



When In Quarantine

PEOPLE who are in quarantine are not isolated if they have a Bell Telephone.

The Bell Service brings cheer and encouragement to the sick, and is of value in countless other ways.

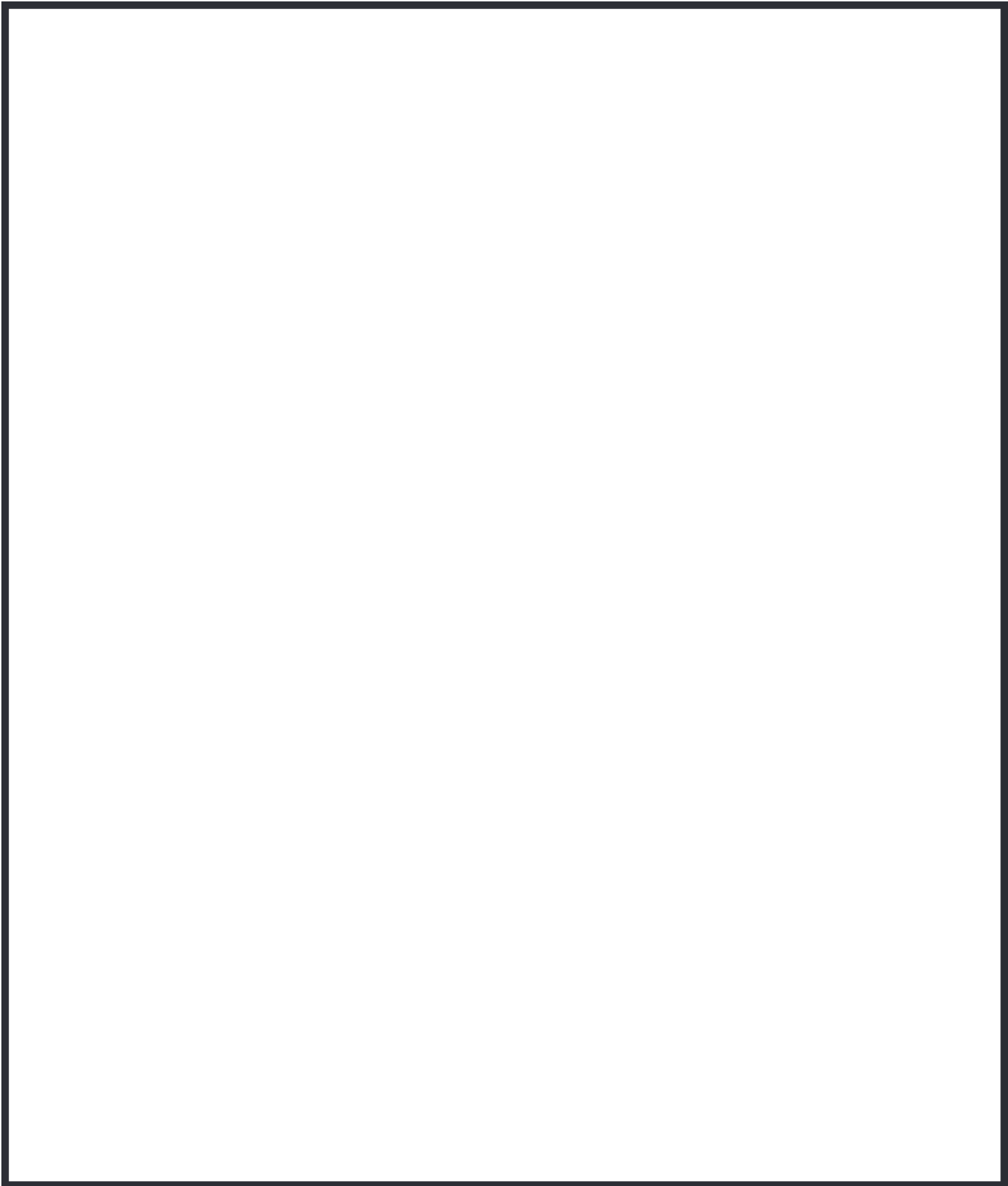
Friends, whether close at hand or far away, can be easily reached, because Bell Service is universal service.



THE CENTRAL UNION TELEPHONE CO.

Telephone Building, E. High St.

R. B. HOOVER, Manager / Springfield, Ohio



WHEN IN QUARANTINE - COVID-19 Campaign, 2020

Designed by:

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Modernize The Advertisement

During the Spanish flu pandemic in 1918 many companies hoping to sell products or services focussed their attention on people who were feeling isolated because they were in quarantine. In 2020 the Covid-19 pandemic has created the same situation with millions of people in lockdown.

This Bell System advertisement was printed in 1918. What would it look like today?

Rework the ad to suit today's audience. Complete Parts One and Two first. Then create a modernized version of the Bell System advertisement.

PART ONE: ANALYSIS – Bell System

1. What is your first reaction to this ad?

2. How does it make you feel?

3. What is the main message in this ad?

4. What is the hidden message, if any in this ad?

PART TWO: COMPARE AND CONTRAST – Internet Search

1. Do an Internet search to find an ad that focusses on selling something during this pandemic, for example, the ‘Creativity Goes On’ – ad of the day at ADWEEK
<https://www.adweek.com/creativity/how-apple-lovingly-captured-the-ways-creativity-is-flourishing-in-quarantine/>

2. Describe what you see:

BELL SYSTEM	INTERNET ADVERTISEMENT –

How are they the same?

How are they different?

ELEMENTS OF MEDIA TEXTS

Orientation

Orientation is the overall shape of the media text. It can be horizontal, vertical, round, square and any other shape. The shape influences how the media text is received, for example:

HORIZONTAL – The shape is wider than it is tall. This orientation seems more natural and comforting.

VERTICAL – The shape is taller than it is wide. This orientation seems more dynamic and energizing.

SQUARE – The shape is as tall as it is wide. This orientation seems more solid and stable.

Typography

The fonts used to write language. Designers have to think about **what** they are writing and also **how** they are writing it. The same words written in different fonts can have very different meanings. Some characteristics of typography are:

WEIGHT – Fonts can be thin to bold. Thin fonts are more passive and quiet. They suggest beauty and femininity. Bold fonts stand out and suggest power and masculinity. Medium fonts are easiest to read.

COLOUR – Colours can emphasize important words, make connections and add emotion.

SIZE – Fonts can be big or small. Bigger fonts attract more attention and suggest power.

SLANT – Slanted fonts emphasize certain words and suggest movement and energy. Straight fonts suggest stability.

FORMALITY – Fonts can be formal, casual, serious, playful and decorative. Simple fonts suggest directness. Complex fonts suggest uniqueness. Serifs are little lines that extend from the letters, e.g., **T**. Sans Serif fonts do not have the little lines, e.g., **T**. Serif fonts are more formal and elegant, sans serif fonts are more modern and friendly

Borders

Borders are visual frames that set some elements apart from others. They can be decorative and sometimes add extra information with symbols and pictures. They help move the eye through the composition and emphasize key elements. Borders can suggest *a window on the world*. They break the design into sections and make the design easier to read. Borders can be created with:

CONTRAST – Contrasting colours or values set some sections apart and provide a frame for others.

LINE – Straight lines create a hard-edge frame. Soft lines that fade at the outer edges create a delicate border.

NEGATIVE SPACE – Also known as *white space* – the space that surrounds images and text can create an implied frame and set elements apart. Large areas of white space can create a strong focus on a key element. White space can be any colour.

Motifs and Symbols

A motif is a repeated shape or symbol that is intended to express a particular meaning. A symbol is only a symbol **if** it is interpreted as having specific meaning. Some symbols are universally understood - heart meaning love, for example, but others depend on the context and cultural knowledge. For this reason it is important to know the intended audience when using symbols. Colours can be used symbolically and also have different meanings depending on the culture. Designers use motifs and symbols to suggest additional meanings that expand on the words of a media text.

COMPOSITIONAL STRUCTURES OF MEDIA TEXTS

Composition

Composition is the way the various elements of a media text are organized. Designers use frameworks or structures to create additional meaning in media texts. The underlying structure may provide hidden meanings that go beyond the surface content of the text. Analysing the content **and** the design allows us to have a deeper understanding of how media texts persuade and influence us.

Information Zones

Information zones are the areas where visual elements are placed. Elements can be located in the upper and lower sections, to the right or left sides, or in the centre. The placement of elements can have different meanings, for example:

CENTRE – Things placed in the centre are more important than things placed on the sides.

UPPER HALF – Things placed in the upper half are considered *ideal*, in the lower half *real*.

LEFT SIDE – Things on the left suggest what is old and known.

RIGHT SIDE – Things on the right suggest what is new or possible.

Framing

Framing is used to draw attention to specific elements. Frames narrow the viewpoint and present information in a particular context. The designer decides what to include and what to leave out presenting information from a specific point of view.

Modality

Modality is how realistic or unrealistic an image is. High modality images are more realistic and lifelike. Low modality images are more unrealistic and imaginary.

Salience

Salience is how important an object is in the image. It creates a hierarchy of what is important in the image and draws attention to something the designer wants the viewer to focus on. Salience can be created by:

RELATIVE SIZE – When big and small objects are placed together the big objects attract more attention.

COLOUR – Bright, sharp colours attract more attention than soft, pale colours.

CONTRAST – Strong differences between elements draws attention to them.

FOCUS – An object in sharp focus stands out. The same object in soft focus seems to fade into the distance.