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The synergy is evident when a teacher and student and later colleagues collaborate to produce a book. Creative Aerobics is a product that reflects a combination of professional background in advertising and its application in teaching students across several countries and coming from different cultural backgrounds.

The high pedestal perception of creativity is demystified through the book, where the authors take the reader through several tasks and exercises that challenge the reader to work through their instructions and observe the results. For students and professionals, the output is explained through several campaigns such as cars, pens, detergents, ketchup etc.

The book is not intended for a casual read, though, as the reader needs to seriously engage with the nearly 160 pages divided into 18 chapters. The exercises are aimed to trigger the creative processes of using a word and generating other words through rearrangement and combination of letters. The ideation process is explained in chapter 2.

Chapter four defines creative Aerobics to help us understand the four stages identified by Graham Wallas, the cofounder of London School of Economics and improved by several other professionals who included lateral thinking. The 14-15 exercises that follow are based on the authors working with the reader.

“How to come up with fresh, unconventional ideas that will cut through the clutter of Internet information overload. So often, when advertising a product, it’s easy to misinterpret information as an idea. And while information can fuel an idea, it is no substitute for one” (p. 38) is the basic guideline for creativity training. The importance of words and comparison to choosing wood for furniture is the basics for copywriting craft, and they work through examples to establish this.

The process is explained thoroughly using a ballpoint pen as a product so that the reader can apply it to any other product. The approach is how to do it but reader-centric rather than pedantic. Nomenclature and other aspects involved in creative processes are incorporated in their exercise-driven approach.

The responses to the process worked out in the book by several professionals in different countries testifies to the systematic approach adopted in the advertising field. For teachers struggling with pedagogical challenges in dealing with creative content production such as advertising or other competitive areas, the book is a valuable companion as substantial aspects of their course in advertising could adapt the techniques and the exercises listed. Although a slim volume, it requires engagement with the techniques. Students may require further assistance from the instructors in their learning exercises. However, they may find the processes behind several successful campaigns such as Surf and the dirt campaign easy to relate to and understand. The practical approach rather than analytical helps emerging professionals.

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