

# CONCEPTUAL STRATEGIES MATRIX

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*ART 5310 – Art Direction*

Without Words

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

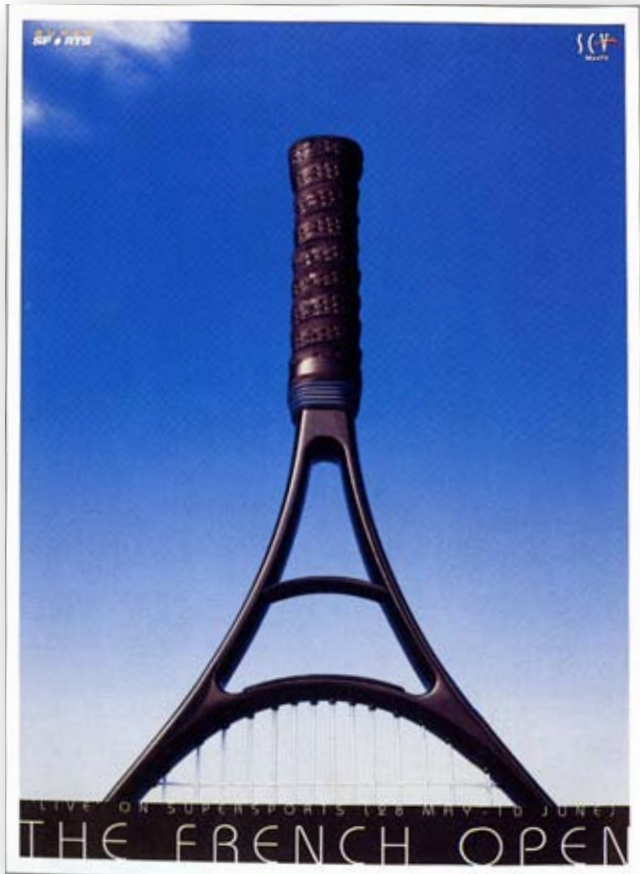
Agency: McCann-Erickson, Colombia  
Client: ChapStick  
(Lurzer’s International Archive vol 3/2001, p. 69)



Mix + Match

**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

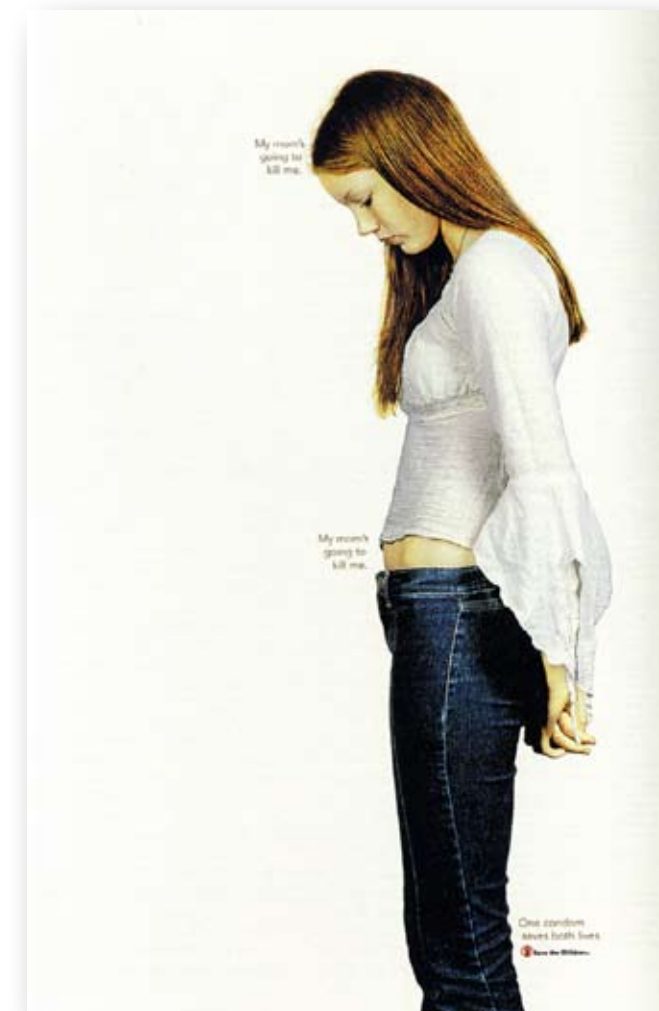
**Key Question:** “What can the product be compared with, to make the benefit obvious at a glance?” (Pricken, p. 34, 2002)

Agency: Grey, India  
Client: Pantene  
(Lurzer's International Archive vol 3/2001, p. 70)



## Repetition

**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).

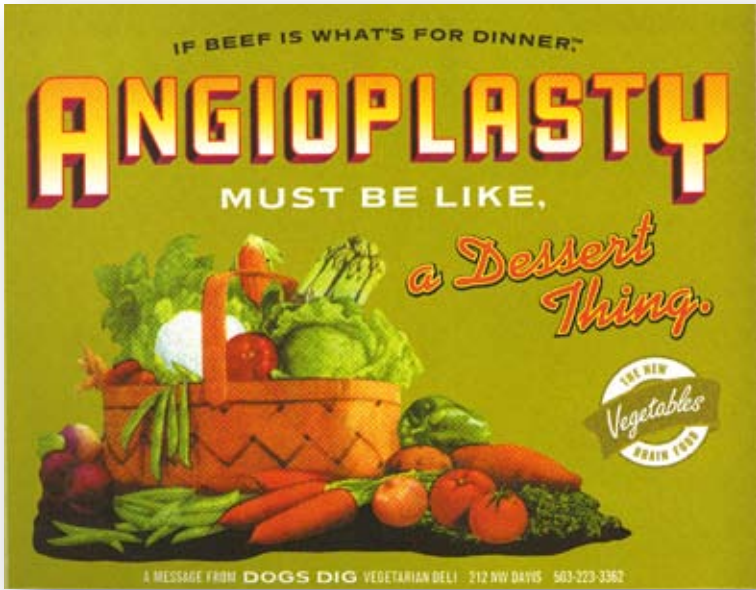
Agency: Ambience D’arcy, India  
Client: Western Union Financial Services International  
(Communication Arts, Advertising Annual 42, v12/2003, pp. 38-9)



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, & Norrandar, USA  
Client: March of Dimes  
(Communication Arts, Advertising Annual 37, v12/1996, pg. 123)



Playing With Time

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

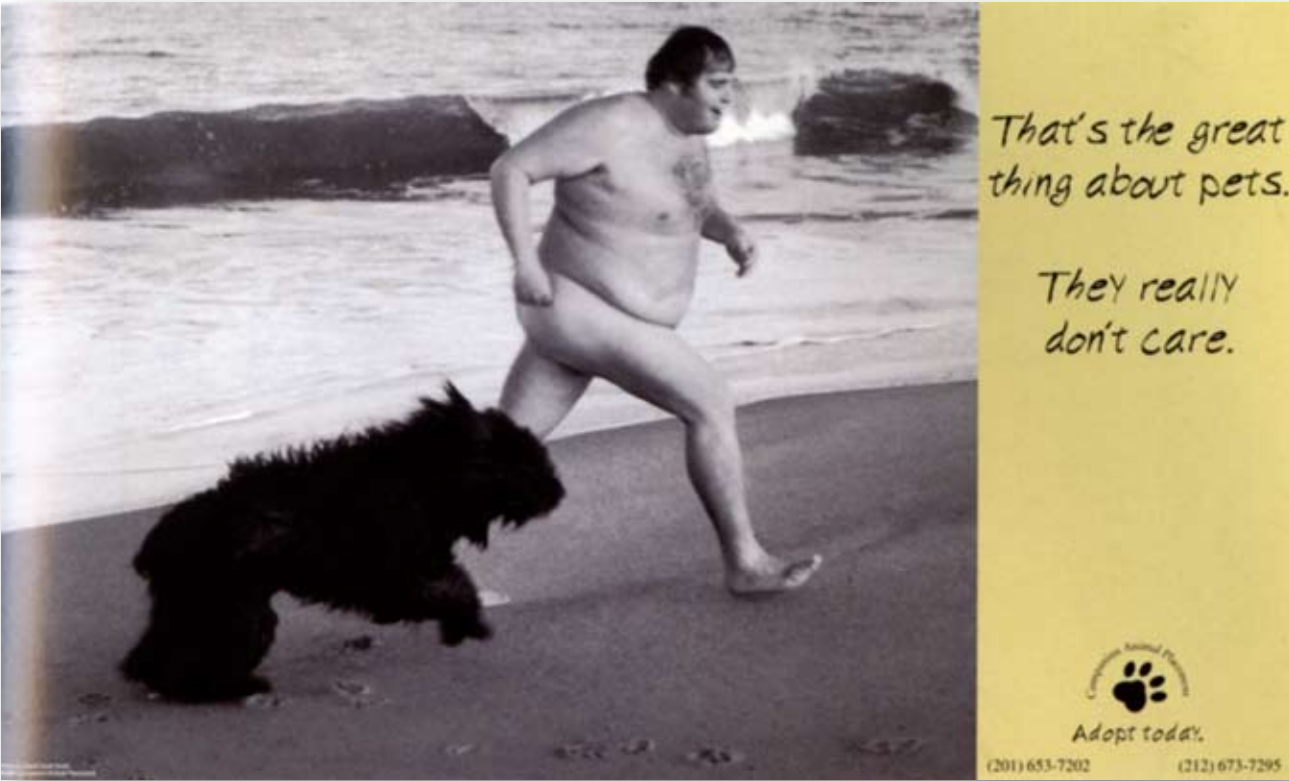
Agency: Eisner Communications  
Client: The Nature Conservancy  
(Communication Arts, Advertising Annual 42, v12/2001, pg. 56-7)



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)

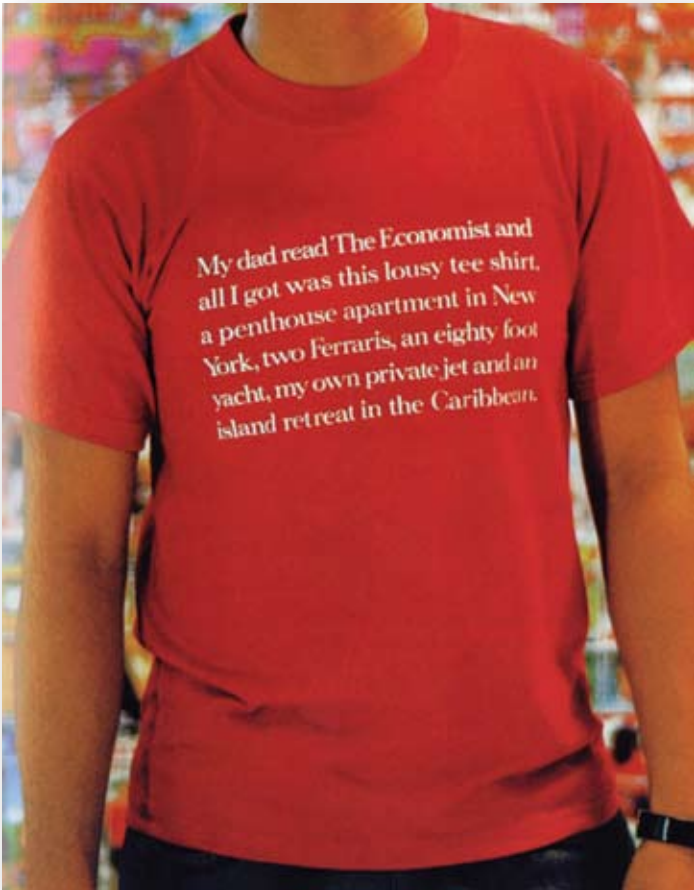




**Spoofs + Paradies**

**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)

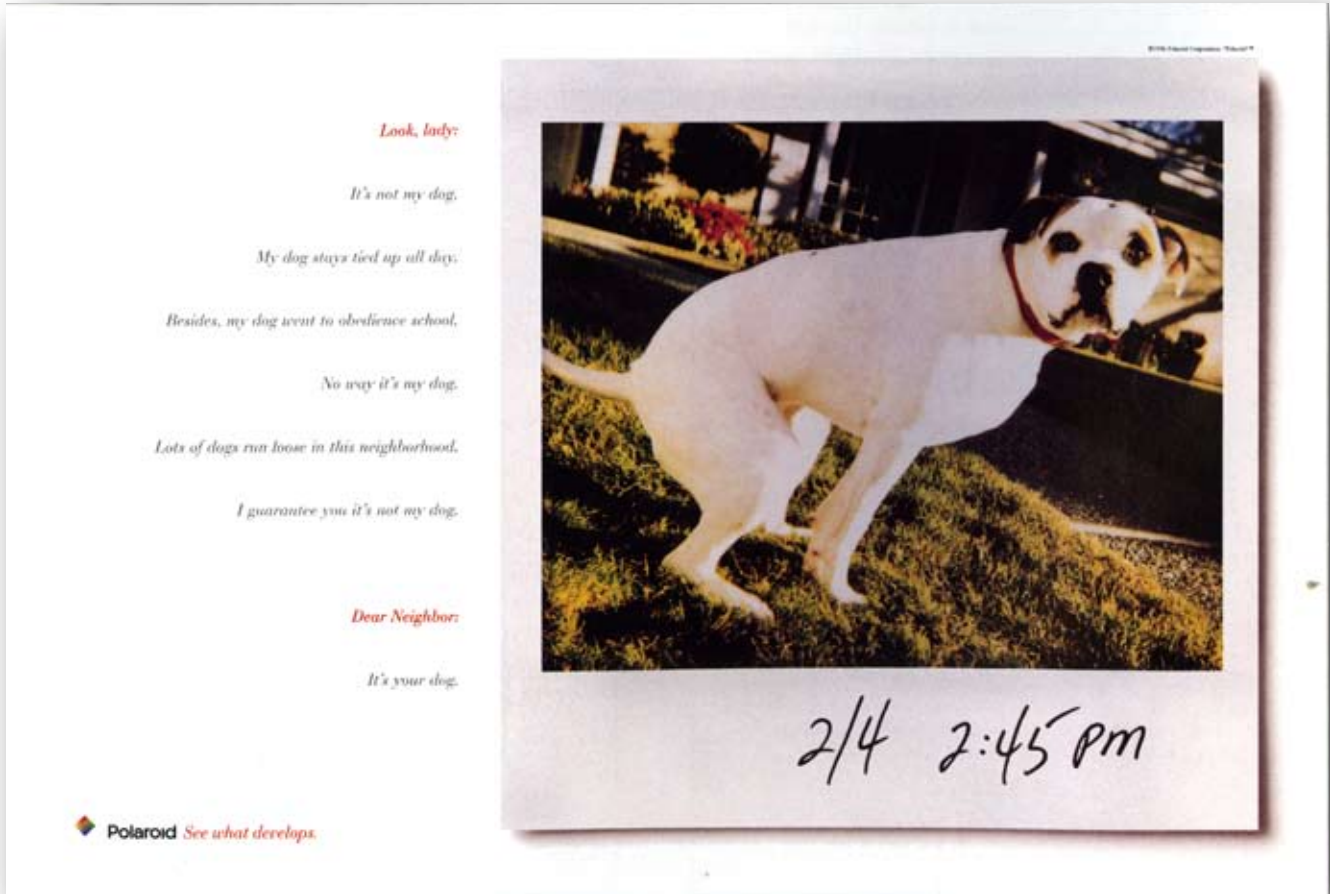
Agency: Young & Rubicam, USA  
Client: Campbells Soup Co.  
(Communication Arts, Advertising Annual 43, v12/2003, p. 65)



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)

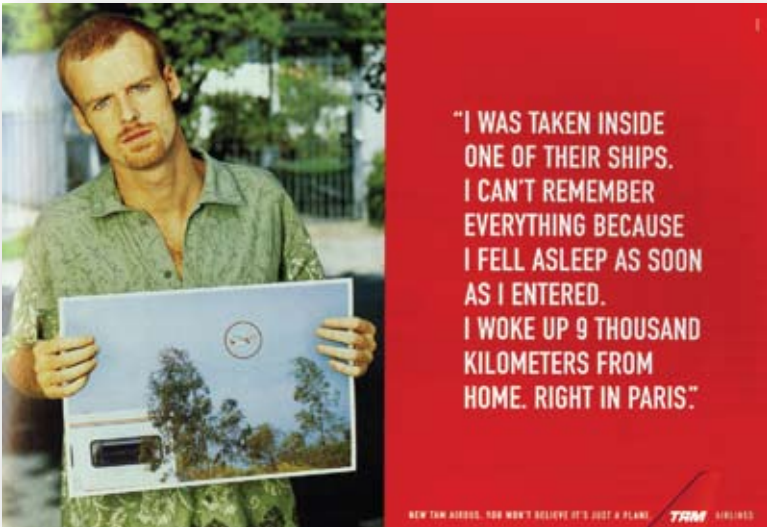




**Absurb, Surreal, + Bizarre**

**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)

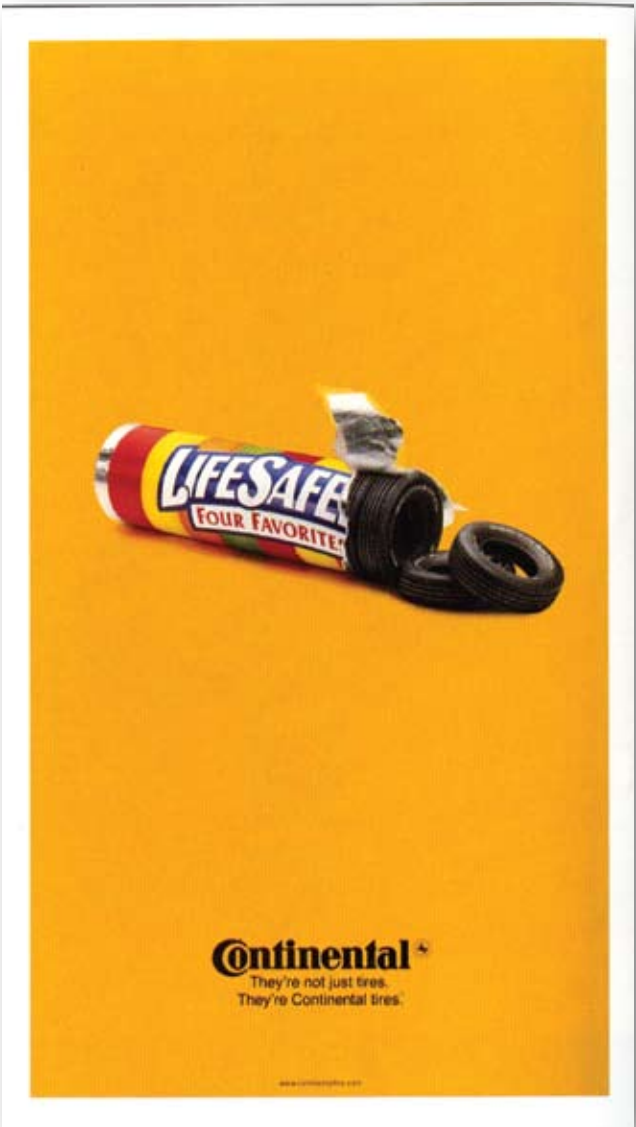




Double Meanings

**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)

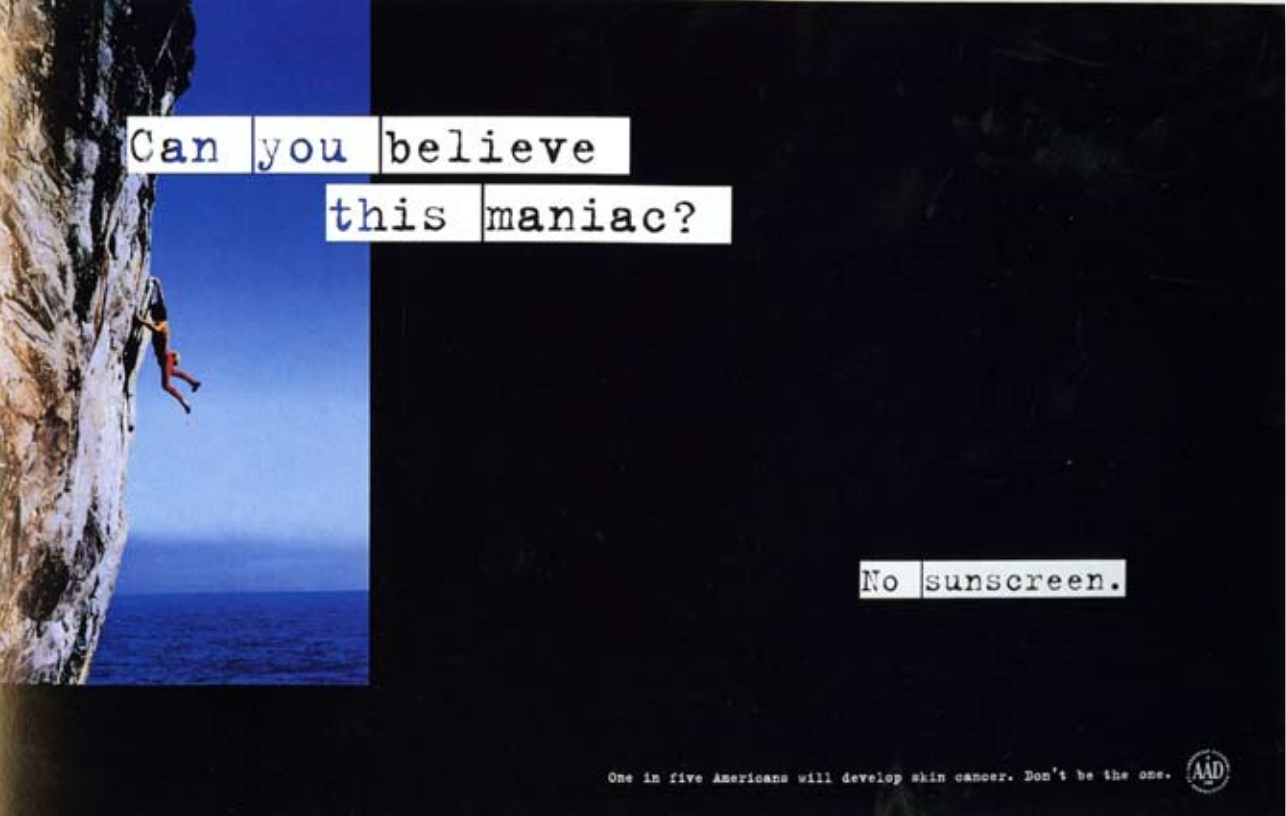
Agency: Kirshenbaum Bond & Partners, USA  
Client: Target Stores  
(Communication Arts, Advertising Annual 38, v12/1997. pp. 98-9)



**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)

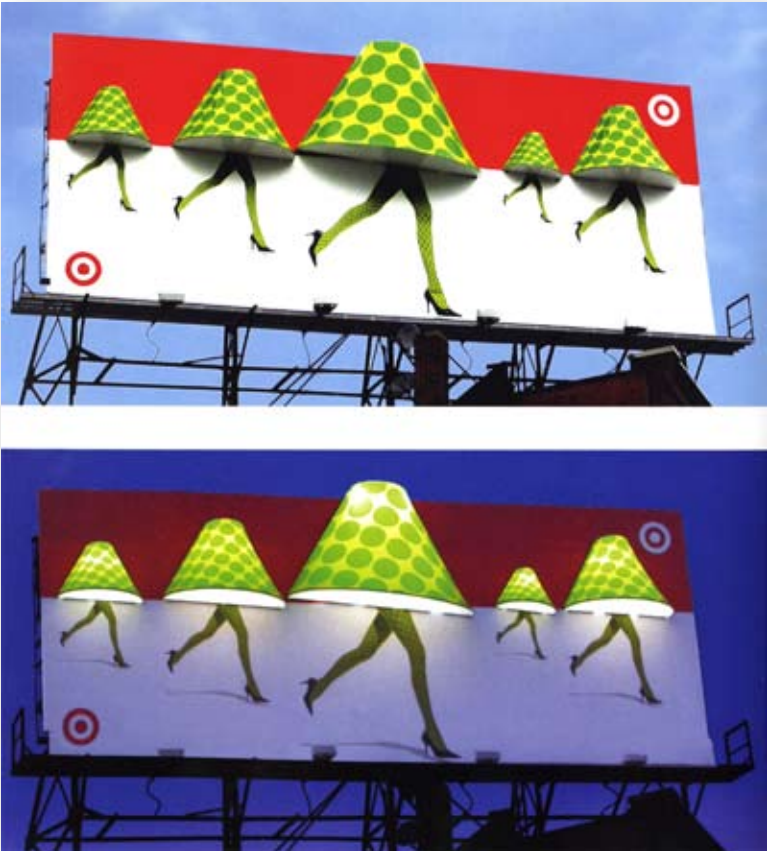
Agency: Grey  
Client: Anne French  
(Lurzer’s International Archive vol 3/2001, p. 68)



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)

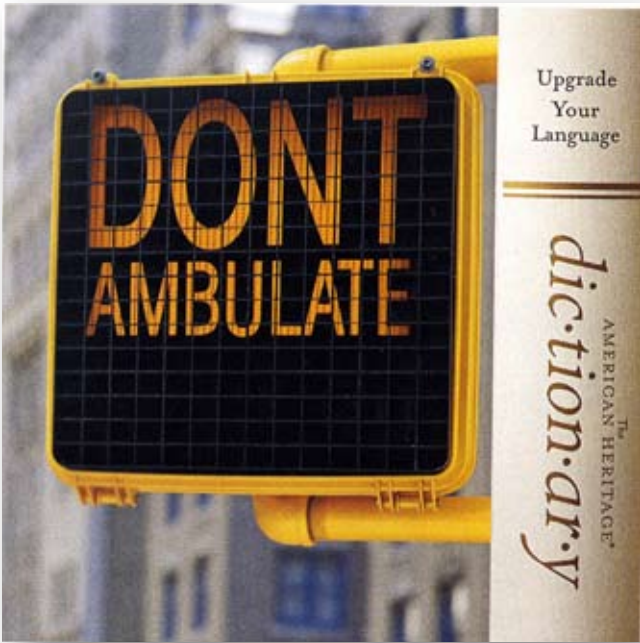




Take A Look Inside

**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)

