

another in the ava series...



The Fundamentals of Creative Advertising

Ken Burtenshaw, Nik Mahon and Caroline Barfoot

THE FUNDAMENTALS OF CREATIVE ADVERTISING

An AVA Book
Published by AVA Publishing SA
Rue des Fontenailles 16
Case Postale
1000 Lausanne 6
Switzerland
Tel: +41 786 005 109
Email: enquiries@avabooks.ch

Distributed by Thames & Hudson (ex-North America)
181a High Holborn
London WC1V 7QX
United Kingdom
Tel: +44 20 7845 5000
Fax: +44 20 7845 5055
Email: sales@thameshudson.co.uk
www.thamesandhudson.com

Distributed in the USA & Canada by:
Watson-Guptill Publications
770 Broadway
New York, New York 10003, USA
Fax: 001 646 5487
Email: info@watsonguptill.com
www.watsonguptill.com

English Language Support Office
AVA Publishing (UK) Ltd.
Tel: +44 1903 204 455
Email: enquiries@avabooks.co.uk

Copyright © AVA Publishing SA 2006

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission of the copyright holder.

ISBN 2-940373-18-3 and 978-2-940373-18-5

10 9 8 7 6 5 4 3 2

Cover design by Lucienne Roberts
Design by Gavin Ambrose
www.gavinambrose.co.uk
Project Editor: Lorna Fray
www.lornafray.co.uk

Production and separations by AVA Book
Production Pte. Ltd., Singapore
Tel: +65 6334 8173
Fax: +65 6259 9830
Email: production@avabooks.com.sg

How to get the most out of this book 6

Introduction 8

The agency structure 10

CHAPTER 1: THE MEDIA OPTIONS 12

Posters 14

Ambient media 28

Newspapers and magazines 40

TV and cinema 46

Radio 54

Direct mail 58

Online advertising 64

CHAPTER 2: CAMPAIGN PLANNING AND STRATEGY 68

The client 70

What else does the agency need to know? 74

Market research 76

The campaign planning cycle 78

CHAPTER 3: THE CREATIVE BRIEF 82

The role of the brief 84

Developing the brief 86

The content of the brief 90

CHAPTER 4: THE CREATIVE CONCEPT 94

The creative team 96

Research and familiarisation 98

Idea generation (ideation) 100

Copywriting 106

Visualising the concept 114

CHAPTER 5: ART DIRECTION 118

Photography and illustration 120

The photographic shoot 128

Crafting the campaign look 132

Typography 150

A picture is worth a thousand words 158

CHAPTER 6: THE FUTURE OF ADVERTISING 162

A changing industry 164

Industry perspectives 166

APPENDIX 168

Conclusion 170

Student resources 172

Thanks 176

THE FUNDAMENTALS OF CREATIVE ADVERTISING

An AVA Book
Published by AVA Publishing SA
Rue des Fontenailles 16
Case Postale
1000 Lausanne 6
Switzerland
Tel: +41 786 005 109
Email: enquiries@avabooks.ch

Distributed by Thames & Hudson (ex-North America)
181a High Holborn
London WC1V 7QX
United Kingdom
Tel: +44 20 7845 5000
Fax: +44 20 7845 5055
Email: sales@thameshudson.co.uk
www.thamesandhudson.com

Distributed in the USA & Canada by:
Watson-Guptill Publications
770 Broadway
New York, New York 10003, USA
Fax: 001 646 5487
Email: info@watsonguptill.com
www.watsonguptill.com

English Language Support Office
AVA Publishing (UK) Ltd.
Tel: +44 1903 204 455
Email: enquiries@avabooks.co.uk

Copyright © AVA Publishing SA 2006

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission of the copyright holder.

ISBN 2-940373-18-3 and 978-2-940373-18-5

10 9 8 7 6 5 4 3 2

Cover design by Lucienne Roberts
Design by Gavin Ambrose
www.gavinambrose.co.uk
Project Editor: Lorna Fray
www.lornafay.co.uk

Production and separations by AVA Book
Production Pte. Ltd., Singapore
Tel: +65 6334 8173
Fax: +65 6259 9830
Email: production@avabooks.com.sg

KEN BURTENSHAW, NIK MAHON AND CAROLINE BARFOOT

THE FUNDAMENTALS OF CREATIVE ADVERTISING

Contents

How to get the most out of this book 6

Introduction 8

The agency structure 10

CHAPTER 1: THE MEDIA OPTIONS 12

Posters 14

Ambient media 28

Newspapers and magazines 40

TV and cinema 46

Radio 54

Direct mail 58

Online advertising 64

CHAPTER 2: CAMPAIGN PLANNING AND STRATEGY 68

The client 70

What else does the agency need to know? 74

Market research 76

The campaign planning cycle 78

CHAPTER 3: THE CREATIVE BRIEF 82

The role of the brief 84

Developing the brief 86

The content of the brief 90

CHAPTER 4: THE CREATIVE CONCEPT 94

The creative team 96

Research and familiarisation 98

Idea generation (ideation) 100

Copywriting 106

Visualising the concept 114

CHAPTER 5: ART DIRECTION 118

Photography and illustration 120

The photographic shoot 128

Crafting the campaign look 132

Typography 150

A picture is worth a thousand words 158

CHAPTER 6: THE FUTURE OF ADVERTISING 162

A changing industry 164

Industry perspectives 166

APPENDIX 168

Conclusion 170

Student resources 172

Thanks 176

How to get the most out of this book

The Fundamentals of Creative Advertising is an introduction to the important elements of the advertising process. It aims to give students a basic understanding of how advertising agencies create and produce advertising campaigns.

This book starts by introducing the modern advertising agency structure and the various media options available, outlining the pros and cons of each. The book then takes you through the process of planning, developing and executing an advertising campaign.

Finally, we assess the future direction of the advertising industry and list sources of further information to help you plan your career in advertising.

Explanatory text is backed up with numerous illustrations and photographs to represent examples of work from some of advertising's best practitioners. Related images that demonstrate the same point are captioned together.



Pierced (this page)

Ambient advertising is often opportunistic. This campaign for the Oslo Piercing Clinic used protruding fixtures on urban buildings and walls near the clinic, as part of the poster itself.

Client: Oslo Piercing Studio / Agency: Leo Burnett Oslo / Executive Creative Director: Erik Heisholt / Art Director: Erik Heisholt / Copywriter: Erik Heisholt, Marianne Heckmann, Per Erik Jørt

Foreheads (opposite)

Cunning Stunts has developed a network of students to display brand logos or straplines on their foreheads. Ads are placed using a temporary transfer.

Agency: Cunning Stunts



Ambient media 35



Bus T-shirt (left)
This creative bus poster uses the vehicle as a highly creative way.
Client: Procter and Gamble / Agency: Leo Burnett / Art Director: Capetown Clark Edwards and Nick Prince



The Economist (left)
Why not use the top of a bus as an advertising space? Now any urban space is fair game if it suits the product or brand. View: The Economist says 'this' to all its readers in high office.
Client: The Economist / Agency: Abbott Mead Vickers BDO Ltd. / Creative team: Massimo Tully and Paul Singleton

Advantages of the medium

- Posters can be produced in various sizes and shapes, which offers the creative team a greater variety of creative opportunities.
- Posters can be three-dimensional, which also opens up new creative possibilities.
- The audience passing the site may read the message again and again on a daily basis.
- Sites can be bought close to the point of purchase where the product is on sale.
- Posters are an effective way of building awareness for the brand over time.
- Flexible timing: individual sites and packages can be purchased for as little as two weeks up to 12 months and only can be changed on a monthly basis.
- Regionally flexible: individual sites and packages can be bought within television regions, constituencies, towns or smaller, targeted environments (image even outside competitors' offices).

Disadvantages of the medium

- Some sites can be vandalised or posters sprayed with graffiti.
- Posting can be unreliable as a time-sensitive poster may not be posted on time.
- Site rental can be expensive.
- It is difficult to reach a national audience through posters, especially when compared with other media such as national print and consumer magazines.
- Prime locations can be tied up in long-term contracts, giving you limited availability.

Advantages of the medium

Here are the posters in creating better poster advertising

- Your poster must be memorable and convey the message effectively.
- It must be visible above the street clutter.
- Remember the poster by only has a few seconds to register the message before switching off, so your poster needs to stand out from its surroundings – it needs to be eye-catching.
- Keep the visual simple – the iPod poster imagery is a classic example. Consider using a single image.
- Don't write a headline with more than seven or eight words!
- Make the text as legible as possible. This may mean using strong, bold typefaces. This will improve the clarity of the communication. Sans serif typefaces such as Helvetica, Franklin Gothic and Univers are very effective.
- Cut out clutter in your layout. If you manage with just a headline, great.
- Make the branding strong. This applies to all media; the advertisement should evoke the brand – which doesn't just mean having a big logo.

Do it!

Produce a poster of the brand's product or service. The poster should be eye-catching and memorable. It should be able to stand out from the street clutter. It should be able to convey the message effectively. It should be able to evoke the brand.

Produce a poster of the brand's product or service. The poster should be eye-catching and memorable. It should be able to stand out from the street clutter. It should be able to convey the message effectively. It should be able to evoke the brand.

Each section concludes with a 'Do it' exercise, which is an opportunity for you to put the theory into practice and to hone your creative skills.

Key information is featured in box outs or diagrams, for clarity.

The client

The client brief

Once the relationship between the client and agency is established, work on a campaign can begin. Every project starts with a brief from the client. This brief is usually in the form of a written document, which is then presented verbally to the agency. The client brief should clearly state the objectives of the campaign, based on a thorough analysis of the current status of the brand and its marketplace. The client brief shouldn't tell the agency how to do their job, but it should give them as much guidance and information as possible to help them arrive at the best solution.

Structuring the client brief

The British Institute of Practitioners in Advertising recently put together a best practice guide on behalf of a number of industry bodies (*The Client Brief*, 2003, IPA, London). Copies are available from www.bipa.org.uk. The guide includes a comprehensive list of what should be included in a client brief and communicated to an agency.

Most advertising campaigns are created by an agency, working on behalf of an organisation, corporation, manufacturer or individual; in all cases the 'client'. Few clients choose to handle their advertising internally, or 'in-house', as most appreciate that commissioning an agency can bring fresh ideas and objectivity to the job in hand.

In many ways the relationship between the client and the agency is mutually beneficial, but ultimately it is the client that controls the budget and can elect to move their account at any time. The agency's fear that an account might be moved can lead to their agreeing to a campaign strategy that they may not be entirely happy with, simply to accommodate the client's wishes. In such cases the results are often disastrous and the relationship between both parties can be irreparably damaged, as both parties blame each other for the failure of the campaign. The 'year factor' still exists, but these days the relationship between the agency and the client tends to be built on a greater sense of partnership. Most major clients have learned to trust the judgement of their agencies and agencies have learned to involve the client in key stages of the process.

Essentials for a client brief

- Where are we now?
- Where do we want to be?
- What are we doing to get there?
- Who do we need to talk to?
- How will we know when we've arrived?
- Practicalities
- Approvals

Where are we now?

Firstly the client brief should detail the current position of the brand, product or service in terms of sales, market share, distribution, and consumer attitudes. The client must be completely honest about the brand/product/service and present its weaknesses as well as its strengths. It is also important for the brief to recognise any threats posed by competitors as well as any opportunities that are yet to be exploited.

A SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis is a useful tool that allows the client to display the brand in the context of the marketplace which it operates in – see the example shown below.

Strengths

Examples of the brand's strong points in the marketplace. These are often compared to competitors, e.g. market leader.

Weaknesses

Any problems that the brand is facing. Might include issues such as consumers no longer finding the brand relevant or the fact that the product doesn't offer the same benefits as its competitors.

Opportunities

These might include the opportunity to market the brand to a new target audience or a change in legislation such as the inclusion of new member states into the EU.

Threats

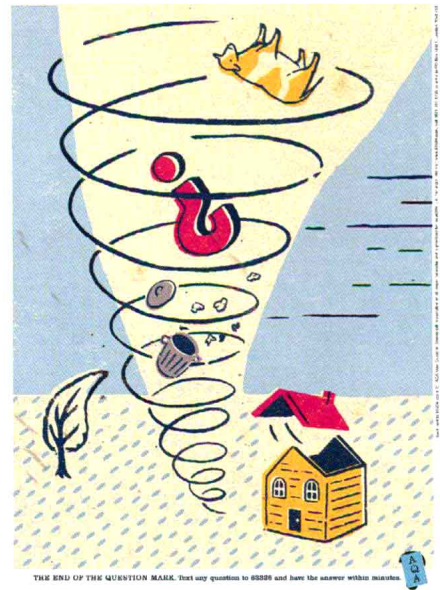
The threat may come from a new competitor entering the marketplace or a change in legislation that may limit the marketing opportunities of the brand, e.g. potential restrictions on advertising to children and health issues such as Bird Flu.

Introduction

We set out to write a book that explains the fundamentals of creative advertising and follows one of the great adages of advertising; 'keep it simple'. Written in plain English and as jargon free as possible, this book contains visual examples of some of the best 'creative advertising' around, from recent times and past years. These examples play an important part in illustrating the concepts and approaches covered within this book, and will hopefully inspire your own creativity.

The main purpose of this book is to give you a basic understanding of how creative advertising campaigns are planned and created. This is achieved by focusing on the advertising techniques and approaches practised by modern advertising agencies. A special emphasis is placed on exploring the role of creative teams employed by these agencies to conceive ideas, and their involvement in the evolution of advertising campaigns. Relevant examples, together with comments from advertising practitioners, supplement the text.

We have also included practical student exercises at the end of some sections. These are designed to apply information from the various sections and help you to build a strong and professional portfolio of creative work.



Firstly, it is important to set the scene by understanding some basic background information about how advertising agencies are structured and how they function. This book concentrates on the working practices of full-service agencies, where all the client's communication requirements are met under one roof.

For many clients it makes sense to have continuity across an advertising campaign and to use a single agency for the whole of that campaign. This means that communication lines are straightforward and any potential misunderstandings can be avoided. However, some clients prefer the idea of hiring specialists in various fields from different agencies. This can often give the client greater flexibility and freedom to choose specialists on the basis of their creative strengths, experience and suitability for the task. Some advertising agencies specialise in direct marketing, sales promotion and sponsorship and some specialise in business areas such as business-to-business, corporate, pharmaceutical and recruitment.

One area of advertising specialisation is the task of concept generation itself. This has been reflected by an increase in creative boutiques or 'hot shops', whose strength is to turn out highly creative work quickly – without being hindered by the complex infrastructure or bureaucracy of larger agencies. These small agencies are run by advertising creatives, normally



creative directors, who have often broken away from more established agencies to concentrate purely on the creative product. They are sometimes used to add a fresh and different approach to projects and have the advantage of dealing direct with the client rather than communicating via account handlers.

New wave advertising agencies, such as Mother and St. Lukes, have evolved over the past ten years into egalitarian organisations. The St. Lukes agency, where none of the staff have an office and everyone is a co-owner, was voted agency of the year in the UK in its second year. The agency's website gives an insight into their 'different' company philosophy:

'Our people work in cross-disciplined teams rather than in departments. Our systems, our processes and our environment have been configured to place creativity and our clients' business at the heart of our business.'

This focus on the client is taken a stage further at St. Lukes with the creation of brand rooms, where the furnishing, fittings and decoration are designed around the client's business. This client-centred approach creates agency headquarters for all activities on the account.

With its emphasis on the creative aspects of advertising, this book provides an overview of current practices, organisational models and media options, together with references to both traditional and contemporary views and approaches.

Illustrations (opposite and above)

A huge number of ads and creative concepts are reproduced in this book to illustrate the text, represent the variety of creative advertising and hopefully inspire you.

Full details and credits for these images are on pages 125 and 139 respectively.

The agency structure

Although new wave agencies have prospered, the traditional full-service agencies are still responsible for producing some of the best creative advertising. They are normally structured around five key departments or sections.

Account management

The account executive and manager/supervisor liaise on a regular basis between the agency and the client. Once the strategic plan and campaign guidelines have been agreed with the client, the account team is there to supervise and administer them. They then project manage the various advertising campaigns, liaising with individuals and teams in other agency departments. The account team is also responsible for pursuing and securing new business and the organisation of any 'pitches' (new business presentations).

Account planning

Planning involves having a clear understanding and profile of the consumer or customer and their potential relationship with the brand. Understanding their perspective, habits, needs and buying behaviour is important to the development of a strong strategic plan. This involves using various forms of qualitative market research, including focus groups and interviews. The planner and the creative team tend to work closely on the development of the creative brief.

Media planning and buying

Here, media specialists plan the most efficient (and cost effective) way of delivering the advertising concept to the target audience. In their own way they can be extremely creative – they find new and exciting media opportunities to expose advertising messages. It is also important that they negotiate the best spots (time slots), spaces and prices for advertisements in various media. They deal with newspapers, magazines and TV companies on a daily basis to achieve the best deals.

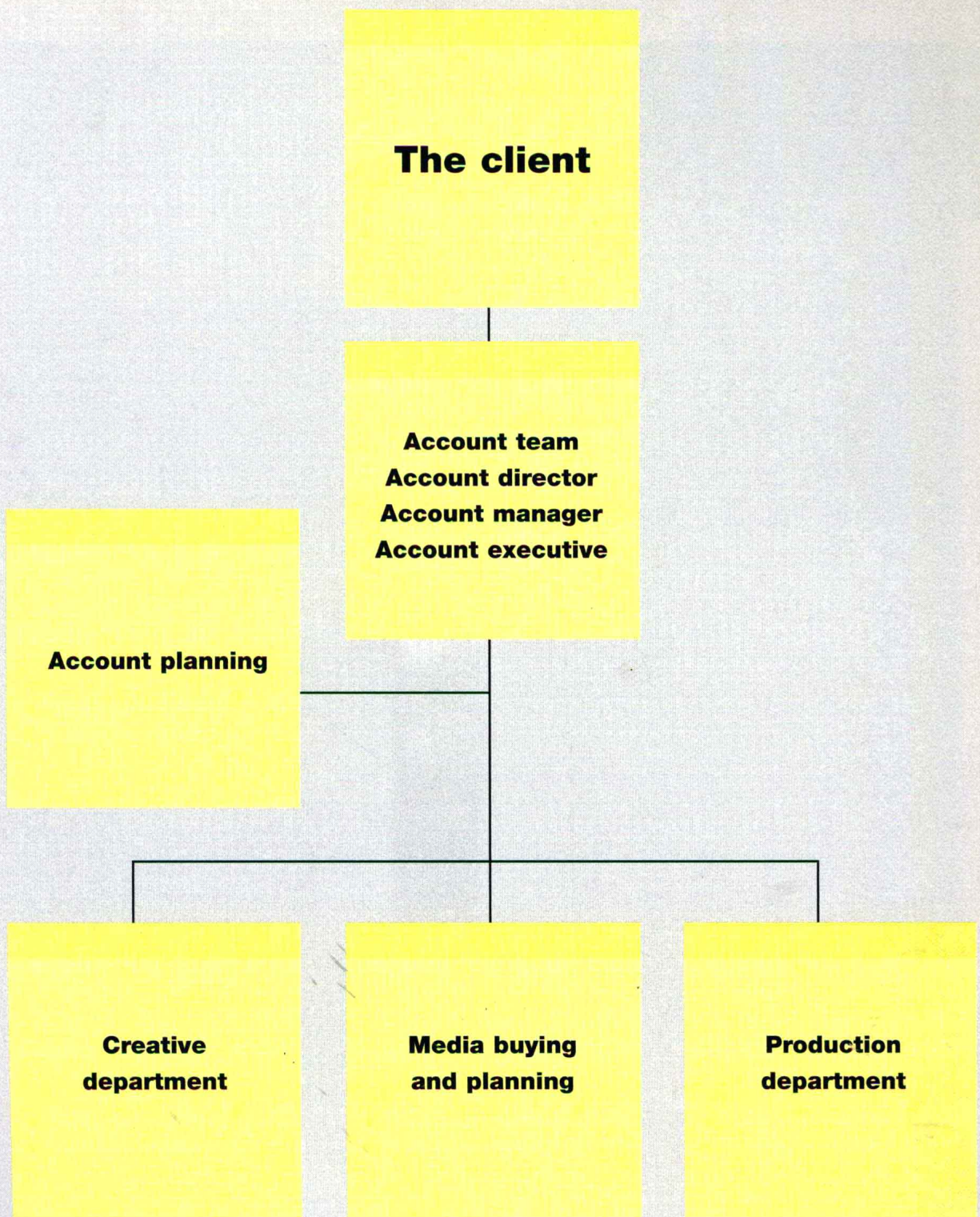
The creative department

Creative teams usually work in pairs under the guidance of the creative director, the person with overall responsibility for an agency's creative output. Creative teams are responsible for the origination of advertising ideas and concepts from a creative brief supplied by the account team. Traditionally the team was made up of an art director and copywriter, however in reality the division of labour is blurred – the art director is just as likely to think up a headline as the copywriter will the visual! Once the client has approved the campaign idea, the creative team follows the idea through to the final execution.

The production department

Once a creative concept has been approved, it's up to the production department to turn the idea into reality in whatever format is required. They will work closely with the art director to make sure that their interpretation is right and that the campaign looks exactly as it was meant to. The production manager will often use outside companies such as TV production companies and poster print specialists – one of their key roles is finding the right company to do the job at the right price. This can mean working with purchasing teams from the client, as they may have a list of approved suppliers that they want to work with. Working in the production department is very high pressure, as you are always working to close deadlines and if someone doesn't deliver on time it's the production department who will be blamed for the delay.

In an industry where rapid advances in technology are driving change at an equally rapid pace, it is perhaps the need for creativity, and individuals who can think creatively, that remains the only constant in all of this. The capacity to have original ideas, and apply those ideas to woo audiences in a persuasive and compelling way, will remain at the hub of every great advertising campaign.





CHAPTER 1

THE MEDIA OPTIONS