UNIT 5 ADVERTISING CAMPAIGN PLANNING-STRATEGIC CONSIDERATION, CREATIVE CONSIDERATION

Objectives

After going through this unit you should be able to :

- explain the importance and relevance of message design in communication-framework

- discuss the tools used to create messages

- comment upon the order of presentation

- describe the principles underlying message development.

Structure

5.1 Introduction

5.2 Message Design and Positioning

5.3 Message Design and Marketing Objectives

5.4 Message Presentation

5.5 One Sided Vs. Two Sided Messages

5.6 Message Development - Meaning and Tools

5.7 Size and Shape

5.8 Headline

5.9 Illustration

5.10 Body Copy

5.11 Colour

5.12 Composition

5.13 Messages and Creativity - One Final Word

5.14 Summary

5.15 Self-assessment Questions

5.16 Further Readings

5.1 INTRODUCTION

Before an advertisement appears in public, two activities must be undertaken. First, what is it that you want to say (i.e., Message Design)? And second, How do you want to say it (i.e., Message development, including execution).

This Unit deals with these two important aspects of communication.

5.2 MESSAGE DESIGN AND POSITIONING

Message is the idea, or other information that the marketer wishes to convey to the consumer emphasising the importance of message design. Ogilvy said, "my original magic lantern started with the assertion that positioning and promise were more than half the battle."

True. But spotting the uniqueness or association of the product that will help the advertiser, win a place in the consumer's mind isn't easy.

An excellent example of brand positioning is Maggi instant noodles; In the book Brand Positioning, the author Subrato Sengupta writes.

The above example helps us in understanding positioning, the key word to modern-day advertising. Position of a product is what the consumer thinks about it. And **not** what the marketer feels about his product. Identifying and applying consumer's true mental perceptions of the product in your communication is what message design is all about. While designing the message for a certain product, seeking answers to the following seven questions will generate a lot of insight. These will begin a chain of more questions and further probing, that might be undertaken, if necessary.

Activity 1

1) What kind of product is it ? Identify generic product category.

2) Who are the people going to use it ? Identify the segment.

3) What are the special attributes of the product and how is the consumer going to benefit?

4) Who are the competitors? What is then promise?

5) On what occasions and how frequently this product could be used ? Identify prospect requirements.

6) How is this product different from the other in the same product category? Or is it a new product intrinsically.

7) What would you like your consumer to perceive this brand as ? What position should it take?

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Answering the above questions would give you a fair idea as to what ?

A well conducted market research helps in finding out answers to some of these questions. The remaining have to be answered by the advertiser and his advertising agency. The amount of risk an advertiser can take and the creative potential of the agency decide the future of the product.

"Through consumer research the company (Food Specialities Limited) felt that the most profitable position (for Maggi) would be as a tasty, instant snack, made at home and initially aimed at children. The target market was the in-home segment of the very substantial snack category. This positioning decision automatically determined the competition which included all snack products in general. These would range from ready to eat snacks - biscuits, wafers and peanuts -= to ready prepared snacks such as samosas. All were bought out items."

"Traditional pasta products (Chinese noodles and macroni) were considered to be near. Competitors forming a rapidly growing product group. But they were invariably

used for meals, requiring a fair amount of cooking time and garnishing was essential."

"Maggi Noodles was launched in Delhi in January 1983 and it became an overnight success." The reasons ? Elaborating further Sengupta writes.

"Maggi Noodles, as market results show, found a vacant strong position and sat on it as "the good to eat, fast to cook" anytime snack."

5.3   MESSAGE DESIGN AND MARKETING OBJECTIVES

The message is the though idea, attitude, image or other information that the sender wishes to convey to the intended audience.

The marketer's objectives tend to vary with audience. Objectives in communicating with consumers, for example, may be one or all of the following: (1) informing them what is for sale, (2) creating brand awareness, (3) getting them to buy the product, (4) reducing their uneasiness after the purchase is made. The marketer's objective with intermediary customers is to get them to stock the product; with other manufacturers, to get them to buy the product and use it to make their own.

Senders must also know their audiences' characteristics in terms of education, interests, needs, and realms of experience. They must then endeavour to encode or phrase their message in such *a way* that they will fall within the consumers' zones of understanding and familiarity.

To attract the attention and interest of their target audiences, marketers start their advertisements with an appeal to the needs and interests of the audience, and end with an appeal relevant to their own needs (with an effective sales closing). Advertisements that do not conclude with an `action' closing tend to provoke much less action on the part of the consumer than those that do. Table 1 lists twelve techniques summarized to make messages more memorable and persuasive.

Table 1: **Communication techniques that make messages memorable**

1.   Get the audience aroused.

2.   Give the audience a reason for listening.

3:      Use questions to generate involvement.

4.   Cast the message in terms familiar to your audience and build on points of interest.

5.   Use thematic organisation - the material together by a theme and present in a logical, irreversible sequence.

6.   Use subordinate category words; i.e. more concrete, specific terms, (Example: duck rather than bird, duck being a subordinate word to bird).

7.   Repeat key points.

8.   Use rhythm and rhyme.

9.   Use concrete rather than abstract terms.

10.   Use the Zeigamik effect-leave the audience with an incomplete message, something to ponder so that they have to make an effort to achieve closure.

11.   Ask your audience for a conclusion.

12.   Tell the audience the implications of their conclusion.

5.4   MESSAGE PRESENTATION

Messages can be presented in two ways - Central and Peripheral. The former use the direct and central route to persuasion. A well documented-ad, giving rational

advantages and disadvantages of the product initiates active cognitive information processing (Central presentation). An example could be the ad for Voltas refrigerator talking rationally of various product features in the ad format.

Peripheral message was for example scenic backgrounds on title music on the other hand provide pleasant association, aid recall and provoke favourable inferences about product advantages.

Research has shown that messages that are consistent with the self images of respondents tend to take the Central route. Information relating to quantitative aspects generally rely on peripheral like the spokesperson to affect interest.

Some marketers distinguish between rational and emotional appeal presentations. The distinction in the two approaches can be seen in ads that make heavy use of emotional, symbolic cues as against straightforward presentation. An example would be the message for ceasefire fire extinguisher. On the other hand researchers argue that it is impossible to design a completely rational or a completely emotional message.

5.5   ONE-SIDED VERSUS TWO-SIDED MESSAGES

Should marketers tell their audiences only the good points about their products or should they also tell them the bad (or the common place) ? Should they pretend theirs is the only product of its kind, or should they acknowledge competing products ? These are very real strategy questions marketers face everyday, and the answers depend on the nature of the audience and the nature of the competition.

If the audience initially favours the communicator's position, or if it is not likely to hear an opposing argument, then a one-sided (supportive) communication that stresses only favourable information is most effective. However, if the audience is critical or friendly, if it is well educated, or if it is likely to hear opposing claims, then a two-sided (refutational) message is most effective.

Some recent research suggests that claim credibility can be enhanced by actually disclaiming superiority in some product features in relation to a competing brand.

Communication researchers not only have explored the problem of persuading audiences to take some prescribed action (e.g. to buy a product), but also have investigated ways to keep existing customers safe from outside persuasion. Their findings suggest that two-sided appeals containing both pro and con arguments about the brand serve to inculcate consumers against arguments that may be raised by competitors. In effect, this strategy provides consumers with counter-arguments with which to rationalize against future attacks by competing brands.

A practical illustration of two-side advertising is seen in comparative advertising, a marketing strategy used by increasing numbers of marketers. Recent examples seen in Indian Media are Rin and Nirma, HCL and Modi Xerox.

Although comparative advertising is widely used, it is not without critics. Researchers dispute its effectiveness in aiding message recall. Some maintain the message-recall effectiveness of comparative ads is somewhat higher than that of ads which do not explicitly name the competition.

5.6   MESSAGE DEVELOPMENT-MEANING AND TOOLS

Television, Radio, Print, Hoardings, Direct Mail. These are just a few channels, among countless others, through *which,* a marketer communicates his ideas to his prospect, the consumer.

And what is the result of the proliferation of a variety of products and an ever growing number of marketers ? A lot of communication, In all directions. From all Directions. Direct. Indirect. Zigzag. All.

Also over communication,? Yes.

So what's the problem ?

To be noticed. To be seen and heard in the crowd. In addition to the difficult task of

persuading the consumer to act favourably.

Like any other mode of communication an effective ad too emerges from a powerful idea. The idea need not be only strong but it should also be unique. Capable of standing out in the crowd.

Translating the idea comes next. Into a language to which the consumer is likely to respond best. And this requires a lot of creativity. The success of the idea depends on this translation. On creativity.

Creativity is the quality of being able to produce original work or ideas by human intelligence and imagination in any field.

We have come to an important juncture now. Can originality be described and explained in the limited few pages that follow ? Of course not.

A new creation can win praise of people only if it is completely new. Something that 'had never existed before.

But would you not call a man at sea also creative who improvises a raft from drift-wood. He devices something from what is at hand. The idea of a raft is not new, but preparing one from available material does call for a lot of creativity.

Naturally, our study touches upon originality and improvisation, both.

For creating a good ad there are a few tools that are normally used. These are like chisel and mallet, for transforming ideas into meaningful shapes. These are the means towards achieving the goal.

Important elements in print advertising are :
j)   Size and Shapes
2)   Headline
3)   Illustration
4)   Body Copy
5)   Colours and
6)   Composition

These elements are used to design and develop the message in a way that the basic objective of communication is fulfilled. Be it informing the consumer about the sale, or persuading him to buy the merchandise or simply creating an awareness about the brand.

5.7   SIZE AND SHAPE

In a print ad one starts with a specified size of the advertisement. This is invariably determined by the advertiser. It depends upon his advertising budget. Larger the budget, . bigger the size selected.

But even within the limits of available space, one has flexibility in shape.

Shapes are of immense importance. They have expressive characters. A lot of non-verbal communication takes place through the shape of an advertisement.

Here are a few examples. An advertisement presented in a square framework communicates a static, unyielding and formal image.

A rectangular shape with the longer side placed vertically, conveys dynamism. Where as a rectangle with the longer side horizontal is a messenger of peace and tranquility.

Appropriate use of shape supplements the message carried by the advertisement.

Shapes have been of particular interest to all serious advertising men. Naturally, there has been a lot of research in the field and people tend to use the findings profitably. Details follow :

Line

The line can communicate direction, motion, speed, as well, as physical and emotional traits, depending on' how the line is used.

When its horizontal, it can depict horizon. They express stability, weight, calm and restfulness.

Vertical lines are associative of speed, movement and growth. Several vertical lines look like a barrier, like posts. To an extent they can express strength and power.

Together, horizontal and vertical lines create an equilibrium. They can also create a primacy 1sensation of balance to produce a solid, satisfying feeling.

Diagonal lines introduce the most. They are highly active. A diagonal line alsorepresents a will or a challenge.

The other essential quality of diagonal arrangements is movement. A diagonal leads the eye along it, more than any other line. This makes it an extremely valuable device for leading the attention in certain direction.

Curves

There is a smooth movement along a curve. It suggests. There is a sense of smoothwaves. Some associations of curved lines are of being gentle, flowing, graceful and elegant.

Points

A single point is the most basic element of all. By definition, a point has to be a very small part of the total image. And to emerge out, 'it must contrast in some way with its setting - in tone or colour, for example.

From a purely aesthetic point of view, placing a point light in the middle of the frame may be logical, but it is also static and uninteresting. Placed slightly off-centre, the effect becomes dynamic.

As soon as even one more point is added, the simplicity is lost. The eye is induced to move from one point to another and back. So, there is always an implied line connecting the

Square Rectangle

In addition to what has already been mentioned about squares and rectangles, in the beginning of this section on shapes,a square is static and evokes a sense of stability and security. It does not suggest motion when placed on one of its sides.

Rectangles communicate differently when seen in their horizontal format as compared to its vertical disposition.

Triangles

Triangles have the interesting combination of being both dynamic and stable -- provided that one side is a level base.

The triangle, however, can communicate a clear warning to cautious - danger ahead or it can take on the menacing piercing of an arrow. It can also helpfully point direction.

Circle

The circle, likened the sun and the moon, has earthy character that communicates continuity, eternity, and peace, while also suggesting motion and sensuality.

Circles have the most enclosing effect on the eye. Whatever it encloses immediately becomes the focus of attention. There is a slight implication of movement around the circumference.

Activity 2

Collect *5* ads that have impressed you. For each of them, the use of the above tools and explain how have they contributed to the effectiveness of the ads.

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5.8 HEADLINE

Research shows that most advertisements are not read beyond the headline. If the headline arouses curiosity only then the reader proceeds further. Naturally, the headline deserves more attention and imagination than other parts. of the advertisement. And to make it a winner, the following tips' could be useful.

- Identify in the headline the kind of product being advertised. This helps to attract the prospective consumer to the advertisement. Take this example "Asian Paints introduces APCA Automative Paint". Those readers who are interested in automative paint will carry on with the rest of the advertisement.

- Promise in the headline some benefit from the use .of the product. `BANISH TUMMY BULGE WITH EASE', this headline catches the attention of the bulge conscious reader.

- It pays to add some element of news about the product in the headline. A new product or new ways to use an old product or improvements in an old product. e.g., `Introducing Eveready Super with advanced Zinc Chloride Technology Super charged for maximum Power and life.'

- The readership of the headline is about five times that of body copy of an advertisement. So it pays to include the brand name in the headline.

- Include the unique selling proposition in the headline. This requires long headlines. Research shows that headlines of the words or more, containing news and information, sell more merchandise e.g., 'Allwyn Trendy Quartz Co-ordinates. Just one watch to match every dress in your wardrobe'.

- An element of curiosity in the headline prompts the reader to read further.

- An attempt should be made to make the headline memorable.

- Set the headline, and indeed the whole advertisement, in lower case. **Capital Letters are much harder to read.**

Although every headline is unique in itself lent still some six types have been identified[2].

1) News - e.g., `Innovations in Electronics' an advertisement of 'National'.

2) Question - 'Headache ? ' Aspro

3) Narrative - 'Unlike me, my Rolex never needs a rest.'

4) Command - 'Don't pay in Dollars' **Blue** Chip.

5) 1-2-3 ways - Its Clearasil

1. Opens, 2. Dries and 3. Remove pimples.

6) How what - why - 'How to travel on a holiday when your husband travels on business'. Executive Club. (Welcomgroup)

Activity 3

.Collect 10 impressive headlines **and** categorise them according to the types you have studied. Which types, if **any,** can **you** select as **being** the **most effective and** why?

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5.9   ILLUSTRATION

Most of the advertisements contain some illustration. The basic aim of the illustration is to attract the reader's attention to the advertisement.

Next, it must arouse curiosity in the reader's mind to know more about the subject depicted in it.

Like the headline, the illustration should also convey what is being offered for sale. In a good advertisement the illustration supports the promise made in the headline. Research has shown that illustrations having a story appeal have attracted more readership.

The use of contrast for emphasis is another way of attention. A small dot is just as likely to stand out in a crowd of large dots as a mammoth dot surrounded by tiny ones.

Colour is also used for emphasizing contrast. All colours of the rainbow are not necessarily the answer. A little dot of orange or red. on an otherwise colourless page can go a long way. Another effective way to catch the reader's attention is by being an exception to the contemporary style being followed by the competitors. The memory value of such off-beat ,advertisements has been found to be quite significant.

A series of illustrations showing different stages of before, during and after using the product have been found to fascinate the readers. And they make their paint better than words.

It is also important to design the layout for the publication in which it will appear. It must relate to the graphic climate of the newspaper or magazine which is to carry it.

It is also worth mentioning that the subject of the illustration is more important than the 'technique.

There are several tools that the graphic designer uses to make an illustration. Though, each tool is capable of creating a distinct mood of its own, they are also used in combination whenever need arises.

Listed here are some tools.

Pencils, Flat sketch pencils, Charcoal pencil, Square pastel, Compressed charcoal, Speed ball pen, Crow quill pen, Lettering pen, Ruling pen, Various types of knives, Scratch tool, Wood carving tool, Felt pen, Fine Sable brush, Lettering brush, Chinese brush, Stencil brush, Flat brush, Smudger, Ruling compass, Stencils, Felt markers, Various types of paper, Several types of paints, Cameras etc., etc.

Recent addition to this list are computers.

One is also free to devise his own tools, if need be, In favour of using photographs in illustrations.

A photograph has impact not only because of its intrinsic beauty but also because of its realism. It is accepted by the general public that the camera always tells the truth.

It has been emphasised in the advertisement circle that photographs, as a rule, score high on readership.

Following are some good reasons for using photographs in advertisements :

- **Realism -** With a technically advanced camera and film, today a versatile photographer is able to come up with nearly hundred per cent faithful reproductions. **It** is particularly true for colour photographs.

  When the product is an essential part of the picture, realism is particularly desirable. Nothing shows off the appetite appeal of food like photography. The texture of textiles can be caught in full splendors.

- **Immediacy -** In a photograph, the viewer becomes personally involved in the

situation, feels he is actually there. A sense of immediacy is conveyed through a photograph.

- **Creation of Lord** to believe situations through photographs is a tool for attracting **-** the reader's attention towards the advertisement. The stock value of these pictures islargely due to the fact that they are presented realistically in a photograph.

- **Intrinsic Beauty -** The modern camera sometimes rivals the flexibility of the painter's brush. Today, many photographs are mistaken for paintings.

- **Believability -** A photograph leads readers to feel that they are getting nothing but the truth. This is more significant when particular features of a product must be demonstrated.

5.10 BODY COPY

Once the headline and illustration succeed in getting readers attention, body copy takes care.

Research shows that if the first fifty words or so are able to fascinate the reader, it is likely that he will continue with the whole copy; be it another hundred words or a couple of pages. So, the copy should come to the point as quickly as possible, before reader loses interest.

The greatest blunder in a copy would be to tell a lie. The moment customer finds that he has . been cheated the product is doomed for failure. Tell the truth; it enables the product to live longer in the market.

There is one very imaginative way of handling any weakness of the product. Here the weakness of the product is admitted but it is counter-balanced by some very unique positive feature in the advertisement itself. Example, Avis, we are No.2. We try harder.

This style has two advantages :

1). It informs the customer better about the product and this makes him more confident. 2) It prevents the competitors from attacking the product at its weak point.

Another point to note is that the consumer wants to get very specific factual information about the product. And he deserves to be given all that he requires. The copy writer must assume himself in the consumer's shoes and look at the problem from the latters point of view.

There is enough evidence from past experience that testimonials from celebrities fetch a very favourable response from the consumers. But all endorsements should reflect credibility. Shallow recommendation seldom bears fruit.

It also matter whether the message is delivered in a personal way or generalisations have been used. A. sincere personal tone of the copy gets more results.

Simple language does magic. Small words, small sentences and also small paragraphs are the ingredients of a successful copy. A friendly enthusiastic approach of the copy keeps the reader with it.

Short copies are favoured. But there is no ban on long copies. In fact for high involvement . products a longer copy is more desirable.

While writing copy, an attempt should always be made to make the message memorable.

5.11 COLOUR

If used well, colour can be by for the most powerful element in an illustration. Our response to colours is much more complex than a purely visual one; they invoke reactions at an emotional subjective level. If the use of colour in an image is powerful and strikes a sympathetic chord in the viewer, it can be the very essence of the illustration. Colours invoke responses at different levels,

including some that are not always possible to describe. Nevertheless, the difficulty of finding an exact terminology does not lessen the importance of what Gaugin called the "inner force" of colour. It is often. more appropriate to say that we experience rather **than** simply see a colour.

The effects of colour work mainly on three levels. Sometimes we respond to all three simultaneously, at other times only to one or two. They are :

1)   Visual : the objective, immediately obvious level

2) Expressive : the emotional level, evoking sensations that are often subjective and non-visual.

3) Symbolic :   the cultural level, where certain colours and combinations are associated. with things that we have been brought up with.

For describing colour accurately, its hue, brilliance and saturation must be defined with precision.

Colour creates instant impact. It is a vital part of the first impression created.

The meaning of colour has interested men from all cultures through out the centuries from the royal purple robes of ancient Greece to the red carpet we roll out for diplomatic occasions. The robe and the carpet each signal its special message by virtue of its colour; take away the colour and the message is gone.

An interesting fact to note is that the same colour may have completely different meanings for different races and cultures. In Latin American countries purple is associated with death. In Japan green is associated with youth, energy and future while it signifies Jungle Sickness in Malaysia.

Yet the following associations of colour may be safely used : **Red :** Blood, fire, revolution.. **Orange :** Fire and flames.

Yellow : The sun, light, illumination. High impact to catch the consumer's eye, particularly when used with black.

Green : Vegetation, nature, fertility of the fields,

Blue : The sky, light-blue connotes day, the calm sea, cold. Dark blue connotes night and the stormy sea.

Brown : The earth, woods, age, warmth and masculinity. **Gold :** Majesty, riches, honour.

Silver : Purity, the moon.

White : Day, innocence, purity, truth, cold.

Steel Grey : maturity, old age, winter.

Black : Mighty, night, conveys sophistication.

Activity 4

Study coloured ads relating to both products and services. Do the colours used in them actually signify the meaning described to them in the unit. If yes - How ?

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5.12 COMPOSITION

By composition of an advertisement is implied the manner of arrangement of its different constituents; namely the headline, the illustration, the body copy and the symbol and name of the company.

Variations in composition permit to put emphasis on one factor and as also to take it away from some other.

There are men in business who outright reject the design principles of composition as a basis of a good advertisement. To counter it there is a study of outstanding advertisements which reveals that all, without exception, follow the essentials of good composition. In fact, an experienced art director follows the rules of composition as a matter of instinct without actually thinking about it.

Rules of composition are followed in every art form ever created by man. One can safely say that there can be no beauty unless the rules of proportion are followed.

A poor idea remains poor no matter how well laid out it is, but a good idea has a chance of success only if it is presented clearly on the page. The manner of arranging components on the page has a lot to do with attracting and controlling the reader's attention. The subject has also been investigated by scientists who have arrived at conclusions about eye movement and attention fatigue.

There are no set formulae that can assure effective layouts. However, there will be a great opportunity for successful layouts if the following factors are taken into consideration:

1) Movement

The reader approaches a page in a rather vague fashion. He is likely to start off near the optical centre, which is slightly away from the physical centre. The tendency of the eye is to begin exploration of the field in clockwise direction. And a more thorough study follows the initial survey if the subject is of interest.

The natural tendency is to linger at the top of the page. It has been found that the greatest amount of time is spent in the upper left quarter of the field.

The principles of design that causes the reader of an advertisement to read the material in the sequence desired is called movement. This can be achieved through a variety of techniques listed below :

- Through the use of gaze motion - the placement of people or animals in the advertisement so that their eyes direct the reader's eyes to the next important element to be read.

- By the use of mechanical devices, such as painting fingers, lines or arrows to direct attention from element to element.

- Through the use of comic strip sequence and pictures with captions that force the reader to start at the beginning and follow the sequence in order to grasp the message.

- By using white space and colours to emphasize a body of type or an illustration, eyes will go from a dark element to a light, from colour to non-colour.

- By taking advantage of the natural tendency of reader to start at the top left corner of the page and proceed on a diagonal Z motion to the lower right corner.

- By using size itself, which attracts attention because readers are drawn to the biggest and most dominant element on the page. And then to the smaller elements.

2) Balance

The reference paint that determines the balance of a layout is the optical centre, Balance is the arrangement of the elements as they are positioned on the page - the

left side of the Optical centre versus the right, and above the optical centre versus below:

There are two kinds of balance - formal and informal.

Formal Balance Perfect symmetry is the key to formal balance. Matched elements on either side of the line dissecting the advertisement have equal optical weight. In advertising this is used to strike a dignified, stable, conservative image.

Informal Balance : By placing elements of different size, shape, intensity of colour at different distances from the optical centre a visually balanced presentation can be achieved. An object of greater optical weight near the centre can be balanced by an object of less weight placed farther from the centre. Most advertisements are informal balance because it makes the advertisement more interesting, imaginative and exciting.

3) Contrast

An effective way of drawing attention to a particular element is with the use of contrast. Contrast in colour, size or style. For example, reverse print (while letters on dark background) or a black and white advertisement with red border or an advertisement with an unusual type style creates contrast and draws attentiom:

4) Proportion

Elements in an advertisement are accorded space based on their importance to the complete advertisement. For best appearance, elements frequently use varying amounts of space in some proportion. Such as three to two, to avoid monotony of equal amounts of space for each element.

5) Unity

Unity is the advertisement's bonding agent. It means that although the advertisement is made of many different parts, these elements relate to one another in such a way that the advertisement gives a harmonious impression. Balance, movement, proportion contrast and colour may all contribute to the unity of design. In addition, many other techniques can be used

- Type styles from the same family.

- Borders around advertisement to hold the element together.

- Overlapping one picture or element over another.

- Judicious use of white space.

- Graphic tools such as boxes, arrows.

6) Continuity

Continuity refers to the relationship of one advertisement to the rest of the campaign. This is achieved by Using the same design format, style, and tone for all advertisements. By using' the same spokes a person is commercial. By incorporating an unusual and unique graphic element in all advertisements or by the non-use of other techniques such as a logo, character or a catchy slogan.

7) Clarity and Simplicity

Any element that can be eliminated without damaging the. effect the advertiser is trying to achieve should be eliminated. Too many different type styles, type that is too small and unnecessary copy make the layout complex too busy. It makes the advertisement hard to read and hurts the overall effect desired.
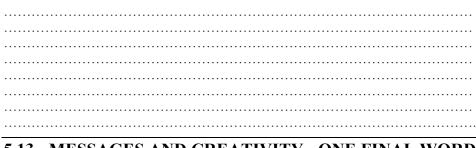
8) White Space (Isolation)

White space is that part of the advertisement which is not occupied by other elements (even though the colour of the background may be black or some colour other than white). White space can be used to focus attention to an isolated element. Put a vast amount of white space around a block of copy and it appears as if it is in a spot light. White space has a great deal to do with the image the artist desires to create.

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Activity 5

Select 5 ads that you and your friends consider most effective. Discuss, in the context of each of them, how have the principles of movement (wherever applicable), balance, proportion and continuity been applied.

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5.13 MESSAGES AND CREATIVITY - ONE FINAL WORD

A very useful tip in making creativity work in an advertisement is, honesty for purpose. What is expected of the advertisement ? Whether it should just introduce the product or make people want to buy it ? Whatever the priority, get it right. Understand the brief carefully. The concept and theme of the campaign must dovetail with the basic purpose for which the advertisement is being made. It is very important to know the scope of work. And creativity must help you. in achieving the same in the best possible way.

Creativity adds freshness, if the product is routine. If you want to sell salt, which people must buy any way, how would you approach ? Your point of view must be absolutely new, and thus most creative. Leave aside, how beautifully the advertisement would be executed on the drawing board. A creative idea will help more, wouldn't it. Look from different angles to represent something which otherwise is not novel or exciting. One has to go beyond what is commonplace, what is already known, to be creative.

Photographers use this concept very often.

Let us take for example any hackneyed subject, say, India Gate. Every one has seen it. Picture after picture registers on the mind. Now, the responsibility of the photographer is to present the subject in a fresh, interesting way; to tell through the picture more than what people know about it. One can choose different times of the day, or may be try a shot at night.

Of course, the best result will come forward only when the photographer has his definition of the problem right. "What purpose should the photograph serve ?" What is its aim ?

Ries and Trout, in their book positioning also mention about creativity.

"One of the great communication tragedies is to watch an organisation go through a careful planning exercise, step by step, complete with charts and graphs and then turn the strategy over to the "creatives" for execution. They, in turn, apply their skills and the strategy disappears in a cloud of technique, never to be recognised again."

So watch out. Think. Help avert such disasters. Be creative in your own right. And also keep away from the stereotype image of "creativity", as described by Ries and Trout.

Most creative people are in a habit of thinking. Though thinking is a natural process, and each one of us involve in it, are we all capable of being creative ?

It is cogent thinking that leads to creativity.

Some experts feel that cogent thinking is almost akin to physical pain. Very few people can bear it and that answers why we have such a small number of creative people around us.

5.14 SUMMARY

The unit message design and development, discusses the basic tools used in message

design and development. Message is the central theme on which the communication to the audience depends. Making use of its elements like headline, body copy, colour, shape, size, order of presentation and direct/peripheral approach to presentation, a message seeks to fulfill the communication objectives, effectively. The unit suggests meaningful uses of these tools and elements for effective message design and development.

5.15 SELF-ASSESSMENT QUESTIONS

1) Select two advertising campaigns and develop what you think are the objectives of the advertisements. How has the message design achieved/attempted to achieve these objectives.

2) Suggest what message strategies and order of presentation should be used for the following products and services and why ?

i) Disposable diapers

ii) Detergent

iii) Fire Insurance

iv) Low Cigarettes

3) How do colour and size affect the response to an ad. Illustrate with examples.

4) With the help of ads for two products and two services, illustrate the use of headline and space in creation of effective message.

5.16 FURTHER READINGS

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Al Ries and Jack Trout, *Positioning : The Battle for Your Mind, Warner* Books, New York.