





# PROMOTION DESIGN 商业推广设计2



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E-mail: law@21books.com MSN: chen\_wenshi@hotmail.com

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## 沼泽 忍

1963 年生于东京

东京大学国文学科中世纪文学专业毕业

(株) 电通创意管理公司

企划发展部, 高级主管

## Shinobu Numasawa

born in Tokyo, 1963

graduated from Tokyo University majoured in Japanese Middle age Literature

Senior Manager, Planning & Development Department

Creative Group Management Division, Dentsu Inc.

## 山口至刚

1944 年生于和歌县

毕业于金沢美术工艺大学

平面设计师

山口至刚设计室有限公司

## Shigo Yamaguchi

born in Wakayama, 1944

graduated from Kanazawa College of Art

Graphic Designer

Yamaguchi Shigo Design Room

## 编辑团队

艺术指导

山口至刚

书籍设计

山口至刚

版式设计

岛内泰弘

阿部智佳子

坂井正规

海老原洋司

## Editorial Staff

Art Direction

Shigo Yamaguchi

Book Design

Shigo Yamaguchi

Layout

Yasuhiro Shimauchi

Chikako Abe

Masanori Sakai

Yoji Ebihara

翻译

井原惠子

藤本和子

(株) R.I.C.出版

摄影

今井康夫

编辑合作人

大轮 千

斯科特·布诺斯

Translation

Keiko Ihara

Kazuko Hedges

R.I.C. Publishing Co., Ltd.

Photography

Yasuo Imai

Editorial Cooperation

Miki Oowa

Scott Brause

企划/编辑

奥田政喜 (Graphicsha编辑部)

Editing

Seiki Okuda (Graphicsha Publishing Co., Ltd.)





# 在新发现及再发现的过程中探求创造力 ——商业推广设计的展望

沼 泽 忍

(株) 电通创意管理公司  
企划发展部高级主管

## 传统四大媒体依然强大，但不能只依靠这四大媒体

跨媒体与创意的关系这一论题在嘎纳广告节被提出并成为流行主题进行了研讨。这象征着在全世界范围内报纸、杂志、电台、电视四大媒体传达广告信息的有效性无法再像以前那样一概而论了。

需要注意的是，我们并不是说大众媒体、大众媒体广告这个“巨兽”已经消失了，而是指在现有基础上追求更加高端的企划及表现形式。近年来，“大众媒体已经失去作用，新媒体将取而代之”的极端论调相当流行。但实际调查显示，大众媒体广告性价比仍旧是毋庸置疑的。且本书中设计作品的设计师们作为创意总监和艺术总监都对大众媒体所能发挥的作用有相当程度的认知。商业推广设计这一概念，也并不是开拓了什么全新的文化领域的名词。

但是，消费者接触信息的媒体接触点（contact point）确实发生了变化。在电视上看到的信息可以立刻从网络进行检索。周末可以一口气把录好的电视剧看完。听着广播，用笔记本电脑检索信息。或者边给朋友回手机短信边看上一眼昨天晚上在车站拿到的传单。如果日本队获得国际比赛胜利，第二天早上可以到便利店去买上几分报纸，还可以顺便买上点今天新发售的绿茶。

我们不再像过去那样只是被动接受大众媒体传递给我们的信息，而是利用各种媒体与信息产生接触，想要进一步了解就可以马上利用网络来确认，获得更深入的信息。然后有用的信息可以立即通过 EMAIL 告诉朋友。以这样的模式，信息可以在整个消费群中传播。面对信息，消费者一般都拥有一定程度的能动性和判断力。因此，消费者需要的是更高端的信息提供方式。

提高多媒体创意、商业推广设计创意的意识是非常重要的，要在明确信息传递模式的基础上进行设计实践活动。

## 多媒体创意实践中的新发现、再发现

以前说起电视广告的企划手法，有的广告导演说：“手法无所谓，即便用老手法，只要通过现代的播出手段让它显得新就可以了。”这种现象并不仅限于电视广告领域。将以前就有的思维方式，更加新颖、更加强有力地表现出来，是需要相当的实力的。曾经和创意总监及媒体策划聊天，总是感觉他们虽然是不同领域的人，但如果协作却可以互补地发挥出成倍的力量（当然，互相理解创意，说服广告主进行实施并不是容易的事情）。至今为止，媒体与设计师进行直接对话的机会并不多。但是随着消费者的变化，媒体策划（或处于此位置的人才）可以统领包含商业推广在内的所有媒体，对设计创意的开发提供帮助。由此可以引发一系列设计领域的新发现，或者更适合称为“再发现”。

在讨论世界历史的时候，已经很少有人用哥伦布1492年“发现”美洲这种说法了。因为南北美洲大陆的存在并不以欧洲文化的意志为转移，并拥有独自发展起来的文化。现在的历史学家通常将15世纪称为“地理大发现”或“大航海时代”。同样的，现在我们通过设计创意的发挥，也进入了一个“大航海时代”。各个领域的智慧相互融合，开拓出全新表现方法、概念及手段。

## 商业推广设计必须注重因地制宜

每隔一个月我所在的公司中，关心设计工作的人就会凑在一起搞个聚会。每次的主题会因为主持部门的不同而有所不同，有一次主题是“BELOW THE LINE AWARD”。因为主持方平常是专攻商业广告、平面设计以及广告制作方法的，所以他们收集了商业推广的相关制作物，来进行展示及投票活动。当然还包括

了电视广告的各种周边产品。从跨地区的广告到公交车广告,以及特定日子才能看到、只有自动贩卖机才有的广告,这些东西堆满了200人的会议室(其中很多都收录于本书)。

由此我们可以明确,设计师们必须要回应消费者对信息提出的更高要求,满足他们显示出的高度的好奇心。在法律、预算、日程上受限制无法以大众媒体广告为主导进行推广的时候,就要运用智慧来考虑如何以创意一决胜负。

吃惯了大众媒体广告这种套餐,广告主还有消费者也会想尝尝自己点菜来吃。作为设计师要如何回应这种要求呢?这其中也有不少难点。不能光考虑表现的问题,更要考虑这种表现要运用于怎样的环境中,进行策划的时候必须要考虑这些。

## 发挥设计力量的方式在改变

艺术总监、文案创意、商业策划、客户企划、媒体策划还有营销,各自分开进行工作已经无法应付现在的形势了。在这个团队中,无论是谁,只要充满热情、有执行能力又充满创意点子的人就可以当领袖,带领大家让创意变成现实。这样才能在今后的时代发挥出设计的力量。这个团队中的艺术总监一定要是各方面“设计工作”的专家,发挥出最大的力量。艺术总监与设计工作中其他职种以及从事设计以外工作的人的最大区别,就是他背负着监控从设计创意到最终广告出台的整个过程的宿命。艺术总监不但要有专业技能还要在各方面都有一定实力。这样才能在多媒体时代发挥更大的力量。在“什么事都可以实现”的沟通环境中,设计需要有力的执行部队来配合艺术总监,以使得任何创意都能得以实现。

今后的设计潮流将会如何发展我们无法预知,但是可以肯定

的是,能够跨越大众媒体、网络媒体以及商业推广的范畴,发挥出设计力量的作品才有生命力。

## 有必要开发对总体宣传以及商业推广作业效果正确的评估方式

这样在商业推广设计的面前就展开了一片广阔的天空,充满了无限的可能性,当然同时也要承受周围更加苛刻的目光。这就是效果评估。目前一些可以帮助我们衡量媒体有效性的指标只是初级水平,对于形成决定户外媒体及店内促销有效性的科学研究和系统评估距离还很远。尽管一个小的工作实体已经存在,但对总体宣传表现效果进行测定,产生确实的说服力还有一段距离。设计的表现发挥了多大的作用,最终要看商品卖得好坏与否。设计的综合能力如何鉴定是我们今后要追求的。

商业推广设计的工作必须贯穿于广告活动的始终。

# Discovery and Rediscovery

## —Creatives and the Future of Promotion Design

Shinobu Numasawa

Senior Manager, Planning and Development Department  
Creative Group Management Division, DENTSU INC.

**The four mass media remain dominant forces, yet they cannot communicate everything.**

The relationship between cross media and creatives became a popular subject of debate after the Cannes Media Lions section was established at the Cannes International Advertising Festival, symbolizing awareness among creative people worldwide that conventional, automatic use of the four mass media channels alone — newspapers, magazines, radio, and television — was no longer going to be effective for delivering advertising messages completely.

Although the Leviathan of mass media and mass advertising is far from dead, the world today is seeking more sophisticated concepts and advertising expression. Some argue today that mass media advertising no longer works and an alternative is needed, but survey results constantly validate the cost-effectiveness of mass advertising. Indeed, so does the fact that many of the producers of the products published in this volume have established careers as creative directors and art directors in the media.

Reference to promotion design does not mean we suddenly come into contact with a new, alien culture or civilization. Nonetheless, the point of contact between consumers and information is clearly changing. People watch television and immediately run a Web search on information featured in the program. They watch all the TV soap episodes recorded during the week on weekends while listening to the radio, browsing the Web on a notebook PC, flicking through a community newspaper picked up at the railway station, or replying to emails from their friends on their mobiles. The day after Japan wins a Soccer World Cup qualifier, people rush out to the convenience store to buy several newspapers — and, while they're there, pick up a bottle of green tea, a new brand that has made its shelf debut that very morning.

This illustrates how consumers do not just passively accept information provided by the media, but rather actively seek contact with it via numerous channels and immediately use the Internet when they are interested enough to want to learn more about a specific topic. When they find useful information, people often pass it on to their friends by email — and this trend has spread to all consumer groups. Given this context, it makes sense that more sophisticated ways of communicating are needed if

messages are going to reach consumers who proactively seek out the information they want.

It is important to bear in mind that such trend shapes the background for the growing awareness and practice of cross-media creatives and promotion creatives.

### **Discovery and rediscovery in cross-media creative processes**

Talking about how television commercials are made, one creative director I know argued that the newness of a concept really doesn't matter much — you can even use old ones, just so long as your delivery *comes across* as something fresh and new. This principle applies beyond just television commercials, but using it requires considerable effort and ability, since it requires taking an existing idea, rejuvenating it, and giving it greater impact.

I often talk with creative directors and media planners and am constantly reminded that what is normal and obvious to each professional can produce a far greater impact than the mere sum of the parts when their areas of expertise are combined. It is a given, needless to say, that you have to go the extra mile to ensure that these professionals understand one another, convince the advertiser that the concept will work, and then put it into practice.

In the past, opportunities for direct dialogue between creatives and the media were few, but as consumer attributes change, it is becoming more common for media planners (or persons qualified to assume that position) to take an overview of all media — including promotional media — and develop ideas hand in hand with the creative people. The process often seems to lead not only to the birth of new ideas but also to the "rediscovery" of old ones.

Discussing world history, few people today would say that Christopher Columbus "discovered" America in 1492, since the North and South American continents had their own indigenous, established cultures even before Columbus came along with European culture. Historians today speak of the 15th century as the age of "geographical discovery" and "the great explorers." Likewise, in our own chosen field we are now in the age of the great explorers in terms of how we exercise our creativity. Our quest is to discover new expressive proposals, concepts, and



techniques on the distant horizon by developing ways to combine and integrate the wisdoms of the respective specialties involved.

### **Sometimes you have to specialize in promotion**

About every two months my company holds a meeting of people with an interest in creatives. The theme varies depending on the department that hosts the meeting, and one department organized a competition called "Below the Line Award". Whereas most regular meetings focus on commercials, graphics as well as production styles of individual creative directors, the organizers of this meeting collected for viewing a broad range of promotional gimmicks and conducted a popularity vote. The 200 person-capacity conference room was filled with these promotional items. They naturally included those that were coordinated with television commercial runs, but among the items collected from Tokyo, Osaka, and Nagoya were ones dealing with "trainjack", i.e. ad placements that completely fill the cars on specific trains, others that could only be seen in a particular place on a certain day, and still others that had to do with merchandise only available at vending machines. (In fact, many of these items are included in this book).

The competition clearly highlighted creatives' determination to satisfy heightened demand for information and sophisticated curiosity among consumers, and their intellectual prowess that produces the best ideas in situations where legal, budgetary, and scheduling restrictions made mass advertising-led campaigns impractical.

If we liken mass advertising to a set-menu, full-course meal, we can say that advertisers and consumers today prefer the wider choice that an à la carte menu offers. The challenge lies in responding to their needs with creativity, since it is not solely a matter of finding expressive ideas, but also planning how they are to be exposed to the world.

### **Changing ways of harnessing designing capability**

The traditional way of allocating different roles in the same project to art directors, copywriters, commercial planners, account planners, media planners, and account executives

is no longer fully effective. As we move into the future, we are more likely to exercise creativity in a new manner: A member of the team — anyone with the enthusiasm and the best practical idea — should take up the role of team leader and press forward toward an end result.

Art directors are likely to continue playing a major role as the professional in the designing process. They stand apart from other creative and non-creative roles because of their commitment to seeing the project through from fledgling ideas to final delivered forms. Their universal capabilities are the ultimate product of their specialist skills, thus making them a valuable source of strength in cross-media work. In today's "anything goes" communication environment, organizations are beginning to develop effective teams able to give substance to art directors' ideas, whatever they may be.

Although we cannot predict future design trends, I am convinced that only work that harnesses designing capability and goes beyond the barriers of mass media, Internet, promotions, and the like, will survive.

### **Need to develop ways for accurately measuring the effectiveness of overall campaign and promotional processes**

A boundless horizon and infinite possibilities lie ahead of promotion design, but at the same time the field faces a tough challenge in the form of demands for effectiveness measurement. Several indicators serve to help us measure the effectiveness of the media — ratings are one — but so far only a limited stockpile of scientific researches and evaluation indices are available to help us determine the effectiveness of outdoor media (OOH) and instore promotions. A small body of work exists, but it has yet to develop to the point that we can measure the effectiveness of comprehensive campaigns and use the results to provide sufficient evidence to convince advertisers. Although the best result of a promotion is for a product to sell, from now on we will likely be asked to demonstrate to what extent our creative expressions have contributed to the result and measure the combined effect of the overall promotion design.

The time has come that promotion design must arm itself with the capability to see advertising activities through from start to finish.

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艺术指导 & 书籍设计

山口至刚

Art Direction & Book Design  
Shigo Yamaguchi

Abbreviations 缩略语

- CD: Creative Director
- PI: Planner
- CW: Copywriter
- AD: Art Director
- D: Designer
- DF: Design Firm
- I: Illustrator
- P: Photographer
- CG: CG Artist
- A: Agent
- Cl: Client



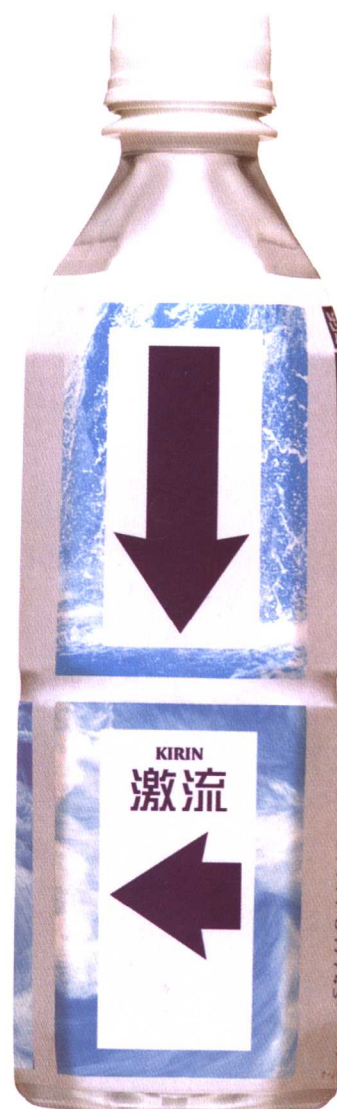




Bottle design/left side



Bottle design/front



Bottle design/right side

## 运动饮料“激流”的整体宣传

可以畅饮的低渗透压力运动饮料。成分是东方口味的“海带根”和“冲绳盐”，从其商品特征出发，起了“激流”这个名字。箭头的标记体现出一口气喝掉的感觉。广告歌是“燃烧吧龙”。

### "Geki Ryuu" Sports Drink Campaign

This sports drink with its low osmotic pressure can be easily gulped down. The drink contains kelp extract known as a source of oriental 'umami (the fifth taste)' and Okinawan salt. The name "Geki Ryuu (rapid current)" was inspired by these ingredients, together with its vigorous image. The arrow motif represents the fact that Geki Ryuu can be drunk in one draft. The campaign theme tune was taken from the film "Enter The Dragon".





Can design



Bottle with novelty blister pack



Novelty figures

CD: Koichi Sawada  
 AD: Koichi Sawada  
 D: Takeru Kawai, Toshikazu Minatomura  
 CW: Takuya Isojima  
 PI: Koichi Sawada, Takuya Isojima, Takeru Kawai  
 DF: DENTSU Inc., Common Design Inc., Pict Inc.  
 P: Shoji Uchida  
 A: DENTSU Inc.  
 CI: KIRIN BEVERAGE CORPORATION  
 2005