CONCEPTUAL STRATEGIES MATRIX

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Professor Meek
February 3rd, 2009
ART 5310 – Art Direction

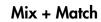
Without Words

Key Question: "How could a story be told in simple sign language?" (Pricken, p. 34, 2002)

Agency: McCann-Erickson, Colombia

Client: ChapStick

(Lurzer's International Archive vol 3/2001, p. 69)

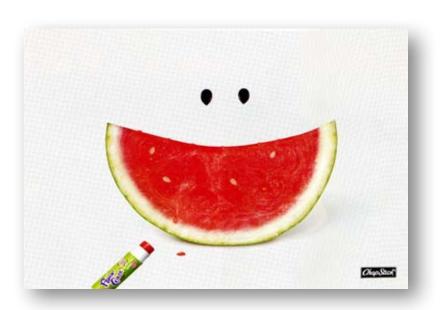


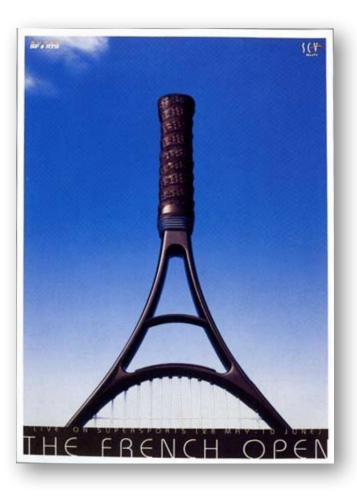
Key Question: "How can the product be combined with something else in order to make the USP clearer?" (Pricken, p. 34, 2002)

Agency: Dentsu Young & Rubicam, Singapore

Client: Singapore Cable Vision

(Communication arts Advertising Annual 42, vol 12/2001, p. 79)





Compare + Contrast

Key Question: "What can the product be compared with, to make the benefit obvious at a glance?" (Pricken, p. 34, 2002)

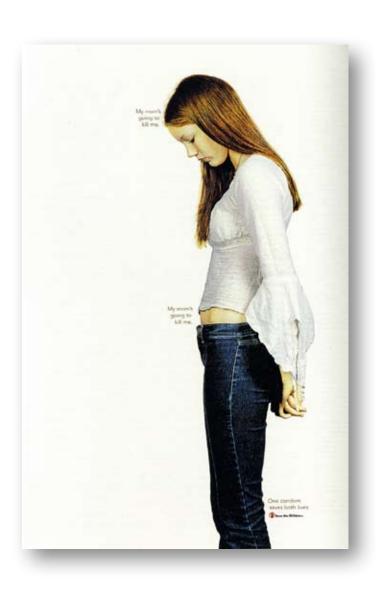
Agency: Grey, India Client: Pantene

(Lurzer's International Archive vol 3/2001, p. 70)



Key Question: "How can the benefit be reinforced by an accumulation of problem situations?" (Pricken, p. 34, 2002)





Exaggeration

Key Question: "What exaggeration could represent the benefit more forcefully?" (Pricken, p. 34, 2002).

Agency: Ambience D'arcy, India

Client: Western Union Financial Services International

(Communication Arts, Advertising Annual 42, v12/2003, pp. 38-9)

Turn it right around

Key Question: "How can the benefit be depicted by inverting something familiar into its opposite? Convert the benefit into a disadvantage?" (Pricken, p. 34, 2002)

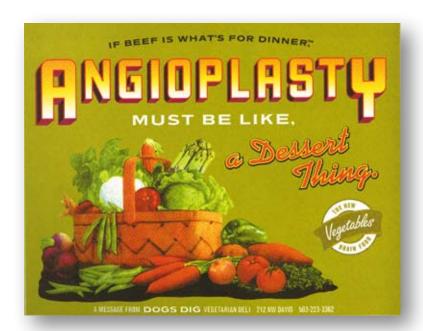
Agency: Moffatt/Rosenthal, USA

Client: Dogs Dig Deli

(Communication Arts, Advertising Annual 42, v12/2001, pp. 64-5)







Omission

Key Question: "What can be reduced or removed to emphasize the benefit?" (Pricken, p. 35, 2002)

Agency: Ogilvy & Mather, USA

Client: Ibid Photo

(Communication Arts, Advertising Annual 43, v12/2003. p. 70)

Provocation/Shock

Key Question: "What would no one dare to say about the product?" (Pricken, p. 35, 2002)

Agency: Borders, Perrin, & Norrander, USA

Client: March of Dimes

(Communication Arts, Advertising Annual 37, v12/1996, pg. 123)

Don't bother to read this, the picture's missing.

I mean, seriously, where's the visual joke?

All ads have visual jokes these days. Well, they do if they want to win awards, anyway.

Flick your eyes down to the bottom right-hand orner, and you'll see that the client for this epic is ibid, an excellent source of stock snaps.

My recommendation is that you log on to their

With a hit of luck, you won't have to do any writing at all. Which is not only handy, but totally defensible, because nobody reads copy anyway.

chock-full of pies.

"A joke a page" was, I believe, the catcliphrase his desktop-of the original authors. So much n

of the original authors.

"Have you heard the one about Jonah and the pig? Alright, alright, not the pig them...the came!? Yoo can't draw a camed. What can you draw? A fish. That's it? A fish? OK, this fish walks into a bar..."

The point is, obviously they needed pictures.

Now, the only thing that ibid lacks, I notice, is a

How can you expect to get anyone's attention, let alone their interest, with just a load of old words...ridiculous. Prove it for yourself.

How about "A picture is worth a thousand words?" (I just made that up, That's why I get the

Let's say the chap at the next desk has breath - big bucks.)

Sure, they read newspapers, and magazines, and great dollops of type on Internet sites, but we're talking advertising here. And that's the real world, right?

Well, yes. Admittedly, book sales are at an all-time high, but our consumer-insights research tells us that this is because books, artfully displayed, are an ideal decor ploy for the illiterate.

But nobody actually reads the dams things!

But nobody actually reads the dams things!

Dearie me, no. Dearie me, no.

I haven't read them personally, of course, but I'll bet the Bible, and the Koran, for instance, are all it'll take.)

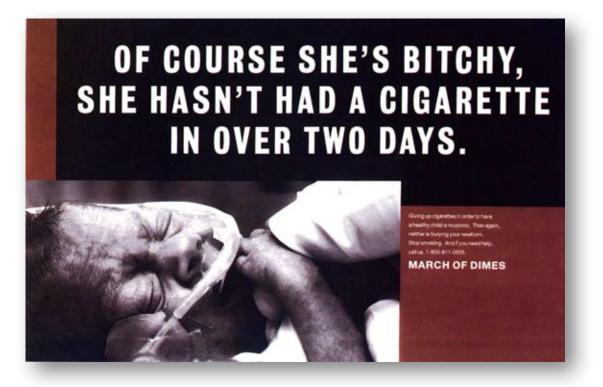
Then you print the photo and stick that to

art could drup a Doberman at twenty paces.

Now, if we can just find a picture that expresses

You don't want to tell him personally. Not face to
those acres words, we'll be in business.

— Neil French



Playing With Time

Key Question: "What effects does time have on the product or the user?" (Pricken, p. 35, 2002)

Agency: Eisner Communications Client: The Nature Conservancy

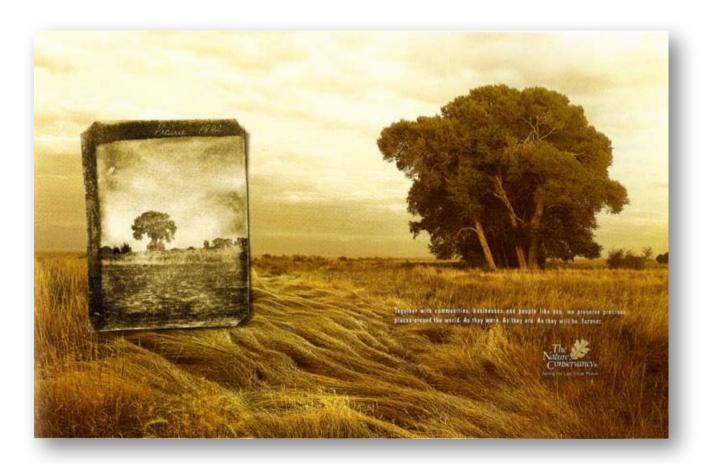
(Communication Arts, Advertising Annual 42, v12/2001, pg. 56-7)

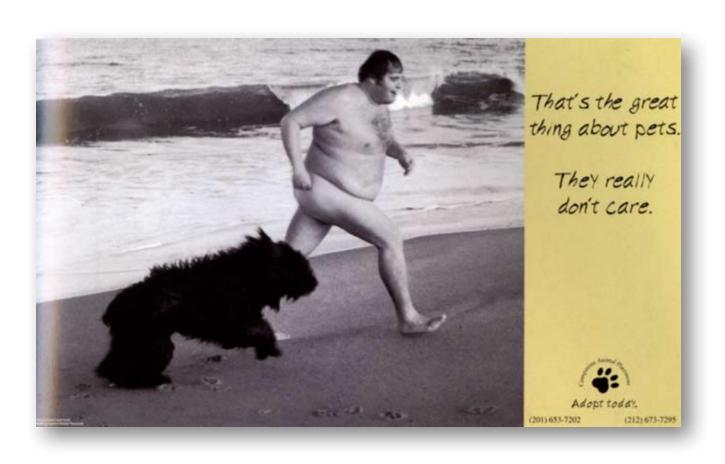
Change of Perspective

Key Question: "How can the benefit be presented from the viewpoint of things or creatures affected by it?" (Pricken, p. 35, 2002)

Agency: Suburban Advertising

Client: Companion Animal Placement (Communication Arts, Advertising Annual 37, v12/1996, p. 116-7)





Spoofs + Paradies

Key Question: "Parodies: What stereotypes, cliches or behaviour patterns can be parodied in connection with the product?" (Pricken, p. 35, 2002)

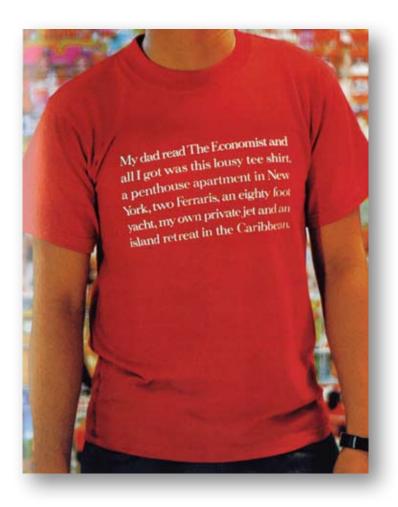
Agency: Young & Rubicam, USA Client: Campbells Soup Co.

(Communication Arts, Advertising Annual 43, v12/2003. p. 69)

Symbols + Signs

Key Question: "Are there signs or symbols which will communicate a message if inverted or altered?" (Pricken, p. 36, 2002)

Agency: Ogilvy & Mather, Singapore Client: The British Council (Communication Arts, Advertising Annual 37, v12/1996, p. 61)





Come + Play

Key Question: "What could you do to the medium (press, poster, direct mail, banner etc.) to turn it into a toy?" (Pricken, p. 36, 2002)

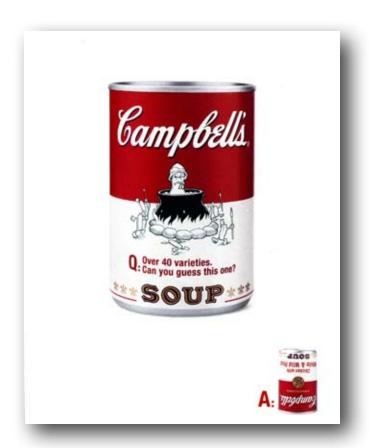
Agency: Young & Rubicam, USA Client: Campbells Soup Co.

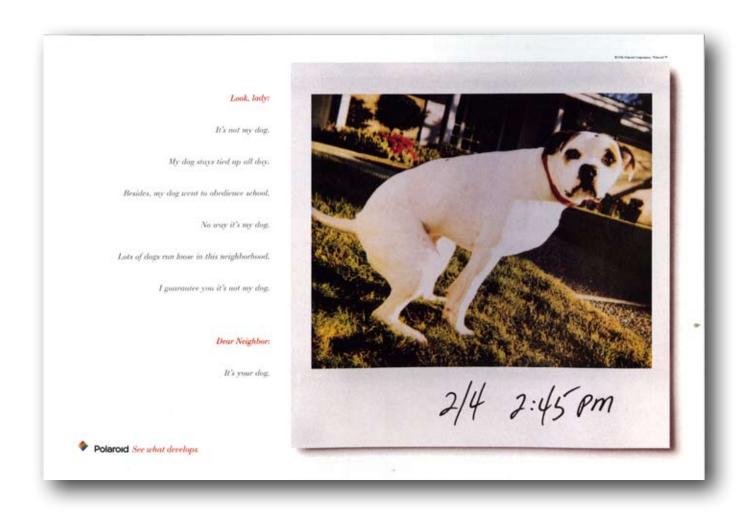
(Communication Arts, Advertising Annual 43, v12/2003, p. 65)

Telling Stories

Key Question: "What everyday situations could you develop around the product to show its advantages in the best light?" (Pricken, p. 36, 2002)

Agency: Goodby, Silverstein, & Partners, USA Client: Polaroid (Communication Arts, Advertising Annual 37, v12/1996, pp. 32-33)





Absurb, Surreal, + Bizarre

Key Question: "What is the best way to represent the benefit within a surreal or fantastic situation?" (Pricken, p. 36, 2002)

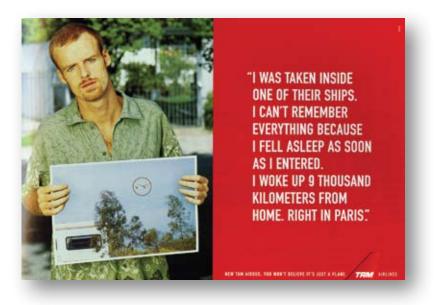
Agency: DM9 DDB Client: Banana Boat

(Communication Arts, Advertising Annual 42, v12/2001, p. 32-3)

Take It Literally

Key Question: "What idioms or verbal metaphors can be taken literally?" (Pricken, p. 37, 2002)

Translation: "The only American you can hit and not get sued"





Paradox or Optical Illusion

Key Question: "How can a paradoxical or contradictory statement emphasize the benefit of a product or service?" (Pricken, p. 37, 2002)

Agency: Theme Media & Production Client: Clark Quay & Lox Entertainment

(Communication Arts, Advertising Annual 43, v12/2003. pp. 74-5)

Alternative Media

Key Question: "How can an outdoor site be used in a fun way to attract and involve the attention of passers-by?" (Pricken, p. 39, 2002)

Agency: TAXI Client: Mini Canada

(Communication Arts, Advertising Annual 43, v12/2003. pp. 72-3)





Alter The Product

Key Question: "How could the product be depicted differently to best communicate its benefit? Change its use? Combine it with things from nature or technology?" (Pricken, p. 37, 2002)

Agency: Beast, China Client: Glenpak Foods

(Communication Arts, Advertising Annual 42, v12/2001, p. 30-31)

Alternative Uses

Key Question: "Where else could the product be used so as to communicate its USP clearly?" (Pricken, p. 37, 2002)

Agency: Leo Burnett, USA Client: Polaroid i-Zone (Communication Arts, Advertising Annual 42, v12/2001, p. 38-9)





Double Meanings

Key Question: "What opportunities for ambiguity, double meanings or wordplay are there in the words you use to describe the benefit?" (Pricken, p. 37, 2002)

Agency: Boone/Oakley Client: Continental Tire

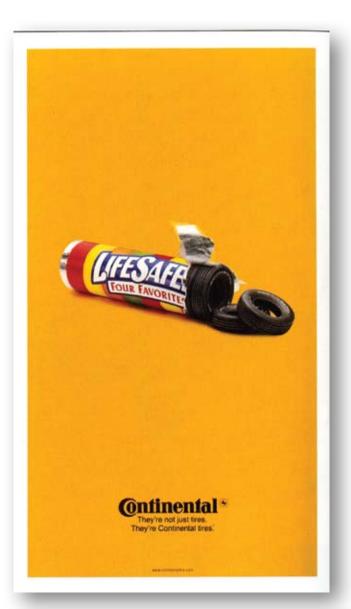
(Communication Arts, Advertising Annual 42, v12/2001, p. 42)

Play With Words

Key Question: "o How can the central advertising message be reinforced by altering the typography?" (Pricken, p. 37, 2002)

Agency: Ogilvy & Mather Client: Mattel, Fisher Price

(Communication Arts, Advertising Annual 42, v12/2001, pg. 60-1)





In The Beginning There Was The Word

Key Question: "Can you construct rhymes, puns or other kinds of wordplay from the product or brand, which will underline the USP?" (Pricken, p. 34, 2002)

Agency: Kirshenbaum Bond & Partners, USA

Client: Target Stores

(Communication Arts, Advertising Annual 38, v12/1997. pp. 98-9)

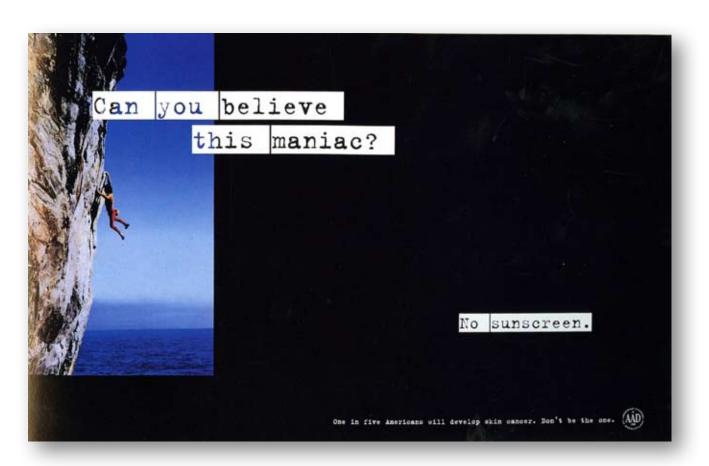
Reframing

Key Question: "Is there a context in which seemingly negative aspects acquire a positive meaning? Is there another context within which the product would be startling or surprising?" (Pricken, p. 39, 2002)

Agency: Crowley Webb & Associates. Client: Partnership for a Drug-Free America

(Communication Arts, Advertising Annual 37, v12/1996. pg. 124-5)





Metaphors + Analogies

Key Question: "What can the product or its USP be compared with? What looks like it or works on a similar principle? What parallels can be drawn? What visual images do these metaphors and analogies suggest?" (Pricken, p. 39, 2002)

Agency: Grey Client: Anne French

(Lurzer's International Archive vol 3/2001, p. 68)

Break Out The Frame

Key Question: "How can the context of the medium be integrated into the message in a meaningful way? How can standard media be altered to give the benefit more impact?" (Pricken, p. 34, 2002)

Agency: Peterson Milla Hooks Client:Target Co. (Communication Arts, v1/2006. pp. 86-7)





Take A Look Inside

Key Question: "What's inside your product?" Indulge the childlike curiosity of your viewers ad let them see the inner life of objects. (Pricken, p. 130, 2002)

Agency: Mullan, USA Client: Houghton Mifflin

(Communication Arts, Advertising Annual 42, v12/2001, p. 14-5)

Show Effects

Key Question: "What evidence is there fr your product belief? How can you portray negative effects that the product or service might have on its competitors or on other areas of life?" (Pricken, p. 34, 2002)

