

Pathways to Creativity

2020

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Great British Creativity

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Foreword



The C word is changing everything. Creativity. Not the Coronavirus.

In fact, as this inspiring piece of research shows, creativity is alive and well in Britain even at this time of unprecedented crisis.

And it's not just among agencies. Or among their clients.

It's among consumers, customers, citizens, communities.

And both agencies and clients who get this, do better business.

Especially in times of change.

As Chair of the **DMA Creative Committee**, I'm super proud of our Committee Members, the DMA teams and **Foresight Factory** for this well-timed testament to the rising power of the creative consumer.

Five reasons

1. Because it reflects the breakaway of the Creative Committee over the last two years from a focus on creativity as a job role to creativity as a shared way of solving problems, tapping opportunities, serving a purpose and, quite literally, creating value.
2. Because it breaks down the walls that have in the past been built between not only creatives and the rest of the agency, or between agency and clients; but, more radically, between brands and the people they serve.
3. Because it's a welcome relief to those of us experimenting with the creative agency model, extending the 'creative department' throughout the nation to the one in three so-called consumers for whom 'being creative' is a strong part of their very identity.
4. Because it's not just a "oh, that's very interesting" piece of research. It's a useful one. Of course, it interests and informs with lots of shareable stats. (Who would've thought that one in two consumers feel the need to be more creative in order to be fulfilled? Twice the number of those who feel the need to own things.) But it also enables by providing a framework that changes the way we look at, even define, the creative consumer. And it empowers us, with trends, tools and exemplars.
5. Because it encourages us to collaborate, co-create and co-own the next big idea, next big solution, next big change. With creatives we've yet to meet in our workplaces and our universities, our shops and our social sites, our homes and our hospitals, our schools and our parks, our factories and our labs ...

Foreword

10 years ago, Lord Puttnam, then Chair of the DMA Awards, said: Look into the toolbox for rebuilding Britain - creativity is the only tool we have left.

It strikes me that the Gold this year could go to any number of creative consumers who have collaborated with brands, agencies or even among themselves to create mould-breaking ideas - from the NHS Rainbow to Captain Tom's 100th Birthday Walk.

You'll find more contenders as you read on.

Welcome to the power of Great British Creatives in the United Kingdom.

Here's to creating more value for people, creating more valuable relationships for businesses and creating more value for our economy.

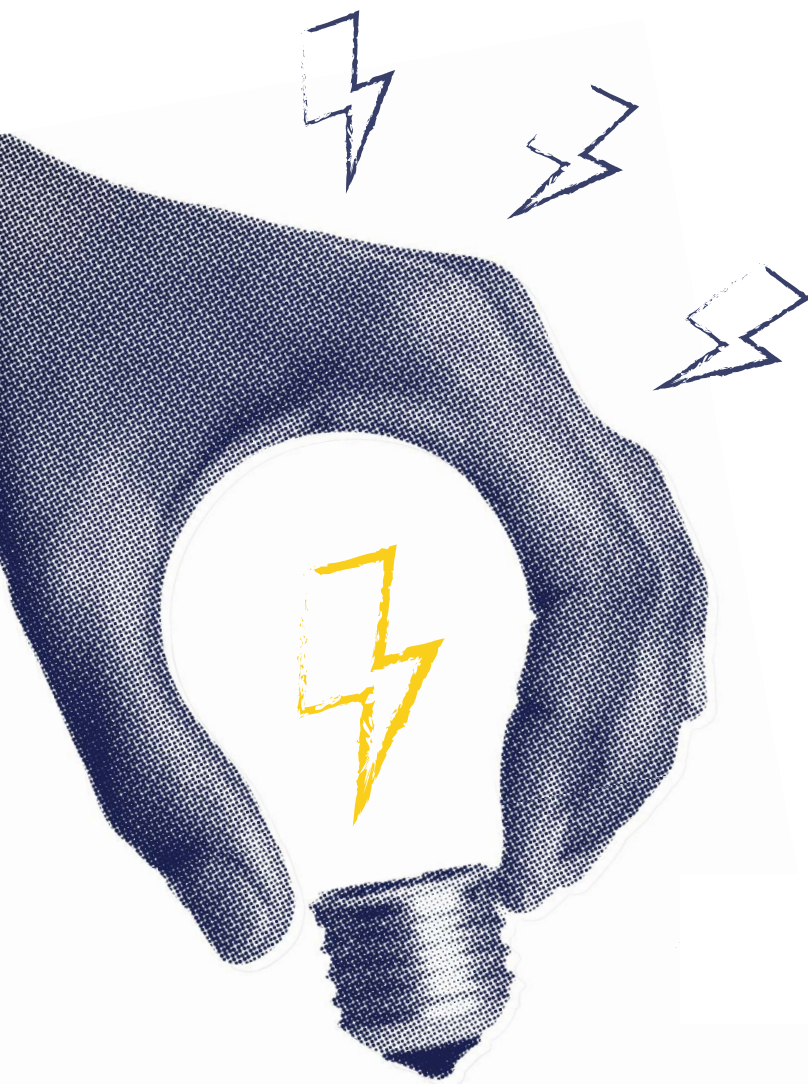
Just when we need it most.

Debi Bester

Chair of the DMA Creative Committee

Creativity & Innovation Partner,

Department of Change



Introduction

and Executive

Summary



What does creativity mean to customers?

That's the central question we set out to answer when we embarked on this project.

We wanted to understand how real people think about creativity, how they address it and the importance it has in their everyday lives.

Allowing us to then understand how brands could fit into this picture and engage consumers by becoming part of or enabling these creative passions.

Working closely with the DMA's Creative Committee and our research partner **Foresight Factory**, we've been able to investigate how creativity has grown over the last decade.

Creativity isn't a static concept and, consequently, it's hard to pin down with a unique analytical model. However, across the host of different trends analysed, we found that creative consumers are a growing group.

Even as we are still coming to terms with both the short- and long-term impacts of the coronavirus – on our businesses, personal lives and the world in general – far from dampening this trend, we're seeing the pandemic accelerating many of them.

For instance, the coronavirus has dramatically increased the extent to which we are needing increased ways to entertain ourselves at home.

For many, this means a renewed interest in finding creative outlets, from the wealth of bread baking to design projects and many other crafting activities.

Furthermore, as social distancing has funnelled almost all our communications online – be that personal or work – brands have the opportunity to support or curate moments of authentic creativity with people too.

The conditions brought about by the virus have also forced many brands to reassess and pivot their strategies quickly.

One certainty, in this time of uncertainty, is that the rising tide of opportunity is something that brands cannot and should not ignore.

Whether it's about engaging with consumers to find new creative solutions and evolving their skills while the outside world is on hold, or moving to a post-coronavirus period, when creativity will continue to be a powerful way to engage and communicate with customers.

In this report, we will explore a range of different long-term trends across four key areas, which we believe aren't just shaping the world to date but will continue to do so tomorrow.

Tim Bond

Head of Insight, DMA

Creativity remains a dominant and stable aspiration in the lives of many people in the UK.

The majority of UK consumers have stated they feel the need to be more creative consistently across the last decade – just over 50% felt this need in research conducted in both 2013 and again in 2019.

However, understanding precisely what creativity means to consumers in 2020 is no easy task. This report takes a new approach to explore how creativity can be targeted and utilised by brands in 2020.

New pathways to target creativity in 2020

Through new analysis of data, we're able to look at the views of creative and non-creative consumers, exploring which attitudes and behaviours are most clearly pronounced across the most creative people in the UK.

Using this new research, we have identified key trends that brands can target to engage creativity in their customers.

These trends have been codified into four core areas that brands can look too as a way of building new pathways to creativity in 2020

These four themes are:

Experience

Brands that create memorable, unique and creative experiences for consumers within their customer engagement campaigns can appeal to creative consumers' strong desires to experience new things, gain new knowledge and enjoy creativity.

Collaboration

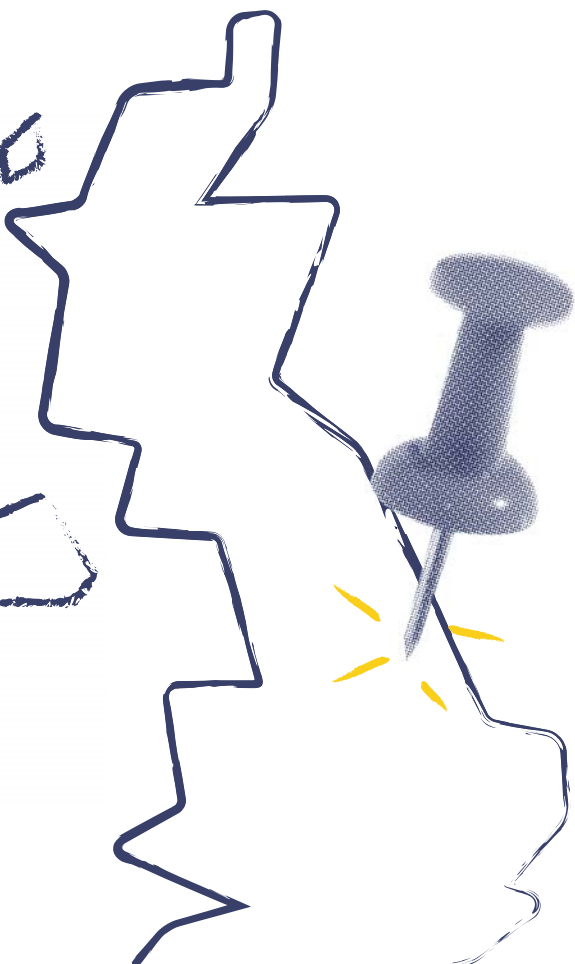
Brands that create opportunities for consumers to collaborate with them to shape their brand identity will appeal to creative consumers seeking outlets for their creative ideas and self-expression.

Personalisation

Brands are invited to find new avenues to allow customers to tailor their service and product propositions, embedding a level of consumer creativity into their commercial proposition.

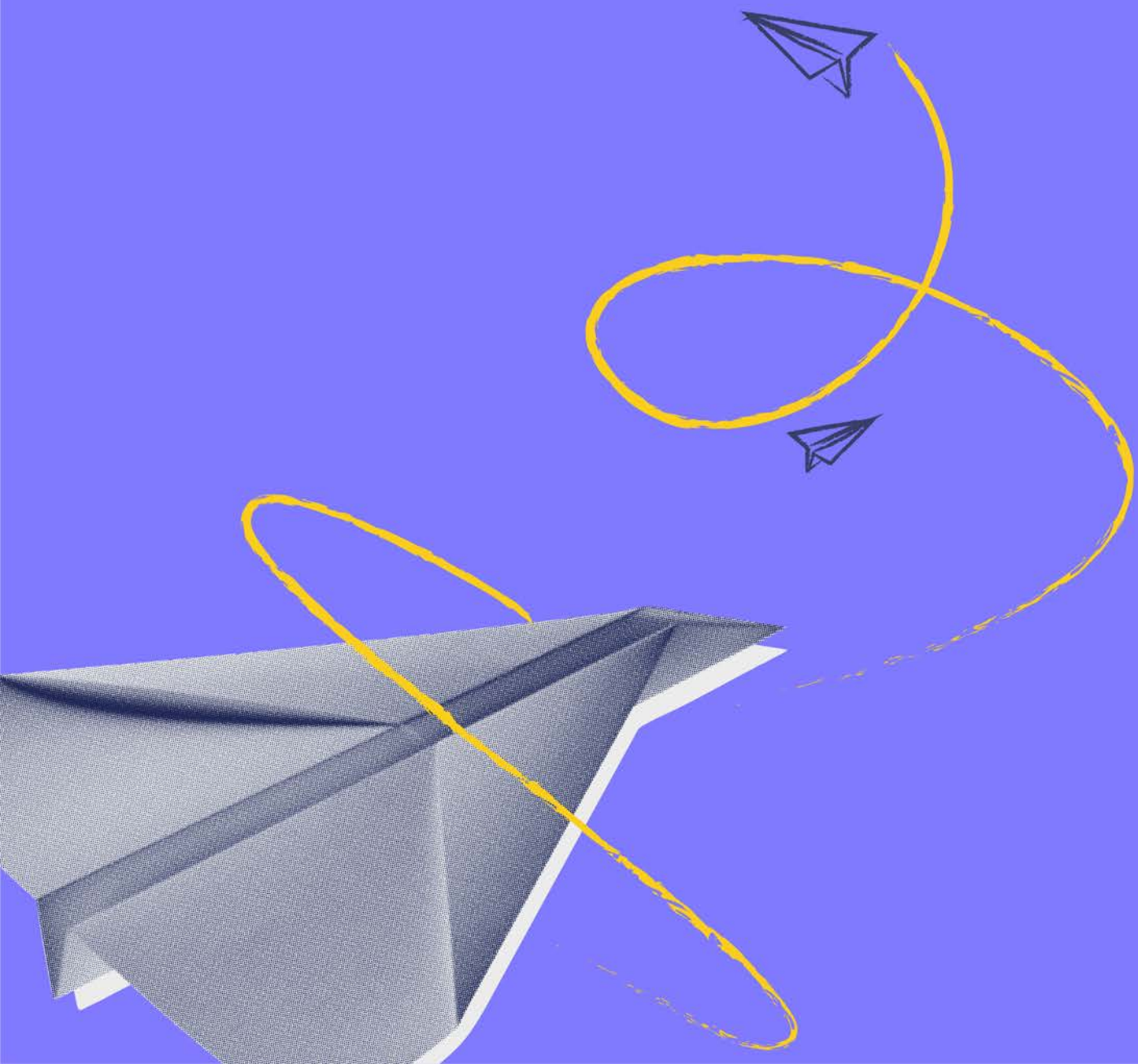
Authenticity

In an era of digital overload, there will be a significant proportion of people who seek a return to more traditional crafts. Brands can also target the desire to showcase creative talent in more authentic ways by enabling customers to engage these skills to support wider social causes and issues.



Creativity

in Flux



Creativity is a core consumer

Long-term trend data from **Foresight Factory** shows that the need for creativity is stable.

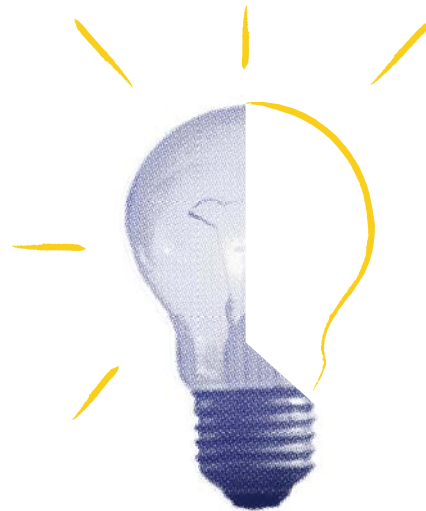
A majority of British consumers in 2019 (51%) felt the need to be more creative in order to fulfil themselves – this figure was 53% in 2013.

In fact, the need for creativity is felt more widely than the need to own more things (27%), to be involved in community (31%) or the need for more excitement (47%).

Creativity is clearly a key route to self-expression for many consumers.

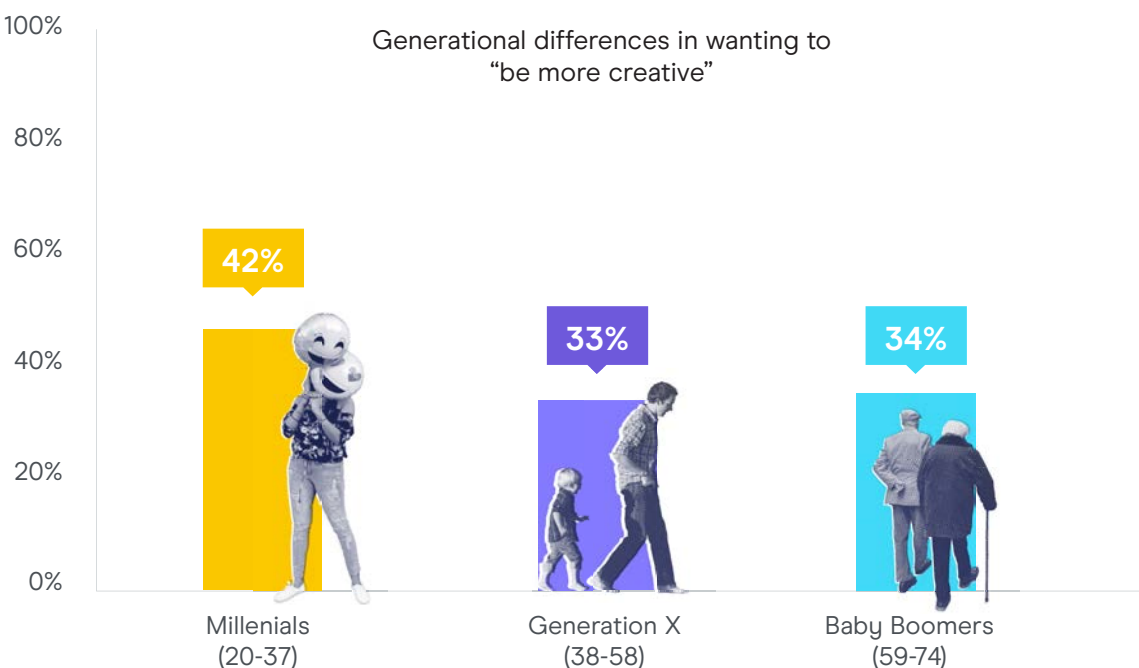
When asked whether “I like being creative” is a strong descriptor of themselves, 36% of GB consumers agree. Across social grades there is very little difference in agreement, but women are more likely than men to agree they enjoy being creative (40% vs 32%).

In terms of variation by generation, Millennials (aged 20-37) have a greater desire to be more creative - 42% vs 34% of Baby Boomers (59-74).



36%

“I like being creative” describes me very well



But what does creativity mean to consumers?

It is clear that “being creative” is something that resonates with many consumers.

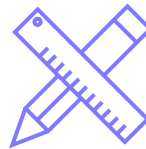
But to understand what creativity means to them, we need to understand what consumers are doing to express their creativity.

Between 2016 and 2018, **Foresight Factory** studied the creative activities consumers engage in for entertainment and identified four distinct groups:



Homely Creatives

Those who enjoy home-based activities like cooking and gardening



Crafty Creatives

Those who do painting, drawing or sewing, crafting or home design activities



Digital Creatives

Those who do photography, make films, music or write blog posts or vlogs



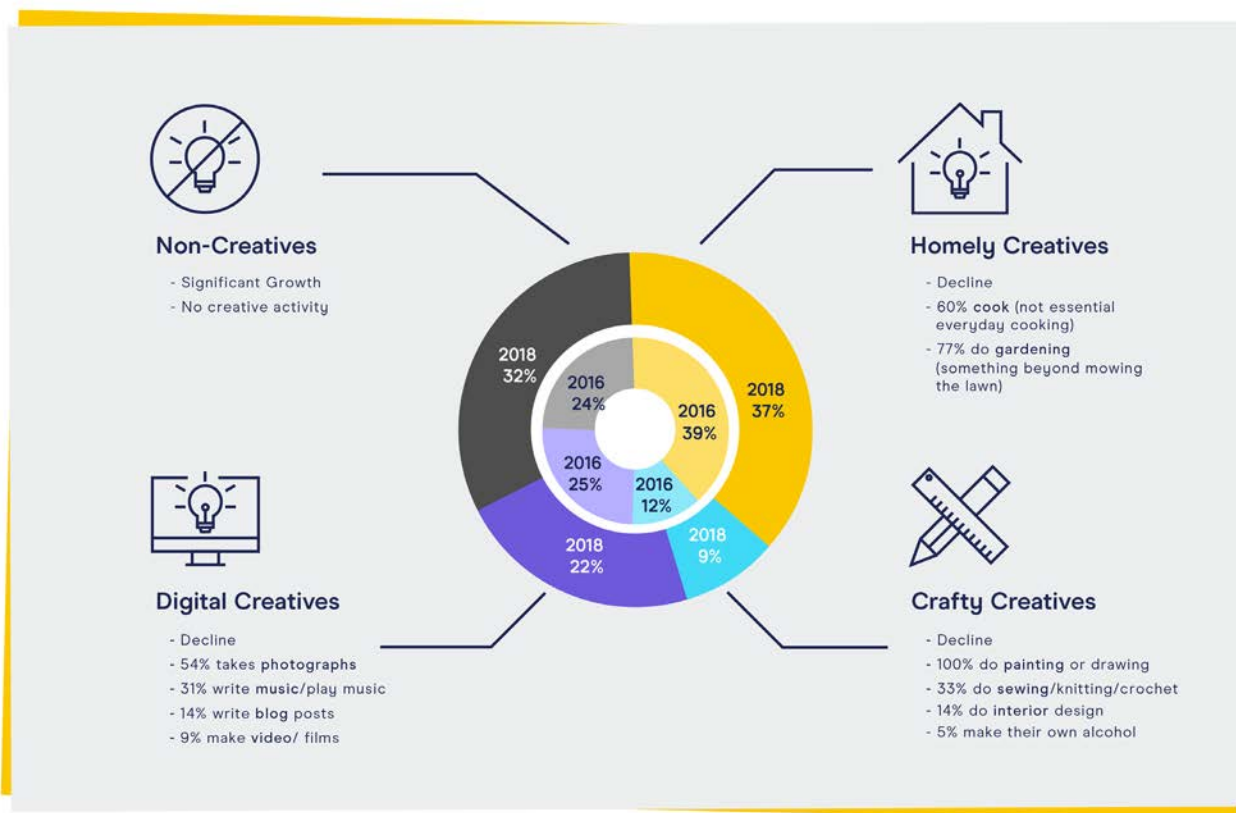
Non - Creatives

Those who do not take part in any of the creative activities asked

By 2018, the Non-Creative group had grown significantly, indicating that what consumers do to express their creativity didn't fit into the groups identified previously.



Creativity in Flux



The definition of creativity evolved significantly in those two years.

Several evolving behaviours gives us an indication as to why creative expression shifted:

- **It has become easier:** in many ways this is true, for example capturing great photos or video, suggesting that people are less likely to define these activities as a main creative outlet – it's more of an everyday expression

It can be found in other ways: Not just through traditional routes – such as hobbies and pastimes, which were the kinds of activities tracked – but also through work or activities that are seen as a form of personal development, rather than just a form of entertainment

- **A squeezed middle:** this decline in creativity has occurred particularly in those aged 35 and over, with Generation X (aged 38-58) now the group most likely to not participate in creative hobbies – 43% fall into the 'Non-Creative'

Segmenting creativity gives some insight into what creativity means to people, but tracking the evolution of the segmentation reveals that creative expression is far from stable – even if the consumer need for creativity appears to be a constant.

How consumers define creativity and how they choose to fulfil their need for it is in a state of flux and needs continuous reassessment to be truly understood.

As such, for the purposes of this report, we have created a simpler bipolar grouping of those consumers that like being creative and those that don't – also comparing these to the 'average consumer'.

Understanding what **creativity** means to consumers today



Rather than define creativity from the top down, we have looked to the wider attitudes, behaviours and interests that are engaging creative-minded consumers now, to help us uncover what matters most to them.

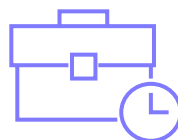
Consumers who identify themselves as creative ("I like being creative") have been isolated, allowing us to identify the trends within **Foresight Factory's** data that they engage with the most.

Thanks to this process, we were able to build a framework of trends and uncover four strategic themes underpinning the selected trends brands can use to engage these creative consumers.

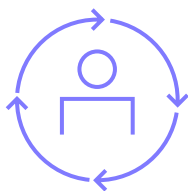
The four engagement themes that emerged from the trends we identified as important to creative consumers are:



Collaboration



Experience



Personalisation



Authenticity

In the following four chapters, we will explore each of these themes, explaining some of the trends within real-life examples of how brands are using consumers' passion for creativity to engage them.

To understand more on the approach we took, please see the [Methodology](#) section.

Chapter One:

Collaboration



Offer consumers outlets for creative expression

When brands and consumers collaborate, creativity can thrive.

In an age of heightened consumer empowerment, creative consumers not only expect their voices to be listened to, but also their opinions, ideas and creative thoughts to be actively solicited from their favourite brands.

Ultimately, any strategy defined by collaboration is also an act of trust between brand and consumer – it challenges marketing teams to let consumers into their plans.

Brand image, tone, communications – in other words, a brand's creative identity – without collaboration may lack buy-in from creative consumers who crave outlets for expression.

Happily, in today's content-heavy communications landscape, brands have numerous channels through which they can directly engage consumers and give them a space to express their connection to brands in their own unique, personal and creative ways.

Brands that support collaboration widely, for example between consumers and their peers or between entrepreneurs, can also engage creative consumers' entrepreneurial aspirations.

With side hustles, professionalised hobbies and gig work becoming more of a norm, brands that can recognise this new landscape can connect with a growing tribe of creative and entrepreneurial-minded consumers.

Foresight Factory's analysis identifies three key trends underpinning Collaboration that particularly resonate with the creative consumer.



Trend: Enterprise Nation

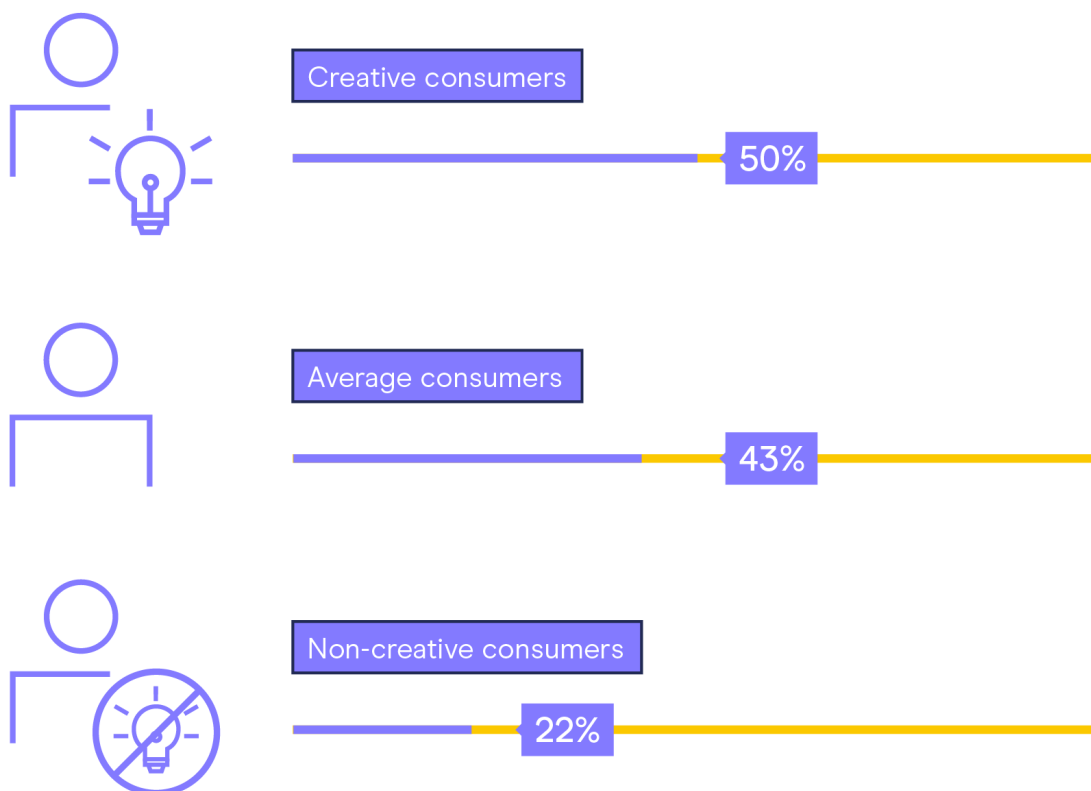
British consumers are becoming more entrepreneurial – in both mindset and action.

Numerous tools and services exist to help aspiring entrepreneurs realise their dreams – from templated websites and flexible working spaces to crowdfunding sites, such as **Kickstarter**.

Many consumers are capitalising on this trend through small-scale entrepreneurship – for example, by selling their wares on **Instagram** and **Etsy** or renting out unused apartments.

50% of creative consumers have made money, outside of their regular income, from their skills - compared to 43% of the UK average.

Consumers who have made money, outside of their regular income, from their skills (e.g. sold something they have made)



Trend: Meta Messaging

Any content that exists online today is open to being reworked or recast in the form of a meme, whether by fans, trolls or potentially anyone with an internet connection.

Where brands are submersing themselves in this internet culture, brand identities are becoming more self-deprecating, ironic and creative in order to capture consumer attention across a sea of content.

Two-fifths of creative consumers (38%) like it when brands comment on posts about them on social media.

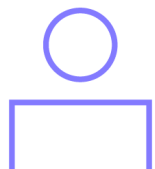
Creative expression for digital natives, and Centennials (aged under 19) in particular, is lived out through internet culture.

As communication styles change, brands are now seeking to communicate with digital natives on these terms, splicing cultural cues, channels and genres to appeal to this desire for self-expression.

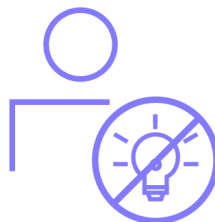
Consumers who like it when brands comment on posts about them on social media



Creative consumers



Average consumers



Non-creative consumers



Trend: The Stakeholder Customer

Empowered consumers expect to have a more reciprocal relationship with the brands that matter most to them.

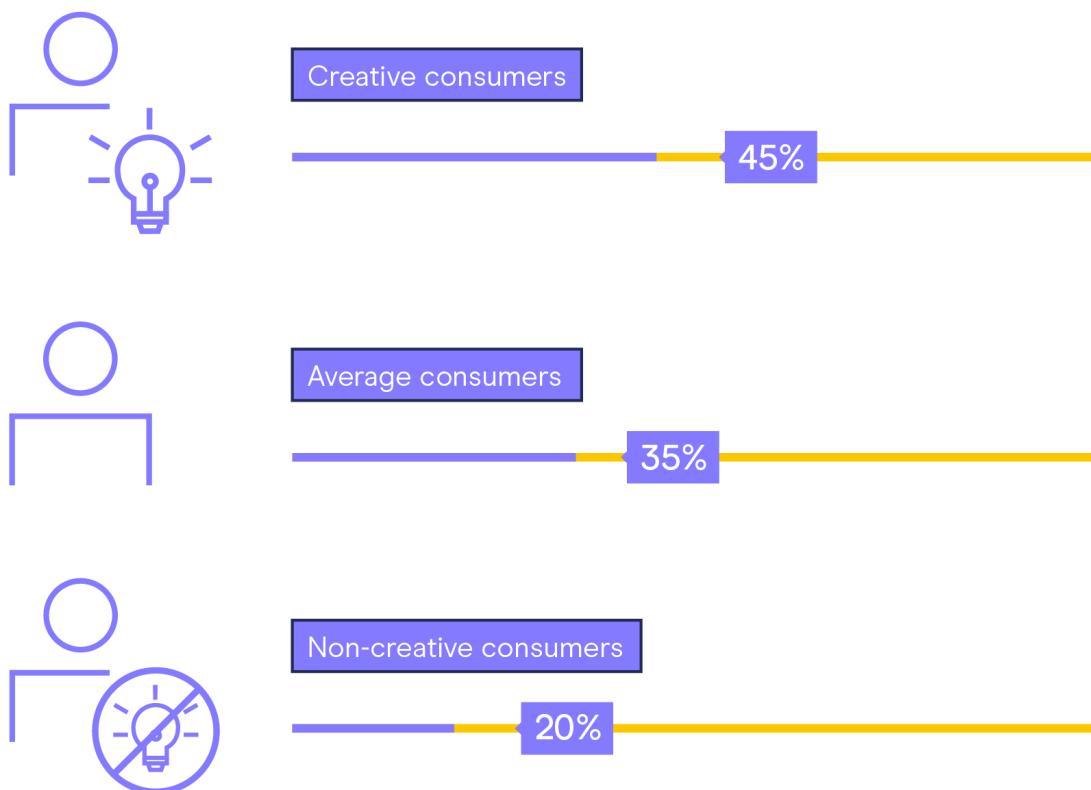
They will want to be treated as stakeholders, given the power to co-create and ultimately determine commercial offerings. Already, creative consumers are more likely to write a product or service review monthly – 45% compared to 35% for the average British consumer.

Creative consumers can and want to use their creative skills to impact the development of their favourite brands.

Moreover, consumers are increasingly able to directly finance their favourite projects, via follower-funded content and crowd-funding platforms, such as **Indiegogo** or **Kickstarter**.

Brands that have consumers as stakeholders can create an authentic and long-term connection between customer, product and brand.

Consumers who write a product/service review at least once a month



Activating: Collaboration

Case study: Supporting creative business hopefuls

Hosted by Clydesdale and Yorkshire Bank, **B Works** is designed to give freelancers, students, **SMEs** and start-ups a space to learn, work and bank.

In June 2019, it was awarded the Platinum Service Award at Manchester's BID Customer Service Awards.

At the space, entrepreneurs can work in private meeting rooms, create social media content in the B Social Studio, and learn from experts about how to grow their business. Events are held regularly to help customers learn new skills. Advisors are also always on hand to provide tips on everything from banking to health and wellbeing.

While **B Works** is primarily about creating a culture of openness and learning, it also offers financial advice that visitors can engage with.



Case study: Embrace the takeover

In 2019, **Chipotle** launched its **#GuacDance** challenge on **TikTok** to celebrate National Avocado Day on 31 July, asking customers to share their dance videos on the social media platform in exchange for free guacamole.

It encouraged the use of **The Guacamole Song**, a tune by children's musician Dr Jean that had already gone viral.

The brand partnered with popular **YouTube** stars Brent Rivera and Loren Gray to promote the challenge. **#GuacDance** ended up racking up over 500 million views, making it **TikTok's** highest-performing branded challenge in the US at the time.

The promotion also resulted in over 800,000 sides of guacamole being served across **Chipotle's** US outlets in a single day – a runaway record for the brand.



Chapter 1: Collaboration

Case study: A message to myself in six months' time

Nationwide Building Society launched a series of TV adverts to showcase different real-life voices and stories of how people are coping with life during lockdown, as well as sharing their thoughts, poetries, feelings of what life may be like for them post-pandemic.

Adverts also highlight where to find further information about the support the Society is providing to members financially impacted by the coronavirus

[Click here to learn more](#)



Case study: Bleach London launches digital 'Hair Party'

Bleach London's brought together celebrities for a virtual salon fête, providing users with step-by-step instructions for DIY dye hair jobs as "salons aren't just about the service, they offer a social and creative space, and we don't want to lose this sense of community while our salons are closed".

[Click here to learn more](#)



Chapter Two:

Experience



Create experiences that celebrate creativity

Peoples' focus on experiences is a defining pillar of how we consume today.

Increasing access to luxury goods has intensified the pursuit of experiences across categories by consumers looking to collect memories, boost status and craft their sense of self through what they do.

Creative consumers are more likely to be experience seekers, with 72% agreeing that they enjoy learning about or discovering new things, places, experiences and ideas – compared to around half of average Brits (49%).

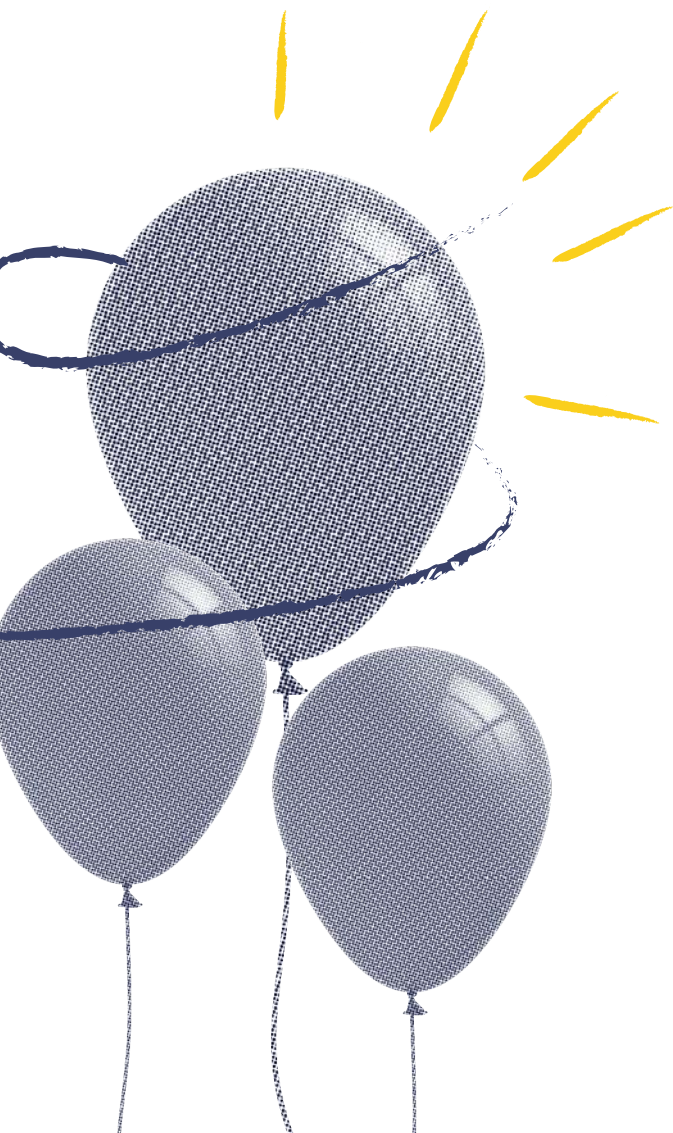
Creativity, originality, and novelty attract consumers to brand experiences. Without a creative edge, brand experiences will not appeal to consumers who want clear and compelling narratives.

It is also the fleeting, hard-to-recreate experiences that will appeal most to consumers who desire to experience something truly new to add to their bank of memories.

Whether appealing to the urge to celebrate in new ways, the desire to experience through learning or to refresh and evolve tired leisure pursuits, there are many strategies brands can employ to bring experience into the heart of how they engage consumers.

And while real-life experiences can bring creative content to life in a more tactile way, social channels and online communities can also be home to engaging digital experiences.

Foresight Factory's analysis identifies three key trends underpinning Experience that particularly resonate with the creative consumer.



Trend: Everyday Exceptional

Opportunities to celebrate are everywhere.

Traditional occasions like birthdays, weddings, and religious and national holidays are being joined by a stream of events, both newly devised and newly appreciated by consumers seeking out excuses for everyday excitement. 42% of creative consumers said they love any excuse to have a celebration, compared to 33% of the average.

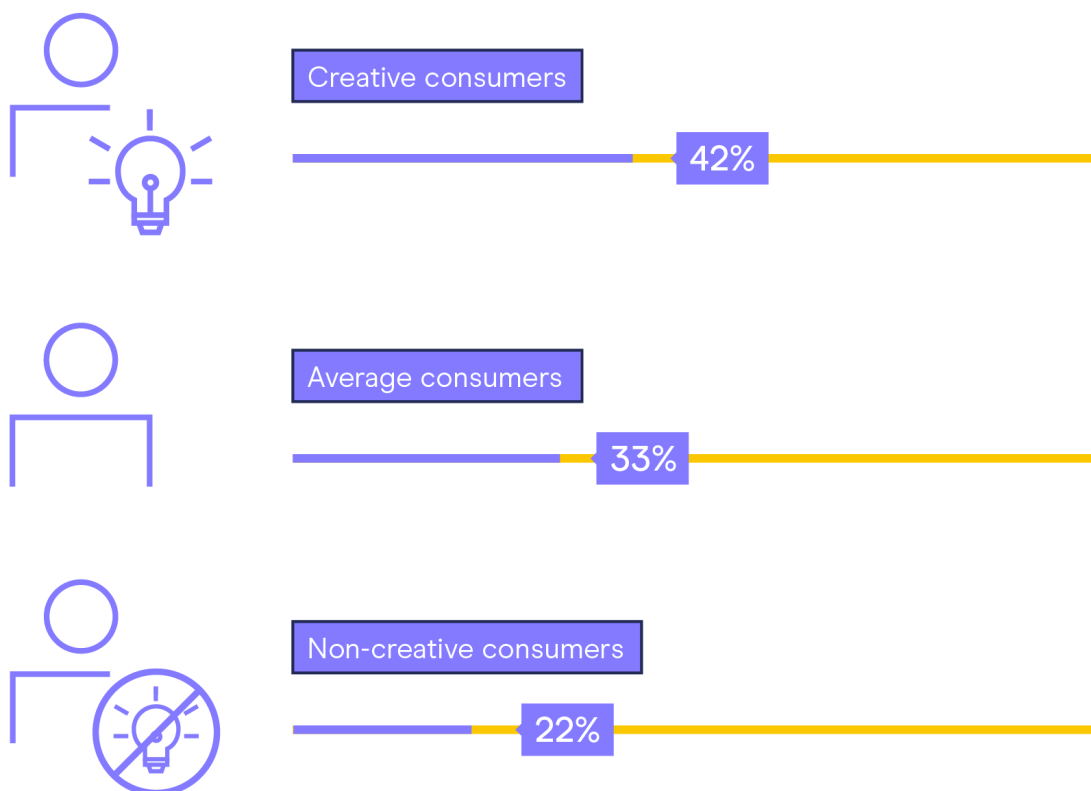
This trend is driven partly by rising diversity, which brings events from around the world to the attention of the masses.

Consumers are also creatively transforming a wider range of events into an excuse to have fun – from divorces reimagined as parties or celebrating commercial events like product launches, movie releases and TV season finales.

The coronavirus has also heightened consumer desire for moments of light relief, and we expect that consumers will still be looking to find reasons to celebrate in the home space.

Even the smallest events and moments are now open to being transformed into something creatively exceptional.

Consumers who love any excuse to have a celebration



Trend: Liquid Skills

Digitalisation has brought near-instant access to knowledge.

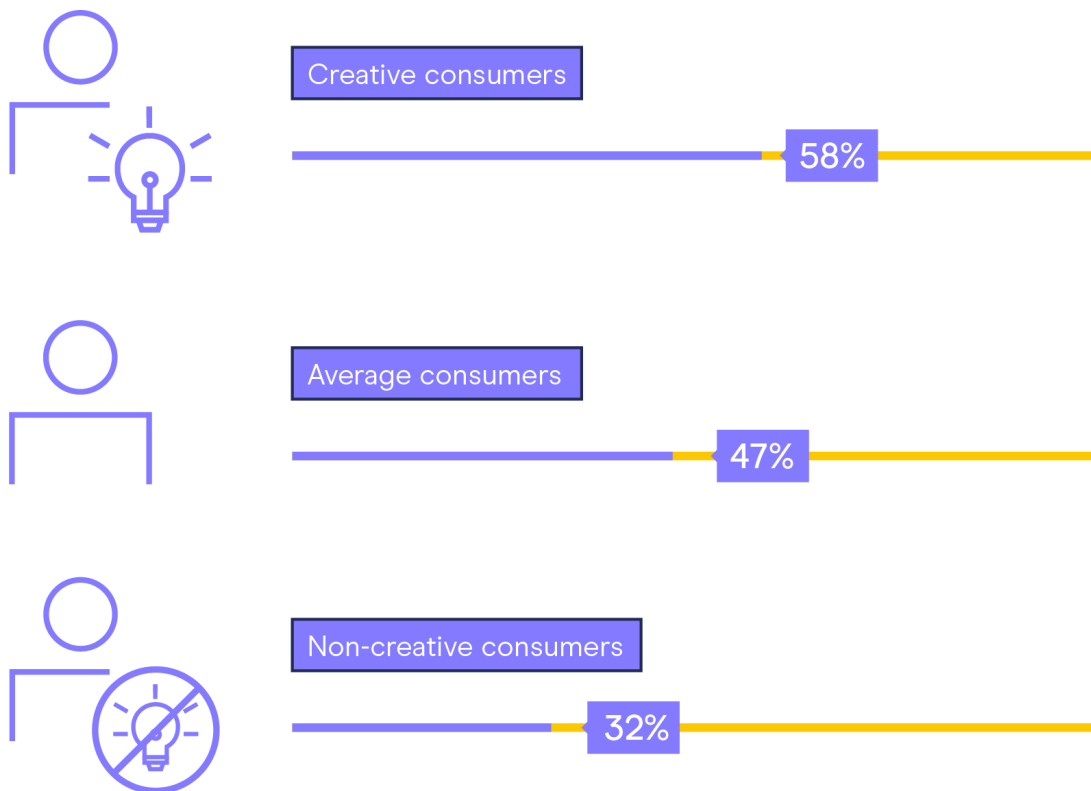
Consumers are becoming agile learners, picking up skills as and when they need them, thanks to the range of online resources and accessible tutorials at their disposal.

This includes creative skills, which can now be self-taught – from sewing and painting to graphic design.

But gaps in consumer knowledge still exist and many are keen to get input from experts.

Brands have an opportunity to share their expertise and impart relevant knowledge to consumers in easy, accessible ways and fill knowledge gaps with engaging content.

Consumers who like it when brands give them ideas of how to best use their products



Trend: The Leisure Upgrade

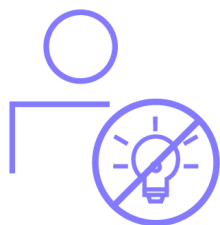
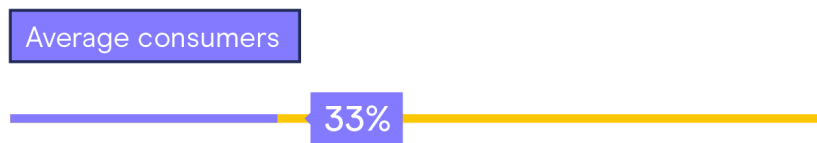
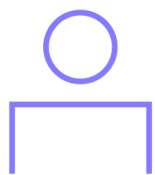
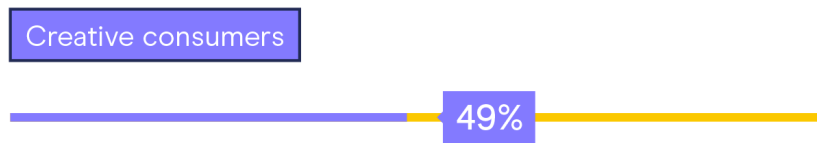
Many consumers still want – and need – their downtime to be easy, but many also use leisure time to acquire skills, undertake self-improvement activities or gain new experiences.

Leisure time is an opportunity for self-development. Creative consumers are more likely to feel their leisure pursuits are part of their identity – 49% compared to a third of average consumers (33%).

Self-improving recreation can take many forms, such as learning a new language, coding or reading how-to books, but overall creative activities invite consumers to rest their rational selves and apply their imaginations.

Consumers now expect to achieve a level of professionalism in their chosen hobby – being an amateur is no longer enough. Brands can support in consumers' creative leisure journeys as educators and encouragers.

Consumers who feel their leisure pursuits are very important to their sense of identity



Activating: Experience

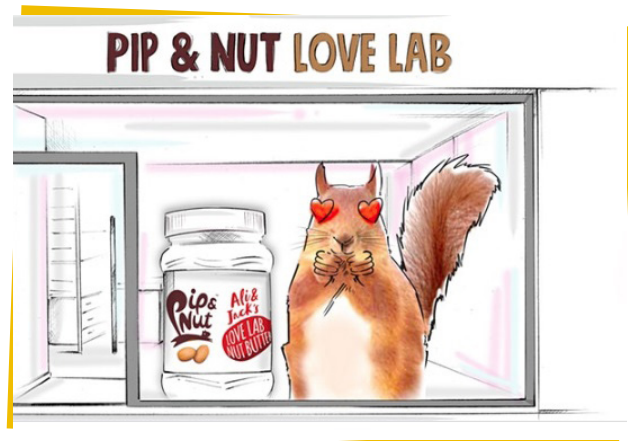
Case study: Using spontaneity to make any day creative

For Valentine's Day 2020, nut butter brand **Pip & Nut** hosted a three-day pop-up, **Love Lab**, in London.

Visitors were able to customise their own flavour of nut butter and have their name inscribed on the label by a calligrapher.

Customers could book one-hour slots (at a cost ranging from £7–15) to customise either peanut or almond butter with additional flavours such as chilli or vanilla.

Non-paying visitors had the opportunity to send Valentine's Day cards and receive a free nut butter cup.



Case study: Helping make downtime more meaningful

In late August 2019, **Waitrose** launched **Discover Whisky**, a service that provides in-home whisky masterclasses for parties of 6-10 people.

The £400 experience lasts two hours, during which a brand ambassador will provide insights into the five whiskies included in the package. Customers will learn more about the history of whisky, how to best combine the five tipples with sodas, and which foods to pair them with.

In the face of an increasingly professionalised approach to leisure, **Discover Whisky** helps customers upgrade their whisky knowledge – all within the comfort of their own homes.



Chapter 2: Experience

Case study: Airbnb's virtual experience

Airbnb Online Experiences is a "new way for people to connect, travel virtually, and earn income during the COVID-19 crisis."

Airbnb, committed to helping everyone explore the world, also partnered with social organisations to provide elderly people the experience for free.

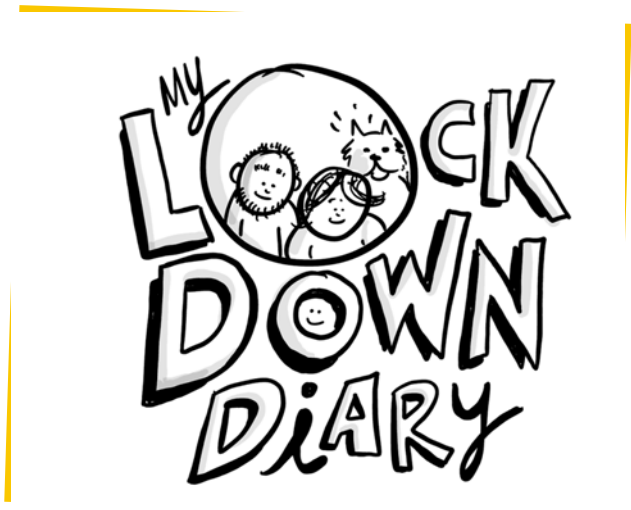
[Click here to learn more](#)



Case study: My Lockdown Diary

My Lockdown Diary offers easy and fun-to-use templates, so people can start their own quarantine diary and save some memories of what happened during the crazy times of coronavirus.

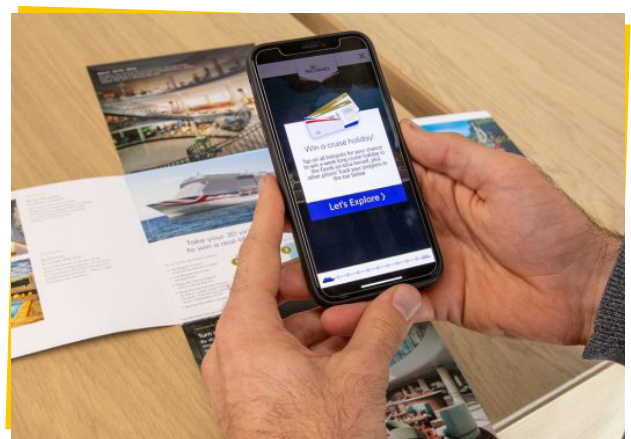
[Click here to learn more](#)



Case study: Augmented Reality Helps a New Ship Set

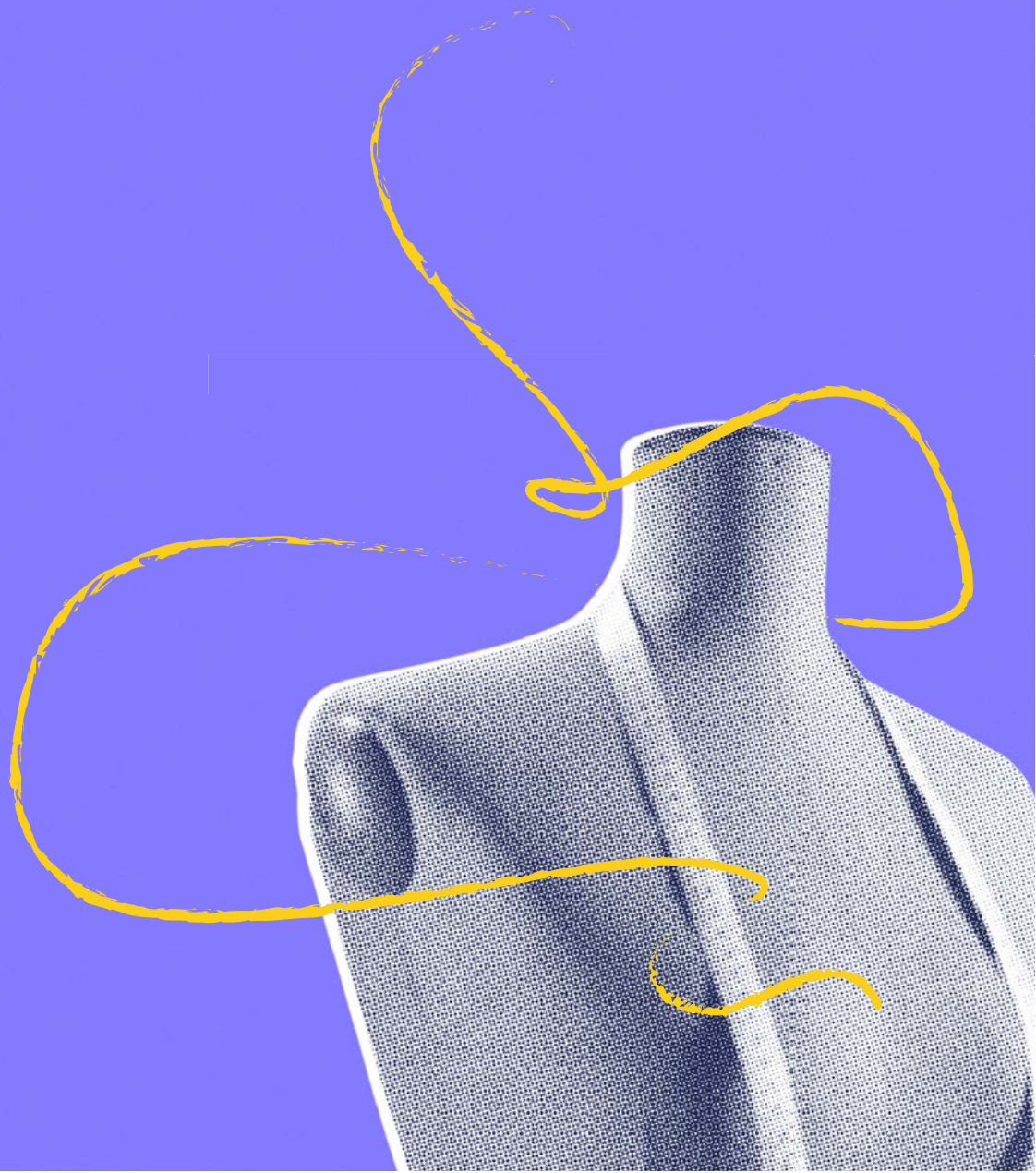
To launch their biggest, greenest, and most innovative ship to date, P&O wanted to let customers experience it, even before it was ready to board. To do so, they created an augmented reality experience that gave recipients an interactive 3D experience.

[Click here to learn more](#)



Chapter Three:

Personalisation



Empower consumers to develop and broadcast the **creative** skills that are unique to them as individuals.

How is creativity defined? What sparks creativity?
How can we showcase creativity?

These are all questions that have a distinct meaning to each individual person.

Helping consumers address them through increasingly hyper-personalised engagement will allow brands to become true partners in supporting their customers' quest for enhanced creativity.

In 2020, brands are invited to find new avenues to allow customers to tailor their service and product propositions, embedding a level of consumer creativity into their commercial proposition.

Going forward, there is a range of emerging technologies – from biometric technology to 3D printing – that will allow brands to become far better at capturing the precise elements that spark creativity in customers, while allowing for more precise customisation of products that are uniquely curated by consumers.

Social media has also become a key battleground for creativity, with consumers seeking new opportunities to showcase their creative activities.

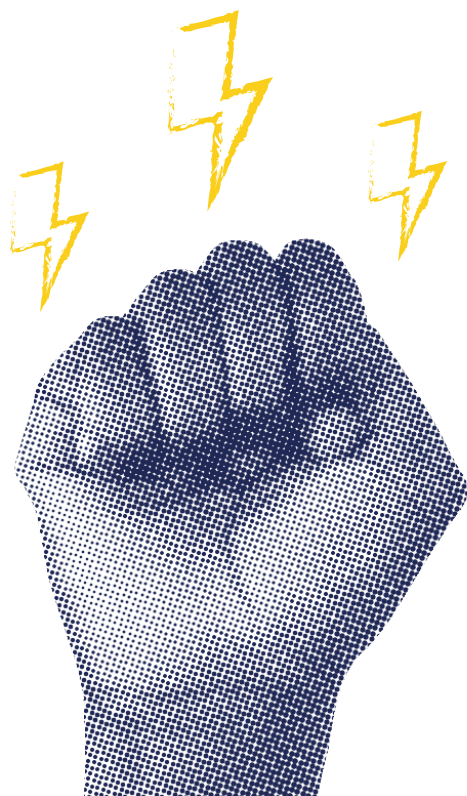
At the same time, more Centennial-oriented (aged under 19) social media platforms, such as **TikTok**, come with intrinsically interactive features that allow users to utilise creativity in developing online content.

Finally, the impact of the coronavirus has clearly heightened the extent to which consumers are engaging with in-home activities and design to demonstrate their creativity.

An emerging feature of in-home design is the importance of health and wellbeing elements being embedded into these physical spaces.

Expect to see growing consumer focus on re-developing areas of their home to create more mindful and health-oriented environments – both to demonstrate their creative design skills, but also to create spaces that can spark and nurture inspiration.

Foresight Factory's analysis identifies three key trends underpinning Personalisation that particularly resonate with the creative consumer.



Trend: Me Me World

British consumers showcase an ever-expanding desire to be able to better personalise the products, services, marketing and wider brand experiences they engage with across the commercial world.

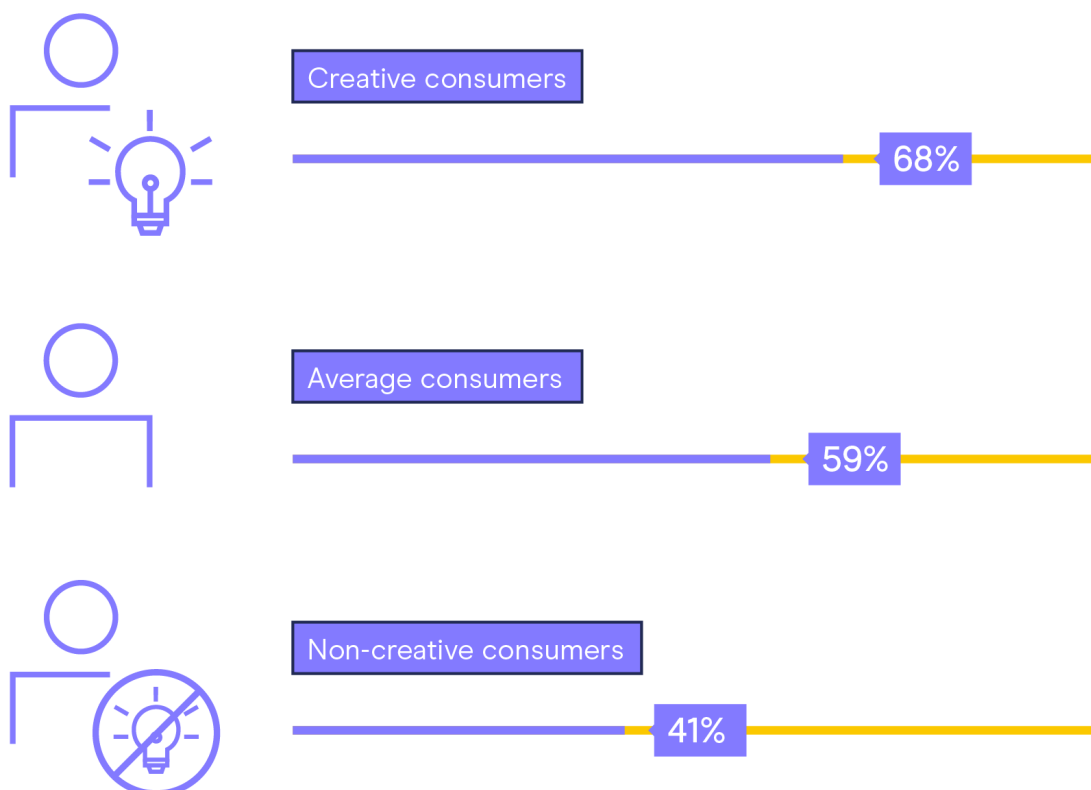
While often driven by the demand for tailored solutions to provide enhanced convenience, this has evolved into an opportunity for brands to allow consumers to display their creativity by making unique versions of products and services that engage them as individuals.

Today, creative consumers are far more likely to be interested in personalised branded experiences compared to non-creative consumers – 68% vs. 41% respectively.

Looking ahead, new technologies will enable brands to pin-point drivers of creativity in customers and utilise this as a unique selling point.

For example, biometric technology that can detect what entertainment, music or food and drinks can best promote a spark of creativity in specific customers.

Consumers who are interested in personalised food, holiday, or beauty services based on their specific nutritional requirements, interests and budget, or skin type, respectively



Trend: Performative Perfection

Since the start of the social media age, many Brits have increasingly sought to display an aspirational version of themselves on a multitude of platforms.

Achieving this has meant managing both online and offline activities differently, both aimed at creating content suited to the image they wish to attain and communicate.

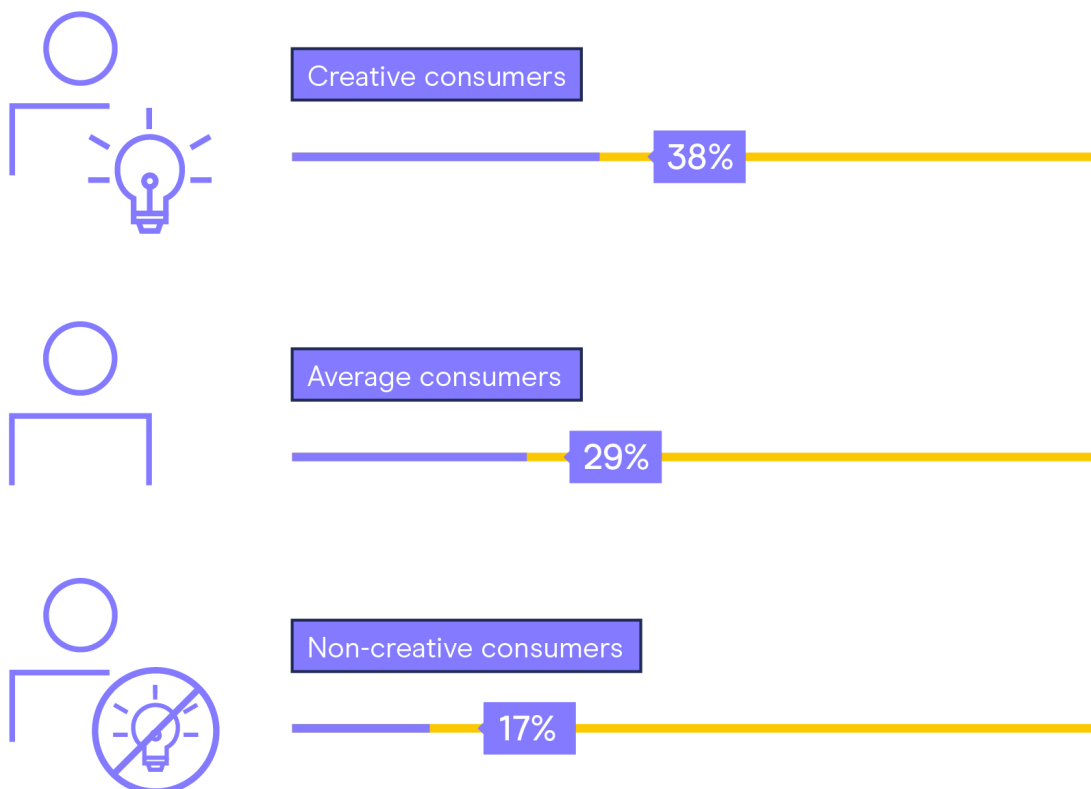
As outlined in the chart below, creative consumers are far more likely to edit or alter social media profiles and content in order to better curate the online image they present, seeing their online image as an extension of their creative persona.

Brands are invited to deliver products, services and offline experiences that enable customers to advertise their creative skills and interests.

Current social media platforms (e.g. **Instagram** Stories, **TikTok**) lend themselves organically to the creation of online content, allowing consumers to interact with existing media and brand assets.

Consumers will increasingly seek brand support in developing this content in a bid to drive social capital, providing new avenues for demonstrating creativity.

Consumers who have de-tagged photos of themselves on social networking sites



Trend: Healthy Habitats

A plethora of emerging health concerns, from urban pollution to mental wellbeing, has seen a growing emphasis placed on the role of physical spaces in the promotion of physical and psychological health.

Increasingly, consumers are looking to re-design their homes and living spaces to embed natural and health inducing elements into the physical design – from utilising specific plants, smart lightening and mood-altering aromas to installing new air purification technology.

This emerging motivation invites consumers to display new forms of creativity in the re-design of physical spaces.

In Britain, creative consumers are twice as likely to be concerned about air pollution and the impact on their health compared to non-creatives.

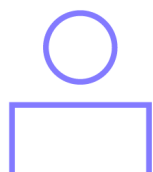
Brands should find new opportunities in supporting customers to create peaceful and stimulating home environments in order to boost mental wellbeing and in turn inspire creativity.

The coronavirus crisis will only further accelerate the importance of this trend, both heightening health concerns and increasing the importance of home spaces to provide peaceful but stimulating places to live and work.

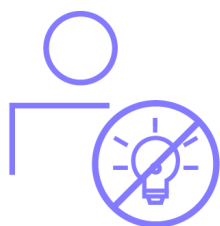
Consumers who worry about the impact of pollution on their health



Creative consumers



Average consumers



Non-creative consumers



Activating: Personalisation

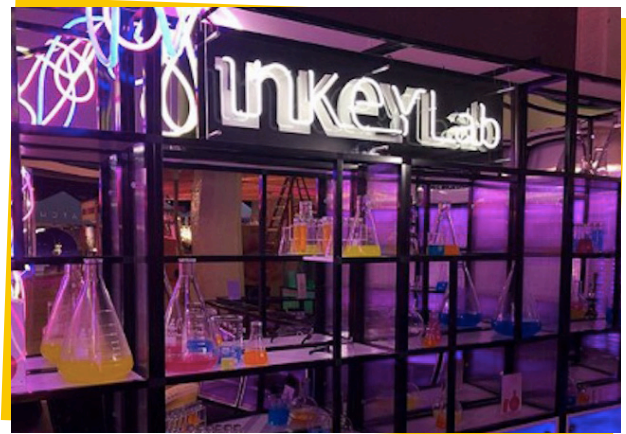
Case study: Support customers to create unique products

In November 2019, retailer **Boots** and affordable skincare brand **The Inkey List** teamed up for an in-store pop-up dubbed **Inkey Lab**, which invited consumers to customise their own serums based on their individual skin needs.

Skincare experts guided visitors through 35 different serum combinations.

Customers could personalise packaging with their name and choose to have their product gift-wrapped.

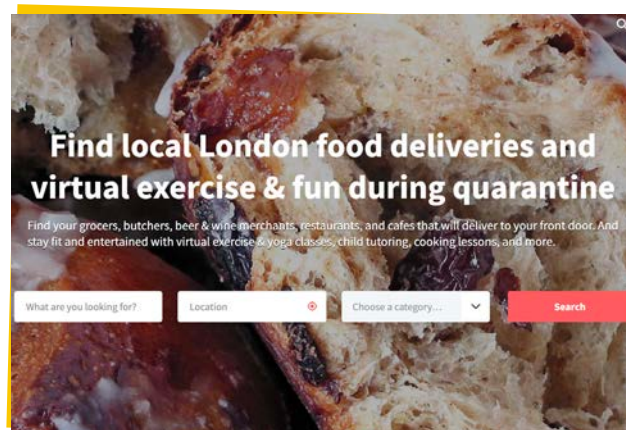
The founders of **The Inkey List** also participated in a meet-and-greet at the lab.



Case study: BeRemote - explore local London from your home

BeRemote enables Londoners to remotely discover and connect with local businesses in their city, to find grocers, butchers, beer and wine merchants, restaurants, and cafes that will deliver to their front door.

It also provides entertainment with virtual exercises, yoga classes, child tutoring, cooking lessons, and more ...



[Click here to learn more](#)



Case study: **Magnum** and **Deliveroo** for DIY ice-cream customisation kits

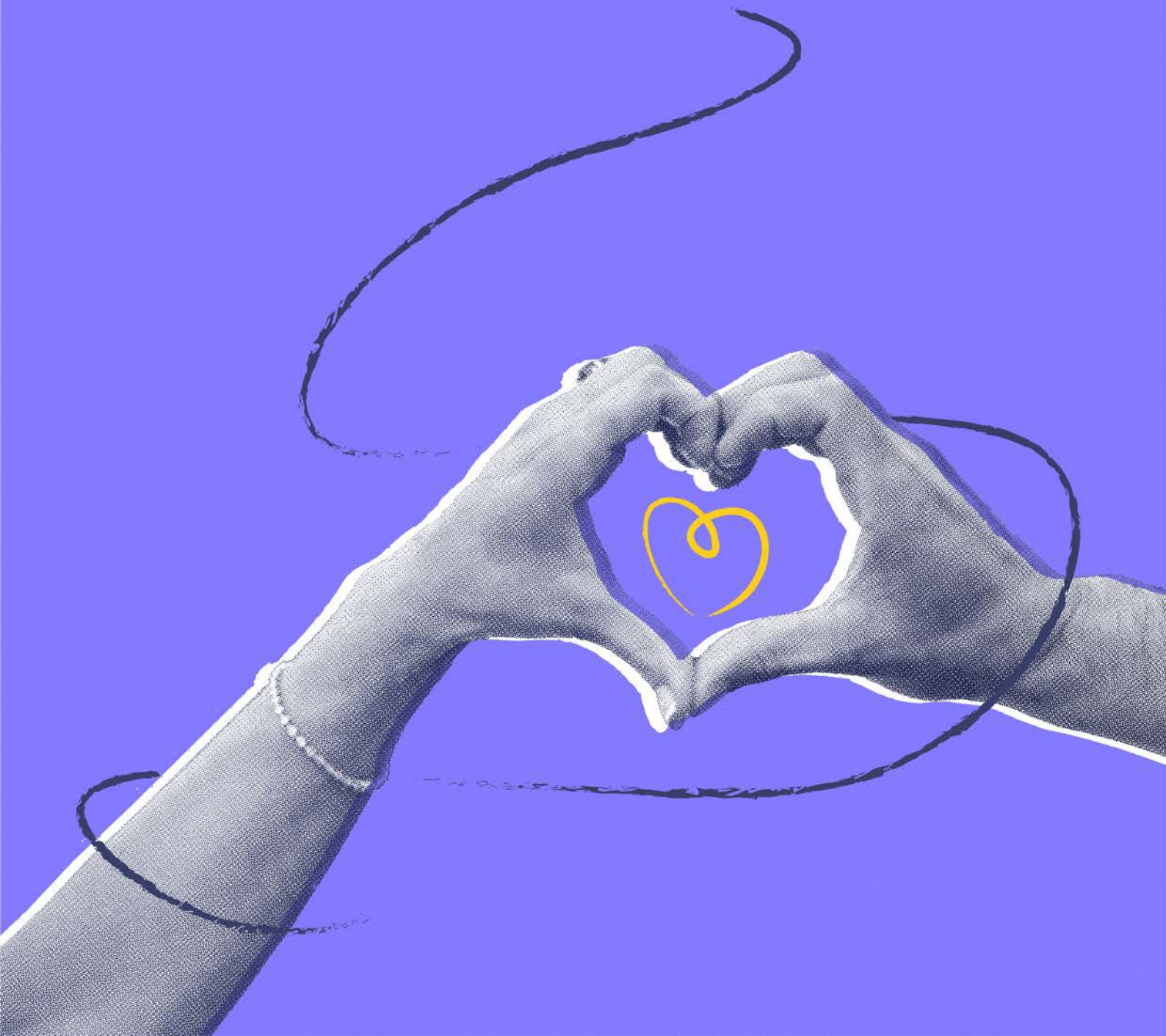
During the lockdown, **Magnum** has offered DIY ice-cream making kits via **Deliveroo**, allowing consumers to recreate the experience usually available in pop-up 'Pleasure store.

[Click here to learn more](#)



Chapter Four:

Authenticity



Provide opportunities to engage with traditional, tactile forms of creative activities, potentially combined with social causes.

Against the backdrop of increased saturation with digital devices and platforms, there has been a consistent countertrend in Britain of consumers seeking more offline and authentic experiences.

Indeed, in an era of digital overload, where even many creative hobbies have migrated to the online space, there will be a significant proportion of people who seek a return to more traditional crafts.

This trend will be further accelerated due to the impact of the coronavirus, which has seen most activities – both leisure and work – move to online, remote channels. Consequently, brands will find growing opportunity in supporting or curating moments of authentic creative activities.

At the same time, brands can target the desire to showcase creative talent in more authentic ways by enabling customers to engage these skills to support wider social causes and issues.

This is particularly valid in an era that sees consumer activism reawoken and, as such, provides fertile ground for art and creativity as a mode of expression.

Foresight Factory's analysis identifies two key trends underpinning Authenticity that particularly resonate with the creative consumer.



Trend: Pursuit of Real

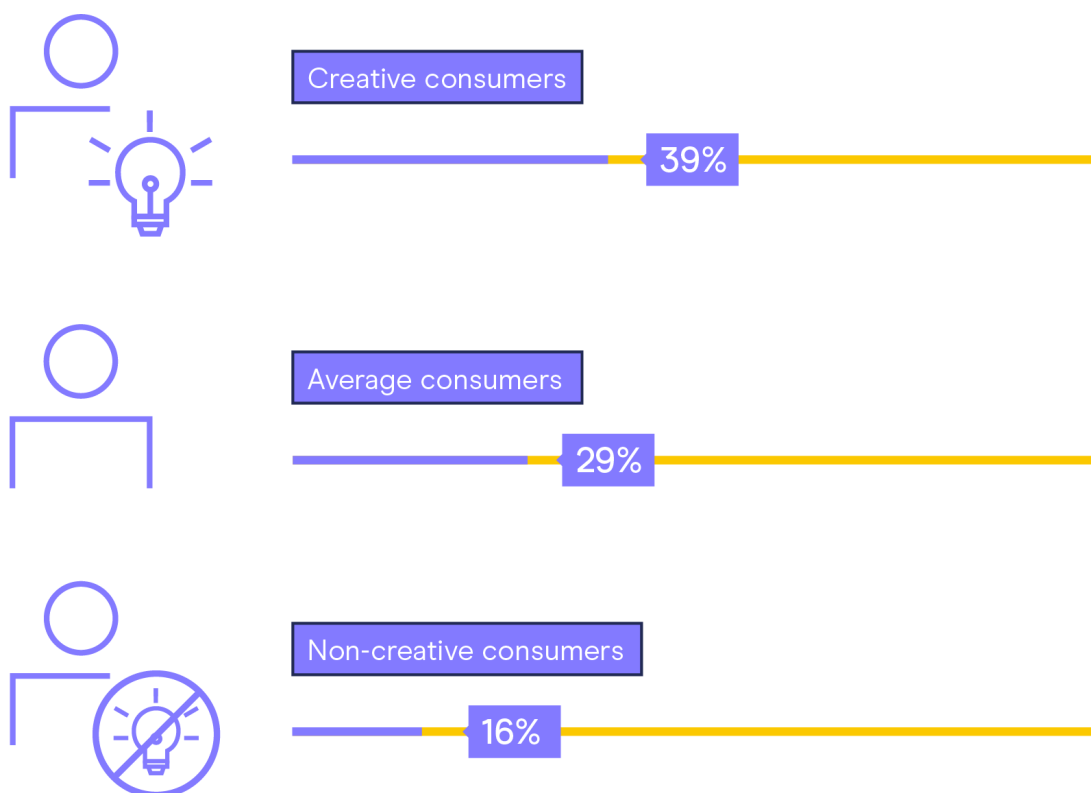
In an age of misinformation and deep-fakes, consumers are craving a return to genuine interactions and real-life, authentic experiences. In addition, with digital creative activities reaching saturation point, there is a clear countertrend towards consumers seeking offline, real-life moments of creativity. The appeal of more traditional, hands-on crafts is growing across the consumer landscape as a result.

Moreover, such post-coronavirus motivations will only have intensified further as consumers will have spent a significant amount of time engaging with remote technologies, with limited opportunity to take part in offline activities.

In Britain, creative consumers show significantly more interest in authentic culture and experiences compared to non-creatives (39% vs. 16% respectively).

Brands will need to acknowledge this renewed interest in physical forms of craft and creativity by providing consumers with either the skills or tools to drive engagement with such activities.

Consumers who look for products that have authentic origins in a culture, tradition or place



Trend: Everyday Activism

The current social and political landscape has re-energised consumers' engagement with online and offline forms of protest.

This is also driving an increased expectation from brands to demonstrate a similar level of 'wokeness' around relevant issues. Key to such engagement is ensuring such efforts seem genuine and authentic.

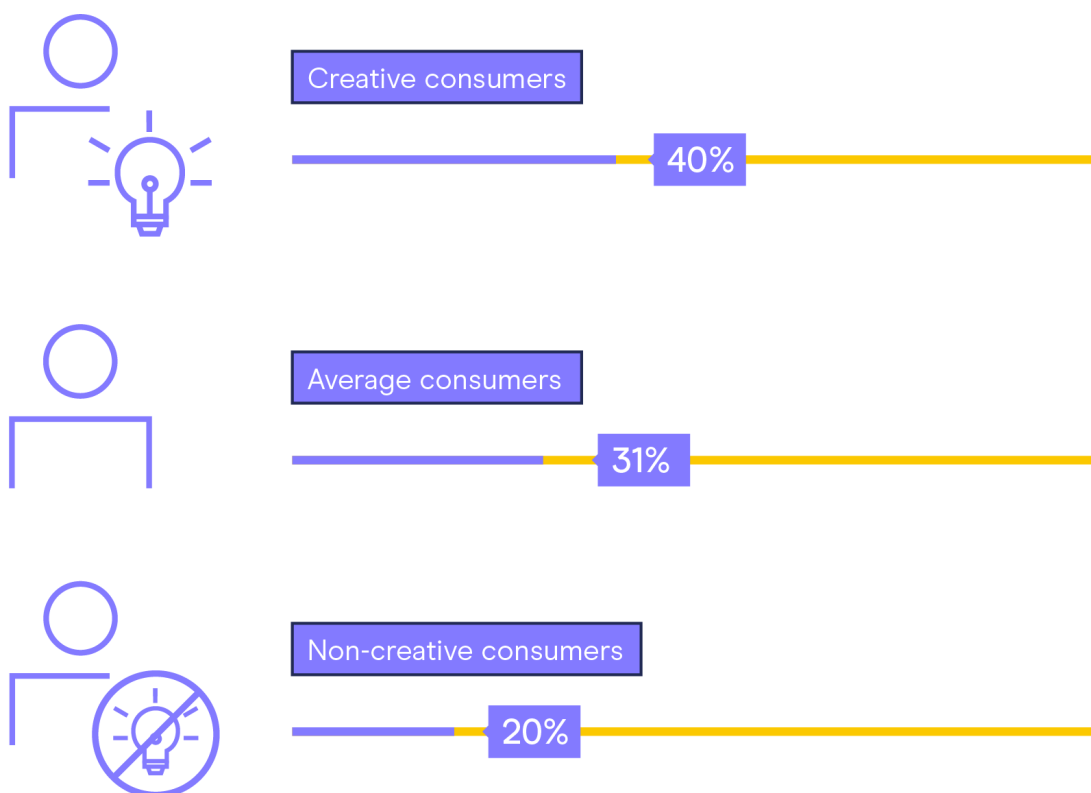
Creative consumers are twice as likely to choose brands based on their ethical values – 40% of creative consumers have boycotted a brand because they offended their own beliefs, compared to just 20% of non-creatives.

Within this wider climate, an increasingly important strategy for brands will be to provide customers with a platform through which they can leverage their creative skills to support social issues they most care about.

Indeed, art and culture have long been used to drive support for social issues, and will continue to be an important touch-point for driving awareness and change.

Tangible examples of how a brand could activate this trend are supporting the development of related online content/ video blogs and streamlining the organisation of social enterprise events.

Consumers who have boycotted a brand because they offended their own beliefs/culture



Activating: Authenticity

Case study: Re-connecting with traditional craft and skills

Grandfest run a series of master classes taught by skilled “GrandMakers” aged 70 and over.

The majority of the master classes are in traditional crafting skills such as bread making, knitting, turning wood and embroidery.



Case study: Empowering customers to use creative talents for social good

In September 2019, **The Body Shop** launched a concept store in London that aims to return to the roots of its activist founder, **Anita Roddick**.

The store offers a refill station – initially for shower gels and creams – and an in-store activism space that encourages shoppers to become campaigners.

The ‘activism corner’ highlights the brand’s heritage of advocacy and showcases causes that customers can connect with.

A next and powerful step to build on this type of engagement would be to intertwine this form of activism with giving consumers a platform to utilise their creativity to support the social causes in question.



Chapter 4: Authenticity

Case study: Whirlpool chore club

With millions of kids at home, there's no better time for children to learn the life skills that have proven benefits well into adulthood.

Via **Instagram** and **Pinterest**, the **Whirlpool** brand is helping parents make the chores of cooking, cleaning, and washing part of their children's new stay-at-home learning routine.

[Click here to learn more](#)



Case study: John Lewis' virtual stylist

John Lewis has launched a virtual styling assistant, to meet the needs of consumers during lockdown.

Customers can book free one-to-one video appointments with personal stylists from the **John Lewis** Style Studios who will help them find outfits and streamline their wardrobes.

[Click here to learn more](#)



Case study: Pause for Mind

Mind and **Open Creates** collaborated to create 'Pause for Mind' an initiative to send a little me-time treat delivered to the customer's door each month. By doing this **Mind** has created a new way to recruit regular supporters to help deliver its work.

The idea was born from the insight that the under-55 female audience is awake to mental health issues and they're also already engaged with brands like **Birchbox**. This prompted a new product that could offer little moments of happiness in return for a small donation.

[Click here to learn more](#)



Methodology

Quantitative research

Unless otherwise stated, all data comes from **Foresight Factory's** 2019 wave of proprietary research. 4,397 consumers from Great Britain were surveyed online in May 2019 on a wide range of topics, covering many aspects of consumption, attitude and lifestyle.

Data was weighted to be represented of age, gender and region.

Why did we use a trends framework to understand creativity?

Creativity is hard to define. Rather than define creativity top down, we used a data analysis method to find the trends that are relevant to creativity, helping us uncover what matters most to creative consumers. By isolating consumers who identify as creative and then in turn isolating the trends they engage with the most, we were able to build a framework of trends and uncover four strategic themes brands can use to engage creative consumers.

How do we define a trend?

Foresight Factory define trends as changes in consumer behaviour, needs, attitudes, interests and aspirations that are measurable among a large portion of society and which are expected to remain prominent for several years into the future. **Foresight Factory** monitor over 70 trends using a diverse range of inputs, including quantitative research, trend spotters and global innovations.

How did we define creative consumers?

Creative consumers are those who agree "I like being creative" is a strong descriptor of themselves – selecting 6 or 7 on a 7-point scale, where 7 represents "very much like me". This represents 36% of the consumers surveyed.

How did we select the trends that most resonated with creative consumers?

Foresight Factory used a decision analysis method that allowed us to sort through our entire research dataset from 2019 to identify data points where people who like being creative and people who do not are most dissimilar. The analysis method revealed the interests, attitudes and behaviours creative consumers were over-indexing on the most. **Foresight Factory** and the DMA then selected the trends that were identified as significant data points, which are included in this report.

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The Data & Marketing Association (DMA) comprises the DMA, Institute of Data & Marketing (IDM) and DMA Talent.

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