

TRAINING MATERIAL



CONCEPT AND
CREATION OF THE
COMMUNICATION
CAMPAIGN

EYESS

INTRO- DUCTION

Creating an advertising campaign (or a social communication one) could seem a simple task, but it is not. Two features are essential: an extensive knowledge of communication techniques and creative talent.

Regarding the first one, as follows, we have tried to explain, briefly, how a communication campaign approaches with general rules, prevailing techniques and modus operandi of a communication agency and a creative department.

Furthermore, two case histories have been included: the creative process of a successful social campaign and the creative rationale of the EYESS campaign. As a conclusion of the text, we have included a glossary with the meaning of the Anglo-Saxon terms most commonly used in the sector and widely present in the document.

Concerning creative talent...it's up to you to test ourself and work it out!



What is a briefing?

It is a document addressed to advertising (or communication) agencies, which summarizes useful and relevant information for the development of an advertising campaign.

Who is involved?

All the actors participating in the project. In a communication activity dealing with issues of significant social interest (e.g. immigration) actors can be public leaders, profit and non-profit organizations, technical partners, support agencies, etc. Firstly, they define the objectives of the project, the aims and actions to be pursued and the size of the investment. Secondly, they prepare the briefing that is a summary document containing the essential elements for creating a communication campaign.

How is it carried out?

The briefing is usually made by the following sections:

Background

The background concerns all the information regarding the general context (e.g. the role of immigrants in Italy), intentions, similar case histories, as well as recommendations of international agencies and organizations regarding the topic.

Objectives

Objectives can be to raise awareness on a topic of significant social importance (e.g. immigrants); to raise awareness of a specific target on this topic; to persuade a selected group of people to take into account statistical truths that are manipulated by some pressure groups, etc.

Target

Identify the public (e.g. stakeholders, students, opinion leaders, families of a certain geographical area, etc.), to whom the communication campaign should be addressed. The profiling guaranteed by social media and the vertical media targeting will help you to address the campaign only to selected groups of people.

Project abstract

The project abstract is the work commissioned by the client to the communications agency. In this section, it is recommended just to report the customer's requests, without giving cues or proposing creative and strategic solutions.

Communication style

This section indicates the expressive mode, i.e. the register that the communication will use to sensitize the chosen target.

Budget & timing

The briefing includes the available means and a draft planning of the activities.

CREATIVE CONCEPT DEFINITION AND COMMU- NICATION TECHNIQUES

The *concept* is the result of the analysis and the communication strategy translated into emotional values. It is not the complete campaign, but it contains all the elements that compose it: images, claim, logo and payoff, graphic elements.

Very often, the concept is only the rough of the campaign. Some elements are added to it in order to complete the communication properly.

The *real* campaign is the "final version" of a cognitive / creative process that follows a very precise path and makes the "aesthetic" synthesis of a message to be imprinted in the memory of its recipients.

The concept and the campaign are the outputs of the work of the creative couple: art director & copywriter.

After reading the briefing, they begin to study the competition. In this case, it also means to look for similar social campaigns presented in sector magazines (e.g. *Lürzer's Archive*, *Communication Art*, and Pinterest on the web; as well as National or thematic annuals in bookstores).

Then they begin to throw down *rough* text and images, bearing in mind that the general approach is an updated Copy Strategy (i.e. advertising communication technique born in the past millennium, but still widely used) and bent to the needs of social communication.

REALIZATION OF VISUAL AND COPY CONTENT (HEADLINE/ CLAIM, BODY COPY)

Generally, we come to the elaboration of 3 or 4 proposals that address the theme of the campaign from different angles.

The most convincing proposal is joined by another couple of proposals (each with treatments that graphically and conceptually contemplate all the elements of the briefing, not explained in the most convincing proposal, or unusual or over-promising approaches).

If the *briefing* includes more communication elements, it is good to conceptually stress only one aspect, while the others will be inserted through alternative tools such as the scream or the body copy. It is frequent that the final proposal is the synthesis between the various pieces of the different proposals, as we shall see.

Regarding the Art direction, the rule of 66, 22, 11 still applies (the golden proportion that defines the forces in the field) 66%: photo (or illustration); 22%: head line; 11%: brand and payoff.

These proportions can be added and subtracted depending on the need for layout or visual rendering. The social and digital world, with its rules and its formats, is partly changing the prospective, but the initial approach, functional to the presentation, is still based on the A4 format. The rest are pure variations.

THE CREATIVE PROCESS OF A SUCCESSFUL SOCIAL COMMUNICATION CAM- PAIGN: SIC2SIC

Below is an example of the dynamics of the entire creative process illustrated so far. It is provided by leveraging the work carried out by Ares 2.0 in the framework of a European project funded within the Life + program by the DG-Environment.

Briefing

The European Commission, which represents the client, approves a project proposal promoted by a partnership led by Ispra (Italian National Institute for the Protection and Research on the Environment). The objective of the project is to raise awareness about Natura 2000 sites (environments that host considerable biodiversity, but which do not fall within the legal frameworks of protected parks). This is achieved through the use of the bicycle.

Objective

Develop the active and conscious participation of citizens in safeguarding biodiversity.

Target

Schools, local institutions, site managers, tourism operators, businesses and citizens, have been involved and supported in the campaign by a group of experts.

Tone of voice

Institutional, dry and convincing

Concept

The creative approach combines the design of a bike with natural elements reminding of spheres, wheels or circles. This choice creates curiosity, attention, emotion and the desire to learn more about the topic.

Proposal 1, i.e. a sketchy layout, is flanked by a second proposal: a very elegant and effective treatment, where a cyclist is presented on a synthetic map of Italy with the 7 regions involved and a fund recalling the idea of earth. The third proposal is the result of the perfect synthesis of the first two.

1



RETE NATURA 2000. L'AMBIENTE SI FA STRADA.

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SIC2SIC

2



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È BELLO GIRARE PER LA RETE NATURA 2000.

| | |
|--------------------------|------------------|
| SIC 2 SIC | 7 REGIONI |
| | 100 TAPPE |
| 200 COMUNI | 6.000 KM |

3



RETE NATURA 2000. L'AMBIENTE SI FA STRADA.

| | |
|--------------------------|------------------|
| SIC 2 SIC | 7 REGIONI |
| | 100 TAPPE |
| 200 COMUNI | 6.000 KM |

Natura, ambiente e divertimento. Vieni a scoprire i sentieri della Rete Natura 2000. È facile, come andare in bicicletta. È un'iniziativa finanziata da Life e realizzata da Ispra, Ares 2.0, Enne 3, Fiab. Per maggiori informazioni visita il sito www.lifesic2sic.eu








THE STORY OF A FIELD EXPERIENCE: THE EYESS CAMPAIGN

The EYESS communication campaign incorporates the general guidelines discussed so far.

It aims to convey a positive and engaging message about social inclusion through the favourite activity of youngsters: Sport.

Sport allows to overcome social and cultural barriers and for this reason the proposal is based on a strongly symbolic and very suggestive illustration: 3 children fly clinging to balloons that represent the three most practiced sports (in *Mondiali Antirazzisti*). While they are flying, they smile, overcoming a grey and oppressive wall.

The visual message is clear and unequivocal, supported by a claim that enriches the message with an effective verbal gimmick.

The campaign follows the golden rule that requires that the image prevail with its incisive force on the layout, the headline, the body copy, the logo with the payoff and the partner logos are located below.

The campaign naturally lends itself to variations, translations in different languages, insertion of screams, etc.

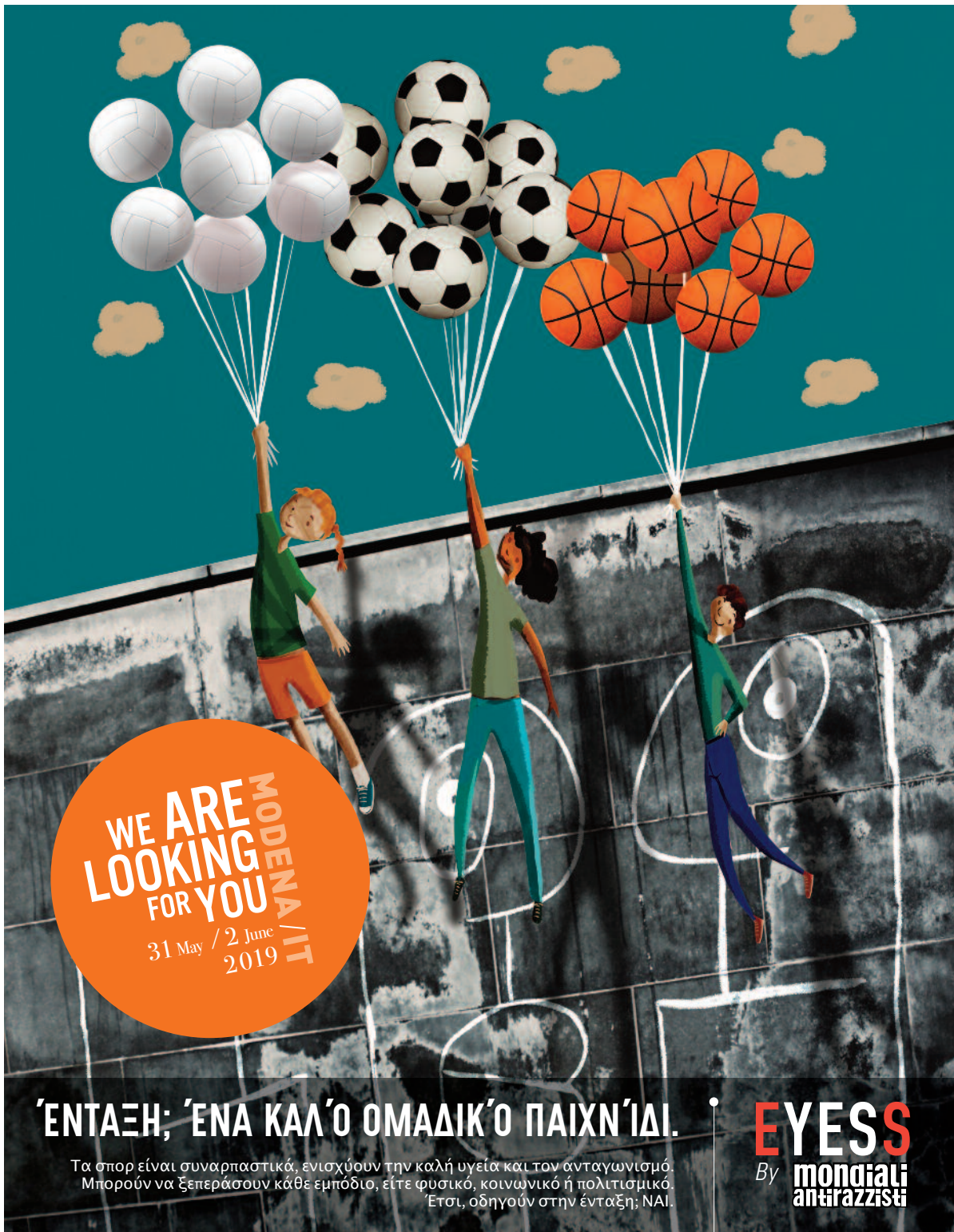


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SAPIENZA
UNIVERSITÀ DI ROMA



VIDC
VIRTELLI DI
INTERPRETARE IL COLORE
E LA CULTURA



Screaming headline. WE ARE LOOKING FOR YOU

(an art director and graphic designer brain teaser)

Sometimes it is necessary to enter additional information in the layout. We must know how to turn a problem into a creative opportunity thanks to the choice of fonts, colour and layout.

WE ARE LOOKING FOR YOU MODENA/IT
31 May / 2 June 2019

INCLUSION? A GOOD TEAM GAME.

Sport is exciting, healthy and fair. It can overcome every barrier, be it physical, social and cultural. So, does sport lead to inclusion? YES.

EYESS
By mondiali antirazzisti

Co-funded by the Erasmus+ Programme of the European Union

UISP sportpertutti ASSOCIAZIONE ARES2.0 SAPIENZA Università di Roma BAIS Ollerup dk 1920 VIDC HORIZON SERVICE EUROPEAN COMMISSION

Headline. INCLUSION? A GOOD TEAM GAME.

There is the key word and a word pun that refer to the plus of the message: sport. It is positive, memorable, effective.

Body copy.

The small text below the head closes the communication with information supporting the communication promise.

Logotype EYESS.

Simple, evocative, positive.

It is linked with the closure of the body copy.

Service space.

There are logos of the partners on a white background so as not to interfere with the image

GLOS- SARY

Art director

Professional who is entrusted with the graphic-visual setting of an advertising campaign

Body copy

In advertising language, it is the explanatory text, often in a minor body, which articulates and comments on the message generally inserted under the headline

Briefing

Action or event through which a company provides a creative agency with useful and relevant information for the development of an advertising campaign

Claim

Slogan used mainly in the "Commercial" and who lives alone together with the Brand. (*L'Oreal. Because you're worth it.*)

Copy strategy

Document that defines the key elements of a creative advertising strategy

Copywriter

Author of advertising texts or advertising editor of a newspaper or magazine; sometimes abbreviated as copy

Creative rationale

Argument supporting the strategic / creative choices made by the art and by the copy with the supervision of the Creative Director

Headline

Main title of an advertising campaign

Logotype

Symbol, name or title of a particular graphic form, which as a symbol identifies an entity, a company, a product; the abbreviation logo is often used

Pay off

The verbal element that accompanies the logo of a company or product

Rough

In advertising language, initial sketch of an advertising message, generally visual

Screaming headline

Short text, generally inserted in a box, offers more information on adv campaign themes

Verbal gimmick

In advertising language, verbal idea, world pun

EYESS

By **mondiali
antirazzisti**

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