Chapter II

Introduction to Creativity in advertising, theoretical considerations and practical applications:

2.1 Creativity in Advertising:
Creativity is too often thought of as being relevant only in the context of art and creative writing. Nevertheless it is one of the most important, enjoyable, and fascinating subject in advertising.

Creativity is the ability to produce original ideas or ways of looking at existing ideas.

Creativity can also be defined as an ability to draw connections between previously unrelated ideas.

Creativity is the art of generating original connections between often divergent facts and concepts; it exhibits three qualities: willingness to take risks, divergent thinking and a sense of humor.

The Schools of Thought,

1) Convergent thinking: this process starts with the facts you’ve collected and it immediately narrows the field, trying to weed out all possibilities except one, using rules and logic to converge on the one “right” solution.
http://en.wikipedia.org/wiki/Convergent_thinking

2) Divergent thinking: this is an open ended approach to solving problems, it is based on the belief that some problems can be solved in more than one way and that every problem has more than one right answer. Instead of immediately narrowing the field of ideas you’re dealing with, divergent thinking that broadens the field, allowing you to explore ideas that are both logical and seemingly illogically and thus giving you lots of options and plenty of “thinking material” to work with.
Both convergent thinking and Divergent thinking should be effectively used to get the best creative idea. Much of the creative thinking that occurs in advertising is aimed towards what professionals call the Big Idea, the Creative concept, or the copy platform with the ability to use effective creativity.

As William Bernbach, co-founder of Doyle Dane Bernbach puts it, "We never kid ourselves about the magic of advertising, the magic is in the product. The secret is to use the creative power of advertising to communicate that product magic efficiently and effectively. ‘If it doesn’t sell, it isn’t creative.’" (Ogilvy David, Ogilvy on Advertising, Multimedia Publications (UK) Ltd 1984)

Creative advertising is business, art, marketing, communication, integrity and above all using the right relevant technology.

**2.2 The Creative Process:**

How do people in advertising come up with innovative ideas? It seems almost a conflict in terms, to discuss the creative process, since process implies rules and regulations. Since many successful writers and artists do follow particular steps when trying to find creative solutions to advertising problems and opportunities. Several top creative people too have shared the processes they’ve developed on the job. A pioneer in the study of creative thinking, Alex Osborn defines the process in seven steps; orientation, preparation, analysis, ideation, incubation, synthesis and evaluation. (Shankar Anuta, Essentials of Advertising, Sheth Publications, 1993)

**Orientation:**

The Creative process starts only when you clearly identify the problem you’re trying to capitalize on with your advertising.

**Preparation:**

Creative experts agree strongly on the need for preparation. We should get as many pieces of information about the problem at hand and get ourselves in them to understand them properly. The more facts and notes and anecdotes you have rattling
around in your brain, the greater the chance you'll stumble across one of those unprecedented connections that define creative thought. In advertising this means learning everything you possibly can about the product, the company, the competition, and the target audience. In many cases it will be necessary to use a combination of research you've done yourself, research provided by client, and research gathered by others in your agency.

Analysis:

The next step is to break down everything you’ve learned in the preparation stage. Organize the facts and figures, understand the technical details, market dynamics, competitive trends, and other forces that will affect the success of the advertisement. Analysis is associated with left brain thinking, which is generally assumed to encompass labeling categorization, step by step process, and the other sequential, logical thinking you do.

Ideation:

With the head full of facts and knowledge, you’re ready to generate those creative ideas that are the spark behind successful advertisements. Einstein described this as “combinatory play”, meaning that you play around with facts and thoughts, trying to find new connections.

A common technique for generating ideas and connections between ideas is free association, letting your mind go and simply record whatever thoughts come to the surface.

When people freely associate in a group, the technique is called brain storming; the purpose is to pile up ideas one after another, with no criticism or analysis. If you’re an artist or a creative director used to working with images, try working words for a while. Conversely, as a writer you might try communicating some thoughts visually. All these approaches are likely to help the brain get in high gear.
**Incubation:**

In this state it is time to let the creative ideas incubate. Give your conscious mind a break from the action, while your subconscious mind plays around with various ideas. Looking for connections and insights. Although no one can say with much certainty how the subconscious mind works, it does seem able to wrestle with problems on its own. And with the hectic pace of advertising, your schedule will usually dictate how long you can let ideas incubate. In advertising, "everything is wanted yesterday even if it came today."

**Synthesis:**

At this point in the process, creative person probably will have hundreds, perhaps thousands, of idea fragments. The next step is to catalog and organize your ideas, all the while trying to *synthesize* those fragments, or fit those pieces together, to create the big idea, the ingenious whole that makes sense out of the separate fragments.

**Evaluation:**

Now the time has come to synthesize idea fragments, you need to start evaluating them to help separate the good ideas from those that aren’t good. Three general criteria apply here,

1) Ideas must be relevant to the context of your current advertising task.

2) They must be original enough to generate surprise and interest.

3) And they must be “rich” enough to generate new variations over the life of the Advertisement.

*(Shankar Ameta, Essentials of Advertising, Sheth Publications, 1953)*

**The Creative Mindset:**

In addition to the above-mentioned specific techniques for generating fresh ideas, some individual and organizational steps help ad professionals enhance their creative
output. This would involve both personal thinking habits and the organizational environment. To improve creativity, one of the most important habits an advertising professional can cultivate is to voraciously consume ideas and experiences. New ideas are the key to success in advertising.

An advertising agency's work environment also has a big effect on creativity. Hanley Norins, a top creative talent at Young & Rubicam, suggests five guidelines to help advertisers and agencies to build an environment for new ideas to foster creative thinking.

2.3 Five Guidelines to foster creative thinking Suggested by Hanley Norins of Young & Rubicam:

- Set your goals high and commit to them. The effort and enthusiasm required to meet challenging goals can stimulate creativity.

- Cultivate an organizational culture that stimulates people towards hard work, innovation and quality, both individually and in teams.

- Provide incentives for creative work, which can include creative competitions, career advancement, financial rewards, and perhaps most important, an opportunity for people to have pride in their work.

- Constantly renew the organization and its approach to advertising, keeping the best of the past while adding new thoughts and ideas.

- Train people continuously, whether through formal seminars and classes or simply through one-on-one coaching from experienced employees and creative/art directors.

A consistently high standard of creative work can only exist in an atmosphere that makes it possible. That can happen when all the people in the agency genuinely want
to work toward high creative goals and are prepared to bear the responsibility for making that happen

2.4 David Ogilvy’s Memo: David Ogilvy used to send this memo to the creative directors of Ogilvy & Mather offices worldwide as an inspiration note:

1. Are you creating the most remarkable advertising in your country?

2. Is this generally recognized, inside and outside your agency?

3. Can you show new-business prospects at least four campaigns which electrify them?

4. Have you stopped overloading commercials?

5. Have you stopped singing the sales pitch?

6. Do all your commercials start with a visual grabber?

7. Have you stopped using cartoon commercials when selling to adults?

8. Do you show at least six Magic Lanterns to everyone who joins your staff?

9. If they don’t understand English, have you had all the Lanterns translated into their language?

10. Do you repeat the brand name several times in every commercial?

11. Have you stopped using celebrity testimonials in television commercials?

12. Do all your campaigns execute an agreed positioning?

13. Do you promise a benefit—which has been tested?
14. Do you always *super* the promise at least twice in every commercial?

15. Have you had at least three Big Ideas in the last six months?

16. Do you always *make the product the hero*?

17. Are you going to win more creative awards than any other agency this year?

18. Do you use problem-solution, humor, relevant characters, slice-of-life?

19. Do you eschew life-style commercials?

20. Do your people gladly work nights and weekends?

21. Are you good at injecting *news* into your campaign?

22. Do you always show the product in use?

23. Does your house reel include some commercials with irresistible *charm*?

24. Do you always show the package at the end?

25. Have you stopped using visual clichés-like sunsets and families at the dinner table? Do you use lots of *visual surprises*?

26. Do the illustrations in your print advertisements contain *story appeal*?

27. Are you phasing out *addy* layouts and moving to *editorial* layouts?

28. Do you sometimes use *visualized contrast*?

29. Do all your headlines contain the brand name and the promise?
30. Are all your illustrations photographs?
31. Have you stopped setting copy ragged left and right?

32. Have you stopped using more than 40 characters in a line of copy?

33. Have you stopped setting copy smaller than 10 point and bigger than 12-point?

34. Do you always paste advertisements into magazines or newspapers before you OK them?

35. Have you stopped setting body copy in sans-serif?

After sending this, David Ogilvy asks them if they can answer yes to all these questions, and if the answer is yes he tells them that then they are the greatest Creative Directors on the face of the earth. Probably the best inspirational memo circulated in Ad Industry.

A memo drafted for the management to circulate as it saw fit (Un Published David Ogilvy, Sidgwick & Jackson Limited)

Creativity plays a very important role in advertising, but many people have different views on the same as mentioned below

“Don’t be afraid of new ideas merely because they are new,” wrote St. Elmo Lewis (in 1923!) in The Power of an idea, “but be afraid of old ideas because they are old—probably outworn, shoddy with use.”

An innovator in advertising, Hal Riney points out, ‘Almost every new idea brings risk.’ Ideas always represent change, creative people should be prepared to be shocked if they want genuinely want big ideas. Creative people are intuitive by nature and often get there before others.

‘Being creative is a pretty insecure business’ says Peter Warren, former head of Ogilvy & Mather in Europe. ‘The fear of drying up and not meeting deadlines is ever
present, so the more one can protect individuals, groups, and departments from those pressures, the better in terms of their productive output. In my experience, the departments that are most productive invariably have plenty of laughter in the halls and a strong *esprit de corps*.

In advertising creativity, the problem is usually not ideas, but making them happen.

Commercially advertisements are purely functional and therefore the criterion is their creative success as advertisements and not merely works of art. Commercial considerations are the judges, not a panel of any member of distinguished gentlemen *(H R H the Duke of Edinburgh, to the jury who selected the Layton Annual awards for Advertising, in London, 1960)*

Ogilvy once said “My ideas about advertising have been completely re-oriented in the past year. I have experienced the biggest personal revolution of my life . . . I now know that aesthetics have nothing to do with advertising. The most important job of an ad is to centre all the attention on the merchandise and none on the technique of presenting it. Advertising has got to sell. And the worst thing about your advertising is that it lacks sales punch.”

In writing ads, act as if you met the individual buyer face to face. Don’t show off. Don’t try to be funny. Don’t try to be clever. Don’t behave eccentrically. Measure ads by salesmen’s standards, not by amusement standards. “In spite of the above statement O&M’s aesthetic sense was and is very good.”

“*Every advertisement is part of the long-term investment in the personality of the brand.*” From an article by Burhegh Gardner and Sidney Levy in the March 1955 issue of the Harvard Business Review.

In the classical times when Cicero had finished speaking, people said, “How well he speaks” – but when Demosthenes had finished speaking, the people said, “Let’s march against Philip.” *(Adlai Stevenson in introducing a candidate for the Presidency who succeeded where he failed, in Los Angeles, 1960)*
Marcos Cato, the Roman orator, understood this principle perfectly when he focused a whole series of speeches into the thunderous phrase. “Carthage must be destroyed!” with it, he put an end not only to a city, but a civilization. *Rosser Reeves in Reality in Advertising, Mac Gibson & Kee, London 1971*

Advertising agency heads and Creative directors believe that intelligent use of technology in advertising is expected to do exactly that to the competition in the market place.

Advertising is about ideas; never underestimate the power of ideas. The most exciting business of Advertising is the creation of Advertising campaign. Advertisers have over years, used the services of Advertising agencies in the planning and execution of advertising campaigns.

Three creative theories in advertising:-


2.5 Rosser Reeves U.S.P (Unique Selling Proposition, the reality in advertising)

One of the most famous creative theory U.S.P originated at Ted Bates & Company in the early 1940’s, the theory of U.S.P enabled this agency to increase its billings from $4,000,000 to $150,000,000, without losing a single client, while getting dramatic and in some cases Unprecedented, sales for its clients.

Today, U.S.P is perhaps the most misused series of letters in advertising. It has been picked up by hundreds of agencies and has spread from country to country. It is now applied, loosely and without understanding, to slogans, slick phrases, strange pictures, mere headlines—in fact to almost anything which some writers consider slightly different from what they find in competing advertisements. It is used without considering the philosophy or the technical fineness of U.S.P. And with casual
looseness of Humpty Dumpty, in *Through the Looking Glass*, when he said ‘When I use a word, it means just what I choose it to mean—neither more nor less.’

Actually, U.S.P is a very precise term, and it deserves a precise definition. This definition is divided in three parts:

1) *Each advertisement must make a proposition to the consumer*. Not just words, not just product puffery, not just show window advertising. Each advertisement must say to each reader ‘Buy this product, and you will get this specific benefit.’

2) *The proposition must be one that the competition either cannot, or does not, offer*. It must be unique—either a uniqueness of the brand or a claim not otherwise made in that particular field of advertising.

3) *The proposition must be so strong that it can move the mass millions, i.e., pull over new customers to your product*.

These three points sum up the phrase ‘UNIQUE SELLING PROPOSITION’. This is the creative theory of U.S.P.

U.S.P is a technological or a mechanical or a psychological or a physiological advantage or benefit in the product or service which cannot be refuted. As they say there are three big roads that lead to Rome. Finding a U.S.P in the product is very much like finding a pearl in an oyster, there is only one. Today most clients throw two identical products in front of the agency and ask them to prove one is better. It is because so few technological claims in the products/services exist that this situation arises.

In this situation, the other two roads which the agency can take to come up with a creative solution when the products are, in truth and in fact, relatively identical are
1) The agency can induce the client to change his product, improve his product. A U.S.P is thus specially tailored and built in—not only to the benefit of the manufacturer, but to the benefit of the public as well. In this creative theory this is not a secondary road. It is often the first, and usually the best road to travel.

2) If the product cannot be changed, and remains identical, it is possible to tell the public something about that product which has never been revealed before.

According to this theory of U.S.P this is not a uniqueness of the product, it assumes uniqueness, and cloaks itself in uniqueness, as a claim.

Alfred Politz one of America’s great realists in research, after analyzing the behavior of products and campaigns for many years, sums up this principle in two of the ultimate laws of reality in creative advertising.

a) Advertising stimulates the sale of a good product and accelerates the destruction of a bad product.

To make a claim which the product does not possess merely increases the frequency with which the consumer observes its absence.

The corollary of the law is:

b) A campaign that stresses a minuscule difference, which the consumer cannot observe, in actual practice, also accelerates the destruction of the product.

Such a campaign again increases the frequency with which the consumer observes the absence of the claim.

This is the deceptive differential Industry czars cannot police the deceptive differential. It calls for the Wisdom of Solomon and the powers of court.
But U.S.P is not encased in hard, tight little capsulations of words, if so it is a misunderstanding of reality in advertising. First of all, the raw conception of a great U.S.P is the advertising man at his apogee, and it involves creativity of the highest order. Secondly U.S.P is not something that is encased, like a larva, in cocoon of words.

According to Rosser Reeves it is necessary to think of a U.S.P not as much as something you put into an advertisement.

Think of U.S.P rather as something the consumer takes out of an advertisement.

The creative theory of U.S.P is a fluid procedure rather than an arrangement of static elements.

The U.S.P may be a fluid combination of words, pictures and technology, such as this early example of the great Anacin drug commercial, with its three streams of bubbles flowing up to three boxes in the head. No one, as a matter of fact, has been able to sum up his U.S.P in a tight verbal structure. It is a combination.

There are only three criteria:

Does the advertisement project a proposition? Is it unique? And will it sell?

If the advertisement can confirm to these criteria, in strict theory it can project a U.S.P without using any words whatsoever. Johnson & Johnson long time back ran an excellent advertisement which showed an egg, stuck to a Band-Aid, immersed in a clear glass vessel of boiling water. If the claim that water, even hot water, will not loosen an adhesive is a good one, this advertisement would project the U.S.P without words. The totality of the advertisement must project a Unique Selling Proposition, as well a feeling. U.S.P is the philosophy of a claim. (Reality in Advertising, Rosser Reeves)
2.6 David Ogilvy’s Brand Image, the philosophy of a feeling: Ogilvy’s philosophy rested on four pillars. Research, Results, Creative brilliance, Professional discipline. It is said that Ogilvy believed in studying precedents and codifying experience into principles—treating advertising as a profession with a body of knowledge.

Ogilvy was doing more than writing ads; he was creating brand images. “The pivotal character in discovering (branding) was David Ogilvy,” writes James B. Twitchell in *Twenty Ads That Shook the World* “Not only did he succeed in branding such parity items as tonic water (Schweppes), credit cards (American Express), dress shirts (Hathaway), soap (Dove), and gasoline (Shell), but he also pulled off the sublime coup of branding himself.” *(Twenty Ads That Shook the World, James B. Twitchell)*

Big Ideas come from the unconscious. This is true in art, in science, and in advertising. But your unconscious has to be well informed, or your idea will be irrelevant.

When asked what was the best asset an advertising man could have, Albert Lasker—the most astute of all advertising men—replied, ‘Humility is the presence of a good idea’. *(Reality in Advertising, Rosser Reeves), (Ogilvy David, Ogilvy on Advertising, Multimedia Publications (UK) Ltd 1984)*

It is very difficult to recognize a good idea. Here research cannot help you much, because it cannot predict the cumulative value of an idea, no idea is big unless it will work for thirty years. Image means personality. Products like people have personalities, and they can make or break them in the marketplace. In other words it is either a male brand or a female brand or a family brand. It is up to the creative people to give it a gender, a definite character. What kind of male brand or female or family brand do you want your product to be? The personality of a product is an amalgam of many things—its name, its packaging, its price, the style of its advertising, and above all, the nature of the product itself. In marketplace it is necessary to consider every advertisement as a contribution to the brand image. It is also necessary that the company’s advertisement should consistently project the *same* image, year after year.
It is necessary to give products/services an image of quality – \textit{a first class ticket}. Brand image is usually associated with life style products. This is particularly true of products whose brand name is visible to friends – products you ‘wear’.

Researchers at the department of Psychology at the University of California gave distilled water to students. They told some of them it was distilled water, and asked them to describe its taste. Most said it had no taste of any kind. They told the other students that the distilled water came out of the tap. Most of them said it tasted horrible. The mere mention of tap conjured up an image of chlorine.

Take branded clothes, why do people choose Levi’s, while others choose Lee or Wrangler? They have tried all three, compared every aspect of the product? Unlikely. \textit{As David Ogilvy says don’t make me laugh.} The reality is that these three brands have different images which appeal to different kinds of people. It isn’t the jeans they choose, it’s the image. This applies to most life style products, especially those people want to be seen and appreciated with. \textit{They are tasting images.}

The brand image is 90 percent of what the manufacturer has to sell. Brand Image is the philosophy of a feeling.

David Ogilvy used to say next time the apostle of hard sell questions the importance of brand images, ask him how Marlboro climbed from obscurity to become the biggest-selling brand in the world.

Leo Burnett and his associates used \textit{judgment} to decide what kind of image to create for the Marlboro before they started to create the advertising. And incidentally he and his colleagues took a risk which few advertisers even today may not take. They then decided that Marlboro should have a distinct and exclusive \textit{male} personality. It was a very brave decision.

Leo Burnett’s cowboy campaign started 53 years ago and continues to this day, has given the brand an image which appeals to smokers all over the world. (\textit{Smoking is injurious to health})
This is a very brave decision for a manufacturer if he wishes to create a long standing brand image. But most manufacturers are reluctant to accept any such limitation on the image and personality of their brands. They prefer their brand to be a male brand and a female brand. Also an upper crust brand and a plebeian brand. They become greedy and it has always been observed that they end up with a brand which has no personality of any kind - a wishy washy neuter brand. It is said that no capon rules the roost, and neuter brands get no place in today’s market.

With lifestyle products logic and argument to buy one brand in preference to another - even when the two brands are technically identical is very difficult for most consumers. The greater the similarity between products, the less part reason plays in the brand selection. There really isn’t any significant difference between the various lifestyle products.

Brand Image is one important aspect of the cult of ‘creativity’. You won’t find ‘creativity’ in the 12-volume Oxford Dictionary. Do you think it means originality? Says Rosser Reeves. Originality is the most dangerous word in advertising, says Ogilvy. Preoccupied with originality, copywriters pursue something as illusory as swamp fire, for which the Latin phrase is ignis fatuus. ‘The great composer Mozart once said, ‘I have never made the slightest effort to compose anything original.’ Never the less creativity in advertising has come to stay and creation of Brand Image is an integral part of the same.

David Ogilvy prefers to call his creativity and all the effort which goes into the creation of Brand Image as making or working towards the big idea.

(Ogilvy David, Ogilvy on Advertising, Multimedia Publications (UK) Ltd 1984)

David Ogilvy used to believe and emphasise to his staff at Ogilvy & Mather that every advertisement must be considered as a contribution to the complex symbol which is the brand image - as part of the long-term investment in the reputation of the brand. And when the agency takes the long term approach, a great many of the day-to-day creative questions answer themselves....
The manufacturer who dedicates his advertising to building a favorable image, the most sharply defined personality, will in the long run get the highest share of profit in the market. Provided the ad agency takes a long view on creative responsibilities.

The Benton & Bowles agency holds that ‘if it doesn’t sell, it isn’t creative’. This applies very much to Brand Image as well as other two theories.

2.7 Al Ries and Jack Trout’s Positioning, the battle for your mind.

Positioning became a roaring success, and the success of the concept had the unintended consequences of pushing Trout and Ries out of advertising and into the marketing strategy business. As clients didn’t want their advertising agencies to be ‘strategic’ they wanted them to be ‘creative’. According to Ries and Trout ‘today we are living in an over communicated society where communication itself is a problem. On Planet Earth lives the world’s first over communicated society. Each year we send more and receive less.’ (Ries Al, Trout Jack Positioning The Battle for you Mind Tata McGraw –Hill 2003)

The new approach to communication is called “Positioning”. Positioning is a concept that changed the nature of advertising. A concept so simple, people have difficulty understanding how powerful it is.

Positioning starts with a product- a piece of merchandise, a service, a company, an institution, or even a person. But positioning is not what you do to a product. Positioning is what you do to the mind of the prospect. That is position the product in the mind of the prospect. Hence it is correct to call the concept “Product positioning.” As if you are doing something to the product itself. Not that positioning doesn’t involve change. It does. But changes made in the name, the price and the package are really not changes in the product at all. They are basically cosmetic changes done for the purpose of securing a worthwhile position in the prospect’s mind.
According to Ries and Trout, Positioning is also the first body of thought that comes to grips with the problems of getting heard in our over communicated society. (Ries Al. Trout Jack. Positioning: The Battle for your Mind. Tata McGraw – Hill 2003)

And Positioning is one theory which has marked the course of advertising in the past decades. Positioning got started in 1972 when Ries and Trout wrote a series of articles entitled “The Positioning Era” in the trade paper, Advertising Age.

Positioning has to a great extent changed the way advertising game is played today. “We’re the third largest-selling coffee in America,” say the Sanka radio commercials? Third largest? In the good old advertising days the words used would be “first”, “best” and “finest”. Today due to the impact of positioning you find competitive words and not superlatives.

To be successful today, you must touch the base with reality. And that reality already exists in the prospect’s mind. Ries and Trout believe that to be creative, to create something that doesn’t already exist in the mind, is becoming more and more difficult. If not impossible. Positioning theory’s basic approach is not to create something new and different. But to manipulate what’s already in the mind. To retie the connections that already exist. It is believed that in advertising “the perception is
the reality" then what about truth? What about the facts of situation? Because every human being seems to believe intuitively that he or she alone holds the key to universal truth. Truth is irrelevant. Restructure perception: What matters are the perceptions that exist in the mind. The essence of positioning thinking is to accept the perceptions as reality and then restructure those perceptions to create the position you desire. This is called the process of "outside in thinking."


To succeed in the over communicated society, the company must create a position in the prospect's mind. A position that takes into consideration not only the company's own strengths and weaknesses, but those of its competitors as well.

Today advertising is in an era where strategy is the king. In the positioning era, it's not enough to invent or discover something. It may not even be necessary. You must however be the first to get into the prospect's mind.

Hence in positioning you turn the process around, and focus on the prospect rather than the product. By doing so you simplify the selection process. In advertising-positioning is psychology in practice. (Ries Al, Trout Jack Positioning: The Battle for you Mind Tata McGraw-Hill 2003)

'the most dangerous word in all of advertising is originality. Here, misty, distant, and infinitely desirable, is the copywriter's Holy Grail. Unfortunately it has ruined more advertisers than it has ever made' Rosser Reeves (1961)

'Today, everybody is talking 'Creativity,' and frankly, that's got me worried. I fear all the sins we may commit in the name of creativity' Bill Bernbach (around 1960)

2.8 Uni Levers Ten Principles of Advertising:

Uni Lever and its group of ad agencies over a period of time have evolved a theory that good advertising is not good enough, you need Great Advertising. Ten principles by which great advertising is recognized.
Principles:

1) One Central/big Idea  An advertisement which concentrates on one big Idea

2) Discriminating Promise. Advertising that discriminates a brand from its competitors.

3) Involves Consumers. Arouses their interest for the product.

4) Consumer Relationship. Advertising that establishes or develops a relationship with a consumer.

5) Credibility. Advertising that is credible feels genuine.

6) Simple and Clear. Advertising that is Simple in expression and clear in execution

7) Integrates the Brand Name. Advertising that integrates the brand name with the central idea inexplicably

8) Takes Full Advantage of the Medium. Advertising that takes full advantage of each medium A big idea which should be expressible in all mediums.

9) Campaign able Idea  Advertising that is campaign able. And grows with long range capability.

10) Builds Brand Image. Advertising that helps build or reinforce brand personality.

Ten Indian Advertising Milestones

In order to appreciate techno creativity in Indian context, and in order to appreciate creative advertising efforts of different agencies in India, the following Ten
Advertising Milestones are narrated. It is evident from the narration below that Lintas has created three advertising milestones. While the seven are shared by different advertising agencies, this indicates the diversified scenario of criteria among advertising agencies in India.

**Introduction to Epics of Indian enterprise:** Manufacturers in India employed advertising to induce consumers to purchase their wares, so increased the production which led to more jobs and back to still greater demand for their goods. And wheel of progress rolled on, with advertising as a vital spoke.

Let us look back on the last 50 years and select 10 advertisements which, mark milestones along the way. The criteria for selection are new marketing insights, changing and social consciousness, fresh approaches to message-construction, new technology used to create the advertisements with lasting impression.

**Changing fashions:** It is a challenge to sell woolens in the sub-tropics. And tougher yet to create a demand for western style suiting’s among wearers of kurtas, jabbas, dhotis and lungies. Raymond Woolen Mills succeeded in doing this with style and finesse. For many years, Raymond’s ran a persuasive campaign, “Guide to the Well-Dressed Male”. In the later series, its creators were among the first to construct realistic stage sets and photograph with the latest technology create an up-market ambience. Their “Complete Man” is still running.

*Agency: Simoes*
**How to win friends:** Soon after World War II, the price of ghee soared beyond reach of the common man. Fortunately, food technologist had developed the lower priced vanaspati, which resembled the color and texture of ghee. But housewives were reluctant to feed their families an ‘artificial’ substitute for the real thing. To overcome this block, motivators coined the theme:

![Dalda Logo](image_url)

Mothers who care use Dalda’ (Mamta ki Kasauti pe khada). This emotional approach generated mass demand, particularly as it was expressed in the language of the people. An early example of an advertiser approaching the Indian public in a familiar tone of voice.

*Agency: Lintas*

**Young at heart:** The marketers of Charms cigarettes were one of the first to fashion a brand for a specific consumer segment. Their target was the emerging urban youth market and its growing purchasing power. The Charms name was a yuppie rendition of the hoary Charminar.
Its 20-pack was clad in designer denim and its advertising campaign captured the exuberance of young adults. It has become altogether, an inspired piece of total marketing (which can also benefit products more socially responsible than cigarettes). A good example of putting the best printing technology of that time to create the denim pack.

*Agency: Enterprise*

**Salam Bharat:** Our international carrier was one of the first to use advertising to good purpose. The Bowing Maharaja projected Air-India’s image of regal hospitality. The antics of the Be Whisked royal won many friends for the airline. In post-Independence euphoria, Air-India’s advertising mirrored our aspirations to being a modern country.

The fact that the carrier has taken a deep dive is no fault of the Maharaja’s. The ad was simple but used state of art animation technology of that time was used to depict the Maharaja.
Agency: JWT

**Using her head:** Rival detergents usually battle each other with cross-claims of brighter/whiter washing. But lower price was the ground on which Nirma threatened Surf.

The HLL brand responded with the argument that it was sensible to pay a little more for a lot more washing power. That logic was embodied in Lalitaji, an archetype of the level headed housewife. Lalitaji struck a positive chord in all Indian women who can evaluate a good bargain.

Agency: Lintas

**The Indian Touch:** Early Indian advertisers adopted westernized formats from Madison Avenue. Mafatlal broke away from colonial mindset to originate campaigns that grew out of the Indian experience. They celebrated “Sages of India”, “Sons of India”, “Legends of India” and other home inspired themes. Mafatlal won for itself the image of a company with a tradition that draws the best from a proud past.

Agency: Chaitra

**Riding ahead:** How does a market leader tell the world that he is at the head of the
Brazenly claiming to be No 1 does not carry convection. The makers of Bajaj two-wheelers successfully conveyed their supremacy through the “Hamara Bajaj” campaign.

It featured scooter owners-young and old, from north, south, east and west—demonstrating pride in their ownership of a Bajaj is the front-riding national brand, an important part of India’s transportation. One can say awful lot without literally spelling it out.

*Agency: Lintas*

**Health Education:** Until the ‘60s, health care communications were seen only after the outbreak of an epidemic—cholera, typhoid, malaria, jaundice, with messages hurriedly drafted to cope with the crisis. There was little in the way of preventive health education.

The campaign by the National Kidney Foundation was one of the first to alert the public about a health threat that strikes down thousands every year. It described
symptoms and the steps needed to prevent tragedy. International agencies recognize that long-term health education will help eliminate disease, overpopulation and poverty. They have allocated millions of dollars to this, but our Government is still floundering in its implementation.

Agency: MCM/Dazzal

**Utterly topical:** The Amul Butter moppet has stolen her way into the hearts of consumers for over 30 years. Her light hearted approach to selling has made Amul the unassailable leader in the dairy field. The secret behind Amul’s success was to keep the brand to subjects of topical interest.

Agency: daCunha

These were the excellent examples of Advertising Milestones which have, with their creativity changed the structure of Indian Advertising and gave further boost to Technology and creativity in Indian Advertising.


This is still relevant today.
Technology, creativity and research, theoretical considerations:

New technology is only useful to the creative’s in advertising if the mind is also developed to recognize the full potential and exploit the same. Creative ideas are more important than the medium or the technology used, especially if you wish to stand out of the crowd.

Today technological advancements have made computer hardware/software, cameras etc. accessible to everybody. And many a time’s technology or technological skills work more than artistic skills or good communication to the right audience. But it is necessary to have a right combination of good available technology in advertising along with the ability to touch the audience. A good example is one of the early Volkswagen television advertisement described below:

The camera looks through the windshield of a car traveling on a dark, snow covered country road. Heavy loads of fresh snow bend down pine and fir branches. No announcer’s voice is heard; the only sound is that of an engine prosaically purring along. In shot after shot the headlights illuminate the falling snow ahead, piling up deeper on the winding, climbing, untracked road. Robert Frost’s haunting lines about the woods on a snowy night are inevitably evoked. Curiosity and a measure of suspense are created: Who is driving and where? What errand has taken him out on such a night? Finally the headlights swing off by a large dark building and are switched off. A high door opens and a powerful snowplow rolls past as the announcer’s voice begins. “Have you ever wondered how the man who drives the snowplow drives to the snowplow? This one drives a Volkswagen. So you can stop wondering.” (Advertising Management, Rajeev Batra, John G. Myers, David A. Aaker)

According to Rosser Reeves the appropriate role of advertising is summed up in the question which he raised:

Let’s say you have $1,000,000 tied up in your little company and suddenly, for reasons unknown to you, your advertising isn’t working and your sales are going down. And everything depends on it. And you walk in this office and talk to me, and you sit in that chair. Now, what do you want out of me? Fine writing? Do you want
masterpieces? Do you want glowing things that can be framed by copywriters? Or do you want to see a sales curve stop moving down and start moving up? What do you want? (Advertising Management, Rajeev Batra, John G Myers, David A Aaker)

According to him the right combination of creativity and technology was in the Anacin drug commercial, with its three streams of bubbles flowing up to the three boxes in the head. Anacin spent over $85 million in ten-year period on one advertising commercial. Rosser Reeves mentioned that the commercial cost $8,200 to produce and it made more money than Gone With the Wind. But Reeves philosophy also was based on strong product and advertising research. One client asked Reeves, "You have seven hundred people in that office of yours, and you've been running the same advertisement for me for the last eleven years. What I want to know is what are those seven hundred people supposed to be doing?" Reeves replied, "They're keeping your advertising department from changing your advertisement." Reeves relied heavily on product research to support specific claims. Ted Bates and Colgate spent $300,000 to prove that washing the face thoroughly (for a full minute) with Palmolive soap would improve the skin. The documentation was not only obtained for legal purpose but it has been proved that research can be used to help make the claim more credible. (Advertising Management, Rajeev Batra, John G Myers, David A Aaker)

"Think of an ad not as what you put into it, but as what the consumer takes out of it." (Reality in Advertising, Rosser Reeves)

David Ogilvy who delivered the first paper on copy-testing in the history of British advertising suggests 18 miracles of research in his book Ogilvy on Advertising:

1) Research can measure the reputation of the company among consumers.

2) Using mathematical models, research can estimate the sales of new products, and the advertising expenditures required to achieve maximum profits.

3) Research can get consumer reactions to a new product when it is still in the conceptual state.
4) Once a product is ready for market, research can tell you how consumers rate it compared with the products they are now buying. If they find your product inferior, it can be modified.

5) Research can tell you what formulation, flavor, fragrance and color will appeal to most consumers.

6) Research can find out which of the several package designs will sell best.

7) Research can help you decide the optimum positioning for your product.


9) Research can find out what factors are most important in the purchase decision, and what vocabulary consumers use when talking about your kind of product.

10) Research can determine what ‘line extension’ is likely to sell best. After Dove carved out a profitable niche in the soap market, Lever Brothers fell to wondering what other products could be marketed under the same name. Research revealed that a liquid for washing dishes stood the best chance, and it was successfully introduced.

11) Research can warn you when consumers show signs of finding an established product less desirable than it once was. Maybe the consumers have noticed that the company is using cheaper ingredients, consumers usually do notice that.

12) Research can save you time and money by ‘reading’ your competitor’s test markets— even his costs of goods and profit margins. All the information is there to get if you know where to look.

13) Research can determine the most persuasive promise. ‘Promise, large promise is the soul of an advertisement’ said Samuel Johnson. Advertisement which promises no benefit to consumers does not sell, yet the majority of campaigns contain no promise whatever.

14) Research can tell you which of several premiums (ideas) will work best.
15) Research can tell you whether your advertising communicates what you want it to communicate.

16) Research can tell you which of several television commercials will sell most. What is the best technique for pre testing television commercials? Most people say recall, but recall has four short comings.

   A) Nobody has been able to demonstrate a relationship between recall and sales.

   B) Some commercials which score an average on recall, due to the techniques, score below average on their ability to change the viewer’s brand preference. Celebrity commercials, for example, usually score above average on recall and below average on changing brand preferences.

   C) It is too easy for the creative director to score a recall; it is said in advertising, if you don’t have a good idea use Shahrukh Khan in your Advertisement.

   D) It is open to question whether recall tests even measure recall. They measure the ability to articulate what he or she recalls, which is a very different thing.

   It is better to adapt testing methods which measure the commercials ability to change brand preferences.

17) Research can tell how many people read your advertisements and how many remember them.

18) Research can settle arguments.

But there are some important questions which research yet cannot answer.

   A) Which campaign will make the biggest contribution to your brand over a period of years? In this case one has to relay on judgment.

   B) What price should you charge for your product? This is a difficult question for research to answer, because you always get a roundabout answer.
Nevertheless there are some accepted guidelines for judging and approving creative’s.

- It is necessary to find out whether the creative approach is consistent and applicable to the products advertising and marketing objectives.

- It is necessary to have the creative’s platform in tune with the creative strategy and the objectives of the organization. Also, the communication should be clear, and the technological platform should be just right.

- A common question since ages has bothered the advertising fraternity, is execution more important than content? Many a time the technological brilliance and finish is so overwhelming that the audience is more impressed by the execution rather than the content and message. Advertising people should understand that they are in the business of selling, not in the business of entertainment. It is necessary to see that the creative execution should not overwhelm the message. Hence, the appropriate technology should be used.

- It is also necessary to check the creative approach’s ability to merge seamlessly with the media environment in which it is going to be released.

- It is necessary to establish credibility of the advertisement and also to check the truthfulness, and aesthetics of the same.

- It is necessary to check the creative approaches’ affectivity so that you are able to avoid costly mistakes, and have enough time to evaluate alternatives.

- Research findings can increase the efficiency of advertisements, and today it is much easier because of the availability of technology.

- Understanding from research inputs can increase the effectiveness of the advertising campaign.

- Research can tell if the technology used is effective and whether the objectives of communication have been achieved and to what extent.

*The secret of all effective originality in advertising is not the creation of new and tricky words and pictures, but one of putting familiar words and pictures into new relationships.* – Leo Burnett

Probably with the help of new and appropriate technology.
2.9 **Summary of Chapter**: The chapter discusses creativity in advertising and its applications. The Creative Process and the Creative Mindset have also been discussed along with the Five Guidelines Suggested by Hanley Norins of Young & Rubicam, David Ogilvy’s Memo on creative application. The later part of the chapter throws light on the creative philosophies of Rosser Reeves U.S.P, David Ogilvy’s Brand Image, Al Ries and Jack Trout’s positioning. The Uni Levers Ten Principles of Advertising and Ten milestones in Indian advertising are discussed in the reference of the thesis.