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After completing his dissertation in february 2002, he and his team, Louise Clarke and Julia Ibbini, won 3. place (Commendation) in the D&AD Student Awards "Writing: Republicanism". Suddenly he joined the 'Advertising Awards World' ...

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BA (Hons) Visual Communication 2002

**To what extent are advertising agencies
driven by the need to win advertising awards?**

16.2.2002
7901 words



DECLARATION OF ACADEMIC INTEGRITY

I have read the University of Leeds Regulations on Cheating and Plagiarism, which also apply to Leeds College of Art and Design and hereby certify that this dissertation submitted for assessment for BA Hons is my own and does not contain any unacknowledged work from other sources.

Signed:.....Date: 16.2.2002.....

Programme of Study: BA (Hons) Visual Communication.....

Summary

This dissertation is a thorough investigation of the advertising industry and their respective awards. Amongst others, the issues that will be addressed in this dissertation are:

- What are advertising awards and what is their purpose?
- How important are advertising awards for the advertising industry?
- How does the advertising industry compare with other industries?

I have also included a case study of the Norwegian soft drink Solo and its advertising campaign. The advertising films won several awards in Cannes, but despite this Solo changed advertising agency and also the concept at a later date. What were the effects of the films and why did the films win?

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- The Norwegian Copywriter of the first Solo films, Frode Karlberg, for his extremely fast replies regarding the Solo films 'Probably...'

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Leeds, 16.2.2002,

Andreas Beining

¡Y Alicia, porque ella es mi gran corazón!

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Introduction

Unlike many people, I do not harbour hostile feelings towards advertising. I accept and am fascinated by this creative industry, especially as it has such an influential role in modern (capitalist) society. I can see that capitalism is not perfect, and, being a part of that system, neither is advertising. Even though there might be better options than capitalism, I am far too cynical/realistic to believe there will be a sudden change in the economic system on a world basis in the near future. This does not mean that I am completely uncritical about advertising, however as with most things there are certain areas and issues of which I disapprove. Advertising has such a powerful impact on the media, and as a result, it can for example, sustain gender stereotypes or promote the sales of unnecessary goods.

It is impossible to ignore advertising, as we encounter it hundreds of times a day, whether this is actively recognising the advertisements or simply walking past them. One classifies advertising consumption into three different elements, depending on the level of recognition. Firstly there is primary consumption: the viewer gives full attention and engages with the advertising (active). Thereafter follows secondary consumption: the audience is doing something else while seeing the advertising (passive recognition). Finally tertiary consumption means that there is no attention given to the advertising. As such, advertising is really only meant to sell an idea or a product, though now there are TV programmes (such as Jo Brand's 'Commercial Breakdown' or 'Chris Tarrant on TV') wholly devoted to advertising spots. The significance of this shall be addressed later in this dissertation (see Gullfisken p. 18).

Rather than being merely a means of promoting sales and/or ideas, advertising has now become part of the world of entertainment and exists as something more than its original intention. Obviously it is not only others that praise the work of the advertising industry, so does the industry itself, in the form of advertising awards. Partially as a result of these awards, the industry is often being accused of being self-important. An example of one of its critics is the mass media. Even though the media is dependent on advertising revenue it seems to take great pleasure in criticising the advertising industry. Kåre Bulie's article 'The Dance around the Goldlion' and his description of (the advertising awards) Cannes Lions as being a 'decadent paradise' (Web: Bulie: 2001: trans.) is a good example of this.

That advertising awards are recognised as being an important part of the industry clearly shows in the following brief, which was written by advertising tutor David Anderson for second year students at Leeds College of Art & Design. Apparently awards are something even students should consider at an early stage and their significance is reflected in briefs.

‘... advertising relies upon Art Directors and Copywriters to create award-winning advertisements (from the agency point of view) as well as advertising that works (from the client’s point of view). However not all advertising is overtly commercial. There is advertising that provokes response that deals with social, political, environmental and economic issues.’

(Anderson: 2000)

In this dissertation I will be looking into advertising and their respective awards. By investigating certain advertising awards, I will try to find out to what extent they influence the advertising industry.

Industry commentator Adam Lury pointed out about the study of advertising that: ‘very little knowledge is formalised’ (Lury: 1994), hence there will have to be a lot of primary research.

Firstly, I will start by giving an introduction to the history of the advertising industry in order to highlight how the advertising agencies’ role has changed over the years. Then, I shall look at advertising awards and their significance; to clarify what they reward. Finally, I have included a case study of the Norwegian soft drink ‘Solo’, the sales of which have dropped significantly, even though their advertising campaigns won several awards.

The focus of this dissertation is on the Norwegian advertising market and some of the most influential advertising awards such as Cannes Lions. I am omitting British awards such as D&AD (See appendix C, p. 50) as I believe that the subject matter would become too broad. In addition is that the Norwegian advertising industry is much smaller (ca. 2000 advertising professionals, Web: Kreativt Forum: 2001) and more transparent than the UK, making it easier to investigate. I also derived much information from my work placement in a Norwegian advertising agency as I was able to interview some influential advertising people there.

Amongst others, the issues that will be addressed in this dissertation are:

- What are advertising awards and what is their purpose?
- How important are advertising awards for the advertising industry?
- How does the advertising industry compare with other industries?

By writing this dissertation, I hope that I will learn more about this industry and gain a better 'theoretical' insight into this complex business. My interest in advertising has been taken into my studio work and I am focusing my final year on advertising briefs. (This combination of theory and practice will hopefully enable me to join the advertising industry in the not too distant future.)

Chapter 1

With the beginning of the Industrial Revolution and the process of mass-production became ever more sophisticated, there was a greater need to find new consumer markets, as well as expanding existing ones to maintain profits and keep control over prices. This mass production needed a mass consumption and advertising was a means to stimulate demand. There was also a need to distinguish the different commodities from each other and word of mouth has always been a simple way of letting potential customers know about the quality (e.g. such as the product's origin), and the product's great advantages.

The introduction of the printing press was a significant step in the development of advertising and when newspapers started their businesses around the 17th century, the industry became similar to what we now recognise as modern advertising. Ever since then, the advertising industry has never looked back and has gained in strength with each year that passes. As an example of its important role in modern society, advertising turnover is used as a thermometer for economic cycles according to Magnus Söderlund, professor in marketing (Web: Nyquist: 2002). This is because the advertisement market usually lies half a year before all other markets and sales will most likely increase if advertising spending are increased and vice versa.

As a result of the flourishing of businesses in the 19th century, advertising agencies were set up, mainly in the United States. Originally these agencies first began to simply act as brokers for space in newspapers (Norton: 1995). At the turn of the 20th century these agencies also became involved in the production of the advertisements. This production included creative work such as the creation of the advertising message itself with the use of the appropriate imagery and copy. By the 1920's the agencies were in charge of the completion of full advertising campaigns; from the initial research to the final output (e.g. Neon signs or radio jingles) (Web: Muslim: 2000).

Having a thriving economy, where consumerism (See appendix A for definition, p. 48) is the modern day high priest, certainly helps an industry which relies on people wanting to own the newest and best products. Though how would a consumer know what is the newest and best? For the most parts of the developed world, the economic system that exists is capitalism, in some form or other (See appendix A for definition, p. 48). In a 'perfect' capitalistic society there would not

be a need for any regulatory body, as the market would achieve this simply through demand and supply. There would simply be a shift in production if a certain product was not desired. Neither would there be advertising, as the consumer would have 'perfect' knowledge. The consumer would be aware of all the offers and the respective products that exist. If this were the case, then all purchases would be made on a purely rational basis.

No consumer has 'perfect' knowledge; mass-production has meant that there are merely too many offers in the market for this to be achieved. Another 'problem' for the consumer is that many commodities are very similar in their properties. By using the shoe as an example, this point will be clarified: What is main purpose of a shoe? The main intention is to protect the foot against weather and (uncomfortable) ground. Most shoes fulfil this requirement. As production has become ever more sophisticated, there is a different reason for the consumer to prefer one shoe over another. Obviously all companies want to distinguish their product from their competitors and today this is generally accomplished, not through a company's own means of production, but through advertising and branding. As Naomi Klein writes in 'No Logo', 'After establishing the 'soul' of their corporations, the superbrand companies have gone on to rid themselves of their cumbersome bodies, and there is nothing that seems more cumbersome, more loathsomely corporeal, than the factories that produce the product.' (Klein: 2001: p. 196).

For example, Nike and Adidas basketball shoes are very similar. So what distinguishes them? Mainly their advertising campaigns and their respective basketball player promoting the shoe; the decision is usually not taken on the basis of which product is best to play basketball in either. How many of the buyers do actually play basketball in their basketball shoes...? Fashion and branding, however, is a different and extensive topic, which I shall not consider in this dissertation.

Therefore nowadays consumption of goods is about intangible benefits between consumer and a product. The brand has substituted the product as a commodity and branding is about emotional connections. Or as Peter Schweitzer, the president of the advertising giant J. Walter Thompson puts it: 'The difference between products and brands is fundamental. A product is something that is made in a factory; a brand is something that is bought by a customer.' (Klein: 2001: p. 195).

This shows how important branding is in modern capitalism. Branding can only be achieved through marketing and advertising, because as such 'a shoe is a shoe'. As a consequence of the importance of branding, the advertising industry has gained an increasingly important role in today's society. Researchers in the US have estimated that by the age of 18 the average American will have seen around 350.000 commercials (Law: 1994: p. 28). It therefore does not come as a surprise that advertising influences people and their culture.

Advertising is an industry based on societies' desires and, given the world economic situation of consumerism, what is wanted are brands. As Western society has become more individualistic, people want to express themselves to a greater extent than before. To many, buying carefully selected brands is a way of achieving this. This is based on the belief that a brand's image will be projected onto the consumer or that they can identify themselves with the brand. Consequently, the great importance it has been given by the consumerist society and the hailing of its creators (e.g. through advertising TV shows) has meant that the advertising industry easily can be perceived as being vain. Its members are often being accused of being self-indulgent and egocentric, especially by the media. As the following quote by Richard Kirshenbaum, co-chairman of Kirshenbaum, Bond & Partners, will show, some advertising people are not trying to play down this role either:

'The Ten Best Things about Advertising

3. See the world on someone else's nut

4. Meet your favourite supermodel

The client might not understand why Linda (Evangelista) needs to be in that mutual fund ad, but you'll find a way to explain it, won't you?

6. Wardrobe it!

Try just try, wearing that Gucci or Prada number at an insurance company. Need I say more?

10. Fund your screenplay with ad dollars.'

(Meyer: 2000: p. 201)

Obviously this is written with slight irony, but it is still significant as it confirms the public's perception of the vain advertising man. Besides, behind every joke, there is some element of truth...?

Like most people being admired, the advertising industry likes to acknowledge this importance and hence embraces it, though the highest and most appreciated recognition one gets, is from one's own. In advertising terms, this is done through

holding high profile advertising awards, like at Cannes Lions. For whom these awards exist and their importance will be addressed later in this dissertation, as well as the following questions:

- Is this the nature of the advertising industry or would any other industry do it in such a fashionable way if able?
- Is this behaviour business specific or is it just human to applaud certain peoples work and achievements?
- Are advertising awards only a competition?

Chapter 2

Advertising, as an aspect of visual communication, is defined by Encyclopædia Britannica as ‘...the techniques and practices used to bring products, services, opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way toward what is advertised....’ (Norton: 1995: p. 113).

From a business point of view, there are three main reasons for advertising as identified by Sean Brierly (Brierly: 1995) First of all, one advertises to improve long-term profits; this is generally accomplished by increasing sales. Secondly it is to improve the image of the firm or organisation. The Shell advertising is a great example of a big corporation trying to be perceived as caring. Or as advertising legend David Ogilvy put it ‘This British advertising for Shell is perhaps the most disarming corporate advertisement ever created.’ (Ogilvy: 2000: p. 175) (See figure 1. for Shell example, p. 35). Finally through advertising one tries to affect consumer behaviour. What that means is to influence the target audience’s perception and opinion on something and thereby indirectly promoting the object for sale. For example one claims that milk is bad for your health due to fat content. As a result milk sales will drop, but alternative ‘morning’ beverages such as orange juice will as a result increase in sale (all other things being equal).

Advertising is about creativity, but that alone is not enough. To quote Sullivan: ‘But advertising is only half art. It’s also half business.’ (Sullivan: 1998: p. 99). It might be because of this intersection that people are uncertain about where to place advertising. People have different perceptions of advertising, whether this is simply seeing advertising as a sale’s tool or as an aggressive and highly influential opinion-maker. In fact by looking at the word’s origin something quite interesting is revealed. The English word advertising originates from the Latin word ‘advertere’, which means, ‘to turn one’s attention to’ (McLeod: 1994: p. 16). While as the Norwegian translation for advertising, the word ‘reklame’, derives from the Latin word ‘reclamare’. This means ‘shout, scream against; cry out against; oppose, protest. 2. Give resonance, Make a noise.’ (Johanssen: 1965: p. 530: trans.). Whether or not Norwegian advertising is more ‘aggressive’ than British shall not be judged here, though what the word’s origin shows is that advertising has never been regarded as ‘quiet’. As the word’s origin are so old, its controversy is not something that has evolved over recent times because of, for example, consumerism.

As complex as it might seem, according to Paul Snoxell, advertising's definition can be summed up in three words: "To sell stuff." (Snoxell: 2000). This is justified as the essence of advertising as Paul Snoxell of Evans, Hunt, Scott Advertising Agency stated, when asked for a personal comment on the nature of advertising. This definition seems to be commonly agreed upon within the advertising business, as e.g. the award-winning Norwegian copywriter Bendik Romstad (New Deal DDB) defines it similarly: "You sell thoughts." (Romstad: 2001).

It is also important to identify the meaning of awards. The general definition of an award is 'to give (something due), esp. as a reward for merit: award prizes.' (McLeod: 1994: p. 73). The reason for rewarding someone is obviously to acknowledge excellence. It is a confirmation that one has done well, but also an encouragement for the future that one should continue to go the extra mile for the benefit of ones work. Preferably this encouragement should not only affect the winners, but everyone else too. At its best awards will make others want to achieve greatness too and thereby generally raising the standard.

To understand how advertising awards operate and why they are held, it is necessary to give an in-depth description of some different awards. The following three awards have been chosen as they serve significantly different purposes.

Gullfisken (The Goldfish)

In 1991 the largest Norwegian commercial TV station, TV2, established an annual TV advertising award: Gullfisken (The Goldfish). The name originates from the goldfish that were shown in between TV programs in Norway on the public broadcaster NRK.

Gullfisken nominates the best Norwegian advertising film which has been broadcasted on TV2. Every month a 'Sølvfisk' (Silverfish) is awarded to the best film; which is then forwarded to the final. At the final the home audience is encouraged to vote for the best advertisements. This year, there were already 13.000 votes registered for the best advertising film four days before the show (Web: Gimnes: 2002). Once a year the show is broadcasted on Saturday night primetime on TV. The creative director of JBR McCann, Paal Tarjei Aasheim, will be hosting the show for the ninth time this year. Broadcasting an advertising award ceremony on primetime TV must indicate that there is a sufficient audience basis in order to justify it. By looking at the average TV ratings for Gullfisken it certainly

seems to be profitable; on average 750.000 watch it (Web: TV2: 2002). (Norway has a population of 4.5 million.)

The show does not only broadcast advertising films, but also offer a wide range of artists such as in 2001 when A1, S Club 7 and Paul Young were performing. (Web: Hauger: 2001). They also include parodies of existing advertising films, such as 'Homo Colour Telephone Hotline', a mock-up of the 'OMO Colour Telephone Hotline' film. The parodies seem to be the most popular with the audience probably as they can see their most 'despised' advertising satirised and presented in a professional manner. They are not presented with the 'self-indulgent advertising trade', that the media normally purveys, but in a more sympathetic manner. The show is therefore also a good way of creating good PR for the agencies, as for example the parodies will (hopefully) make the TV audience see the advertising community in a different light.

Even though all the major advertising agencies, such as New Deal, Dinamo, BBDO, Bates, Try and D'Arcy compete, it is the advertiser who is the winner of Gullfisk and the prize is free airtime worth one million Norwegian Kroner (approximately £77.000) on TV2 for their respective product (Web: Hauger: 2001). It is therefore a highly cherished award for the advertisers.

Surprisingly, this programme is one of few that is not interrupted by advertising breaks. It may be that even though this programme is apparently entertainment, TV2 considers that they present enough advertisements in their show. Or it might be that they do not want to mix the 'Silverfish' and 'Goldfish' with other 'regular' advertisements.

By having its TV programmes dedicated to advertising, the original intention of advertising is removed and it moves towards something different, in this case entertainment. The winner of a Gullfisk does not necessarily have to be the campaign resulting in the highest sales, as the home audience voting for the winner does not have to consider this. The criteria for winning are therefore completely different to that of the Stella award.

Stella: The award for efficient advertising

An award that was very recently introduced in Norway, in 1999, is Stella: The award for efficient advertising. It is held every two years and is rather different to most other advertising awards, as it does not solely focus on creativity. What

differs them? It tries to find an answer to the inevitable question: Does advertising work? Reklamebyråforeningen, (Advertising Agency's Association) represent advertising agencies interests, therefore they see it as their task to find evidence that advertising works, that it increases a company's value. Stella should show that efficient advertising can be creative and vice versa. According to RBF, the only way of visualising advertising's effect is to measure 'mental market-shares' (Olving: 2001: p. 5: trans.). This is accomplished by examining what has happened in the consumer's brain and heart, in other words: to measure communication-effects. This is the core of what the Stella award is all about. Stella compares its award with the British IPA Effectiveness Award. It is said that this award is the most prestigious for the advertiser to win.

The advertising agencies have to show that advertising increases a company's value by visualising and documenting their case. A book is published every two years so that the advertising business, advertisers, students and other interested parties can learn from the cases described and thereby develop the advertising profession. Or as jury chairman Reidar Norby jr. (Adm. Director of Norsk Tipping) puts it: 'Stella will contribute to create better advertising. It will stimulate learning on how advertising works. In the long run both advertising agencies and advertisers will benefit from this.' (Olving: 2001: p. 11: trans.).

So what is the criteria for winning? 'How convincing is it documented that the advertising investment has achieved the set communication objective?' (Olving: 2001: p. 7; trans.). One has to create strong evidence that there is a relationship between the advertising and the achieved business-/communication goals.

The advertising agency Schjeldrup-Lund, Bendixen & Partners won the first Stella Grand Prix for their Yellow Pages advertisements. It is interesting to note that at the same time the project-responsible for Stella was Alf B. Bendixen of the same company. He was not on the jury, so he would have been unable to exert influence in that way, though one would assume that he knew what was needed to write a winning case. Either way it seems as if the Norwegian saying, 'The apple does not fall far from the tree' applies; even when it comes to brand new awards. But surely the win was celebrated.

'Stella is in the difficult cross section between profession and party. While as some thought it was too little party, others felt as if it was too little profession.' says Olving, managing director of Reklamebyråforeningen. She continues with

saying, 'We shall not be a trade party, but have focus on the profession and the achieved results.' (Web: Mellum: 2001: trans.). This is seems to be in great contrast to Cannes, as it writes little about the professional objectives of its award.

Cannes Lions

Cannes Lions was founded 1953 in Venice, but moved later to Cannes (Sandberg: 2000). As opposed to most advertising awards, this festival is privately owned (Bulie: 2001). The Frenchman, Roger Hatchuel, had an income from the festival of 130 million NOK (approximately £10 million Pounds) in 2000 (Web: Sandberg: 2000).

One of the many pieces of promotional literature for Cannes 1995 invited to 'Compete in the advertising film Olympics' (Burgoyne: 1995: p. 26). Though on the canneslions.com website it states what the festival is about nowadays:

'The largest rendezvous for marketing and advertising professionals from all over the world and the most prestigious advertising awards. Around 9000 delegates from the advertising and allied industries gather each year at this famous event to celebrate the crème de la crème of creativity in all major media, discuss industry issues, network with each other etc.'

(Web: Cannes Lions: 2001)

Cannes Lions Village is 'a showcase of products and services specifically geared to the advertising industry', where one can 'meet thousands of colleagues and potential clients or partners from the global advertising community.' (Web: Cannes Lions: 2001). The awards seem to be of less importance, as it does state why the awards exist other than being a glamorous meeting place for the advertising business. It seems as if the awards are simple a justification and a framework for holding 'the largest rendezvous'. What the objectives were when the festival started in 1953 would be interesting to know. Were the awards the most important element or the meetings? Was one the consequence of the other?

It is recognised as being the largest international advertising award with the highest prestige. As an example of its size, 19.000 items were entered in 2001 (Web: Anon.: 2001). The reason for having the highest prestige of all advertising awards is according to the Cannes Lions representative Nicola Pitt:

‘Cannes is thought of as the most prestigious advertising awards because we receive the most amount of entries annually, have been going for 49 years & are the only globally recognised awards.’

(Pitt: 2001)

However D&AD received 22.000 entries in 2001 (Wilson: 2001), as opposed to Cannes with it’s 19.000, making D&AD the worlds biggest award (See appendix C: D&AD p.50.).

The Norwegian journalist Kåre Bulie simply describes Cannes as a ‘decadent paradise’, where one tries ‘to distinguish the gurus from the mediocre’ (Web: Bulie: 2001: trans.). Though according to copywriter Bendik Romstad of New Deal DDB, one of the reasons why Cannes is so popular is that it is situated in Europe *and* it has a beach. (See appendix C for comment on Clio, p. 50). Or as Cannes Lions website puts it:

‘All this can be done in the most prestigious setting of one of the world’s most exciting locations, with its legendary hotels, gourmet restaurants and direct access to France’s most attractive region.’

(Web: Cannes Lions: 2001)

It is not only Cannes Lions that has discovered the appeal of this city, other festivals exist in this city, such as the MIDEM (International music trade show) and the more well known Cannes Film Festival.

Similar to the Stella, Cannes also has a history of ‘in-house’ awarding. The agency of the year in 1995 bore the name of the president of the jury for the second year in a row. In 1995 it was Frank Lowe and his agency Lowe Howard-Spink. This did not go uncommented and created a lot of criticism. Amongst the critics, the British print juror in 1995 in Cannes, CDP’s Tony Malcolm, stated that ‘Cannes should be about setting standards, not just about giving out prizes.’ (Burgoyne: 1995: p. 26).

The described advertising awards are only three out of many that exist in the world. (See appendix B for list, p. 49). Many serve different purposes and are aimed at different talents such as Art Directors, copywriters, illustrators, etc. while other awards are more thematic, such as the British FAB-Awards (food and beverage advertisements). Apparently there even exists an award in Italy where the only criterion for entering is to have animals in the advertisements (Web: Bulie: 2001).

All these choices can cause confusion, so how does an agency decide which awards to participate in? Either they could log on to AdForum's 'Awards & Festivals Search' (Web: AdForum: 2002). Another option is to receive a recommendation by someone. In the case of New Deal DDB (Norway) they receive two recommendations, one being from their mother-company DDB, the other being from the Norwegian Art Directors' Club, Kreativt Forum (See appendix D, p. 47). This is their list:

'DDB:
Cannes
The One Show
Clio
D&AD

Kreativt Forum:
Cannes
Clio
Epica
Eurobest'

(Rogge: 2001)

As one now understands, there are many awards in the world. Most awards have certain characteristics that differentiate them from other; this might be in the form of focusing on the advertising media employed, a specific product range advertised or is simply restricted to a Nation. They therefore all have slightly different agendas and purposes (or at least they should have). The multi-award-winning copywriter Frode Karlberg, who won three Lions in Cannes in the early '90's, thinks that:

'The purpose of awards is to stimulate creative people and agencies to perform their best.... To do the best possible work for the advertiser, product, service. This means: Increased sale, increased popularity, clearer profile, higher recognition, greater knowledge, strengthen preferences, etc. Everything depending on the advertiser's position in the market, plans, ambitions, goals, etc. Advertising awards exist so that the advertising business, nationally and internationally can become more capable of doing the creative part of the job.'

(Karlberg: 2001: a: trans.)

However, critics of the advertising profession such as Bulie believe that 'Ever since 1923 awards have existed to legitimise the advertising industries work.' (Web: Bulie: 2001: trans.). This might be the case, but it is not only the

advertising industry that holds annual awards. Most professions have something to value their best people. To what extent are most acclamations meant to be public or are at all interesting to the public? As advertising holds such a high position in society, it will obviously receive more publicity and attention than that of for example, world championship in window cleaning. (Terry Burrows is rather unknown despite him being five time world record holder in window cleaning, European champion and British champion) (Web: Window: 2002).

The copywriter Bendik Romstad regards advertising awards as “really being an internal thing. They are not really meant for the public.” (Romstad: 2001). He continues with saying that they are just like all other trades, which also have their own competitions. For example, the best chefs in the world compete in the Food Olympics and Grand Prix. These competitions do not have anything to do with satisfying hunger. Any food could do that. Romstad thinks it is sad if the only thing that is important is to satisfy the hunger. One should strive to create beautiful dishes, good taste, etc. Obviously the main point of advertising is to sell, but it is good that some stretch themselves a bit further and try to create something new and exciting.

Creative people do creative work, therefore prizes judged and awarded by their peers are more likely to be the most prestigious. If you were ill would you like the doctor to ask another doctor for a second opinion or invite the opinion of the janitor...? Consequently it seems logical that advertising is judged by the like within the trade.

Many advertising people, especially in Norway seem to change jobs quite frequently. Bendik Romstad and Anne Gravingen, the most winning advertising team in Norway, have both worked for Bates Camp, Leo Burnett, New Deal and during the writing of this dissertation have decided to move to the new agency Kitchen. They only stayed just over one year at New Deal. Or Frode Karlberg (copywriter for the award winning Solo films) has worked for Bates, JBR and now is at Take-Off Informasjon. This might be because they become creatively drained from doing the same advertising over a long time period or/and the only way of earning a better job is by working for a different agency. The result is that everyone knows everyone else, especially in a community as small as the Norwegian one. On an award jury many different agencies are represented, though if all are former colleagues this creates large number of disqualifications.

Some are more eager to win than others, for example Nils Petter Nordskar of Virtual Garden. The day before Pustehullet, (the award issued by the newspaper Dagbladet) had its deadline for audience's web-votes for the 'audience prize', two advertisements were head on. That day Nils Petter Nordskar sent out emails to approximately 80 people requesting them to vote for Virtual Garden's advertising 'Meldingsbok' created for Vinmonopolet (Web: Kampanje: Mellum: 2002: d). In the end it won both the jury prize and the audience prize. Cases like this are more the exception rather than the rule and exist completely independent of trade. There will always be humans who bend the rules for their own benefit. Nevertheless, he is, ironically, now one of the two Norwegian judges in the Cyber Lion jury in Cannes (Web: Gram: 2002).

There might be a reason for wanting to cheat. As study principal Stein Erik Selfors of Norges Markedshøyskole (Norway's Marketing School) notes:

'It is the awards that create the advertising gurus. If you want to have a career within advertising you have to have these prizes. It is an extremely tough race. The PR effect of this is quite significant as to how much you can charge per hour. The ones who have it the easiest are the ones who haven't won many awards. Agencies like Leo Burnett, New Deal and JBR on the other hand, are dependent on winning awards. If not, they will be regarded as if they have had their time.'

(Web: Bulie: 2000: trans.)

Obviously no agency will want to be perceived as old news, especially in an industry that prides itself on being creative and innovative. As a result the 'high end' agencies have to continuously compete in business and also in achieving advertising awards.

As previously mentioned most advertising awards have different profiles, hence they will also have different criteria for winning. Some award the most well executed concept, others whether the jury thought it fitted the target audience, some have to justify the achieved advertising effects (such as Stella) or simply honour the ones that the jury personally liked. This issue will be looked into closer in the following Solo case study.

Chapter 3

Case study: Solo

A very interesting case that received (and still does receive) a lot of publicity is the Norwegian soft drink Solo. Solo is one of Norway's oldest soft drinks and it was introduced in 1934 (Web: Solo: 2001). This was four years before Coca-Cola came to Norway in 1938. The orange soft drink was at its peak in the fifties and sixties when Solo held a market share of 25%. Having changed their advertising concept several times since its 1934 launch, Solo opted for the Norwegian advertising agency JBR to help with Solo's falling market shares. JBR created a completely new concept and slogan for the soft drink. The new Solo slogan was very different from all existing soft drinks:

'Probably the only soft drink that cures nothing but thirst.'

The slogan was honest.

A year after its introduction, in 1993, Solo began harvesting its success, as it won a Bronze Lion in Cannes for the Solo film 'Bicycle'. The following year it did even better and won a Gold Lion for the film 'Opera'. (See figure 2. for description of Solo film 'Opera', p. 36) In 1995 it won a second Bronze Lion for the film 'Café' (Web: Cannes: Archives: 2001).

Though the success story was seemingly only for JBR, rather than for the advertiser, Solo, everyone seemed to like Solo's advertising films and in retrospective it has been regarded as some of the most ingenious advertising that the Norwegian advertising industry has ever created. However by looking at the sales figures it is evident that Solo had continued loss of market share. (See appendix E for Solo figures, p. 52). According to these figures Solo sales were increasing, from 1991 to 1994 a 12.08%, though if one compares Solo sales to the whole soft drink segment, one gains a completely different picture. The whole soft drink market increased far more than Solo sales, namely 36.03%. For Solo this meant that their market share dropped from 10.15% to 8.37%. This makes a loss in market shares of 17.54%.

There are some uncertainties regarding the accuracy of these figures, as Frode Karlberg (copywriter and producer of the Solo advertising) replied that these figures were in fact false. According to him Solo's market shares increased from

8% to 11% between '93 -'96 while Solo was with JBR agency (Karlberg: 2001: a). However on the Solo website it states that 'In 1996 Solo chose to leave the 'Probably...' concept for a younger, more 'bubbly' and energetic expression. The 'Probably...' concept was about to lose its appeal and it did not recruit new users.' (Web: Solo: 2001: trans.) This becomes even more evident when I contacted Solo and was told that, apparently, they did not have the data available, ('...as I do not have any sales figures available.'), but they stated that: 'We changed the 'Probably...' concept because of dropping sales figures. Research showed that Solo had got a 'loser' stamp after the films and one wanted to remove oneself away from that.' (Fallan: 2002: trans.).

Either way something must have happened, as JBR lost the contract with Solo after only three years, in 1996. It seems highly unlikely that an advertiser will drop its advertising agency if the sale figures are increasing. According to copywriter Romstad there has been a new Solo campaign with every new marketing director at Solo and as a result of this there has never been a consistent campaign. Solo has never had the courage to see one campaign follow through. He believes that a campaign like 'Probably...' needs time before the sales effects can be evaluated.

There is little doubt that the advertising films had positive effects in the short term, especially as the films were different and they received a lot of free publicity. Nevertheless negative emotions were created towards the brand Solo; it had received a 'loser' stamp. In a survey the target audience was asked whether they liked the campaign; the majority did. On being asked whether they would purchase the product, the response was negative (Web: Supphellen: 1999: trans.). One friend of mine sarcastically remarked on Solo: "Why would I want to drink Solo when it doesn't help against anything other than thirst? With Coke I become happy and have friends...". This statement seems to fit with copywriter Mark Fenske's comment: 'You cannot logic your way to an audience's heart'. (Sullivan: 1998: p. 155). People are not rational. We like to think we are, but we are not. Most purchases are made on an emotional basis. What one tries with all campaigns, is to predict consumer behaviour.

In a dissertation five students at the University of Oslo tried to identify 'good advertising'. From their analysis of their focus group's responses they identified that: 'Both humour and storytelling are indications that create positive associations in the sense that they let the audience focus on something different than advertising's sales purpose.' (s.n.: 1999: p. 6: trans.). In the case of Solo,

people liked the Solo films as such, possibly because they both had a story and were humorous. However they seemingly did not like the associated message. The concept might have been honesty, but it was perceived as being 'loser'. The previously mentioned study also states that good advertising should: 'Get the message across and create positive associations with the product.' (s.n.: 1999: p. 4: trans.). Apparently the Solo films failed here. This shows that advertising that is well liked does not necessarily sell the product and how complex people's reactions are towards advertising.

Evidently Solo (and the consumers?) did not agree with JBR McCann that their advertising was 'Truth well told'. This is the mantra of JBR McCann as it is stated on their website (Web: JBR: 2002).

There are many reasons to explain Solo's falling market shares. Advertising is only one element of the marketing mix, the others are pricing policy, distribution, changes to the product or service (such as packaging) (Brierly: 1995). It is therefore evident that advertising as such cannot solely be responsible for falling sales.

There seem to be three factors that contributed to Solo's falling sales. Firstly, the introduction of Fanta to the Norwegian market in 1996 (Web: Nilsen: 2001). Secondly, Coca-Cola Norway became independent of Ringnes in 1998 (Web: Ringnes). Ringnes is the producer of Solo and prior to '98 also of Coke in Norway. Coca-Cola Norway has seemingly made heavier investments in their in-house brands such as Fanta, e.g. Cola fridges in kiosks such as Narvesen only have Cola products, thereby squeezing Solo out of the market. I have contacted Coca-Cola Norway several times, though unfortunately I have not received any reply. Their sales figures could have confirmed my assumptions.

Finally, consumers seem to have shifted their habits and buy more bottled water than previously. The sale of bottled still water in Norway (by Norwegian producers) did not start properly until Imsdal was launched in 1994 (Web: Ringnes: Imsdal). Since then it has seen a considerable increase in sales.

However, Frode Karlberg blames the new advertising agency for Solo's loss in market shares:

‘...a new agency that took over a concept that it did not understand the value of. The introduction of a new advertising expression that did not contain any conceptual thoughts.’

(Karlberg: 2001: a: trans.)

Obviously it is easy to be wise after the event, but why did the Solo films win in Cannes? Was it because one of the film jurors in 1994 (Anon.: 1995: p. 26), the Norwegian Stein Leikanger, worked at Leo Burnett Oslo (Norway) and knew the creative team behind the ‘Opera’ film...?

According to the copywriter of the winning Solo films ‘Solo won in Cannes because it represented something new: First and foremost honesty, but also audacity: An old woman who sings falsely about a youth drink, homosexuals who kiss each other, etc.’ (Karlberg: 2001: a: trans.) Or it might simply be because it fitted with the legendary founder of DDB (advertising agency), Bill Bernbach’s idea: “I’ve got a great gimmick. Let’s tell the truth.” (Sullivan: 1998: p. 22). Focusing a campaign solely on telling the simple truth is rather a rarity in the advertising industry, it is usually ‘packaged’ in a more attractive manner. One therefore needs courage to go ahead with such an idea; something that Solo eventually did not have. According to Mellum, ‘brand-builders’ throughout Norway have criticised Solo’s change of concept. One of the consultants (New Deal DDB) for the Stella winner ‘Byggmakker’, Roald Ankerstad, remarked on Byggmakker that “They really had ice in their stomach. They have given us peace and trust; something that is very important to be able to think of long-term branding.” (Web: Mellum: 2001: c: trans.) He believes that this is something more advertisers should take erudition from. But the managing director of A/S Solo, Morten Flatland, never had a doubt that it was necessary for change (Web: Mellum: 2001: a).

But how did it feel to win an award, especially one at Cannes for Solo? The JBR copywriter of the winning Solo films, Frode Karlberg remarks that:

‘Success in advertising awards is fun. But it vanishes almost just as fast as hangover. For JBR it meant yet another feather in the hat (amongst many other), for the advertiser it meant recognition and acceptance for having thought correctly and taken a correct decision on the choice of concept.’

(Karlberg: 2001: a: trans.)

I have been unable to get a comment on how Solo perceived winning several times in Cannes, but awards seem to be of some importance for the company. They state on their website under 'Highlights through 60 years' that '...1999...Of course there were new advertising films launched ...amongst others it was a finalist in Gullfisken, TV2's yearly advertising awards' (Web: Solo: 2001: trans.). This leaves me to assume that this is something the company Solo prides itself with. Yet it fails to mention the 'Probably...' films that won in Cannes, which is a far more prestigious award. The copywriter Karlberg comment on this is 'To recognise the success of the 'Probably...' concept would be the same as confirming ones own failure in retrospective.' (Karlberg: 2001: a: trans.).

There seems to be a universal agreement among advertising people that the best advertisements are not necessarily the ones that sell most products, but those that are innovative, have strong concepts, etc. That is why an award such as Gullblyanten (The Goldpencil):

'...does not pretend to be a competition, which award the work that has been the most successful in the market. Such a judgement is not to taken by any jury in a serious manner. There are far to many unknown elements that act in and influence the degree of success. The jury will however emphasise on their subjective opinion of the work's communicative effectiveness.'

(Web: Gullblyanten: 2002: trans.)

The book 'Mad Ave – Award-winning advertising of the 20th Century' has a similar attitude. It explains why the advertisements that are chosen for being the book. 'Their criteria was not based on the nature of the art or copy alone, but on the overall best, well-executed concepts.' (Meyer: 2000: p. 6).

Conclusion:

There is an urban myth that the 19th century industry mogul Lord Leverhume once said:

“Half the money I spend on advertising is wasted,
unfortunately I do not know which half.”

(This quote, in various permutations, is attributed in the UK to Lord Leverhume, the "Lever" behind Unilever. In the US it's attributed to various US industrialists.) (Web: Cassies: 2002) Initially this seems to be the main problem when researching and writing about advertising. One knows that advertising achieves results, but one can usually not pinpoint them. That is why awards such as Stella have been initiated, as they are meant to investigate and highlight the advertising effects, though such awards serve a very different cause than Cannes Lions. While it is the advertiser who wins the award at Stella, it is the advertising team/agency who wins in Cannes. Stella pleases the client (it confirms that they have chosen the correct agency with the right strategy) and Cannes the creative people.

Even though an award such as Stella wants to show that creativity and effectiveness are not necessarily mutually exclusive or some might say even tries to prove that creativity does not destroy effectiveness, I believe that such 'effectiveness' awards will never substitute the ones where creativity is the main focus. Considering the vast amount of advertising awards that exist, it seems evident that there are far too many. But advertising agencies and their employees are like most other industries and people; they like to be praised for their work. As advertising agencies work on the agenda of other companies, they might not feel as if they are creating their own work. What the client desires the advertising campaign to be, might be something completely different from that which the agency sees as the most appropriate. Therefore having advertising shown, criticised and praised (uninterrupted by 'annoying' clients) by the advertising industry itself, might be seen as some sort of gratification. Also throughout the year there is fierce competition amongst the advertising agencies and once a year everyone gathers at a festival. Here all are friends, just like at Christmas.

“It is really quite strange that we are kind of this big family down here,
because at home we are enemies.”

(Web: Sandberg: 2000: trans.)

When it comes to the advertising business being accused of their extravagant behaviour, I regard this as being part envy and part truth. If one has the money to spend, why should one not be able to do so? There are rich people who show off and there are rich people who don't. It is the same in advertising. But when advertising is such a high-profile business, it is evident that their behaviour is more noticeable than that of other industries. Low-income workers will only be able to celebrate their achievements in a low profile manner, simply due to their money restrictions. If this is fair or not, is a completely different discussion referring mainly to the distribution of wealth, i.e. capitalism.

For many professions the public, as opposed to that of the advertising industry does not discuss their work on a regular basis. Their work gets done or it doesn't, there isn't really anything in-between. Advertising on the other hand is completely different, we receive 3000 commercial impressions every day (Web: JBR: 2002) and we will hence form some opinion on it.

This was precisely the case with the previously described Solo advertising; everyone wanted to have his or her say. When I emailed the former Solo copywriter Frode Karlberg and asked why Solo lost shares despite the Cannes success, he became rather annoyed and replied: '...I get rather pissed off when responsible people make out that it is a matter of life and death to try to rewrite history.' (Karlberg: 2001: b: trans.).

Apparently, I was not the first one to ask him. Most things written in the tabloid and broadsheets media after the 'Probably...' campaign have been negative. (Were the public media 'out' to get the Solo campaign? Did the media's envy of Solo's Cannes success take over...?). However, advertising magazines are still enthusiastic about the Solo campaign.

Getting hold of the 'true' sales figures seems difficult, apparently not even Solo have the figures. This leaves the Solo case open and the doubt as to whether it can be regarded as being successful or not is still there.

Let me remind you of how the award winning Norwegian copywriter Bendik Romstad (New Deal DDB) defined advertising: "You sell thoughts." (Romstad: 2001). I would like to finish this dissertation with the words of Robert Millar which I believe sums it all up:

'Advertising that does not sell is bad advertising.
It might be art or literature - it can be funny, beautiful or poetic
- but it is not good advertising.'


Robert Millar, 1914

Founder of Bennett advertising agency in Bergen
(Olving: 2000: p. 63: trans.)


Figure 1.

Wouldn't you protest
if Shell ran a pipeline through this
beautiful countryside?

They already have!



You can be sure of Shell



**Tim Allen,
Shell Environmental
Advisor**

“When Shell proposed a pipeline from the North East coast of Anglesey to Stanlow refinery, seventy eight miles away in industrial Cheshire, people were worried. The line would run through part of the Snowdonia National Park and have to pass under rivers Corwy, Elwy, Clwyd and Dee.

What scars would remain?
It is five years since the line was laid, and as I fly along the route today, even I can see no sign of it.

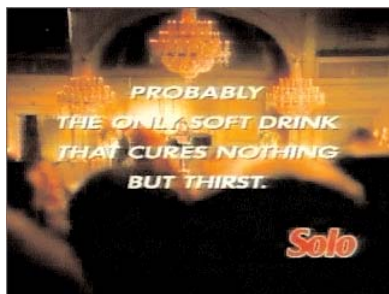
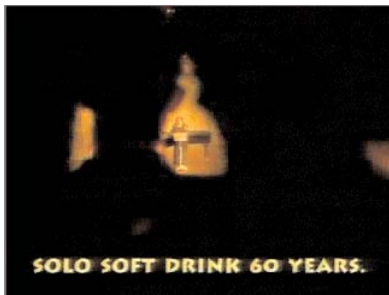
On the ground, the course of the pipe can be followed by a series of small unobtrusive markers. Apart from these, there is nothing to tell you that the top

of a pipeline runs one metre beneath your feet. The sheer invisibility of the line surprises visitors but not me. I was responsible for reinstating the land and well know what unprecedented lengths we went to. Every foot of the way was photographed before digging started, and the vegetation restored the way the record showed it... even to the exact varieties of grass.

Sometimes, I agreed deviations in the line to avoid disturbing rare trees. In addition, a team of archaeologists preceded pipeline contractors to make sure that the route would avoid cromlechs, barrows, earthworks and other historical sites.

“We are proud of the result, and it shows the way for other conservation projects.”

Figure 2.



Winner of the Gold Lion in 1994

Category:	Non-alcoholic drinks
Advertiser:	Solo
Title:	Olga
Advertising agency:	JBR Reklamebyrå
Art Director:	Bjørn Smørholm
Copywriter:	Frode Karlberg
Director:	Pål Sletaune
Production company:	JBR Film
Producer:	Torleif Hauge

Synopsis

Olga Marie Mikalsen is an eccentric old singer. She has “hit the ground” because of her non-talented way of singing. Solo cures nothing but thirst.

Film

The first shot is from behind the audience, the text ‘Solo soft drink 60 years’ appears over this. We then see a grand concert hall with a old woman on stage.

The old woman is Olga. She is wearing a glittery dress and holding onto a musicstand. To her left is a grand piano and on it stands a Solo bottle and glass containing Solo.

Olga sings “Happy Birthday” accompanied by the piano. She sings extremely falsely. After having finished the song once, she picks up the glass. The glass contains Solo. She toasts with the audience and has a sip. She then continues to sing “Happy Birthday to Solo”. Once the song is finished the audience are ecstatic and applaud wildly.

We return to the first shot and see hands clapping. In the background one can vaguely see Olga.

The slogan appears together with the Solo logo. ‘Probably the only soft drink that cures nothing but thirst.’

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Appendix A

Glossary

Capitalism

An economic system in which individuals privately own productive resources; these individuals can use the resources in whatever manner they choose, subject to common protective legal restrictions (Maunder: 1991). It is therefore also known as the free market economy.

In a 'perfect' capitalistic society there is an inverse relationship between the quantity demanded of a good and its price, other things being equal. This results in 'the sleight of an invisible hand' in the market, as described by the famous economist Adam Smith (1723-90). The goods demanded are determined by consumer tastes.

This system is employed in most parts of the world in some form, as it has proved itself to be the most efficient way of trading goods. There are too many influential people who benefit from this economic system, who would not want to change it to any other system, such as for example communism.

Consumerism

The simple definition of consumerism is the theory that a progressively greater consumption of goods is economically beneficial (Web: Dictionary: Consumerism). Through the advance of mass production a need for mass consumption was created, especially of consumer goods. Consumption is obviously necessary; there would be no economy without consumers. Advertising, marketing, and the massmedia (newspapers, radio, cinema, etc.) are means of encouraging this consumption. The focus of production has shifted over the years; it is not about how to produce goods, but how to produce customers.

As a result of this, in the western world, we now experience a consumer-orientated society. Our culture is not unaffected by economics and we have a cultural phenomenon, where there is an attachment to materialistic values or possessions. Often this results in a way of living where the need to own or consume things are seen as a way to be 'happy'.

Appendix B

Advertising awards list

Here is a selection of advertising awards to give some perspective to the wealth of existing awards.

Norwegian advertising awards:

- Gullblyanten (awarded by Kreativt Forum, See p. 51)
- Gullfisken (winners voted by TV audience)
- Stella (award for effectiveness)
- Reklame for Alvor (advertising for a social purpose)
- Pustehullet (advertisements that fit the newspaper Dagbladet's Magasinet profile)
- Gulledderkoppen (web based advertising)
- Gulltaggen (web based advertising)
- Gullblyantspisseren ('The Golden Pencilsharpener', award for students)
- Årets Visuelt (for designers and illustrators)
- Merket for God Design and International Design Award (by Norsk Designråd, Norwegian Design Council)
- Aftenposten Best (Norway's 3. biggest broadsheet newspaper award)

International advertising awards:

- Cannes Lions (France)
- D&AD (London, UK. See p. 50)
- The One Show (USA)
- Clio (Miami, USA. See p. 50)
- Epica (voted by European advertising trade press)
- Eurobest (This awards is also owned by the Frenchman Roger Hatchuel. The very same who owns the Cannes festival (Web: Bulie: 2001)
- Cresta Awards (New York, USA)
- DM Echo Awards (Chicago, USA)
- FAB-Awards (UK, Food and Beverage awards)
- LIAA (London Int. Advertising Award, UK)
- Art Directors' Club of Europe Awards (Europe's advertising organisations joint award)

Appendix C

D&AD:

It was founded in 1962 by the British Design & Art Direction is a ‘professional association and charity representing the UK’s thriving design and advertising communities’ (D&AD: British Design & Art Direction). Their annual award scheme is meant to set ‘the international benchmark for the very best of design, advertising and creative communication’ (D&AD: Awards).

It is one of the most respected and popular awards. In 2001 22.000 items were entered to the D&AD awards, of these 830 were selected for publication in the D&AD Annual, there were 50 silver and 5 Gold winners, as well as 122 nominees. Due to the amount of entries, chances of winning are small. According to Creative Review based on 2000 figures across all categories, 1 in 446 (Wilson: 2001). In comparison, Cannes has a 1/59 chance of winning.

Clio Awards

Clio was initiated in 1959 in New York and New York’s Radio City Music Hall has for several years been the arena for the live broadcasted TV program which shows the award ceremony. Every year they award the best creative people in the following categories: print-based advertisements, films, outside, radio, design, integrated media, student and webdesign.

In 2001 Clio was moved to South Beach in Miami, Florida. Andrew Jaffe, the president of Clio explains why:

“We have always described the festival in New York as a place where serious people get together. Clio 2001 shall still be a mixture of creative brains that celebrate outstanding advertising, but in conjunction with the regular ingredients, the Clio organiser wish to take advantage of the sun and heat that Miami offers.”

(Web: Nilsen: 2000: trans.)

Apparently in the new millennium one needs ‘sun and heat’ to be serious about advertising in the USA.

Appendix D

Kreativt Forum (KF)

The Norwegian Art Directors' Club, Kreativt Forum (KF) is Norway's largest association for the creatively interested (Web: KF: 2001). The association has currently around 1400 members consisting of copywriters, Art Directors, consultants, project-managers, photographers, illustrators, designers and administrative personnel from the advertising industry. In addition to the members of the advertising industry, there are also some journalists and representatives of the advertisers, as well as some students.

The association was founded in Oslo in 1967 with the intention of raising the creative quality in all forms of visual and verbal communication in Norway. Every year they host two advertising awards: 'Reklame på alvor' (Advertising for a social purpose) and Norway's most important award: Gullblyanten (Golden Pencil). Kreativt Forum is involved in several different initiatives either individually or in conjunction with other trade organisations. As a member of Art Directors' Club of Europe it also participates in Art Directors' Club of Europe Awards. KF's aim by holding awards is to make the advertising industry want to achieve greatness and thereby generally increasing the standard.

Gullblyanten

Every year KF arranges Gullblyanten (the Goldpencil) which was introduced in 1990. It is regarded as the most important advertising award in Norway. At its introduction the jury evaluated more than 2500 pieces of work. The competition/award is in March and is according to KF 'the only true exhibition in Norwegian advertising'. It is also the organisations most important source of income (Web: Bulie: 2000).

Appendix E

Solo and soft drink table

Year	Solo sales figures in mill. litres * ₁	Percentage change in Solo sales	Soft drink sales in mill. litres (incl. water) * ₂	Percentage change in soft drink sales	Percentage of Solo shares of total market	Percentage change in Solo shares
1991	38.9	100%	383	100%	10.15%	100%
1992	36.8	94.61%	405	105.74%	9.09%	89.56%
1993	39.1	105.14%	431	112.53%	9.07%	89.36%
1994	43.6	112.08%	521	136.03%	8.37%	82.46%
1995	43.5	111.83%	527	137.59%	8.25%	81.28%
1996	43.5	111.83%	540	140.99%	8.05%	79.31%
1997	46.7	120.05%	580	151.44%	8.05%	79.31%
1998	41	105.39%	542	141.51%	7.56%	74.26%

*₁ (Brenna: 1999)

*₂ (Hornes: 1999: Appendix C)

Appendix F

Advertising Elective 2 brief, Leeds College of Art & Design

Leeds College of Art & Design Blenheim Walk LEEDS LS2 9AQ Tel 0113 243 3848 Fax 0113 244 5916

Course Title	BA (HONS) VISUAL COMMUNICATIONS		Student Name
Module Title	Advertising Elective	Year/Level	II
Brief Title	Scenario	Tutor(s)	David Anderson

Context

'Copwriting'. Perhaps it should be 'writing copy', as this would better describe what is in fact being created. Advertising relies upon Art Directors and Copywriters to create award-winning advertisements (from the agency point of view) as well as advertising that works (from the client's point of view). However, not all advertising is overtly commercial. There is advertising that provokes response that deals with social, political, environmental and economic issues.

Brief

You should create an advertising campaign that is 'copy lead' for one of the following:

1. Reading and interest in reading has diminished over the past couple of decades, due, perhaps, to Television and Computers.
 - i) Create an advertising campaign that encourages people to read.
 - ii) Create a campaign that dissuades people to read.
2. Advertising has long been associated, even held responsible, for the development of the 'consumer society'.
 - i) Create an advertising campaign that promotes advertising.
 - ii) Creates an advertising campaign that promotes the end of advertising.
3. CCTV is only one of a variety of methods being employed to monitor the way we live.
 - i) Create an advertising campaign that promotes such methods of surveillance.
 - ii) Create an advertising campaign that promotes the removal of such surveillance.
4. The Government wants everyone in England and Wales to have two A-levels, or equivalent. There are those that see this as 'dumbing down'.
 - i) Create an advertising campaign for the Government's proposal.
 - ii) Create an advertising campaign against the Government's proposal.

Briefing Date	Interim Crit(s)	Final Crit	Deadline
3.11.00		2.2.01	2.2.01

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