

University of Ulster
School of Creative Arts

DES-518

Body's Gift

Major Design Report

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Declaration

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Contents

Abstract

1. Introduction	1
2. Background and Literature Review	2
3. The Design Process	
3.1 Posters	8
3.2 Photography	11
3.3 Campaign	12
3.4 Info-Graphic Animation	14
3.5 Additional advertising.....	15
4. Evaluation	16
5. Conclusion and Future work	18
6. Acknowledgements	18
7. References	19
8. Appendices	22

Abstract

This report documents the various stages and processes associated with the design of a marketing campaign, completed for the Design & Arts Direction (D&AD). The project began by researching the client “The Body Shop” and their work across the world. This research provided an insight into the company, their products and beliefs. Various artists and noted styles were researched that influenced this work. The main section of the essay is dedicated to the design process, techniques and softwares used in the development of this work. It was subdivided into an in-depth description of the process involved in the making of posters, photography, campaign idea, info graphic advertising and additional advertising. This report concludes with an evaluation, conclusion, opinions of the project and additional future work.

1. Introduction

This was a live, open brief for The Body Shop which was created into a competition brief through D&AD. D&AD is a collection of designers and art directors who honour creative communication and increase industry standards in design through awards. This project was selected because collage and photo editing are methods of design I have always wanted to further develop and enhance, therefore this was a great opportunity to do so. The nature of the project will be graphic design based. The client was The Body Shop which is a natural and ethical beauty brand. *“The business of business should not be about money, it should be about responsibility. It should be about public good, not private greed.”* (Roddick, 2000). Anita Roddick, founder of The Body Shop, always had strong ethical values and views. She built The Body Shop from a small enterprise into the pioneering company it is today.

The purpose or the need for this project was to re-establish a new visual design for The Body Shops brand communications. It was a live brief requiring an inspirational promotional design with an unique and quirky twist to promote their products which will also voice the company's ethos. The aim was to increase interest in the company, thereby creating more customers. This was achieved by the creation of a modern, eye catching design for my target age group of 18-35 year olds, the majority being female. The project began with extensive research into The Body Shop, their view's, product's and clientele. When a considerable amount of information was gained via the internet, books, magazines and shop visits the design process then began. The brief required four A2 poster designs for each of the following products Body Butter, NutriganicsTM Drops of Youth, Colour Crush Lipsticks and White Musk Eau De Parfum. The brief also included designing a campaign poster, which addressed and created awareness around another important matter of your own choice. One other channel of advertising was required that could bring newness to their campaigns.

Entering this project presents an opportunity to win the “New Blood Yellow Pencil Award” which is one of the most recognisable, respected and creative awards one can achieve. When entering the competition work will be viewed by people well established in the field of graphic design. This brief will further enhance graphic design skills and photography skills therefore improving portfolios in editorial and advertising areas.

This report outlines the process endured to create an outcome for the The Body Shop live brief. It lists the designers and artists who influenced and inspired the process (section 2). It is a detailed account of the production and design processes used in developing the photography (section 3.1), posters (section 3.2), campaign (section 3.3), info graphic animation (section 3.4) and creative advertising (section 3.5). The report concludes with results, evaluation and conclusion of work (section 4).

2. Background and Literature Review

The constant research of the artists and designers that were influential to the brief and the current techniques, softwares and materials they used in their work created a better understanding of what the target audience required. The first area of research was The Body Shop to discover an awareness of the client, their background and how they have become the powerful business they are today. The journey which Anita Roddick took in developing The Body Shop was both a long and exciting adventure. Anita was a business woman, a human rights activist, environmental campaigner and a role model for all. She is now sadly deceased but due to the stable and empowering business she left behind, The Body Shop is still thriving in current society. When Anita set out on her journey of business around 1976 her sole goal was to support her daughter and herself. She began by opening a shop in which she kept to a small budget painting the shop green to replace the damp patches and selling her natural and quality skin care products in refillable containers. Through determination and hard work Anita, with her quirky products, enthusiastic staff and positive public relationship, created a positive hype about The Body Shop.

The Body Shop has grown from strength to strength, and around the 1980 's franchises were popping up throughout Europe and America. The path of business which Anita followed was not the usual trail but despite the highs and lows Anita created a positive change in how business is viewed today. She had a clear vision of where she wanted to go "*I wanted to go in the opposite direction of the cosmetic industry*" (Roddick 2000, p.1). She wanted to create more than a common beauty shop and "*stand for more than a mere bubble bath*" Roddick (2000). Anita found herself on an epic journey of improving and redesigning a new business model. A journey into the unknown is hard enough but when it's a trail that has never yet been taken its harder again. She hit many barriers along the way but her drive and determination pushed her through the uncharted waters and onwards making her even more persistent in her goals. Her aims were " to push the limits of business, to change it's language, to make it a force for positive change" Roddick (2000) and that she did. The Body Shop is now located in more than 455 countries in the world and was sold to L'Oreal in 2006, before Anita's death.

The Body Shop are famous for their campaigns and part of the brief was to think up a new successful campaign idea for them. They supported their first campaign "Save the Whale" in 1986, ten years after they first opened. They have supported many more fantastic life changing campaigns not just Green Peace and animal rights movements but human rights and human dilemmas. Just recently they supported a well-needed campaign to boost women's self esteem, targeting body image. It focused primarily on skinny models and looked at raising awareness of increasing numbers of eating disorders such as anorexia and bulimia. They had the ingenious idea of redesigning a realistic Barbie, taking into consideration realistic womanly proportions. This doll was a hit and in their poster design the slogan stated " *There are three billion women who don't look like supermodels and only eight who do*". Women related to the doll and therefore the campaign was a success. One of their biggest campaigns to date was in 2009 to stop sex trafficking of children and young people. Over twenty countries supported the campaign and 7,044,278 voices (signatures) working together with The Body Shop and ECPAT International created awareness and made a difference. They managed to influence the governments in twenty countries to commit to a long term change that will prevent and protect child survivors of sex trafficking. This was an outstanding achievement for The Body Shop and clearly shows that with their support they have the strength to reshape the minds of governments worldwide.

The Body Shop have recently been advertising a product alongside their campaigns; for example they advertised a hand cream called “Soft Hands, Kind Hearts” for the Stop Sex Trafficking campaign. A proportion of the profit made on the product was donated to help fund the campaigns and projects. The campaign was a vibrant and strong campaign but the colours used in the hand cream packaging did not convey the objects visual identity due to its blandness and over use of the colour white. Their choice of product (handcream) was good as it worked well with the other graphics for the campaign i.e the logo which was an illustrated hand indicating the stop sign. Another campaign they ran was the “Get Lippy about HIV” in 2008 where they sold the lip balm to raise money for HIV/AIDS awareness. This product was a fun,bright, and youthful product which addressed the target age group’s desires.



Fig 1: Body Shop advert, n.d.

In 2013 The Body Shop advertised their Colour Crush Lipstick as shown in Figure 1. This is one of the products which was covered in the brief. For their advertisement The Body Shop created three posters for three of the lipsticks. The posters were clean, sharp and to the point, but they could have been a little more creative in their design approach. However their 2013 sales posters in which they used exaggeration to create fun and optimistic expressions were very creative. Other advertising that influenced this project was Dior’s spring 2014 make-up advert which was a dreamy, floral and fantasy filled advertisement. Dior incorporated harmonious colours with mild surrealism to create a striking effect.

The best practices of advertising were researched and followed throughout the project. Here are the “8 Do’s and Don’ts for more Effective Ad Campaigns” (Burmeister, 2013)

1. Don’t be a follower - The Body Shop advertisements must not copy or follow the same trends that have recently been used in previous Body Shop advertisements or other advertisements in the beauty industry. Unique ideas that were relevant and meaningful to the products and the company’s ethos were found through research.
2. Don’t overlook your website - Website design was not part of the brief but it was used to influence design elements in the advertising and to create a general style guide.

3. Don't jump on every bandwagon that rolls by - There are many new advertising trends but not all are good. In depth research helped determine a functional and effective means of advertising.

4. Find the benefit - The products being advertised will be thoroughly researched to ensure the advertising promotes their specific benefits over other existing products.

5. Refine your understanding of the target audience - The majority of the target audience is female aged around 18-35. They have an awareness for beauty products and will be looking for new, trustworthy, beauty sensations which have a background of strong ethical values and positive company ethos. Visits to The Body Shop and collecting booklets and magazines relevant to the target audience kept a focus of their current viewing. Signing up as a follower to Body Shop lovers blogs and receiving feedback from the target audience kept the advertising relevant to the target audience.

6. Clearly define your goals and expectations - The goals and expectations were to create awareness of The Body Shop and their products functions.

7. Be consistent - Being aware of The Body Shops identity and keeping the advertising similar in identity to reflect the company ethos.

8. Have the courage to stand out - The advertisements must not be bland "Whatever you do, be different...If you're different, you will stand out" (Roddick, 2000).



Fig 2: Silent Spring, 2013

Becha was a great influence in the design of the four A2 posters. She is a Serbian Illustrator and graphic designer, famously known for her outstanding collage-style images and uses mixed media to create her surrealist imagery. Her work harmonises simultaneously with the use of clever layering and photo manipulation. She uses a harmonious complementing colour palette. Her compositions are unique, enticing and fun to view "final results are vivid dream-like images loaded with layers of significance and witty undertones." (Machas, n.d.).

New adaptations and remakes of fairytales are currently popular e.g “Snow White and the Huntsman”, “Little Red Riding Hood” and “Jack the Giant Slayer”. Many children’s films have been created in a new vision aimed at teenagers and an older audience. The American film maker Tim Burton’s 2010 remake of “Alice in Wonderland” is a lusciously bonkers escape from reality which fills your vision with abstract inhabitants and terrorising creatures found along Alice’s travels Figure 3.



Fig 3: Alice in Wonderland, n.d.

This fairytale has a dark aura but is bright, loud and vivid to the eye. The imagery and composition of the advertisements for this film are a feast for the eye and truly a reflection of a creative genius. They capture the essence of the film perfectly and give you a sweet taster of what’s to come. Tim’s work was influential in the Body Shop advertising. The desired image for each product was to be interesting and positive with a quirky, enchanting twist. The advertisement posters have a similar wacky feel to Tim’s work but without incorporating the dark influence. The poster advertisements were optimistic and up-lifting in an effort to replicate The Body Shops positive company ethos.

The intention for the campaign poster was to use a strong, clean vector based design with simple illustrations. An artist who influenced this process was Saul Bass. He is a renowned graphic designer and a master of film title sequences whose film posters are simplistic and clever in design. His work uses simple, geometric shapes to create an empowering message in a sophisticated manner. Saul’s limited colour palette creates a strong solid identity and his use of texture helps to add relief from the solid block colours.

A complementing info-graphic animation was designed to create a greater awareness of the chosen campaign. It states in the breakdown of the UK advertising platforms (IAB, 2009 cited in McStay, 2010, p19) two of the main advertising contributors are the online sector and television, both platforms my info-graphic animation can be viewed on. Info-graphic animation uses moving 2D images to convey their meaning and they are usually informative, funny and emotional. This would create another dimension to the campaign. “Care to Click Info-graphic Animation” was created by Brandon Wall (2012). It supports various charities simply by a “click”. Brandon created a narrated, eye catching, fun info graphic animation to attract attention and created awareness for the campaigns. The animation begins with harsh shocking facts and concludes with how one can make a difference. This script layout successfully conveys the message required.

The final part of the brief is additional advertising. Advertising has been used for thousands of years e.g. sellers announcing their name and what they have to offer, although they were limited as to how far their voice travelled, this is still a form of advertising. Advertising has now reached new levels not only with speaker phones but by games and codes that link to websites, interactive screens and much more. One of the strongest forms of advertising is visual advertising as stated by Glaser (1998, p17) "Neurologically, 80% of what we experience we experience through our eyes, so that many of the basic assumptions we make about the nature of life is visual." In this project a creative interactive advertisement was created. Research had found that digital and social media platforms are widely used and with mainstream activity its understandable that marketers are using a different approach to standard advertising. Exploring further inspirational interactive advertising helped influence the design decisions.



Fig 4: The Pedigree Virtual Puppy Billboard, n.d.

Figure 4 displays a fun interactive design by Kara Grey who was the winner of the JCDecaux innovate competition. This innovate billboard design allows people to play with the puppy while they wait at the bus stop. You can throw the puppy treats for example pedigrees 'Dentabone'. The advertisement creates awareness of the company's products while creating a positive fun relationship with the branding and encouraging the participant to visit the website.

In Bloomingdales NYC 2012 they placed an LCD screen on a shop window where passing buyers could try on the glasses available in the shop. By taking a picture the sensors detected the position of your eye and placed the glasses on the image of your face, displayed in Figure 5 below. This advert allows passers by to try glasses on without entering the shop. If they liked the glasses they could print a picture then proceed into the shop for further help. The screen created curiosity and enticed potential customers into the shop.



Fig 5: Bloomingdales NYC, 2012

A/D Goodness created a successful campaign to raise awareness for the homeless in Los Angeles in 2009. They used cardboard cut outs of faceless homeless people and placed a piece of card in their hands stating "*Before you turn away put yourself in my place*". These advertisements were placed in highly visible areas and had a huge impact as people started picturing themselves being homeless, which in turn increased homeless awareness and funds.



Fig 6: Before you turn away put yourself in my place, 2009

3. The Design Process

A good description of the design process and exactly what is required as a designer is “*To successfully steer an idea on its journey from the world of imagination to the world of objects. A designer must keep focused on where the idea is going and make a number of important stops along the way*” (Aspelund, 2010). This project took various stops along the way. The first stop was called inspiration. Inspirations and other designers work which inspired the journey are as shown in the research section. A relationship was formed between the brief and where this project was proceeding. These ideas were constantly growing and developing both day and night, alternating the relationship between the creative ideas and the brief. A good relationship needs clarification for it to last and this therefore was the same. This was achieved from the Pecha-Kucha class where the tutors clarified the relationship between the ideas and the brief, enabling the idea to be further refined. As part of the module a reflective blog was required. The blog acted as a platform or foundation for the project as all the notes, sketches, tutorials and inspirations were placed here. Keeping a blog proved very beneficial as inspirations were all collected together here and it was easily accessible for tutors to give feedback.

3.1 Posters

Poster design is a challenging graphical medium but it is also very rewarding “*The best posters are done with conceptual precision and visual economy. Success is getting it all right at the same time*” (Valicenti, 2008, p.226). After researching the functions and ingredients of each product a spider diagram was created to explore all the theme ideas. There were various fantasy-based composition ideas for each product and sketching began on each idea to get a better understanding of how they would work visually. The Body Shop are a magical, powerful and growing industry who need to be admired for not testing on animals, promotion of fair-trade and for their support of many other good causes. To demonstrate how magical The Body Shop and their products, are the advertisements for each of the four products were based on various magical tales. Animals were portrayed in each poster to display their animal rights ethos. The target audience is majority female and I am aware that designing advertising for women is completely different to designing for men ‘Women want visuals that remind them of themselves, on their best day’ Jabcob (2008) and therefore a model was used to create an image they would desire. “Women want stories that draw them in” Jabcob (2008) therefore the following themes were created :-

Drops of Youth - Peter Pan (Neverland and Tinkerbell)

Colour Crush Lipstick - Alice in Wonderland (Mad Hatter)

Honeymania Body Butter - Winnie the Pooh

White Musk - Madam Butterfly

Drops of Youth is a youth-enhancing concentrate which smooths and firms your skin to make it feel fresher and healthier. The Peter Pan and Neverland theme was selected for this product as Neverland created the concept of not ageing similar to what is needed to be conveyed in the poster. Once the final themes had been decided the favourite sketches were selected and chosen aspects from certain sketches relevant to the product’s theme were then modified into the desired final composition. The final composition was scanned then the process of illustrating each object began in Adobe Illustrator and Photoshop, to recreate a similar composition on screen as in the final sketch. Colour harmony was achieved in the design as Yong Park (2007, p90) stated “*Colour is one the most important factors of success in visual communication*”. This was learnt the hard way when rushing into designing the Drops of Youth poster without having created a mood board as shown in



Fig 7: Poster Formation

Figure 7 above. The poster became busy, cluttered and without focus. This was a lesson well-learned, as the majority of the illustrations created had to be discarded. Mood boards are paramount as they show you the bases, foundation colours and objects to be included in the poster.

Every element was individually illustrated in all the A2 posters and each illustration was completed by the same process. Firstly the image was outlined in Adobe Illustrator then imported into Photoshop where various techniques were used to create depth, tone and structure. Watching photoshop tutorials online helped create a more professional illustration. The use of the dodge and burn tool was learnt in Photoshop and helped create tone and a 3D effect to the illustrations. Other tricks and techniques learned from the tutorials were how to distort, warp and liquify images. The liquify tool became very helpful allowing the model's body to be organically changed by adding curves without distorting the pixels in the image and without losing quality. The models outfit, colour theme and pose was inspired by Tinkerbell from Peter Pan. Tinkerbell is a mischievous, but sweet, fairy from the novel. The poster was also greatly inspired by the The Drops of Youth bottle in order to replicate the products functionality and personality through the poster.

Drops of Youth is infused with the plant stem of Criste-marine, babassu oil and is 98% natural origins. The floating characters in the poster were inspired by the two main ingredients: Criste-marine and babassu oil. Criste-marine is a delicate, white flowering plant which is represented by the pretty, white wings on the little characters. Babassu oil, which was replicated in the characters bodies, comes from the Babassu tree which is a smooth, sharp edged palm tree which was replicated in the background surrounding the model. An aura of surreal natural beauty was created and infused with a rich, luscious green hue and a complementary fresh, sky-like blue in contrast with the green in the poster. To create a magical, light feel the model was placed on a floating cloud of vegetation. The process used in making the Drops of Youth poster was used to develop all the posters.

The Colour Crush lipstick poster was Alice in Wonderland themed (see Appendix I). The rose was placed in the composition as the lipstick is infused with a sweet rose scent and the pink rose was the best way to visualise the sweetness. Yung Park (2007, p56) states “*The most important element in a layout should gain the most attention, and secondary elements should then follow*”. A visual hierarchy was created, the models lips being the main priority and the other design elements secondary. This visual structure allowed the use of a variety of design elements within one poster by organised unity.

The White Musk poster was the most time consuming. The formation of the butterflies consumed a lot of patience, trying to get the desired effect of them circulating around the model. The mistake was made of moving straight into Illustrator and placing each butterfly in position. As a result, a major step in this posters development was missed where the pen tool should have been used to draw a block colour to indicate where the butterflies would go. The use of a block colour displayed clearly the amount of positive and negative space and indicated how balanced the poster was. After some quick mockups in Illustrator the direction and formation was defined as displayed in Figure 8.

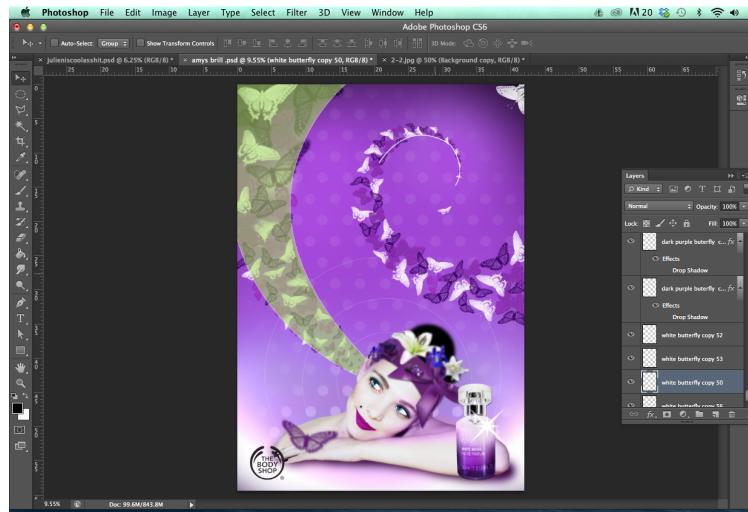


Fig 8: Poster formation

The composition was copied into Photoshop and the butterflies placed on three of the preferred compositions. The block colour was a perfect guide but the number of butterflies needed to be reduced and the butterfly that was exiting the page needed to be enlarged to create a more realistic swarm. The space between the butterflies and the formation of the butterflies created a rhythmical interpretation. Yong Park (2007, p.39) states “*Rhythm creates a visual flow and helps lead eye movement*” as one can see in the poster. Four final compositions were created in Photoshop each taking several hours to arrange. Illustrating the butterfly photoshop brushes in Photoshop took longer than first envisaged. Converting the illustration into a brush image was simple. The time consuming part was creating the illustration itself. The brushes were created by tracing over an image of a butterfly to make it realistic. The White Musk poster was a quirky take on the French artist Benjamin Lacombe’s fairytale Madam Butterfly. The butterflies fluttering and floating effortlessly from the model created an image of the aroma permeating the air then circulating and gliding into the distance. The model had a cheeky glint in her eye to create the impression she is hiding a small secret, her secret is White Musk.

The Honeymania Body Butter advertisement was Winnie the Pooh themed to reflect the ingredients used in the making of the product i.e honey and wild flowers. To create attention to the Honeymania poster bright colours, interesting composition and fun bee characters, who appear infatuated by the Honeymania Body Butter were used. This was the last poster created and by this stage a design process had been developed which achieved quality design work in a shorter space of time. This was due to practise and repetition of work and was obvious when illustrating the flowers for this particular poster as they took less time to create. The flowers represent the rich floral scent of the wild flowers used in the production of the Body Butter. The array of shapes in the composition generate an impression of movement and life. The bees in the composition create an impression of kinetic energy by their transitional motion (See Appendix II). Scale was used to apply emphasis to the models Honeymania tub as Yung Park states (2007, p.55) "Highlighting an object and its specific part in a layout is to visually emphasise and distinguish it from the overall layout".

3.2 Photography

The model selection for the posters required someone with healthy hair, glowing skin and bright attractive eyes as she was the face of the poster advertisements. The model selected had a fun, quirky aura, exactly what was needed to shine through in her photographs. Another very important factor was the photography quality as the photographs were used in A2 scale. Before beginning any of the photo shoots mood boards were created on how the model would be styled. This worked well making the time spent with the model more productive. Time wasn't wasted trying to decide on hair styles and makeup etc. Unfortunately due to the poor quality of the camera, the first photo shoot was not a success due to the resolution of the images. This was very disheartening as a full day had been wasted preparing and shooting and although there were some very good images the poor photo quality meant none of the photographs could be used. Daly (2002, p20) suggests "*The quality and print potential of a digital image is described by its resolution*". A Sony A37 camera was borrowed from the university for a week. The photos taken by the A37 were of excellent quality a huge improvement from the previous cameras used, although the photos did need sharpened a little in Photoshop. The camera was hand held for most of the shots and the built in 'steady shot anti shake system' worked really well to reduce blurry photos. The camera was mostly used in Auto or SCN modes and mostly in Aperture priority, with red-eye reduction on and the quality setting set at fine.

As stated by Cavendish (1985, p.6) "*By far the most important element in high quality picture-taking is precise exposure*". To ensure good quality shots a board reflector was created by covering a sheet of plastic with tinfoil to re-direct the light towards the model and prevent shadows. Before each shot the model was briefed on the product's function and the image and poses required. It had been considered to hire a photographer but considered too expensive and renting the camera and conducting the photo shoots meant there was complete control over the outcome. Freeman (2011, p.106) stated "It is worth the effort of mastering the controls that work on the histogram and characteristic curve". Therefore tutorials were watched to understand how the tone was distributed in the photo and how certain areas could be amended. Understanding this positively effected the brightness and contrast of the photographs. The colour was enhanced by the use of the luminosity tool in Adobe Photoshop. The tone and colour adjustments created a more punchy, rich and lively photograph. The Blur tool was used to create a softer edge around the model and the illustrations. The model had almost perfect skin, minus a few scars on her body and face which were retouched using the spot healing brush and then adding a layer of gaussian blur, on a low transparent to create a flawless skin effect as displayed in

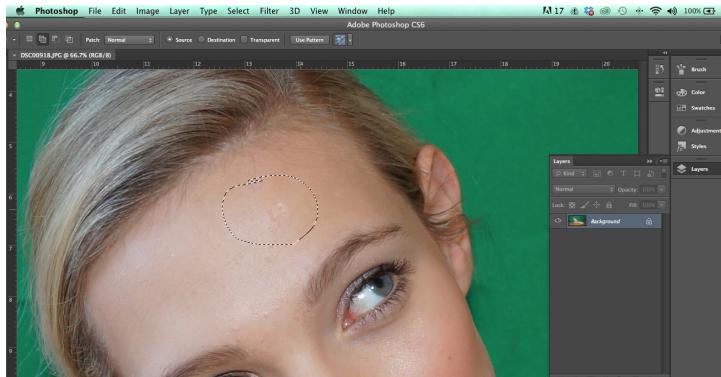


Fig 9: Photo corrections

Figure 9. Freeman (2011, p134) states “*The tricky part here is choosing which parts to leave*” I found it hard knowing when to stop editing. To create a more 3D effect and to mimic exposure in certain areas of the photographs, the dodge and burn tool were used on a low opacity to create a suitable difference in such areas as the models cheek bones and to brighten her eyes. Although a lot of time was spent getting the desired image, watching make-up tutorials, editing the photographs, etc it was worth it as the model’s image is one of the main focuses of the poster and details do matter.

3.3 Campaign

It was exciting to begin the search for The Body Shop’s next campaign idea as Anita Roddick was never scared of “*kicking up a fuss on the campaign trail*” Roddick (2000, p. 166). As noted earlier, an extensive research of all the previous Body Shop campaigns had been conducted and ideas/data collected on what exactly they required in a campaign idea and design. In the research carried out it was noted that recently The Body Shop had been supporting campaigns which were more body-orientated, something which needed to be considered when deciding on a campaign theme. It was important to keep in mind the target audience when selecting the campaign theme therefore a short, one question, simple, quick and easy survey was set up on Survey Monkey (see Appendix III) and sent to thirty friends, family and acquaintances who were within the target audience age group, eight of whom were male. Twenty two people replied stating both their age and a detailed response of their opinions (see Appendix IV). It was obvious that the three main responses were organ donation, cancer screening and dyslexia awareness. Dyslexia awareness was ruled out as the campaign needed to be more body orientated and because The Body Shop had already covered cancer in their most recent campaign the decision was made to support organ donation. Organ Donation is a worthy cause and there is a need to make people aware of its life saving benefits. As quoted in the Organ Donation website “*About 1,000 people die every year in the UK while waiting for an organ transplant or because they become too ill to survive an operation and are removed from the list.*” (NHS, 2011). This is a shocking statistic as hundreds of these lives could be saved by organ donation. A nice way to look at organ donation is that you don’t miss what you don’t need. Organ donation is not only a UK dilemma but a worldwide dilemma and with the help of The Body Shop we could make a difference to many lives worldwide. When several meaningful campaign titles were developed for organ donation they were then pitched to friends and family to help select the best name and ‘Leave a Gift’ organ donation was chosen.

The Body Shop are renowned for their campaigns and they were a perfect medium for promoting organ donation and especially “BODY” organ donations. A relevant quote when

choosing the campaign theme is “*The only important thing about design is how it relates to people.*” (Panpanek, n.d.). There are other factors that are extremely important when designing but this campaign specifically needed to inspire and relate to people if it was to be successful. A strong, simple, image with a powerful meaning and a slogan to back it up was required. With the research completed, the data collected and the campaign theme decided it was time to begin sketching. Various thumbnail sketches were developed to generate composition ideas and feedback was obtained via tutors and classmates.

Vector graphic was selected to create the poster because it was ideal for simple illustrations and maintaining high quality resolution e.g crisp sharp edges when scaled and rotated. Vector Graphic is the use of geometrical primitives e.g points, lines, curves and shapes which are placed on paths which then can be edited through points along the x and y planes. The software used to create vector graphics images is Illustrator. Once the elements in the poster were decided the focus was on the organisation and arrangement of the objects in a 3 column grid to organise the spatial relationship between the elements. Four mock up posters were created in Illustrator and their merits evaluated e.g which colours worked best and which poster layouts were preferred to help create the final outcome. Yong Park (2007, p.90) states “*Color alone can alter the mood and the message of the design*” therefore complementary colours red and green were selected as the colour palate. Red is a magical and powerful colour which represents blood, energy and promotes ambition and green emits tranquillity, luck and health. These are all characteristics which would best represent the campaign ethos. “Leave a Gift ” was the selected campaign name. Various fonts were tried and a regular, serif font named Code Bold was chosen. The weight of the text in contrast with the illustrations worked well and its legibility was clear which is an important factor when aiming to get the campaign noticed, as stated by Lukova, (2008, p.116) “*The Poster has to be accessible and visible because the viewer has only seconds to grasp the meaning*”. The layout design of the poster used a symmetrical structure to create a sense of stability and to increase legibility of type therefore empowering a strong, clear message to the viewer.

When reviewing the poster it was noted the overall composition needed more structure and a few corrections in the typography spacing and alignment. Amendments were made to the types kerning by adjusting the spacing of the letters in order to keep the consistency in the type. ‘Leave a Gift’ was the headline for the campaign complemented by a clean, simple illustration of a gift wrapped heart with heavenly like wings (See Appendix V). This illustration represents the heavenly gift of an organ donated by a deceased donor. The word “gift” describes perfectly the action of the donor. When we pass away our body organs are of no use to us but they can give the gift of life to several others and it is important to realise that in the sadness of a death we can grant life and hope to others. One donor can save the life of several people, restore the sight of two others, and improve the quality of life of many more: what a gift to leave behind. I believe organ donation is The Body Shops opportunity to give the gift of life.

A campaign body butter product was designed called Body’s Gift (see Appendix VI) which was a rich and luxurious body butter infused with strawberries and sweet lime. A donation of 20% of the profit made from Body’s Gift would be donated to help fund the campaigns and projects involved in organ donation. I created 5 mock up Body butter designs in Photoshop and selected my favourite to further condense and refine. The design of the product replicated that of the poster in colour and style. It also used the same vector pattern on the background and had the campaigns vector illustration displayed on the front. Organ donation is ‘body’ orientated therefore a ‘body’ butter as the campaign product appeared to be a very appropriate selection. The message to be conveyed with this

product was your body is a gift to you today. It may be a gift to others some day. Look after it, knowing you are supporting the gift of life.

A ‘Leave a Gift’ booklet was designed for the campaign (see Appendix VII). The design of the booklet was typography based with a few vector images similar to the heart illustration. Consistency was created in the booklet design by the use of a grid system to define a spatial relationship between the elements placed on the page. This organisation of elements produced visual interest and displayed information clearly in a visually informative way. Park (2007, p84) states “*A good layout design can be achieved through the combination of a good grid structure and the designer’s creativity*”. Leave a Gift’s A5 booklet consisted of three spreads and it folded out to reveal an A3 poster. The green band around the booklet was inspired by the green ribbon wrapped around the gift in the poster. The Leave a Gift booklet contained lots of interesting facts about organ donation intended to encourage people to donate. The last spread of the booklet was dedicated to the body butter “Body’s Gift”, their supporting campaign product.

3.4 Info-graphic Animation

The info-graphic animation began with writing the script as described by Wyatt (2010, p22) “Pulling all the ideas and concepts into a focused blueprint for the animation is all part of scriptwriting”. The process of writing the script happened very naturally due to the extensive research completed into other charity based info-graphic animation and extensive collection of facts and figures about organ donation. The animation began with hard hitting facts on organ donation. Bakshi, (n.d. p27) “*What’s most important in animation is emotions and ideas being portrayed*”. The main body of the animation consisted of details of how organ donation can help and concluded with a reminder to sign up now to “Leave a Gift”. To begin pre-visualising the animation, ideas were sketched and a story board developed. The story board was the graphic organiser which displayed the sequences and purpose of each object in the scene. The script was self narrated and there was an awareness of the great importance the correct narration would have on the perception of the animation Wyatt (2010, p52) states “*The performance of your animation is only going to be as good as the voice performance*”. Recording of the narration was done in a quiet room using the recording software Quick Time. It was imported into After Effects and its formation organised. The next step in the production process was to create the info-graphic images in Illustrator. This was similar to the process used in the making of the posters. The sketches were scanned and the images replicated in vector form. To keep the brand identity consistent throughout all the ‘Leave A Gift’ designs the same colours were used as in the campaign poster.

With the narration in place and the info graphic vectors created, animating began. Before beginning the animation a month membership to Digital Tutor was purchased and two days were spent watching tutorials on info-graphic animation in After Effects. This was completed to gain a better understanding of the processes involved in creating movement of 2D images and how to create a more professional animation using graph reveals, animated text, sleek transitioning and camera animation. When all the scenes were animated the transitioning was refined to create a flowing animation which moved from scene to scene smoothly as “*Giving the animation pace, rhythm, structure and flow is part of the editing process. Without good editing, an animated film is not finished*” (Wyatt, 2010, p128). Recent research on semiotic’s (Taylor, 2013) states “Semiotics, the understanding of signs and how they convey meaning”. This visual perception was used in the

understanding of the animation through icons, indexes and sounds, creating a connection between the narration and images displayed on screen.

Sound and music were added to the animation Furniss (2009, p83) states “*One of the biggest differences between amateur and professional animation lies in the way that sound is employed*”. The narration was perfected by lowering the treble and increasing the bass. Collaboration with a music student was initially considered to add a sound track to the animation but due to the lack of music knowledge and time constraints it was decided to use already composed available tracks. Much time was spent finding a suitable sound track but eventually “Communications” by Tom Quick was selected and purchased from a music production and selling site (Audio Network, 2014). The sound track, a piano-based, laid-back song which complemented the animation well by adding an extra inspiring feel, was then synced to the animation in after effects.

3.5 Additional advertising

Good advertising creates a demand for a product. Circulation of the products functions on media sources highlights its positive effects and therefore forms a desire for the product. The Double Diamond design process was used to guide the additional advertising through the correct procedures. The definition of the brief was defined to establish the project parameters, the project mandatories, aims and objectives. The products from the A2 poster design were rediscovered and the developmental creative thinking process called Bloom’s Taxonomy was used to create the initial ideas. This process needed to be thought out carefully as “*Logic will get you from A to B. Imagination will take you everywhere*” (Einstein, n.d). It began with the knowledge phase in which information was gathered and an insight was gained into the products which were being advertised. An attribute list for each of the four products listing all the physical and functional attributes linked to them was created. The comprehension phase was conducted where all the information gathered was digested. In the application phase the design ideas and research were fused. An analysis of the work was carried out and feedback from people within the target age group was gathered. The synthesis stage then commenced where different ideas and influence were combined to create a new form. Finally the evaluation phase was initiated where design ideas were scrutinised against the initial aim’s and then further amendments implemented to complete the Bloom’s thinking model. After completing the Bloom’s model it was decided to create advertising for The Drops of Youth product. This product had a interesting field for interaction with the little characters from the poster “*The public is more interested in personalities than in corporations.*” (Ogilvy, n.d). The advertisement needed to reflect the product’s functions and so the slogan “Give yourself a Glow” was created due to The Drops of Youths ability to rejuvenate the skins surface. Small thumbnail sketches were developed to generate ideas. The work was examined and shown to tutors to get feedback and analysis. It was decided interactive advertisement was the most suitable form of advertising for this product in todays modern society.

“Give Yourself a Glow” shown in Figure 10 below is an interactive touch screen advertisement which encourages people to interact with the characters on the screen whilst creating awareness of the product.



Fig 10: Interactive screen

4. Evaluation

To create the project extensive research was conducted into The Body Shop and a comprehensive study of books which had been written by the founder of the company Anita Roddick. This was completed to gain a better understanding of her views and aims for the business. It was very beneficial as this knowledge was applied to the poster design, the campaign, the info graphic animation and the additional advertising. A survey was conducted and all feedback sessions, class presentations, group meetings and one to one feedback with tutors were all attended which resulted in valuable feedback.

Overall, this project was a stressful, yet exciting, learning curve. Much knowledge was gained from the various softwares and how to deal with challenges along the way. Conducting the photography, creating scenes and doing the models hair and make-up used valuable time which could have been spent doing other more important work. This was unfortunate but finances dictated and although photography was not a familiar medium, the results were good and photography skills progressed as the project continued. The photographs which were integrated into an A2 collage poster had a majestic and surrealist style which created the impact of an extraordinary, mythical product that the viewer desired. The process of making the posters took longer than first envisaged as all elements were individually illustrated. The use of a diary with selected aims to achieve each week kept the project moving forwards and meant the focus was always on the task ahead.

The project followed the guidelines set by The Body Shop in their brief and all the mandatory requirements were conducted. Feedback will not be received from The Body Shop until the D&AD awards are released in June. In order to receive feedback various surveys were conducted. Forty people were emailed an attachment containing the four A2 advertisement posters and asked to answer the following questions. How do you rate the posters on a scale of one to five on likeability, five meaning 'excellent' and one 'I do not like'. Do you think this poster would encourage you to buy the product? I received twenty eight responses and the feedback was very positive. I was delighted with the survey outcome as fourteen of the twenty-eight responses rated the posters five out of five meaning excellent in likeability (see Appendix VIII) and twenty-two out of the twenty eight

respondents stated ‘yes’ the posters would encourage them to purchase the product (see Appendix IX). The results confirm the brief requirements were achieved and four successful advertisement posters created for The Body Shop products.

To rate the campaign poster ‘Leave a Gift’ was presented to a group of design students and lecturers. The response was positive and eight out of ten people to whom it was displayed, said it would encourage them to donate. Many stated the campaign “struck a cord” for them. The info-graphic film for ‘Leave a Gift’ was displayed to a collection of twelve people. It appeared to make a big impact on everyone who watched. Three of the group were workers from charity shops and they stated they had seen lots of campaigns but found this film the most powerful and they would be signing up now. The other nine people stated the animation had confirmed how important organ donation is and that it would convince them to sign up to become a donor. Wilmshurst (2000, p24) states *“Advertising power lies in its ability to transmit messages - it is the nature of the message that determines whether advertising can succeed or not. Even more important how people respond ”*. The four A2 posters turned out to be aesthetically very pleasing, although there are a few factors needing reconsidered:-

The Drops Of Youth poster emits freshness and growth both in colour and style helping to determine the identity of the product. The correct balance of elements used in this poster produces a stable layout. The variety of textures used enhances visual communication. The model’s eyes could have been more natural and less animated to create a more realistic image.

The Colour Crush Lipstick poster has an imbalance of positive and negative space. To achieve the correct balance the amount of negative space could be increased therefore reducing visual clutter and creating a clearer visual hierarchy in the layout.

The White Musk posters subtle colour variations add depth and shape creating movement and rhythm as stated by Yong Park (2007, p96) *“in addition graduation of value suggests depth and contour of an object”*. Anti alias could have been used on the outline of the model to achieve a better blend with the background. This is something that could have been used in each poster to produce a better fusion of photography and illustrated images.

The use of a variety of elements in the Honeymania poster created a dynamic layout. Light and shade could have been used more effectively around the Honeymania jar and around the models body to increase realism and determine the elements visual volume.

The “Leave a Gift” organ donation logo has an uplifting and positive feel and encourages feelings of motivation and responsibility through its colour palette. The campaign booklet for “Leave a Gift” is typography based and on further inspection the tracking could be amended in certain areas of the booklet. The text is too widely aligned, creating an unbalanced visual for the reader due to its greater leading value. The “Leave a Gift ”info graphic animation voice recording could have been better executed as over exaggeration could have been used in certain areas and the timing was too quick (Fekkes, 2014). The overall feel of the animation is uplifting and the correct use of colour matching worked well to create a complementing video for the campaign. The better understanding of motion achieved by watching tutorials helped create a punchy and quirky animation.

The Drops of Youth interactive screen was not produced into their final production. It was only developed on screen within Photoshop. It would have been nice to have had time to complete the full process and get a better idea of peoples immediate reactions to the

product. The interactive advertising received positive feedback from lecturers in the final class presentation. To discover what people thought of the additional advertising (the interactive screen) a group of people within the target age group, some of whom were graphic designers were shown the interactive screen and asked to give feedback. The product was explained and how the interactive screen would work. The group consisted of twelve people: ten female and two male. Their feedback was overall very positive.

5. Conclusion and future work

The intention of the project was to re-establish a new visual design for The Body Shop's brand communications. It was a very satisfactory project and the overall outcome has been very good. The work in the final major project has required me to work harder than I could have believed possible. The techniques learned developing the final major project were reinforced by reiterating the details once more in this report, therefore creating a better understanding of the techniques and processes learnt. The techniques displayed in making all the advertisements are the result of three years study in Bdes Design & Communication and a years Erasmus study in Visual Communication at the Bauhaus University in Germany. I will enter my career with a better understanding of the softwares, techniques and design processes.

Contact will be made with The Body Shop and Organ Donation NI to promote the organ donation cause and to receive feedback for the campaign. The info graphic animation will be presented to The Body Shop and Organ Donation NI due to the very positive feedback received from tutors and others who have viewed it. The leaflet for the campaign will be presented to The Body Shop and Organ Donation NI with confidence due to the great feedback which was received on it.

6. Acknowledgements

I would like to take this opportunity to thank all the staff and tutors in the University of Ulster, Magee for making the past three years so memorable. You have all been a huge support! I would like to give a special mention to my project supervisor Terry Quigley who has guided me through my major project. He has replied to my endless emails and helped me produce a project to be proud of. Thank you to Prof. Paul McKevitt who helped me with my final report and thanks for all your constructive feedback. I would also like to thank my close friends and class mates for feedback and support throughout the years. Last, but not least, I would like to thank my mum, dad and sister for their support through the ups and downs in the past few years, I truly could not have done it without you.

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Appendix

Appendix I: Colour Crush Lipstick poster



Appendix II: Honeymania poster



Appendix III : Campaign Survey Question

+ Add Question ▾

Q1 [Edit Question | Move | Copy | Delete]

* 1. For my Final Major project I have to create a campaign idea for my client 'The Body Shop'. They have supported many campaigns over the years e.g save the whale, stop sex trafficking of children & young people, prevent HIV etc. Please respond with any ideas or preferences of a campaign topic you are interested in. Some examples are rights to education, dyslexic awareness or gay rights but please let me know of any other campaigns you would like to promote.

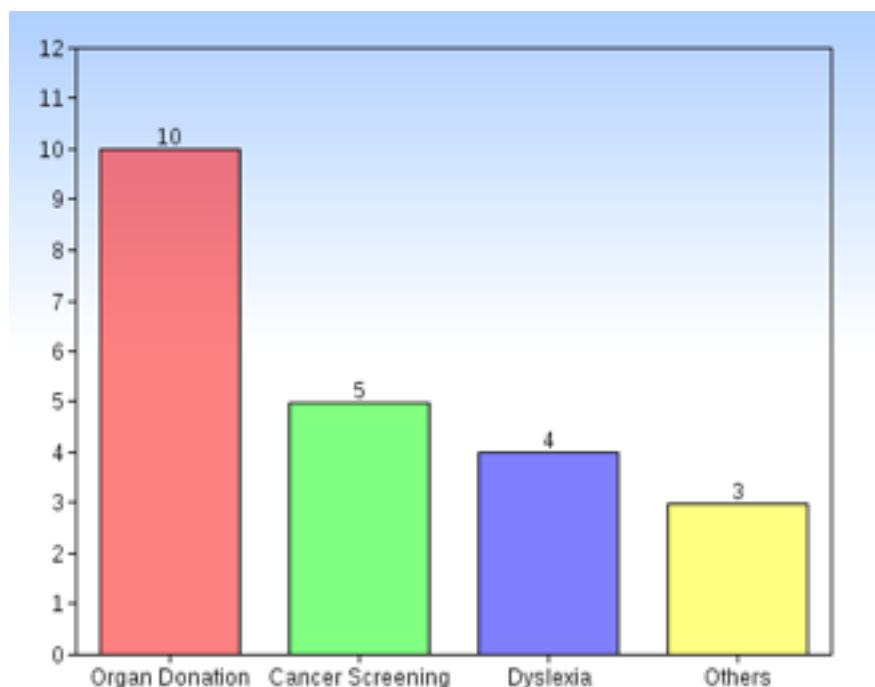
Please state your gender and age with your response. Thank you very much appreciate it
:) I have contacted you as you are in my target age group and I want to know what campaigns would interest you?

[Empty text area for response]

+ Add Question ▾

+ Add Page

Appendix IV: Campaign Cause Survey Results



Appendix V : Campaign poster



Appendix VI :Body's Gift

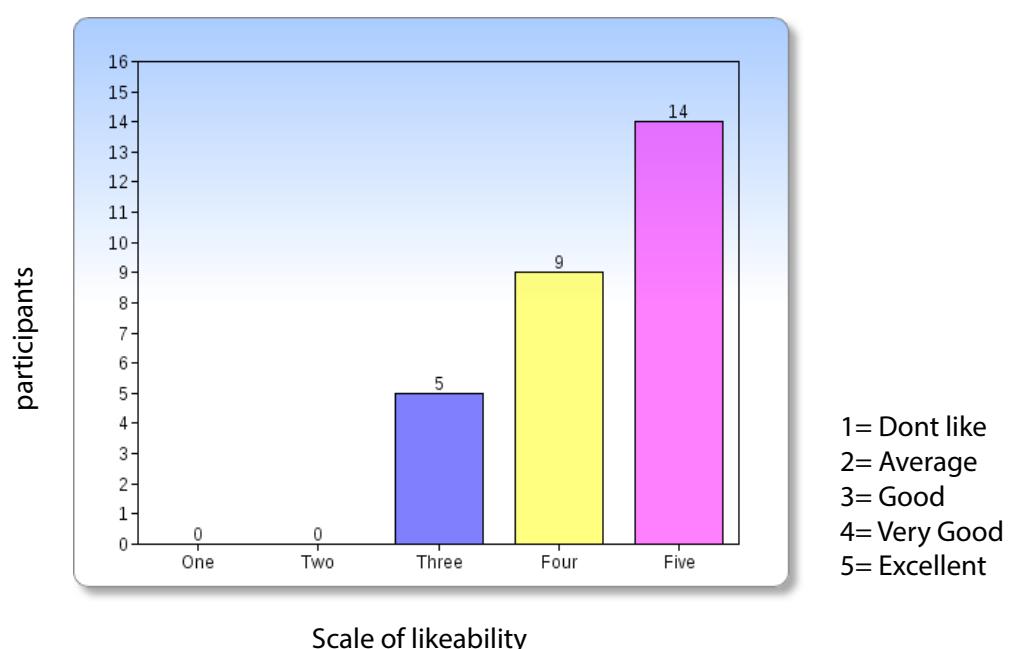


Appendix VII : Campaign poster



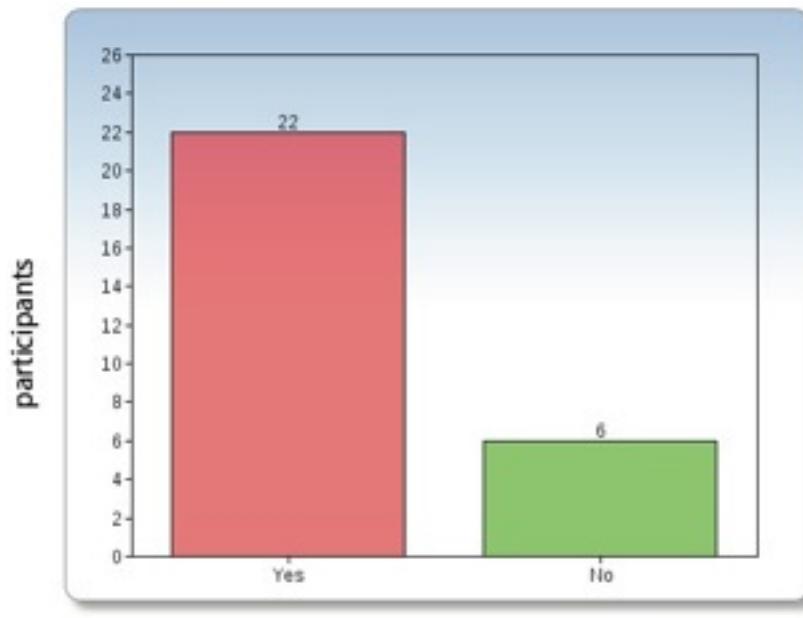
Appendix VIII: Campaign Poster Survey Results I

Results



Appendix IX: Campaign Poster Survey Results 2

Results



Would you purchase the product
after viewing the posters