

## **C. DETAILED OUTLINE:**

*In this step, we will discuss in detail each component and its requirements within the assignment.*

### **1. CHOOSING YOUR BRIEFS:**

Normally, you will have a list of briefs for selection. Here are some clues for picking briefs that are easy to generate and execute different approaches:

- Avoid choosing services as opposed to products, since the former is harder to translate a message and it does not possess a concrete, visible presence.
- When choosing a product to work on, opting for those that belong in industries which you are familiar with is key to achieving a high score. While you can still be imaginative and inquisitive in learning more about what you do not already know, it is recommended to stick to your fields of expertise. Not only have you already known extensive information regarding these products, but you also have an innate understanding of how the related industries work and what might be considered taboo.
- To understand the concept's context, read the “product”/“about the brand”/“background”/“problem” and likewise carefully. While you may not portray this element in your concept, it is pivotal to understand both the brand and its product.
- **Three key points** that should decide whether or not you choose to execute a concept: **USP/single-minded proposition, target audience and tone of voice**. Out of this trio, the single-minded proposition is the most critical as reading it for the first time triggers your imagination as you determine if it is doable or not.
- Afterwards, check the mandatory section. This contains key elements or directions you need to make sure appear in your concept sketches. Double and triple check when you have finished designing it and when you are about to submit.
- The support segment outlines additional messages, features or information that you may use to your advantage. However, keep in mind that these are not compulsory and only incorporate them if there is a need to do so.

### **2. BRAINSTORMING YOUR IDEAS:**

When it comes to thinking creatively, there are a few techniques that are more often than not referenced in your course lectures:

- *Mind-mapping:*

- Write basic, key terms regarding your brief in the center
- Perform word association (e.g. chili => hot, fire, flame, melt, volcano, boil, etc.). Simple phrases will do.
- Grow your branch of ideas as far as possible. When you feel one has reached its end point, go and further other branches.
- Once you're finished, develop 2-3 that have the most potential.

**TIPS:** While you may feel ambitious about several ideas, you need to consider the plausibility of bringing it to life through sketches and designs. In other words, if your imaginative execution requires too complex designing or illustration, it might translate that your idea doesn't come across the target audience easily. Consider each path in every aspect.

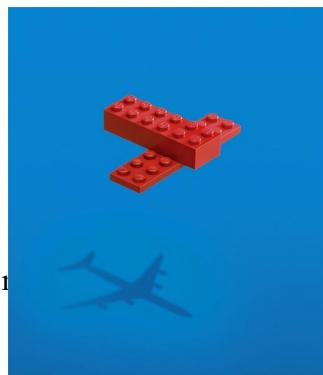
- *Writing up a list of verbs: What will these actions do to your product/service?*
  - Multiply it
  - Divide it
  - Stretch it
  - Squeeze it
  - Narrow it down
  - Colorize it
  - Etc.
- *Applying literary devices: What happens to your product/service if you apply?*
  - Analogy
  - Metaphor
  - Hyperbole
  - Alliteration
  - Allegory
  - Etc.

If you can also apply wordplay/pun into your concept, it will be beneficial as well.

- *Appealing to the emotional factor: Appealing to the audience's emotions can create connections with them*
  - Guilt
  - Love

- Pride
- Relief
- Joy
- Etc.

- *Advertising techniques: Identify your creative approach with each type of technique*
  - **Without words:** your visual should be the only material communicated to the audience; think symbols and signals that reflect the product's USP



- **Welding:** collaging, i.e., combining different and even contrasting elements (problem + benefit/USP)



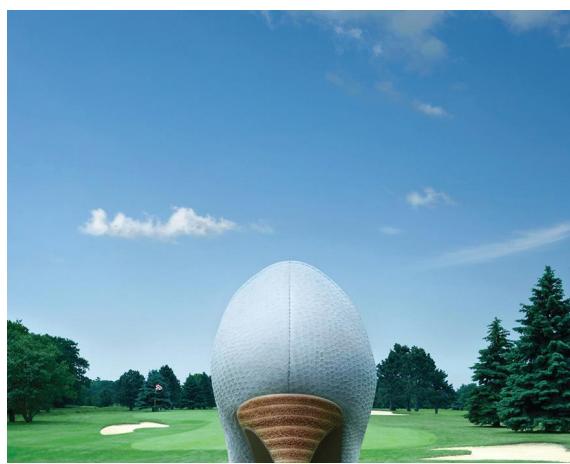
- **Repetition:** make elements in your concept reappear multiple times to emphasize its benefit/USP/feature



- **Exaggeration:** Make an element bigger/longer/thinner//shorter/cheaper/etc.



- **Omission/Suggestion:** Removing something obvious can stress its significance => Forces audience to interact with/think about your concept



- **Shock tactics:** Using the surprise element to make your product/service powerful, but it must have a right balance between meaning and surprise



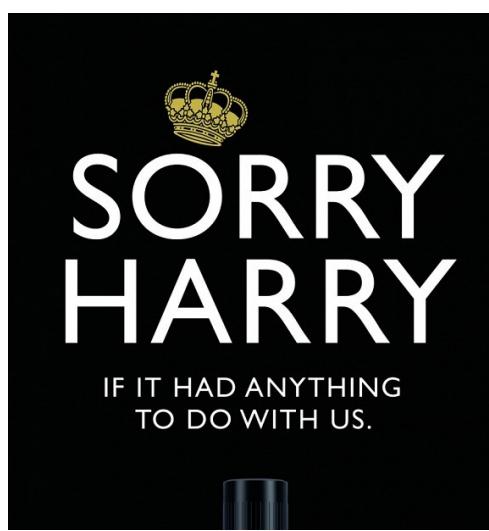
- **Engaging the imaginative:** Using a physical component of the product to reflect the USP, manipulating negative space to your benefit



- **Wordplay:** Attempt various typography styles in representing the USP, maybe a well-known saying or phrase. Phonetics can also help give double meaning or interpretation.



- **Celebrity influence:** Inviting an established, renowned public figure to represent your brand/product/campaign. However, avoid using this technique since it won't showcase your creative ability that much.
- **Using trendy topics:** Incorporate recent news stories to reveal your product/service's USP. Must be on time as news turns old quickly.



### **3. DESIGNING YOUR IDEAS:**

It is commendable to utilize Canva or Adobe InDesign for designing. While the former will allow you to perform quick, straightforward and easy designs, the latter requires more complexity but enables cleaner, more aesthetic ones. It is up to your skills in commanding these tools to determine which one you're going to apply for which concept.

**TIPS:** There is a need to simplify aspects in your ideas despite the availability of various tools. Remember that you want to communicate your single-minded proposition and only your single-minded proposition (hence the word “single”), so integrating multiple aspects is not recommended. Canva serves as the ideal tool for this matter, but don’t be afraid to go to InDesign if you deem it necessary.

### **4. WRITING YOUR RATIONALE:**

When composing your elaborative narrative on each idea, answering the given questions in order will structurize it:

- *What is the basic idea?*

- In this section, you need to explain your fundamental way of thinking behind your idea. For example:

**Example:** To portray the tabasco is hot, an metaphorical resemblance of hot - a flame - is used. Not only does it signify a vibrant sensation in tasting with food, but it also goes well with the tabasco’s coloring scheme of red and yellow.

- Name the **associated values** that your concept represents (e.g. sturdy, flexible, affluent, etc.) since these resonate with your target audience.
  - Do not be mistaken between **consumers and buyers**. To illustrate, parents are the buyers of children’s toys, but the consumers (users) are actually kids. To sell an idea, you need to appeal to both audiences.

- Explain your **call-to-action/wordplay/title/etc.** (anything to do with words). Make sure to link this back to the image with academic sources to prove their connection.
- Once again, remind the marker of the **tone of voice** and how your image communicates that. If your audience requires a practical, modern product, it is best to engage with a professional and formal tone; whereas with parents with small children, you may use an informal but child-like and playful tone to suggest your idea to them. Next, explain through which element of your design the buyers/customers can see this tone of voice.

**Another example:** This concept originates from the fusion of negative space utilization and metaphorical visuals, with the helmet symbolizing its protective domain – specifically the head, and more accurately, the brain, which is linked to creative thought and dreams. By incorporating a simple, child-like illustration of a doctor within a thought bubble, the idea appeals to parents to prioritize road safety for their children, particularly when riding motorbikes, as a means to safeguard their pure and nascent dreams for the future.

- *Why is it compelling? How is it different?*
  - Perform research on advertisements of the **same product category or industry** and display in the appendices section. Refer to them within this part of your rationale along with the reasons your idea stands out. To illustrate, when every tabasco advertisement uses fire or flame to associate with their product, you instead portray the tabasco as a source of warmth for those who live in Antarctica in your design.
  - You can **provide more details** on your designs in this part. Either your visuals or your punchlines, you can elaborate more on its uniqueness, distinctiveness and ingenuity. Perhaps for a more simplified version, “why is it different from others”.
  - This is where you should **follow up** every statement with sources or reports.
  - **Avoid** going into pricing or mechanics when discussing your single-minded proposition. As PR and marketing practitioners, the task is to communicate what the product is, what benefit it brings and other information, not answering queries related to cost, workings or otherwise.

- You **must know exactly** what your target audience is about. This means the more you know about their spending habits, behavior, screen time, relationships, income, etc., the more proof you can utilize to make sure your ideas appeal to them.

**Another example:** The headline "Protect our future" in the advertisement concept draws inspiration from the Vietnamese proverb "Children are the future of a nation." Targeted at parents, particularly those in the millennial generation who are keen on buying motorcycle helmets for their young children (Nguyen 2021; Pham et al. 2008), this advertising strategy resonates with the consumer tastes (Kantar 2018). The use of metaphorical illustration adds a layer of moderate complexity to the concept, which is likely to increase viewer engagement (van Mulken et al. 2014). This approach distinguishes itself from typical ads in Vietnam's children's helmet market by leveraging metaphorical creativity, rather than relying solely on straightforward messaging or just showcasing the product.

#### D. FOOD FOR HUNGRY THOUGHTS

Kantar (2018) Vietnam: Into the minds of millennial shoppers, Kantar World Panel website, accessed 13 December 2022.

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Nguyen MN (2021) Singulate mean age at marriage in Vietnam as of April 2019, by gender, accessed 13 December 2021, Statista database.

van Mulken M, van Hooft A and Nederstigt U (2014) 'Finding the Tipping Point: Visual Metaphor and Conceptual Complexity in Advertising', International Journal of Advertising, 43(4):333-343, doi:10.1080/00913367.2014.920283.



