

Generating and
Designing Creative
Ideas Across Media

Robin Landa

Second Edition

Advertising by Design

Advertising by Design

GENERATING AND DESIGNING CREATIVE IDEAS ACROSS MEDIA

Second edition

ROBIN LANDA



John Wiley & Sons, Inc.

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*TO MY PRECIOUS CREATIVITY DIVA, MY DAUGHTER,
HAYLEY, AND TO MY STUDENTS AND FORMER STUDENTS.*

*"LET US BE GRATEFUL TO PEOPLE WHO MAKE US HAPPY;
THEY ARE THE CHARMING GARDENERS WHO MAKE OUR
SOULS BLOSSOM."—MARCEL PROUST*

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PREFACE

NEW TO THIS EDITION

The second edition of *Advertising by Design* has been greatly expanded, reflecting the suggestions of professors from esteemed institutions and ad agency creative directors. It remains the most comprehensive text on creative concept generation and designing for advertising, and it includes a number of features that make it an effective tool for instructors, students, or any reader interested in the creative side of advertising. In *Advertising by Design*, the approach to generating and designing creative integrated-media advertising for brands, organizations, and causes encompasses brand building through engagement, community building, added value, and entertainment.

This new edition of *Advertising by Design*

- > Teaches the fundamental conceptual development, design, and copywriting abilities that students need to start creating ads
- > Guides students to think clearly and conceptually
- > Stimulates creative thinking through brainstorming tools and exercises
- > Integrates conceptualization, visualization, and composition
- > Includes substantive content on visualizing and composing ideas, including information on designing with typography
- > Utilizes illustrations to inspire critical and creative thinking
- > Incorporates diagrams to help explain design thinking

It offers as well the following essentials and enhancements:

- > A thorough guide to conceptualizing and designing for print, interactive applications, branded utilities, television, social media, branded content and entertainment, branded alliances, outdoor and digital out-of-home media, mobile media, and motion, ambient, and unconventional media

- > Tools to stimulate creative thinking, tools for brainstorming, and creativity exercises to prompt and support conceptualization
- > Methods for idea generation
- > An extensive chapter on visualization, including approaches, methods, and media for visualization of design ideas and understanding images
- > A comprehensive chapter on composition—covering a wide range of theories and points of view as well as media (composing for print, screen, and motion)
- > In-depth information covering the five steps of the design process
- > Integrated media ad campaigns
- > Storytelling in advertising
- > Creative approaches—the most comprehensive examination of model frameworks found in any one volume
- > New interviews
- > Showcases
- > Case studies
- > A glossary
- > Numerous exercises
- > New illustrations and examples

FEATURES

- > Clear explanation of designing for major advertising applications
- > Comprehensive examination of visualization and composition theories and methodologies

- > *Explanation of media*
- > *Designing with type*
- > *Writing headlines and taglines*
- > *Creative approaches*
- > *Historical framework that places discussed theories into a broader context*
- > *Bulleted lists and sidebars to assist comprehension*
- > *Exercises to jump-start critical and creative thinking as well as visualization*
- > *State-of-the-profession overview of advertising*
- > *Essays by designers, creative directors, and writers*
- > *Showcases*
- > *Timeless examples and illustrations*
- > *Exercises, projects (for classroom or personal use and portfolio building), and other online supplements*

From the Field

The most highly regarded design professionals today provide insights and examples in stimulating features, *for example*:

- > **Case Studies:** *“Youth Reckless Driving Prevention” (Chapter 1); “Behind the Scenes: MoMA | Tim Burton Exhibition” (Chapter 2); “Digital, ‘Swaggerize Me’” (Chapter 13); and “Storyboard, Sony Ericsson ‘Big Screen’” for mobile devices (Chapter 14)*
- > **Interviews:** *Rosie Arnold, deputy executive creative director, BBH (Chapter 3); and Kevin Roberts, CEO Worldwide of Saatchi & Saatchi (Chapter 4)*
- > **Showcase:** *Posters by Robynne Raye of Modern Dog Design Co. (Chapter 8)*

Resources for Instructors

Online instructor materials include:

- > *11-week syllabi*
- > *15-week syllabi*
- > *Additional exercises and projects*
- > *Additional interviews and creative showcases*
- > *Powerpoints*
- > *Grading rubric*
- > *Web site links*
- > *Test questions for every chapter*

ORGANIZATION

A historical perspective is provided online; an instructor can start there or use the history as a reference. *Part I* provides a substantial foundation of essential information, including an introduction examining the advertising profession; the steps in the design process and the creative brief; and comprehensive coverage of thinking creatively. *Part II* focuses on formulating advertising ideas, writing, and designing: understanding the brand idea; idea development; copywriting; creative approaches; typography and visualization; and composition; and storytelling.

Part III is an in-depth examination of designing for print; motion, broadcast, and broadband; integrated campaigns; storytelling; Web sites and branded utilities; mobile devices; social media; and unconventional marketing. The chapters are easily used in any order that is appropriate for the reader or that best suits the educator. Each chapter provides substantial background information about how the advertising application is used and how to design for that medium. Also included are sidebars with suggestions, tips, and important design

considerations, as well as informative features such as essays, case studies, and showcases of outstanding creative professionals. Some chapters are much longer than others because of the role they play in most curricula.

This new edition covers a vast amount of information, therefore:

- > *Instructors have plenty of content from which to choose;*
- > *This book can be used in several courses, carrying over from semester to semester;*
- > *This book is a reference and resource.*

At the end of the book, there is a glossary to help with terminology, a selected bibliography to encourage further reading, and an index.

Additional material and resources (including many exercises and projects) are available online.

The Illustrations and Quotations

Ads are created daily, and there are many places to see contemporary and historical advertising solutions—from periodicals to blogs to online galleries. In selecting illustrations for this book, I tried to choose classic examples of creative conceptual thinking and thoughtful design that would endure. Also, I chose the illustrations to represent different approaches, schools of thought, and design sensibilities.

Learning about advertising design comes from deconstructing effective examples. When you examine solutions, whether in this text or aired works, ask yourself *how* and *why* the pros did what they did. As with any creative visual communication endeavor, there are innumerable possible ideas and executions. We measure efficacy in terms of problem solving, communicating, being creative within the constraints of the communication problem, design, how the solution affects the audience in its call to action, and perhaps even how it enters popular culture.

The quotations from well-respected creative professionals are taken from a variety of sources, including: personal e-mails, interviews, conversations, books, agency Web sites, and other online sources. Some of the quotations, for example, those from Bill Bernbach, have found their way into advertising culture.

THE COVER

This edition benefited from the creative vision of many talented design students who entered our cover competition, the Wiley Student Cover Design Challenge (see <http://www.facebook.com/landacontest>). The winning cover submitted by design student Angel Guzman of the University of Texas at El Paso was selected from over one hundred entries. The panel of judges included professionals from Wiley's marketing, editorial, and creative services, as well as me. We also brought on board a panel of external judges:

Mark Chamberlain, vice president and associate creative director, Mullen

Drew Neisser, chief executive officer, Renegade

Robynne Raye, cofounder, principal, and designer, Modern Dog Design Co.

First Prize: Use of cover plus a \$500 American Express Gift Certificate — Angel Guzman

Second Prize: \$200 American Express Gift Certificate — Kevin Fenton

Third Prize: \$100 American Express Gift Certificate — Shani Tucker

Congratulations to the prizewinners!

ABOUT THE AUTHOR

Robin Landa holds the title of distinguished professor in the Robert Busch School of Design at Kean University in New Jersey. She is among the teachers that the Carnegie Foundation for the Advancement of Teaching calls the “great teachers of our time.” Most recently, Landa was a finalist in the *Wall Street Journal*’s Creative Leaders competition.

Robin has won many awards for design, writing, teaching, and creative leadership, including the New Jersey Authors Award, the Presidential Excellence Award in Scholarship from Kean University, the Rowan University Award for Contribution to Design Education, and honors from the National Society of Arts and Letters, the National League of Pen Women, *Creativity*, *Graphic Design USA*, and the Art Directors Club of New Jersey.

Landa is the author of twelve published books about graphic design, branding, advertising, and creativity, including *Graphic Design Solutions* (2010) and *Designing Brand Experiences* (2007). Her books have been translated into Chinese and Spanish.

She and her colleague Professor Rose Gonnella coauthored *Visual Workout Creativity Workbook* (2004). Gonnella and award winning designer Steven Brower coauthored *2D: Visual Basics for Designers* (2008). Known for her expertise in creativity,

Landa penned *Thinking Creatively* (1998), and coauthored *Creative Jolt* and *Creative Jolt Inspirations* (2000) with Rose Gonnella and Denise M. Anderson. Robin’s article on ethics in design, “No Exit for Designers,” was featured in *Print* magazine’s European Design Annual/Cold Eye column; other articles have been featured in *HOW* magazine, *Step Inside Design*, *Critique*, and *Icograda*. Robin’s Amazon Shorts—“Advertising: 11 Insights from Creative Directors” and “Branding: 10 Truths Behind Successful Brands”—both reached the number-one spot on the Shorts best-seller list.

Robin has lectured at the *HOW* International Design conferences, the Graphic Artists Guild conference, the Thinking Creatively conference, the One Club Education Summit, and at events hosted by the College Art Association and The Art Directors Club of New Jersey. She has been interviewed on radio, television, in print, and on the World Wide Web on the subjects of design, creativity, and art.

In addition, working with Mike Sickinger at Lava Dome Creative (www.lavadomecreative.com), Robin is a brand strategist, designer, copywriter, and storyteller. Robin is, as well, the creative director of her own firm, robinlanda.com. She has worked closely with marketing executives and their companies and organizations to develop brand strategy, enhance corporate creativity through seminars, and develop brand stories. With the keen ability to connect the seemingly unconnected, Robin uses her research and writing to support her teaching and professional practice.

ACKNOWLEDGMENTS

According to Albert Einstein, “It is the supreme art of the teacher to awaken joy in creative expression and knowledge.” All the brilliantly creative professionals whose works inhabit this second edition are now “teachers” who will awaken some reader’s delight in ideas and designing. Humbly, I thank all the organizations that granted permission and the creative professionals and their noble clients who so generously granted permission to include their work.

For the new features, essays, and interviews, I thank: Rosie Arnold, BBH; Richard Binhammer, Dell; John Butler, Butler, Shine, Stern & Partners; Tom Clark, ICCTrio; Mark D’Arcy, Time Warner Inc.; Steven Fechtor, Fechtor Advertising; Mark Fitzloff, Wieden + Kennedy; Dale Herigstad, Schematic; Arto Joensuu, Nokia; Michael “Mac” McLaurin, Della Femina, Rothschild, Jeary & Partners; Drew Neisser, Renegade; Robynne Raye, Modern Dog Design Co.; Alan Robbins; Janet Estabrook Rogers, professor of visual and performing arts at Kean University; Kevin Roberts, Saatchi & Saatchi; Bill Schwab, the Gate worldwide; David Schwarz, HUSH; and Mike Lebowitz, Big Spaceship.

I am indebted to many people whose help was invaluable, including Ellyn Fisher of the Ad Council, who has always supported my book projects. Thanks also to:

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1 PART

01

WHAT IS ADVERTISING?

THE PURPOSE OF ADVERTISING

Have you ever stopped a friend from driving drunk?

Perhaps you were influenced by the “Friends Don’t Let Friends Drive Drunk” advertising campaign. Have you ever “spoken up” to stop someone from texting while driving because you recalled a public service ad (see p. 4)? These two highly effective Ad Council campaigns prove that advertising matters.

From engaging in public service to choosing goods and services, advertising calls people to action.

Advertising is used in a free-market system to promote one brand or group over

another. Most competing brands are of equal quality—that is, they are parity products or services. For example, most shampoos in the same price category (perhaps even across price categories) use similar ingredients and provide equivalent results. That said, effective advertising could persuade you that a particular brand is better or more appealing than the competition. An ad campaign for a shampoo might convince you that its use would leave your hair shinier or fuller, curlier or straighter, less frizzy, or more fragrant than any other that might appeal to you. For such advertising to affect you, it has to seem relevant to you, and it has to be presented through media channels that will reach you.

In the West (and, increasingly, globally) advertising is part of daily life and inseparable from popular culture. In many countries, advertising is the one common experience shared by a large, diverse populace. Advertising is a mass media leveler, the pop



Figure 1-1

PRINT:
**"OUR VACCINE DOESN'T FIT
 ALL CATS EITHER"**

**AGENCY: COLLE + MCVOY /
 MINNEAPOLIS**

Creative Director:
Annette Bertelsen

Art Director: Liz Otremba

Copywriter: Jay Walsh

**Photographer: Dublin
 Productions**

**Client: Pfizer Animal Health
 © 2000**

Making an analogy to a cat that does not fit into a pet carrier, this ad for feline vaccines grabs viewers' attention with a large, provocative photograph.

culture vehicle—from outdoor boards to Web banners to television commercials—with which we all come into contact.

Advertising has become more ubiquitous than ever, as advertisers try to find new ways to get their message through. Advertising differentiates brands, groups, and causes, and ultimately sells products and calls people to action.

An *advertisement* (or "ad") is a specific message constructed to inform, persuade, promote, provoke, or motivate people on behalf of a brand or group. (Here, "group" designates both commercial concerns and government agencies and nonprofit organizations.) An advertising campaign is a series of coordinated ads, based on an overarching strategy, connected by look and feel, voice, tone, style, imagery, and tagline, where each individual ad in the campaign can also stand on its own. An integrated ad campaign involves various media and might include broadcast, print, interactive, and other screen-based, out of home, and unconventional media.

Advertising Comes in Many Forms

Public service advertising is advertising that seeks to further the common good. According to the Advertising Council, an American public service advertising organization (www.adcouncil.org): "The objectives of [public service] ads are education and awareness of significant social issues, in an effort to change the public's attitudes and behaviors and stimulate positive social change."

Commonly referred to as PSAs, public service advertisements are created by advertising agencies around the world in service of a great variety of social causes. For example, according to the Ad Council, the "Youth Reckless Driving Prevention" PSA campaign "targets young adults between the ages of 15 and 21, and encourages them to speak when riding in a car with a reckless driver. The message is simple: 'If your friend is driving recklessly, say something.'"

In most countries, PSAs are considered a service to the community, and therefore the media does not charge to run them on

CASE STUDY

Youth Reckless Driving Prevention

Campaign Sponsor: State consumer protection agencies and attorneys general offices

Campaign Web site:
www.SpeakUpOrElse.com

PSA Campaign:
The Ad Council

Volunteer Agency:
Y&R / New York

Creative Team

Chief Creative Officers: Scott Vitrone and Ian Reichenthal

Associate Creative Director: Neil Heymann

Senior Copywriter: Brandon Henderson

Senior Art Director: Dan Treichel

Copywriter: Anthony Falvo

Art Director: Roy Torres

Intern / Copywriter:

Ciaran Parsley
Intern / Art Director: Purvi Naik

Account Management and Brand Planning

Shelley Diamond, President, Y&R New York

Trish Mello, Vice President, Account Director

Caleb Lubarsky, Account Supervisor

Tessa Cosenza, Account Executive

Belle Frank, Executive Vice President, Director of Strategy and Research

Production

Executive Director of Content

Production: Lora Schulson

Content Producer:

Tennille Loevenguth

Radio Producer:

George Croom

Art Producer:

Maggy Lynch Hartley

Print Producers: Luigi Lubrano and Jack Hughes

VML Interactive and Account

Management / Production:

Seth Galena

Account Supervisor:

Seth Galena

Background: For more than two decades, car crashes have been the number-one killer of teens. Reckless driving among America's youth is a serious problem and it has deadly consequences. Young drivers are more likely to speed, run red lights, make illegal turns, and die in an SUV [sport utility vehicle] rollover. That is why the Youth Reckless Driving Prevention campaign is so critical. With the message, "If your friend is driving recklessly, say something," the campaign aims to encourage teen passengers to "speak up" when they are in a car with a friend who is driving recklessly and they do not feel safe.

Campaign Objectives: To reduce the number of injuries and deaths among teen drivers and passengers in reckless driving related accidents.

To educate teens on how to be safer drivers by focusing on safe speeds, avoiding distractions, and wearing seat belts.

To help teens understand the dangers associated with driving SUVs, which can have a higher risk of rollover. Care in handling, tire maintenance, and loading must be exercised.



Target Audience: Male and female teen passengers, ages 15 to 21, who ride with friends who drive recklessly.

Did You Know? Car crashes are the leading cause of death for 15- to 21-year-olds.

Crash rates increase drastically for 16- and 17-year old drivers with every additional passenger in the car.

During 2006, a teen died in a traffic crash an average of once every hour on weekends and nearly once every two hours during the week.

Of all drivers involved in fatal crashes, 13 percent were between the ages of 15 and 20 years.

A survey of 1,000 16- and 17-year-old drivers found that 61 percent of teens admit to risky driving habits. Of that 61 percent, 46 percent text and 51 percent talk on cell phones while driving.

—The Advertising Council





television, radio, or in print. To have more control over PSA placement, however, some nonprofit organizations and government agencies have begun to purchase advertising time and space, to supplement the donated placements.

Cause advertising, though initiated by commercial concerns, seeks to raise funds for nonprofit organizations or raise awareness on a social issue and runs in paid media sites. It is generally affiliated with a corporation and used in part to promote a corporation's public image or brand, unlike public service advertising, which has no commercial affiliation.

Commercial advertising promotes brands and commodities by informing consumers; it is also used to promote individuals, groups, corporations, manufacturers. Commercial advertising takes many forms, from single print advertisements to campaigns in any media to sponsorships to branded utilities.

Within the commercial category, subcategories are *business to business* (B2B), which

is from one company to another, and *trade advertising*, which is consumer-product advertising intended not for the consumer but for the various entities and people who influence consumers (for example, health-care professionals) or advertising aimed at a specific trade or profession (for example, a publisher's ad aimed at potential authors; see figures 1-1 and 1-2).

Consumer advertising and promotion are directed toward the general public and comprise almost all the ads shown in this book, as in figures 1-3 and 1-4.

Advertising takes many forms. From the earliest days of radio and television, there have been commercial sponsorships of broadcast programming. For example, a sponsor (that is, a company or brand) would subsidize a radio or television program, thereby gaining an outlet for its advertisements. Such sponsorship also built a positive association of the brand or product with popular programs. The brand name might also be prominently featured in the program name, as with the *Texaco Star Theater*, which began as a radio

Figure 1-2

POSTER: "GIRLS"

AGENCY:
MUSTOES / LONDON

Creative Directors: Alan
Morrice and Paul Diver

Art Director: Dean Hunt

Copywriter: Simon Hipwell

Client: Penguin Books

The obvious approach would have been to develop a trade campaign targeted at authors and agents. However, we believed that this wouldn't give Penguin the step change required. Instead, we decided to create a campaign that looked and felt like a major consumer campaign.

—Mustoes

Figure 1-3

TEVA TOUCHSCREEN KIOSK

AGENCY:
PLANET PROPAGANDA /
MADISON, WISCONSIN

Interactive Director: Ben Hirby

Creative Director: Dana Lytle

Designer: Zack Schulze

Developer: Marcus Trapp

Copywriter: Andy Brawner

Client: Teva

© Planet Propaganda

Teva Touchscreen Kiosk features multimedia content about Teva products, collections, events, athletes, and culture.

“We’ve always been big fans of Teva’s authenticity, originality, and performance heritage,” says Michael Murray, Planet Propaganda’s senior brand manager. “Creating the content and interface required us to draw on literally all of Planet’s different specialties, across design, motion, interactive, and strategy. We jumped at the chance to help tell Teva’s story in such an innovative way.”

Source: www.designer.com/design_news/planet-propaganda-hired-by-teva.html.



program in the 1930s and moved to television in the 1940s, and *Philco Television Playhouse*, which ran from 1948 to 1955. Soap operas are another example of brand-sponsored programs; for example, the production of CBS's *As the World Turns* was sponsored by Procter & Gamble.

By associating itself with good television entertainment, brands acquired the cachet of the programming. Product placement, in which brands are embedded into television or Web programs, banks on the same cachet, hoping the viewer associates the brand with the characters on the show. Branded entertainment involves content marketing, vehicles for brands for and across digital TV, Web TV,

gaming, mobile apps, social networks, and motion pictures. For example, "Bud.TV" from Anheuser-Busch Inc. and "Web Therapy" is "brought to you" by Lexus. For Grey Goose and Sundance, @Radical Media produced "The Iconoclasts" series, which is a sophisticated, branded entertainment.

Realizing that the tools to create and share graphic or audiovisual messages are increasingly available to the average person, some brands have turned to soliciting consumer-generated content by sponsoring contests. For example, Doritos brand snack food started an impressive conversation with consumers through a strategy of cocreation, sponsoring contests for amateur filmmakers

Figure 1-4

PRINT:
"BOO" AND "PUMPKIN"

AGENCY:
BUTLER, SHINE, STERN &
PARTNERS / SAUSALITO,
CALIFORNIA

Client: MINI USA

© MINI USA & BSSP



Advertising Media

Conventional Media

- > Broadcast
- > Television
 - > Major network
 - > Independent station
 - > Cable
- > Radio
 - > Network
 - > Satellite
 - > Local
- > Print
 - > Magazines
 - > National
 - > Statewide
 - > Newspapers
 - > National
 - > Statewide
 - > Local
 - > Direct mail

Screen-Based Media And Applications

- > Web sites and micro Web sites
- > Platforms and other branded utilities
- > Web films
- > Web and interactive content and entertainment
- > Webisodes (short audio or video presentations or broadband programming, used to promote a brand or group, preview music, or present any type of information)
- > Web commercials

> Mobile advertising

- > Mobile applications (or apps)
- > Mobile content entertainment
- > Social networking applications
- > Video sharing Web sites
- > Photo sharing Web sites
- > Widgets
- > Video e-mail
- > Banners and floaters
- > Blogs (from web logs)
- > Vlogs (video blogs)
- > MoBlogs (mobile blogs)
- > Online guerrilla or marketing that goes viral
- > Ads embedded in video and online games
- > Digital presentations
- > Digital outdoor
- > Digital signs

Support media

- > Out of home
- > Outdoor (bill)boards
- > Transit
- > Posters

In-store

- > Kiosks
- > Installations
- > Live-feed boards

Unconventional

- > Ambient
- > Unconventional or guerrilla media (advertising in unpaid media that ambushes people in public or private environments)

Sponsorship and Branded Entertainment

- > Event sponsorship
- > Exhibit sponsorship
- > Site sponsorship
- > Television program sponsorship
- > Product placement in television programs, music videos, films, books, ads, or products embedded in video games
- > Any branded entertainment

Miscellaneous

- > Branded utility
- > Premiums and other incentives (giveaways)
- > Calendars
- > Logo apparel
- > Novelties, such as pens, mugs, etc.

to create commercials. (For this kind of advertising to work, brands must recognize and accept that the public has enormous sway over a brand's content anyway—through blogging, reviewing, parody videos, take-offs, and more.)

In-game advertising—whether product placement, live billboard feeds, or ads embedded into games—is often well received by appropriately targeted gamer audiences. Research indicates that young male gamers think product placement enhances the reality of the content and game experience.

A *branded utility* is a product created by a brand or sponsor that is ostensibly useful to the consumer and generally (but not always) offered free of charge. The product (or branded utility) should provide a useful and pleasant experience for the consumer. The tradition of branded utilities dates back to the well-respected Michelin guides and continues today in a variety of forms, from books to Web sites to mobile phone applications. Nike+ is a branded utility, for example, that offers something useful—a training system that lets runners easily track and share their running data—to a global community operating 24/7. A result of a strategic alliance between Nike and Apple, Nike+ is now a proprietary utility.

Drew Neisser, president and CEO of Renegade, advocates “marketing as service.” In their ideal form, branded utilities provide something useful to people for free. Bowne's Compliance Configurator (figure 1-5a) is an example of such a utility. (For more on branded utilities, see page 52.)

Widgets are another form of branded utility. They are essentially microapplications, built upon a Web service. Widgets usually have a very specific purpose and are simple products made to be widely and easily disseminated. Examples include photo slide-shows, video players, news readers, concert updates, and more. Environmental branded utilities are useful services that become part of the common environment, such as sponsored spaces—for example, clean bathrooms in Times Square (sponsored by Charmin) or self-service laundries at European music



festivals (sponsored by Wrangler). These may even include sponsored activities, such as those created by Renegade for Panasonic's “Share the Air” Dew Action Sports Tour, which offered athlete autograph signings, instant-win games, and camera loans. A Web site can be a branded utility, too—for example, Babycenter.com offers information for parents from Johnson and Johnson.

The creation of branded utilities requires expertise that many ad agencies and/or their clients alone do not have; this often leads to brands becoming media owners and to the development of strategic alliances, such as the one between Nokia, Sony BMG, and Universal Music for the “Nokia Comes with Music” download service or the alliance between Google, Adidas, and Samsung for miCoach.com, an interactive personal coaching and training system.

Brand fans abound on social networking sites. People view brand videos on YouTube and share them with friends. Sharing links to

Figure 1-5

BOWNE “PERFECT FIT” CAMPAIGN

AGENCY:
RENEGADE / NEW YORK

Executive Creative Director:
Drew Neisser

Creative Director: Jeff Vinick

Art Director: Andrew Betlyon

Compliance Configurator
Postcard: Bowne—Fairy Tale
campaign

The Challenge: To generate interest in and sales of Bowne's various tax-compliance solutions.

Target Insight: Bowne's customers and prospects aren't quite sure which combination of compliance solutions best matches their filing and financial needs.

The Program: For the oldest continuously operating company in the United States, Renegade turned to classic fairy tales to tell Bowne's story as a provider of solutions that fit “just right.” The heart of the campaign is an online compliance configurator that quickly and easily identifies the best compliance solution for each prospect. Traffic was driven to the configurator through highly targeted print advertising, e-mail, and direct mail.

The Result: The “Fairy Tale” campaign exceeded expectations on all measures, including site traffic, lead generation, and sales conversion.
—Renegade

SHOWCASE

"GOTTA LOVE IT" BY TOM CLARK

Tom Clark is senior vice president, creative director of copy, and cofounder of ICCTrio, a pharmaceutical advertising agency in Parsippany, New Jersey. Tom is also an adjunct professor of advertising in the Robert Busch School of Design at Kean University, Union, New Jersey.

It's True: You gotta love what you do. Here's an example of CGL (customer generated love). See how personal passion for a brand fuels more persuasive communications and tremendous overall personal satisfaction. My love for the New York Mets began in 1969, twenty years ahead of my love for my family. When I got an opportunity to bring my loves together for the Mets' "15 Seconds of Fame" TV commercial contest, I jumped at the chance.

The Brief: Mention the brand's tagline, "Your Season Has Come." Encourage ticket sales through Mets.com. Winning spot to be broadcast during Mets games on SNY-TV, and the winners to be honored in an on-field ceremony at the storied Shea Stadium.

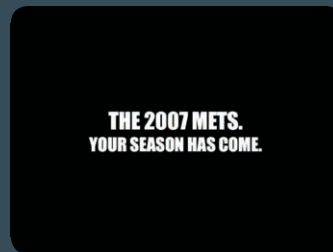
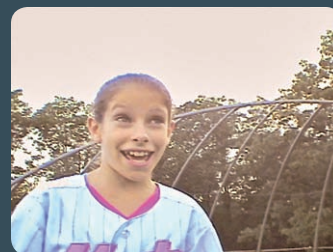
Inspired by another love, Kevin Costner's *Field of Dreams*, I storyboarded a slice-of-life spot: Dad tells daughter about different heroes from every Mets era. She asks to attend a game. They run off to purchase tickets. On the evening of the shoot, Hannah, Ellie, and I arrived at the soggy local field. Thankfully, the baseball gods were with us. The rain stopped as sparkling sunbeams cut through the clouds. I never climbed a backstop before. We edited the spot that night, and FedExed it the next day.

Two days later, Hannah called me at my office. "We won, Dad! We won!" Soon, my mom and dad were calling: "We saw your commercial tonight!"

Cut to my family standing on the field at Shea, as our prize-winning commercial filled the scoreboard. Afterwards, with the crowd showing its appreciation, I pointed to Hannah and called out to all-star David Wright, who was warming up on the sidelines. He nodded, saying: "Hey look, Carlos, we've got the star of the commercial right here!"

Moral: Put everything you have into your brand's work. It's the path to building memorable advertising—and some memorable family moments. God willing.

—Tom Clark



▶ TV: "TEAM OF DREAMS":
15 (FIFTEEN SECONDS)

AGENCY: FGC—FAN-
GENERATED CONTENT
FOR THE NEW YORK METS

"15 SECONDS OF FAME"
CONTEST

Creative Directors: Tom Clark,
Daun Clark, Hannah Clark,
and Ellie Clark

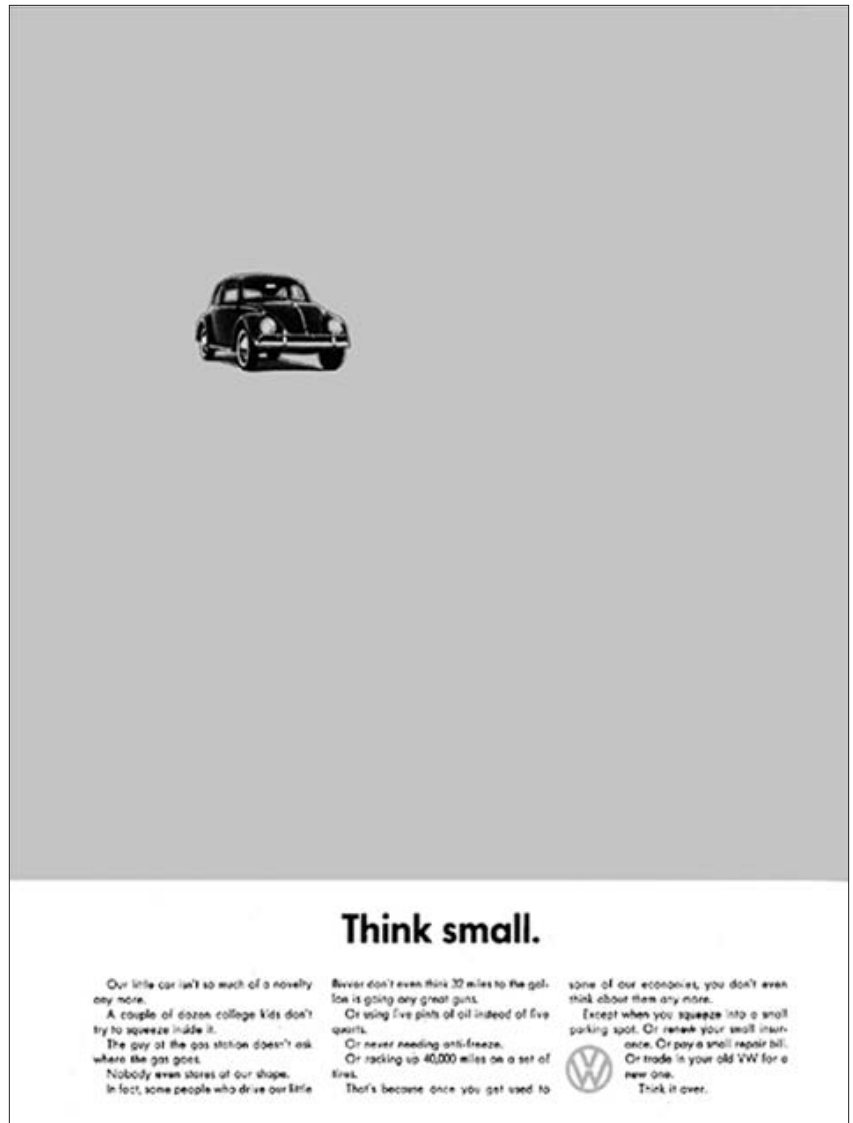
humorous micro-Web sites is commonplace. Using mobile devices to send photos of oneself enjoying a branded experience is not unusual. Millions of free branded applications (apps) have been downloaded. Offering deals to brand fans on FaceBook and Twitter further endears a brand to such fans.

Some formats—such as sponsorships, branded utilities, events, micro-Web sites, and maybe even television commercials—are practical vehicles for ad messages. Whether these ad forms stay, change, or go, one thing will be constant: *Advertising designers and art directors will need to be creative thinkers who can design. Always.*

WHO CREATES ADVERTISING?

In an advertising agency, a conventional creative team is a duo comprised of an art director and a copywriter. This model was Bill Bernbach's brainchild. Bernbach, of Doyle Dane Bernbach (DDB), paired writers with art directors; his vision, along with that of his creative teams, produced seminal work (see figure 1-6) during advertising's "Creative Revolution," of the 1950s and 1960s.

A creative director or associate creative director—who makes the final creative decisions about the concept, approach, copywriting, and art direction—supervises the creative team before the work is presented to the client. Some agencies prefer interdisciplinary creative teams or brand teams with several additional members, which might include an account manager, an information technology (IT) expert, an interactive designer, and a marketing expert, among others. Depending upon the kind of project, there may be several creative leads, including perhaps a creative, technology, user-experience, or account lead.



Think small.

Our little car isn't so much of a novelty any more.
A couple of dozen college kids don't try to squeeze inside it.
The guy at the gas station doesn't ask where the gas goes.
Nobody even stores it out shape.
In fact, some people who drive our little

Never don't even think 30 miles to the gas station is going any great gun.
Or using five pints of oil instead of five quarts.
Or never needing anti-freeze.
Or racking up 40,000 miles on a set of tires.
That's become once you get used to

some of our economies, you don't even think about them any more.
Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill.
Or trade in your old VW for a new one.
Think it over.




Figure 1-6

PRINT: "THINK SMALL" (1960)

AGENCY: DDB / NEW YORK

Creative Director:
Bill Bernbach

Client: Volkswagen

DDB's visual style set a new creative standard in the 1960s.

Teams generate ideas. Once an idea is chosen, the art director is responsible for the art direction (the overall look and feel, the visual style, and the selection of photographer or illustrator) and the visualization and design, and the copywriter is responsible for the writing. When a creative team works well, the division of labor might overlap. Any good art director should be able to write copy, and any good copywriter should be able to think visually.

Advertising is collaborative. Besides the traditional creative team of art director and copywriter, advertising depends upon other professionals, including strategic planners, account and marketing managers, programmers, and interactive designers or agencies. When dealing with screen-based media, there are also unconventional marketing agencies, media planners, commercial directors, producers, production and postproduction agencies, talent (actor, musicians, photographers, and illustrators), casting directors, and location scouts, among others.

Traditionally, advertising agencies created advertising and controlled the advertising for brands. Now technology (iMovie, digital video cameras, Pro Tools, and other such tools) makes it possible for regular people—customers, consumers, anyone—to create, both economically and practically, in ways previously available only to advertising professionals. Brand companies and agencies are handing over content-making to the public, ceding some control but trying to engage people as brand-makers. Technology has shifted much of a brand's power to consumers. The more people work with a brand, the more those people will use as well as feel loyal to that brand.

The Ad Agency

An advertising agency is a business that provides clients with creative, marketing, and other business services related to planning, creating, producing, and placing advertisements. In the late 1980s many prominent advertising agencies merged into conglomerates. Today there are several major conglomerates, such as the Omnicom Group, Interpublic Group, WPP Group, Havas, Publicis Groupe, and Dentsu, among others. Of course, there are many independent agencies throughout the world. An independent agency is a single agency owned and operated by individuals and not part of a conglomerate.

TYPES OF AGENCIES

Full-service agencies offer a broad range of business and creative services related to the advertising process, including planning, creative ideation and design, production, implementation, and placement. Some full-service agencies also handle marketing communication, such as public relations, promotional design, interactive advertising, and direct marketing, or are in partnerships with companies that provide those services. Clients choose full-service agencies because these organizations are able to handle any aspect of a client's marketing needs.

Independent agencies are privately owned. They are usually small, and they often attract clients who prefer to work directly with the principals of an agency.

Interactive agencies focus on screen media. In the past, these media specialists worked with other agencies that served as the creative leads. Now, many interactive agencies are the lead agencies for brands.

Some companies prefer to produce part or all of their advertising, branding, direct marketing, and promotional design themselves. Such companies own and operate their own in-house advertising agencies.

ETHICS

Advertising and ethics can coexist. Certainly, public service advertising helps society and is the advertising profession's greatest contribution to the general good, one that cannot be denied or overstated. Consumer advertising also can be held to ethical standards. When clients and agency professionals are aware of what is unethical and keep to standards of fair practice and social responsibility, then we can have ethical advertising. There is no exit from social responsibility—everyone is accountable. As John Butler, creative director of Butler, Shine and Stern