engage the tool. The third part of the tools consists of assignments for students in class. Students can work on these assignments using this publication, but an integral part of these assignments is the website www.crea.fmk.sk, which is in four languages - Czech, Polish, Slovak and English. The website also contains various downloadable aids, either for educators, such as presentations for or various downloadable handouts for each tool. The website also provides an online assignment form which students can either print out and hand in to the teacher or download electronically and email to the teacher.



2 INCORPORATING CREATIVITY INTO TEACHING - COMPETENCES AND PREREQUISITES OF AN EDUCATOR



Incorporating creativity into the classroom can seem like a challenging process. Every educator has their tried and tested teaching techniques that may not be relevant to the 21st century and the demands of the job market today. That is why the first priority is to educate educators, who have to constantly learn new techniques, especially in the field of marketing or mass media communication. It is precisely these areas that are rapidly experiencing new trends and changes in the market. This publication is also intended to help teachers to better prepare practical classes, so-called seminars or exercises.

The teacher should possess a wide range of professional, pedagogical and personal competencies that will enable him/her to effectively guide students to acquire creative and analytical methods in marketing communication. At the beginning of this process, one's willingness to learn and adapt to the academic environment of the job market is essential. Below are the prerequisites and competences for an educator who should lead creative courses or integrate creativity into his/her teaching.

PROFESSIONAL COMPETENCES

Knowledge of marketing and mass media communication

- **A deep understanding of the principles of marketing and mass media communication:** Since we focus on the field of marketing and mass media communication, it is necessary that the teacher who leads creative courses has a basic understanding of the concepts in this field. The basic concepts include advertising, personal selling, sales promotion, public relations and direct marketing. It is also essential to be familiar with the theoretical outcomes of online marketing, which is growing in importance, especially among Generation Z.
- **Experience in developing marketing strategies and creative campaigns:** Practice for theory is essential. If we are talking about incorporating creativity into the classroom, the educator should have some experience of practice. If the educator is only from an academic background, it is necessary for him/her to have studied case studies that will help him/her to understand more easily the principles of creating communication outputs.
- **Knowledge of the media market:** When designing campaigns, it is necessary for the teacher to know the media market, as different media target different audiences.
- **The ability to link theory to real practice:** Just as practice is important to theory, theory is important to practice. Theory sets the framework of information from which we can draw and can apply to practical life. This is also the aim of our tools, which consist of a theoretical part, a case model and a practical output.

Mastery of creative and analytical techniques

- **The ability to explain and apply creative tools:** This means not only understanding the theoretical concepts of creativity, but also practically using different methods and techniques to solve problems, generate new ideas or innovate.

- **Examples from practice and experience with the use of these methods:** Each tool has a case model that provides an example of how the tool can be applied. This model can then be followed in the exercises for the students. The teacher should have studied practical case studies via which he/she can explain the theory applied to practice.

Ability to work with modern marketing tools

- **Digital tools:** Many processes can now be facilitated by digital tools, whether team collaboration tools or graphic design tools. It is these tools that can improve the process of creative learning in terms of practical outputs.

DIDACTIC AND PEDAGOGICAL COMPETENCES

Facilitation of creative processes

- **Guiding students to think creatively and to solve problems independently:** The teacher in creative teaching should be a good facilitator. He/she facilitates and encourages the process of learning, discussion or idea generation in the group. Unlike a traditional teacher who imparts knowledge, a facilitator is more likely to lead the group to find solutions and ideas on their own.
- **Encouraging discussion and teamwork:** The facilitator encourages openness and creativity, ensuring that everyone in the group has a voice. Instead of providing ready-made solutions, he/she asks questions that lead the group to its own conclusions and help keep the discussion on track.

Critical and analytical thinking

- **Ability to guide students towards analytical evaluation:** The ability to analyse marketing strategies is a key skill for marketing communication students. The educator should guide stu-

dents so that they learn to critically evaluate campaigns, identify their strengths and weaknesses, and suggest improvements.

- **Encouraging discussion about the effectiveness of different methods and their applications:** Discussion is a key part of analytical thinking and creative learning. In marketing communication, it is important not only to know the different methods of creative thinking, but also to be able to evaluate and apply them effectively in practice. The educator should encourage students to critically evaluate methods, compare their advantages and disadvantages, and discuss their suitability for different marketing situations

Evaluation and feedback

- **Effective assessment of creative tasks and projects:** Assessment of creative tasks and projects is challenging because it is not just about right and wrong answers, but about originality, effectiveness, practical application and student reasoning. Effective assessment should be clear, objective and motivating to encourage the development of creative thinking.
- **Providing constructive feedback on students' work:** Feedback is a key tool in the learning process, especially in creative courses such as marketing communication. Good feedback helps students understand their strengths, identify areas for improvement and motivates them to develop further. Feedback should not degrade but motivate students. Generic evaluations such as "Nice presentation" or "That was not good" should be avoided. Instead, say, "Your idea for using influencers has potential for your chosen brand in conjunction with your target audience, but you could better define how you will measure the success of the campaign." The student knows where there is a gap in their project that they can fill with reasoning.



PERSONAL AND SOCIAL COMPETENCES

Creativity and innovation

- **Ability to motivate students to find new solutions and unconventional approaches:** Motivating students to be creative is one of the most important tasks of an educator in marketing communication. Nowadays, marketers are expected to think innovatively, to come up with original campaigns and to come up with unconventional solutions. The educator themselves should be creative and innovative. This publication should help them to do just that.

Communication skills

- **Clear and comprehensible explanations:** This is a basic prerequisite for every educator for the correct transmission of information. In creative teaching, clear explanations are important to ensure that students understand what they are supposed to do in class and what their role is.
- **Ability to lead and moderate discussions:** A good teacher can not only convey information but also encourage students to think, find their own solutions and actively participate in the discussion. Successful teaching in marketing communication requires clear and understandable communication, the ability to lead interactive discussions and explain techniques to engage students in active learning.

Teamwork and leadership

- **Promoting collaborative learning and active cooperation between students:** Collaborative learning means that students learn together, not just side by side. Marketing communication is a dynamic field where teamwork, brainstorming and co-creation of ideas are essential. Therefore, the educator should encourage active collaboration, interaction and mutual learning.
- **Ability to lead team projects and coach students:** Leading team projects and coaching students are essential skills for market-

ing communication educators. The role of an educator is not just to assign tasks, but to foster teamwork, motivate students and help them solve challenges.

1.3 CREATIVITY COURSE MODEL

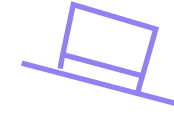
In this part of the publication we will show you a possible course design for a creative teaching course. In addition to the course outline, you will also see a possible method of assessment, as creativity is very difficult to assess. The aim is to show what is appropriate to assess in creativity and what weight to give to each point.

COURSE SYLLABUS: CREATIVE TOOLS IN MARKETING COMMUNICATION

Course Objective: The course focuses on learning creative techniques and analytical tools that help students solve marketing problems, create innovative campaigns, and improve strategic thinking in marketing communication.

COURSE STRUCTURE:

The course is divided into 15 modules, with each module representing one method of creative thinking or analysis. The minimum time per module is two lessons, in order to correctly apply the tool and work with it in sufficient time.



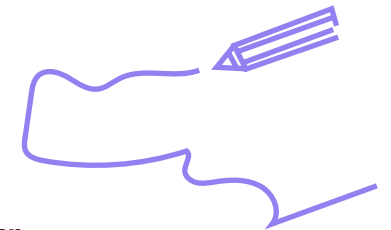
1.6 THINKING HATS

- **Goal:** To learn different perspectives in the decision-making process.
- **Application in marketing:** To use in creating an advertising campaign - analytical, emotional, creative, positive and negative view of the strategy.
- **Practical outcome:** Class assignment.



2. BRAINSTORMING

- **Goal:** Generate as many ideas as possible in a short time.
- **Application in marketing:** Creating product names, slogans, creative concepts.
- **Practical outcome:** Class assignment.



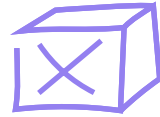
3. BRAINWRITING

- **Goal:** Systematic idea generation.
- **Application in marketing:** Help in campaigns where original ideas are sought.
- **Practical outcome:** Class assignment.



4. BACKCASTING

- **Goal:** Planning the future with hindsight.
- **Application in marketing:** Setting a goal for the brand in year XY and a step-by-step proposal of the steps to achieve it.
- **Practical outcome:** Class assignment.



5. WHAT IF...?

- **Aim:** Exploring hypothetical scenarios and their impact.
- **Application in marketing:** Testing unusual marketing strategies.
- **Practical outcome:** Class assignment.



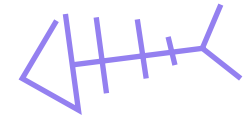
6. DESIGN FICTION

- **Goal: Use fictional scenarios for innovation.**
- **Application in marketing:** Creation of future products and campaigns.
- **Practical outcome:** Class assignment.



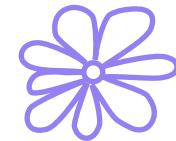
7. THE DISNEY METHOD

- **Goal:** Combining the dreamer, the realist and the critic in the decision-making process.
- **Application in marketing:** Help with new product development and product communication.
- **Practical outcome:** Class assignment.



8. ISHIKAWA DIAGRAM (CAUSES AND CONSEQUENCES)

- **Goal:** Analysis of problems and their solutions.
- **Application in marketing:** Identifying the causes of failure.
- **Practical outcome:** Class assignment.



9. LOTUS FLOWER

- **Aim:** To expand ideas into different areas.
- **Application in marketing:** Detailed elaboration of campaign concepts.
- **Practical outcome:** Class assignment.



10. MIND MAP

- **Goal:** Visualisation of connected ideas.
- **Application in marketing:** Planning a communication concept for a new product.
- **Practical outcome:** Class assignment.

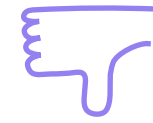


11. TECHNIQUE OF PROVOCATION

- **Goal:** Disrupt the conventional way of thinking.
- **Application in marketing:** Finding unconventional solutions.
- **Practical outcome:** Class assignment.

12. RANDOM WORDS

- **Goal:** Linking unrelated concepts to foster creativity.
- **Application in marketing:** Create a campaign for a specific target group.
- **Practical outcome:** Class assignment.



13. REVERSE THINKING

- **Goal:** A reversed view of problems.
- **Application in marketing:** Campaign design based on "How to Guaranteed Discourage Customers?"
- **Practical outcome:** Class assignment.



14. ROLE STORMING

- **Goal:** Creative thinking through identity change.
- **Application in marketing:** Testing the target groups of advertising campaigns.
- **Practical outcome:** Class assignment.



15. SCAMPER

- **Goal:** Systematic improvement of ideas.
- **Application in marketing:** Product campaign and optimization.
- **Practical outcome:** Class assignment.

COURSE OUTCOMES:

Upon completion of the course, students will be able to:

- Use creative techniques in marketing communication.
- Design innovative campaigns.
- Solve marketing challenges.
- Work effectively in a team and encourage creative thinking.

Equipment needed:

- **Basic physical aids:** flipcharts, Post-it notes, markers, whiteboard, flashcards, overhead projector.
- **Digital tools:** canva, Miro, Google Workspace, AI tools, online timers.
- **Method-specific tools:** templates, cards, visualization tools.

RATING:

Originality of idea (30%)

- Uniqueness and originality of the idea. (15%)
- Proper use of the creative toolbox. (15%)

Practical applicability (20%)

- Applicability of the idea in practice (10%)
- Feasibility of the idea - financial cost vs. reality, target group vs. idea. (10%)

Quality of argumentation (20%)

- The student should argue his/her ideas, why he/she chose the given idea, what background and data led him/her to do so, etc. (20%)

Presentation and visuals (15%)

- Clarity and structure of the idea. (5%)
- Clarity of idea. (5%)
- Use of visual elements of the presentation. (5%)

Collaboration and team involvement (15%)

- What the team members were responsible for - clear assignment of tasks. (10%)
- Teamwork. (5%)

The aim of this section is not for colleges to follow the whole course word for word, but to show schools how non-traditional teaching can be incorporated into the teaching process. This can be a selection of one tool or multiple tools that can be incorporated into a particular lesson of any subject.

1.4 FACILITIES

The classroom environment has a great impact on creativity, collaboration and learning effectiveness. The classroom should be flexible, visually stimulating and encourage interaction between students. This makes it clear that creative teaching should not take place in large lecture halls, but instead in an appropriately large or small room. Such a room should have the following elements:

Flexible seating - modular layout

- A place for teamwork: Tables in groups (3-6 students) to encourage brainstorming and discussion.
- Comfortable seating such as sofas or armchairs in one part of the room for informal discussions.

Classroom zones for different activities

- Creative Zone - a place with a large whiteboard, flipcharts and sticky notes for brainstorming.
- Team zone - tables for group work, equipped with laptops/tablets.
- Individual zone - a separate space for independent creation and reflection.
- Presentation - a place with a screen or projector for presenting outputs.

Visual and stimulating environment

- Visual aspect - the classroom should not look sterile, impersonal. On the contrary, students should be eager to spend time in this environment. Although it is questionable how much financial support universities have in creating such environments. At the very least, the need for such an environment needs to be pointed out.

Technological equipment

- Projector with a good sound system - to analyze ads, discuss campaigns.
- Wi-Fi and plenty of power sockets - so students can work online.

Materials and aids at your fingertips

- Shelves of study resources - books on marketing, design, copywriting, digital strategies, etc..
- Baskets of markers, sheets of paper, Post-it notes, cards - so that each team always has creative tools at hand.

Atmosphere supporting creativity

- No rigid "school" layout classroom - coworking space design.
- Colourful elements in the interior (blue and green promote concentration, orange and yellow creativity).

- Possibility to write directly on some surfaces (e.g. chalkboard paint on walls).
- Pleasant lighting - a combination of natural light and warm LED lights.

Music

- Quiet music background (e.g. lo-fi beats, jazz) during creative activities.

Space to relax

- Sofas or sofa bags for relaxation and individual reflection.

The incorporation of all elements may require structural modifications in some cases. However, try within your means to disrupt the traditional classroom layout for creative learning. Initially, this may involve changing the seating arrangements in teams, purchasing the necessary supplies, or background music that may evoke a non-traditional atmosphere for students.

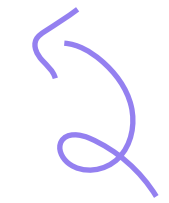


Fig. Example of creative classroom environment at FMK UCM in Trnava

CONCLU- SION

Our publication is dedicated to the field of creativity with a focus on marketing communication. As you may have read, creativity is a field that stems from the creative activity of human beings. The EU also focuses on this area of industry in its documents. We think that creativity is essential for a high quality teaching process in universities with a focus on marketing or mass media.

That is why in our publication we have not only covered the theory of creativity, but we have also provided fifteen concrete creative tools that you can directly integrate into your teaching processes. Although the tools themselves include theoretical parts, we see it from the perspective that any good practical output should be based on theoretical knowledge.

For the tools themselves, each teacher needs to be prepared to apply them. That is why we have developed a specific course that you can adapt to specific subjects or flip it as a stand-alone course with its own syllabus. In addition, we have worked out the profile of a teacher, what he/she should know both professionally and personality-wise. If an educator wants to teach using creative tools, he or she must have studied and practiced them sufficiently. That is why we offer complete lectures for download along with exercises in the publication as well as on the crea.fmk.sk website. This website will also facilitate your work directly in class, where students can work on assignments.

In our publication, we have also addressed the visual and classroom layout for creative learning. One thing is certain - we need to create an atmosphere that breaks the classic sterile academic and school environment. The goal in creative teaching is to create an informal relaxed atmosphere where new thoughts and ideas are given space without premature evaluation. Let us remember that creativity is not about theory or any testing of knowledge, but about the process and outcome of students' creative thinking, with which the educator is there to help them.

We hope that the publication will be of help to all those who get their hands on it. Thanks to the resources of the European Union, we can freely distribute it in print form and on the web at crea.fmk.sk

LIST OF LITERATURE USED

A

Adams, J. L. (2001). *Conceptual blockbusting: A guide to better ideas* (4th ed.). Basic Books.

Adobe Creative Campus. (n.d.). Adobe Creative Campus. Retrieved from <https://adobe.com/creativecampus>

Amabile, T. M. (1996). *Creativity in context: Update to "The social psychology of creativity"*. Westview Press.

Ariely, D. (2010). *Potęga irracjonalności. Ukryte siły, które wpływają na nasze decyzje*. Wydawnictwo Dolnośląskie.

Asrizal, Virijai, F., Annisa, N., & Usmeldi. (2024). Effects of STEM learning on critical and creative thinking skills: A meta-analysis. *International Journal of Advanced Research*, 12(2), 114–121. <https://doi.org/10.21474/IJAR01/18273>

B

Berry, A., Buntting, C., Corrigan, D., Gunstone, R., & Jones, A. (Eds.). (2021). *Education in the 21st century: STEM, creativity and critical thinking* (1st ed.). Springer. <https://doi.org/10.1007/978-3-030-85300-6>

Bojarska-Sokołowska, A. (2019). Rozwój i wykorzystanie zasady pogłębłości w edukacji matematycznej dzieci. *Problemy Wczesnej Edukacji / Issues in Early Education*, 1(44).

C

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. HarperCollins.

Cyanotypes Project. (n.d.). Retrieved from <https://cyanotypesproject.org>

D

De Mooij, M. (2021). *Global marketing and advertising: Understanding cultural paradoxes*. Sage Publications.

Deci, E. L., & Ryan, R. M. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55(1), 142–159.

Deloitte LLP. (2021). *The future of the creative economy*. Deloitte LLP.

Derda, I. (2023). Introduction: Advertising: Between cultural and industrial. In *Advertising* (pp. 1-8). Routledge. <https://doi.org/10.4324/9781003263128-1>

Dobek-Ostrowska, B. (1999). *Podstawy komunikowania społecznego*. Wrocław: Wydawca Astrum.

Dobek-Ostrowska, B. (2006). *Komunikowanie polityczne i publiczne*. Varšava: Wydawnictwo Naukowe PWN.

E

European Commission. (n.d.). *Cultural and creative industries. Single Market Economy*. Retrieved July 20, 2024, from https://single-market-economy.ec.europa.eu/sectors/cultural-and-creative-industries_en

European Commission 2. (n.d.). Data on the cultural sector. Retrieved July 20, 2024, from <https://culture.ec.europa.eu/policies/selected-themes/data-on-the-cultural-sector>

European Commission 3. (n.d.). Cultural and creative industries. Retrieved July 20, 2024, from https://single-market-economy.ec.europa.eu/sectors/cultural-and-creative-industries_en

F

Forrester Consulting. (2014). The creative dividend: How creativity impacts business results. Retrieved August 13, 2024, from <https://landing.adobe.com/dam/downloads/whitepapers/55563.en.creative-dividends.pdf>

G

Gardner, H. (2011). *Frames of mind: The theory of multiple intelligences* (3rd ed.). Basic Books.

Goban-Klas, T. (2004). *Media i komunikowanie masowe. Teorie i analizy prasy, radia, telewizji i Internetu*. Warszawa: PWN.

Google for Education. (n.d.). Retrieved from <https://edu.google.com>

Green, A. (2004). *Creativity in public relations*. Polskie Wydawnictwo Ekonomiczne.

Guilford, J. (1959). Traits of creativity. In H. Anderson (Ed.), *Creativity and its cultivation* (pp. 142–161). Harper.

H

Hajduk, G. (2010). Poziomy, płaszczyzny i rodzaje komunikacji marketingowej. *Zeszyty Naukowe Uniwersytetu Ekonomicznego w Poznaniu*, 2010, 135.

Hattie, J. (2009). *Visible learning: A synthesis of over 800 meta-analyses relating to achievement*. Routledge.

Heath, R. (2013). *Uwieść podświadomość. Psychologia reklamy*. Gdańskie Wydawnictwo Psychologiczne.

Hofstede, G. (2007). *Kultury i organizacje. Zaprogramowanie umysłu*. Polskie Wydawnictwo Ekonomiczne.

Hofstede, G. (2007). *Kultury i organizacje. Zaprogramowanie umysłu*. Polskie Wydawnictwo Ekonomiczne.

Horňák, P. (2014). *Kreativita v reklamě*. Zlín: VeRBuM. ISBN 9788087500491.

I

Institute for the Future. (2017). *The Next Era of Human-Machine Partnerships*. IFTF.

Isaksen, S. G., Dorval, K. B., & Treffinger, D. J. (2010). *Creative approaches to problem solving: A framework for innovation and change*. SAGE Publications.

Isaksen, S. G., Dorval, K. B., & Treffinger, D. J. (2010). *Creative approaches to problem solving: A framework for innovation and change*. SAGE Publications.

J

Jha, N. (2020). The Role of Technology in Shaping the Future of Education. Education Week.

Joint Research Centre. (2021). The economic contribution of the cultural and creative industries to the European Union. Publications Office of the European Union. Retrieved from <https://publications.jrc.ec.europa.eu/repository/handle/JRC134516>

K

Kapoor, H. (2023). Shining a light on dark creativity. *Creativity Research Journal*. <https://doi.org/10.1080/10400419.2023.2224689>

Kellerman, G. R., & Seligman, M. E. P. (2023). *Tomorrowmind: Thriving at work with resilience, creativity, and connection--now and in an uncertain future*. Atria Books.

Kim, K. H. (2011). The creativity crisis: The decrease in creative thinking scores on the Torrance Tests of Creative Thinking. *Creativity Research Journal*, 23(4), 285–295. <https://doi.org/10.1080/10400419.2011.627805>

Kitchen, P. J., & Burgmann, I. (2010). Integrated marketing communications. In *Wiley international encyclopedia of marketing*. John Wiley & Sons Ltd.

Koestler, A. (2014). *The act of creation*. Last Century Media. ISBN 9781939438980.

Kolb, D. A. (2014). *Experiential learning: Experience as the source of learning and development* (2nd ed.). Pearson Education.

Kotra, K., & Pysz Radziszewska, A. (2001). *Marketing w teorii i praktyce*. Wydawnictwo Wyższej Szkoły Bankowej.

Königová, M. (2006). *Jak myslet kreativně*. Grada. ISBN 80-247-1626-7.

Kotler, P. (2004). *Marketing od A do Z*. Warszawa: Polskie Wydawnictwo Ekonomiczne.

Kotler, P., & Keller, K. L. (2022). *Marketing*. Rebis.

Krygier, J. (2014). Współczesne aspekty komunikacji marketingowej. In M. Al-Noorahi (Ed.), *Współczesne wyzwania marketingowe - wybrane zagadnienia* (p. 98). Łódź-Warszawa. Retrieved from <https://piz.san.edu.pl/docs/sim-54.pdf>

Kudra, B. (n.d.). O komunikacji społecznej. In B. Kudra & E. Olejniczak (Eds.), *Komunikowanie publiczne. Zagadnienia wybrane* (p. 12). Retrieved from <https://core.ac.uk/download/pdf/288926585.pdf>

L

Lennon, K., & Dacey, J. S. (2000). *Kreativita*. Praha: Grada. ISBN 8071699039.

Lokšová, I., & Lokša, J. (2003). *Tvořivé vyučování*. Praha: Grada.

M

Mahajan, N. (2014). The importance of creativity in business. CKGSB Knowledge. <https://english.ckgsb.edu.cn/knowledge/article/the-importance-of-creativity-in-business/>

Makarski, S., & Cyrek, P. (2013). Perspektywy rozwoju marketingu. In *Nauka i dydaktyka wobec wyzwań praktyki (część III)* (p. 73).

Makarski, S., & Cyrek, P. (2013). Perspektywy rozwoju marketingu. W *Nauka i dydaktyka wobec wyzwań praktyki (część III, s. 73)*.

McCrinkle, M., & Fell, A. (2021). Understanding Generation Alpha. McCrinkle Research.

McKinsey & Company. (2018). Skill shift: Automation and the future of the workforce.

Mitchell, S. (1983). Zrozumienie preferencji konsumentów: Model VALS. *Journal of Marketing Research*, 20(1), 45–59.

O

O'Connor, H., Kilgour, M., Koslow, S., & Sasser, S. (2017). Drivers of creativity within advertising agencies: How structural configuration can affect and improve creative development. *Journal of Advertising Research*, 58(3), 247–261. <https://doi.org/10.2501/JAR-2017-015>

OECD. (2019). Trends shaping education 2019. OECD Publishing.

Oswald, L. R. (2015). *Creating value: The theory and practice of marketing semiotics*. Oxford University Press.

P

Pisarek, W. (2008). Úvod do vedy o komunikácii. WAIP.

Pluta-Olearnik, M. (2018). Zintegrowana komunikacja marketingowa - koncepcje, praktyka, nowe wyzwania. *Marketing Instytucji Naukowych i Badawczych*, 2(28), 126–131.

Polak, B. (2013). *Podstawy teorii kształcenia*. Szczecin.

Prensky, M. (2010). *Teaching digital natives: Partnering for real learning*. Corwin Press.

R

Robinson, K. (2011). *Out of our minds: Learning to be creative*. Capstone Publishing.

Robinson, K. (2015). *Creative schools: The grassroots revolution that's transforming education*. Viking.

Rosa, G. (2016). Marketing w XXI w. In G. Rosa, J. Perenc, & I. Ostrowska (Eds.), *Marketing przyszłości - od ujęcia tradycyjnego do nowoczesnego* (p. 15). Warszawa: Wydawnictwo C.H. Beck.

Runco, M. A., & Jaeger, G. J. (2012). Definitions of creativity. *Creativity Research Journal*, 24(1), 92-96.

S

Sawyer, R. K., & Henriksen, D. (2023). *Explaining creativity: The science of human innovation*. Oxford University Press.

Solomon, M. R., et al. (2020). *Zachowania i zwyczaje konsumentów*. Helion.

Sokolova, S. (2015). The importance of creativity and innovation in business. LinkedIn. Retrieved August 13, 2024, from <https://www.linkedin.com/pulse/importance-creativity-innovation-business-siyana-sokolova>

Statista. (n.d.). Advertising outlook Europe. Statista. Retrieved from <https://www.statista.com/outlook/amo/advertising/europe?currency=EUR#ad-spending>

Sternberg, R. (2006). The nature of creativity. *Creativity Research Journal*, 18(1), 87-98.

Sternberg, R. (2021). Transformational creativity: The link between creativity, wisdom, and the solution of global problems. *Philosophies*, 6(3), 75. <https://doi.org/10.3390/philosophies6030075>

Strong, E. K., Jr. (1925). *The psychology of selling and advertising*. McGraw-Hill Book Company.

Szempruch, J., Cieśleńska, B., & Sokol, M. (2022). Modele uczenia się a proces zmian edukacyjnych. *EBiŚ*, 2(78), 20.

U

Ullrich, E. (1987). [Originálny názov diela, ak je známy]. Citované v Nakonečný, M. (2003). *Psychologie osobnosti* (2. vyd., p. 107). Akademia.

W

Waks, L. J. (2014). *Education 2.0: The learning web revolution and the transformation of the school*. Paradigm.

Wagner, T. (2010). *The global achievement gap: Why even our best schools don't teach the new survival skills our children need—and what we can do about it*. Basic Books.

Wagner, T. (2012). *Creating innovators: The making of young people who will change the world*. Scribner.

Wielgus, M. (2019). Wykorzystanie kreatywności w komunikacji marketingowej marek w mediach społecznościowych. In J. Bieńkowska (Ed.), *Kreatywność w praktyce biznesowej* (p. 74). Wydawnictwo Uniwersytetu Łódzkiego. Retrieved from <https://dspace.uni.lodz.pl/xmlui/bitstream/handle/11089/30974/73-93-wielgus.pdf?sequence=1&isAllowed=y>

Wiktor, J. W. (2013). *Komunikacja marketingowa: Modele, struktury, formy przekazu*. Wydawnictwo Naukowe PWN. Retrieved from <https://libra.ibuk.pl/reader/komunikacja-marketingowa-modele-struktury-formy-przekazu-jan-w-wiktor-96614>

Winiarska, J., & Załazińska, A. (2018). Multimodalność komunikacji w perspektywie kognitywizmu. In J. Antas, J. Winiarska, & A. Załazińska (Eds.), *Multimodalność komunikacji* (pp. 7–19). Kraków.

World Economic Forum. (2020). *The future of jobs report*.

Wojciechowska, M. (2019). *Zarządzanie biblioteką*. Warszawa

Wyźga, O. (n.d.). *Metody nauczania stosowane na uczelni wyższej*. Retrieved from https://rep.up.krakow.pl/xmlui/bitstream/handle/11716/2918/04_metody_nauczania_stosowane_na_wyzszej_uczelni_o_wyzga.pdf?sequence=1&isAllowed=y

Z

Ziatdinov, R., & Cilliers, L. (2021). Online education in the age of COVID-19: The role of technology in learning. *Journal of Education and Technology*.

ZBrożyna, W. (n.d.). *Podstawy dydaktyki ogólnej*. Retrieved from <https://zasobyip2.ore.edu.pl/uploads/publications/42c77f3435441af47e10273f58cfdbe0>

Żydek-Bednarczuk, U. (2005). *Wprowadzenie do lingwistycznej analizy tekstu*. Universitas.

Žák, P. (2004). *Kreativita a její rozvoj* (1. vyd.). Computer Press.

Žák, P. (2017). *Kreativita a její rozvoj* (2., aktualizované a doplněné vyd.). Motiv Press.

Creativity and creative teaching in marketing communication

College textbook

Authors: Mgr. Matej Martovič, PhD., PhDr. Michal Kubovics, PhD., doc. PhDr. Galera Matúšová, PhD., Mgr. Igor Piatrov, PhD., Mgr. Natália Nagyová, PhD., Mgr. Eva Vázalová Gartnerová, Ph.D., Mgr. Josef Kocourek, Ph.D., Ing. Martina Juříková, Ph.D., dr. Marta Cerkaska, dr. hab. prof. ucz. Katarzyna Draj, dr. Piotr Draj, dr. Urszula Dyrzcz, dr. Barbara Sitko, dr. Joanna Urbaś, dr. Marta Woźniak

Reviewers: doc. Mgr. Györgyi Janková, PhD., dr. Magdalena Bojarska, Mgr. Zuzana Kupková, Ph.D.

Design layout and cover: Mgr. Natália Nagyová, PhD.

Language proofreading: Michael Valek

Creativity and creative teaching in marketing communication © 2025 by Matej Martovič, Michal Kubovics, Galera Matúšová, Igor Piatrov, Natália Nagyová, Eva Vázalová Gartnerová, Josef Kocourek, Martina Juříková, Marta Cerkaska, Katarzyna Draj, Piotr Draj, Urszula Dyrzcz, Barbara Sitko, Joanna Urbaś, Marta Woźniak is licensed under CC BY-NC 4.0



Publisher: University of Ss Cyril and Methodius in Trnava

Issue: first, 2025

Number of pages: 403

ISBN 978-80-572-0508-1 (online)

ISBN 978-80-572-0507-4 (print)

"The views and opinions expressed are those of the author and do not necessarily reflect the views and opinions of the European Union or SAAIC - National Agency of the Erasmus+ Programme for Education and Training. Neither the European Union nor SAAIC accepts any responsibility for them."



Funded by
the European Union

ISBN 978-80-572-0507-4