THE STIMULATED METHOD

(PREVIEW)

BY ROBB WAGNER

Select excerpts from the playbook for mastering hybrid creative work at scale.

For in-house advertising, marketing, brand and communications teams at global companies.

STMLTD -INC.

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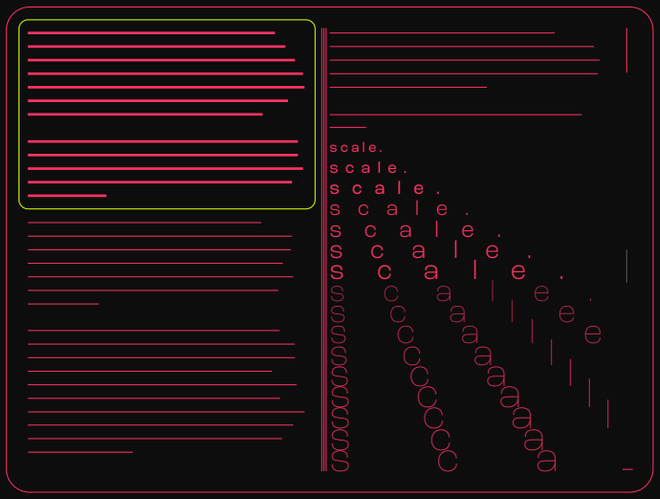
Some of the mindset shifts in this playbook might seem counterintuitive to you. For instance, if I were to say, “stop assigning work to artists,” you might not understand what that means. But when you learn how to master hybrid creative work, you will also make new discoveries. You'll learn that if you let artists tell you what jobs excite them, you will get better work.

What’s more, if you’re anything like me, you’ll come to realize that you’ve been doing creative work the hard way for as long as you can remember, and you’ll never want to go back to that inefficient, costly, exhausting way of working.

From Page 6



I found my true calling in 2004 when MTV's Video Music Awards wanted to use 50 video screens in a 360-degree arena for three hours on live TV. Nobody had done anything like it before, and I was recruited to develop and produce all of the creative elements for this first-of-its-kind multimedia experience. Consequently, I cemented my passion for solving high-level creative problems.

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WHEN TO OUTSOURCE AND WHEN TO IN-HOUSE

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Choosing which jobs to outsource, which to in-house, and which to hybrid comes down to your priorities. The best practices and recommendations below can be modified to suit your requirements as needed. However, these best practices and recommendations are proven to be the most effective approaches.

For large-scale projects with complex deliverables, I recommend outsourcing production as much as possible and doing any necessary assembly and finishing work in-house because it will give you the greatest control of the final product and budget.

For smaller jobs that can be done by a single artist, I recommend doing them fully remotely because it will require fewer resources and less effort overall.

Finally, I recommend that jobs requiring interactive collaboration between creative directors and artists be done in-house. That said, I also recommend being relentless in looking for opportunities to split off jobs between your remote workforce and your in-house team because it is proven to be the most efficient way to work.

AS A RULE, YOU SHOULD OUTSOURCE WORK TO A REMOTE ARTIST WHEN:

1. The job is outside of the specialty or capability of your in-house team.
2. The job can be done at a higher level or comparable quality by a remote artist for a lower cost-point than your in-house team.

AS A RULE, YOU SHOULD NOT OUTSOURCE TO REMOTE ARTISTS WHEN:

1. The job requires intense one-on-one interaction and supervision of the artist.
2. You don't know exactly what you want to create.
3. The job brief is not rock solid.

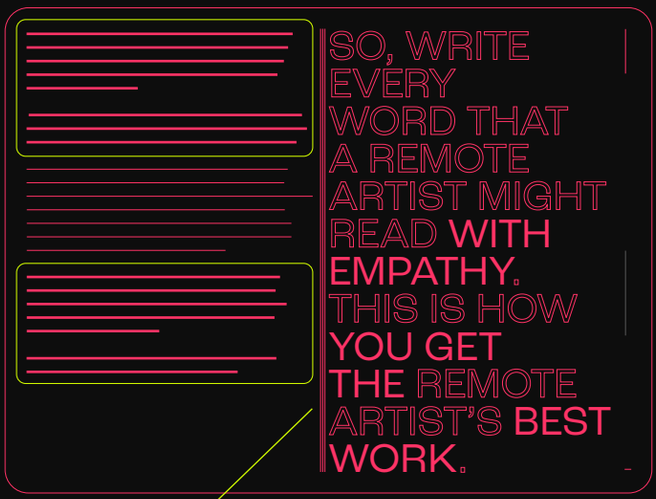
Just imagine sitting at home alone, in a different time zone, and having a question that nobody is available to answer. Such a scenario will only make a remote artist lose time, which is money, and that time can never be gotten back.

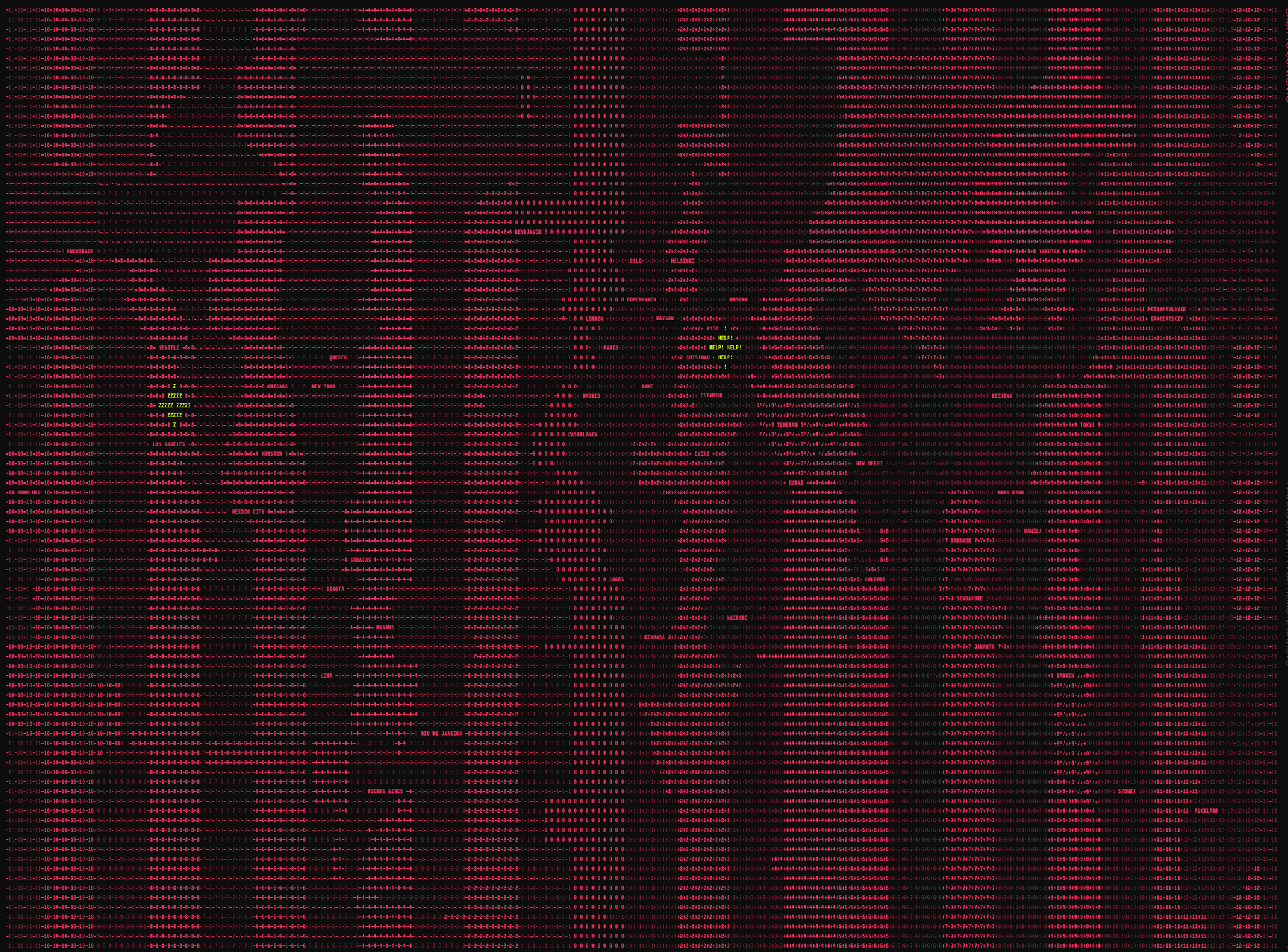
As a result, the quality of their work may be impacted, causing you to judge them unfairly and maybe even cost them future opportunities. Nobody wins at this game.

Our job is to make remote artists feel like they are part of the team, even when they are home alone — to let them know that we care about them and have the utmost respect for their time, their livelihood and the work that they do.

By writing every word a remote artist might read with empathy, you will get their best work.

From Page 31

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SYDNEY
AUCKLAND

NAMING INSTRUCTIONS: FINAL DELIVERABLE

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BACK TO JOB BRIEF CONTENTS

Adding the word ‘final’ to a filename might be the most controversial statement in this playbook. It is often the fodder for behind-the-scenes jokes in the kitchen at creative shops. For example: final-final. Yet, when used to indicate the stage of the work, adding the word ‘final’ to the filename makes perfect sense.

> “How you organize and name your files will have a big impact on your ability to find those files later and to understand what they contain. You should be consistent and descriptive in naming and organizing files so that it is obvious where to find specific data and what the files contain.”
>
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Example:

11166_concept_01
11166_concept_02
11166_concept_03
11166_concept_04

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THANK YOU!
ROBB WAGNER