Advertising Creative

JOUR 3050.002  •  Spring 2018

Mayborn School of Journalism  •  University of North Texas
Nationally Accredited  •  Toughest Program in Texas  •  Best Mentoring Anywhere

Curiosity about life in all of its aspects, I think, is still the secret of great creative people.  – Leo Burnett

Making the simple complicated is commonplace; making the complicated simple, awesomely simple, that’s creativity.  – Charles Mingus

Before you can have an interesting ad you have to have an interesting life.  – Brett Robbs

Professor  Sheri Broyles, Ph.D.

Classroom  203 Sycamore Hall

Class times  Section 002: Tuesday/Thursday  9:30 to 10:50

Contact info  Office: 940.565.4736  Home: 940.464.2250  Email: Sheri.Broyles@unt.edu

Office hours  Office: 246 Sycamore. Tuesday/Thursday 11:00 a.m. to 12:20 p.m., 2:00 p.m. to 3:00 p.m. (unless called into a meeting). Or by appointment.

Prerequisites  To take this class you should be an advertising major or minor, or have the consent of the department. If you are an advertising major, by registering for this course you are stating that you have taken the required prerequisite courses of JOUR 2000 and JOUR 3210. For minors, JOUR 2000 is required and knowledge of InDesign and Photoshop is important. If the school later determines that you have not taken and passed these requirements then you may be dropped at any point in the semester.

What you will learn

This class is about seeing the world differently. And thinking differently. Some of you may go on to very successful creative careers. Others may do something in a completely different field. But you will be better at whatever you do if you become a creative thinker. Perhaps you’ll even be one of the Crazy Ones. And you’ll be writing such manifestos.

Children are much better at this than adults who have been schooled in analytical thinking. Yes, that’s important. But so is creative thinking – the messier of the two. But messy can be fun. Think finger painting. So we’ll do some things that may bring out your inner child.

To be creative you need to set your thinking free. You need to take risks. [See the “Fail Harder” handout.] And you need to have fun. That means we get to be playful. Relax. Be a little rowdy. It also means you need to have opinions, and it’s expected that we’ll all have different ideas and opinions. But be respectful. You can disagree, but don’t be disagreeable.

This course is more than just coming up with an idea and putting it on paper (a challenge for all of us). You’ll also gather background information to help you understand your consumers and your product/service, both places where creative ideas often lurk. You’ll strengthen your communication skills in general as well as learn how to specifically present your creative ideas.
For many of you this is your first creative class, and you’ll work with a variety of products (package goods/household products, durable goods and services) in a variety of media. You should know that the print ad is the focal point of any portfolio, and while you’ll get a taste of electronic media (e.g., audio and video), they are less often seen in an entry-level book. You’ll also create ideas for social media. Advertising continues to evolve. You’ll be pushed to come up with new ways of showcasing your creative ideas. Your work will become your portfolio (aka “book”).

An important part of this class is to help you develop a proper attitude about criticism and accept it in the constructive way it is intended. Sometimes it’s difficult to separate yourself as a person from the work that you produce — especially after you have spent a great deal of time coming up with what turns out to be a not-so-good idea. It is my job to be your “creative director.” I will be the final judge of what is a good ad, headline, layout, piece of copy or concept. Learning to accept criticism in a classroom setting prepares you for life as a professional. As a professional, you may be mercilessly and cruelly criticized, sometimes unjustly. Perhaps not now, but someday you’ll appreciate these tough standards. Remember, whoever hires you is going to be bigger, meaner and in charge of your paycheck. This isn’t just a class. This is training for life.

Remember, too, that the point of criticism is to make your book better. I will critique your work. You will critique your work. Your peers will critique your work. We will all look for what is good (i.e., the gems) as well as how it might be improved. The result will be a stronger portfolio.

Evaluating the work of others is part of advertising in the real world. You should learn to think critically. When you critique work, you should address both the good aspects as well as the problem areas. And you should be professional and tactful when you do.

When you finish this class, you should have greater knowledge and skills in several areas that will be useful to you — if you work in advertising or in another area. While this course has obvious benefits for those going into creative (this course will help you get a start toward building a portfolio), it will also benefit those going into other areas of advertising — account executives, strategic planners, media planners, or those who find their way to non-profit and the client-side. It will give you a greater appreciation of what goes into coming up with a truly creative idea. To that end, this course will help you be a better manager of creative spirits as well as make you a better presenter of other’s creative work.

So, in short, you’ll learn:
- To gather research
- To get your idea on paper
- To present your idea
- To critique your and others ideas — creatively, strategically and technically
- To accept constructive criticism

Finally, this course is required for majors as well as minors who want to go into the creative side of advertising. It will prepare you for advanced creative courses (e.g., The Portfolio Class, JOUR 4052), though it does not guarantee your acceptance into the course.

I will be available to help you outside of class, during office hours or other times I’m in my office. But you must initiate that contact. By working together, this will be a tremendous learning semester.
Accrediting standards to help you be better prepared

Since 1969, the Department of Journalism, now the Mayborn School of Journalism, has been accredited by the Accrediting Council for Education in Journalism and Mass Communication (ACEJMC). About one-fourth of all journalism and mass communication programs in the United States are accredited by ACEJMC. National accreditation enhances your education by certifying that the department adheres to standards established by the council. This course will help you meet the following student learning outcomes that have been established by ACEJMC:

• Think critically, creatively and independently.
• Conduct research and evaluate information by methods appropriate to the communications professions in which you work.
• Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes you will serve.
• Demonstrate an understanding of gender, race ethnicity, sexual orientation and, as appropriate, other forms of diversity in domestic society in relation to mass communications.
• Critically evaluate your own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness.
• Apply tools and technologies appropriate for the communications professions in which you work.

Materials to help you learn

You’ll have one required and one optional text. Both are easy reads. Fun reads. And they’re written by creatives for creatives. You’ll discover a lot of advertising truths in these books. Reading Whipple will help you create better ads. Reading Pick Me will help you get a job. Both, I assume, are important to you, at least those of you who eventually want jobs as creatives. Buy these books and, if you want to be a creative, keep these books. You’ll refer back to them many times, even after you’ve left the hallowed halls of UNT. What more can I say? For your convenience, Whipple is available in the campus bookstore. They’re also available at other bookstores or through Amazon.


**Recommended:** A moleskine or some other journal-type book that will become your idea book. This is something you should carry with you at all times (including class) and write down interesting things you see. Or hear. Or think. Or whatever. You’re free to add any drawings or doodles. Date your entries. You should also do something new every day. And write it down. For example… **New for today:** I ate escargot. Yep, a snail. It was in garlic and butter, and it wasn’t as squishy as I expected. Surprisingly, I liked it.

In addition, if you’re serious about creative — and being a creative — you should be looking at other creative work. Remember, when you’re looking for your first entry-level job, you won’t be judged against other people sitting in the room today. You’ll be judged against other creative people from across the country. You should know your competition. Besides, looking at good creative is fun, and it expands your thinking. Here are some publications (in alpha order) you should be familiar with. Some are available in the MacLab.

• AdCritic.com (web-based by subscription)
• Archive (officially called Lürzer’s ARCHIVE)
• CMYK magazine (showcases student work, specifically look at the advertising section)
• Communication Arts Advertising Annual (CA for short, published each December)
• Creativity (published monthly by Advertising Age) http://creativity-online.com/
• ihaveanidea.org (an advice column for creatives, how Pick Me started)
• The One Show Annual (for pros with a section with winners of the student competition)

Here’s a hint when looking at the above and other work. Have your moleskines/journal handy. Write down the names of agencies, writers, art directors, creative directors, TV directors and such for work that you like. Get to know the work. Get to know the names. And know them well enough to talk about them when you’re around agency creatives.

Here are some for writers:
Just type your question and you’ll get easy-to-understand answers.

As a quick, fun, inspirational read try:
Arden, Phil (2003). It’s not how good you are, it’s how good you want to be. New York: Phaidon Press.

And if you just want a weird read, here’s a book that has been used as a text for design students:

A good dictionary and thesaurus are a must. They’re digital, so find one you like – and use it. Your AP Stylebook can be a good resource. And always be on the lookout for good advertising, wherever you see it. This is also a good time to start your “inspiration file.” Try to make your ideas just as strong. Be bold. Have fun.

How to demonstrate what you learn

Assignments. This is a hands-on course. All written assignments, including reaction papers, must be typed and free of errors in grammar, spelling and punctuation. Warning: While computer spell check programs are a great aid, they do not catch all your mistakes (e.g., form v. from). It’s your responsibility to ensure that all errors are corrected. Assignments are due at the beginning of each class. (See Deadlines under Class Policies.)

Reaction papers. There are no exams or quizzes in this course. To ensure you read Whipple and other readings, you’ll write several reaction papers over the semester for the assigned readings. These short papers (one full page, double spaced, 1-inch margins, 12-pt Times Roman) will allow you to respond thoughtfully to the reading. Remember, this is a writing class. Grammar, spelling and punctuation count. The reaction paper should be submitted on Blackboard through Turn-it-in before 7 a.m. on the due date. You’re also required to bring a paper copy to class. I’ll grade the paper copy and return it to you.

Advertising is a team sport. Advertising is not just about selling. It’s also about teamwork. Ads are created by teams of copywriters and art directors. In this class, you’ll work in teams, and each team will present its work as a unit and receive one grade for it. You’ll also submit a peer evaluation of each team member, which will count toward your grade. We’ll switch teams for each campaign, which will help you build your network. You’ll appreciate some of your partners, and you may respond less positively to others. But that’s also how it works in an agency. Note that team members can be fired. For that to happen you’ll need to request a
team meeting with me and present a case. Any team member who is fired will have to complete the work individually.

**Campaigns.** Rather than producing single ads (aka “one shots”), you’ll work primarily in campaigns. Sometimes it’s easy to come up with one idea, but harder to extend it. Creative directors like to see that you can come up with an idea “with legs.” As a rule, you’ll come up with a campaign that crosses media.

Creating a good ad or campaign is hard work. I understand that. And I can appreciate that you spent two hours, all night or all week producing something. However, it’s the end product that I will be judging. That’s the way it is in the real world. That’s the way it will be in this class. It either works or it doesn’t. Producing good, original ideas and concepts will make you successful in this class. As your “creative director,” it will be my decision what I buy and what I don’t. And I will continually push you to come up with stronger ideas.

With that said, let me also encourage you to take some risks. Now is the time to do so before you get real clients that limit what you can do. Let your personality come through your ads. Give our emotions a whack, whether you make us laugh or make us cry. “Playing it safe” may get you through this class, but it won’t get you a job once you’re out. But if you do take the risk, just remember it has to work. It can’t just be bizarre or “off the wall.” It has to be on strategy. Be able to defend your execution by going back to the strategy.

Following are some guidelines to help you prepare your print ads:

- Your preliminary work will be with pencil then markers.
- Finished campaigns will be executed on \( 8\frac{1}{2} \times 11 \)" paper (portrait) or \( 11 \times 8 \frac{1}{2} \)" (spread). This is true whether you’re working in outdoor, magazine, audio, video or non-traditional. Each execution should be on a different page(s). Put all pieces for a campaign in a pocket folder or envelop with your team name and team members names on the outside. (Feel free to be creative and spiff up/individualize/decorate your folder or envelope.)
- You’ll lose points on any work or execution you turn in for each spelling/typo error, grammatical mistake or punctuation problem. Every team member should proof the work. I’ll point out what I see, but it’s ultimately your responsibility to find them. This stuff is important and so is reflected in your grade. Typos have cost jobs. Literally.
- You may use stock or other photos as a base to trace, however be aware that can be limiting. Illustrations may also be used. Remember, the idea is the most important.
- This is a copywriting class, so copy is required. If you want to be a writer, ad agencies want to see witty headlines, smart tagline and good body copy. A visual solution often work, but you’ll still be expected to have copy for your ads. A least one campaign should use “long” copy — for writers to show you can write long copy, for ADs to show you can layout long copy.
- No sexual innuendos. No blatant sex either. It’s too easy and not original.
- If you decide to “bounce an idea off me” before executing it, the idea must be written down (copy and thumbnail). If it isn’t written down, it’s only a thought, not an idea.
- All work is due at the beginning of class (see Deadlines in Class Policies). I will bring your work to class one time. If you don’t pick it up at that time, it’s your responsibility to come by my office to pick it up.
- When you redo assignments for your portfolio, you should go far beyond merely incorporating my comments into the revised effort. The assumption is that much
additional learning will have taken place, and all your work will have an end-of-the-
semester professional quality about it.

• Your final portfolio can be digitized by scanning your final work. You can use UNT’s
Career Connect e-portfolio: http://careerconnect.unt.edu/e-portfolio. Or if you already
have a digital portfolio, you can use that site.

A note from a professional about portfolio sites:
The risk with online portfolio platforms is that you have to play by their rules. If they go
bust, decide on a redesign or decide to start charging, you either take it or start over
somewhere else. So it depends where you see yourself going with things. If you want a
website that grows with your career, then it’s worth investing time and money in
something like WordPress. That way you keep 100% control of your brand and can
change things when you want.

• A professional attitude and a demonstrated commitment toward improving your skills
will help make you successful in this class. An attitude of “getting by” or doing the
minimum amount of work will doom you to failure, both in this class and in the real
world as a professional. If I ask you to do 100 push ups…. Another lesson for life.

**Presenting**

You will be called on in class to present your creative ideas. You’ll be expected to explain
your approach, creative strategy, concept and execution completely and in a professional
manner. It isn’t enough simply to come up with great ideas. You must also defend your ideas
and get them accepted in competition with other well-qualified creators. In addition, you’ll
be expected to critique and comment on the work of your peers. Is it scary to stand up and
present your ideas? You bet. For all of us. But it does get easier with practice. Copywriters
need to be able to read copy out loud — reading it the way you want it to sound in the
consumer’s mind. Art directors need to verbalize why the ad looks the way it does — and
why it works. And vice versa. Relax a little and allow your humor to show through.
Laughing with others — and at ourselves — will make learning a lot easier (and more fun).

I will return a grade sheet to you when I return each campaign. If you want additional
feedback, please feel free to see me during office hours or set up an appointment.

**Safe zone**

Our classroom will be a “safe zone.” Part of growing as a creative is learning to express
your thinking both verbally and in writing. We’ll be doing lots of critiques in class, and
you’re all expected to participate. It’s important to learn to critique your work and the
work of others. To do that, we have to be honest with our opinions, but always in a
constructive way.

Also, remember: I don’t know what you don’t know. If you don’t understand something, it’s
your responsibility to ask. Please. It’s often a question that others have. Asking questions
during class not only will help you, but your classmates as well.
How your course grade will be determined (Subject to revision)

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Creative work/campaigns (3)</td>
<td>60%</td>
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<tr>
<td>Final portfolio</td>
<td>10%</td>
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<tr>
<td>Reaction papers</td>
<td>15%</td>
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<tr>
<td>Other stuff (e.g., assignments or whatever)</td>
<td>15%</td>
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Total: 100%

* You will lose a full letter grade if you don’t submit your work.

The grading scale is as follows:

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<thead>
<tr>
<th>Grade</th>
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<tr>
<td>A</td>
<td>90-100</td>
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<tr>
<td>B</td>
<td>80-89.9</td>
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<tr>
<td>C</td>
<td>70-79.9</td>
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<tr>
<td>D</td>
<td>60-69.9</td>
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<td>F</td>
<td>&lt; 60</td>
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More about grades: A “C” is an average grade. If you do average work, you will get a C on your assignments. If you do less than average work, you will make a grade below a C. Grades are determined not on the basis of whether your work is equal to, or better than, one of your peers in the class. Rather, grades are based on whether you meet a standard that has been set for this class.

As a rule, to be successful in this class you need to come to class on time and turn your work in on time. That’s it. As Woody Allen says, “Eighty percent of success is showing up.” Do the work. That’s how you’ll learn and grow.

Class policies

Attendance: You will be rewarded for attending class. Anyone with two or fewer absences at the end of the semester will receive an additional three points added to his or her final grade (e.g., from 88% — a B — to 91% — an A). Two tardies (whether being late or leaving early) will count as one absence. Please don’t be late. Students who come to class late distract the teacher and other students. If you’re late, however, it’s your responsibility to see me after class to ensure that your “absent” is changed to a “tardy.” I won’t make changes at a later time, even if you feel you can document your presence. The purpose of this policy is to encourage and to reward attendance. Because this is a reward system, there are no excused absences. If you disagree with this policy, please say so now or after class. The option is not awarding bonus points or reverting to the standard punitive system, but allowing for excused absences.

Deadlines: In advertising we live and die by deadlines. This will be the mantra for our class: Plan for problems. Expect disasters. I am unsympathetic to excuses, even good ones, for missing class or not turning in an assignment. (Top-of-the-list excuses that don’t cut it: “My printer broke” or “The lab was backed up and it just never printed out” or “The lab was closed” or “Traffic was awful.” Traffic is always awful. Leave earlier.) If you have the assignment done and, for whatever reason, you don’t make it to class, be sure a trusted friend delivers it for you. Assignments left in my mailbox will be considered late. Assignments not turned in at the beginning of class will lose one full letter grade. Don’t be late. An additional letter grade will be lost for each day it is late. For example, if your assignment would have received an 85 if it had been turned in on a Tuesday at the beginning of class, it will receive a 75 if turned in during or after class. If it isn’t in my office by Wednesday, it would be worth only 65. If you don’t hand your assignment to me, you must have the office staff write the date and time on your assignment and sign his or her name before you put it in my box. If that is not done, I can only assume it arrived in my mailbox moments before I walked in. Please don’t be late. It will make all our lives easier.
The technical stuff: Grammar, spelling and punctuation count, both here and when you get a job. We are often judged by our writing (and that includes e-mails), and those who make GSP mistakes may be considered sloppy — or worse your thinking may be considered sloppy — or someone may assume you just don’t care. Typos have cost agencies clients. People have lost jobs.

Cell phones and such: Beware if you have a cell phone, tablet, computer or all things that ring, burp, vibrate, sing, or do other annoying things during class. If any of the above happens, you’ll be asked to donate $1.00 to the “Take Dr. B to Lunch Fund.” If we get big money we’ll start a scholarship fund. Cell phones should not be out during class. Keep it in your purse or backpack.

Honor code

Student Standards of Academic Integrity (see “Policies” in the Undergraduate Catalog) specifically addresses acts of academic dishonesty including cheating and plagiarism. I prefer to consider this an Honor Code. That is, I assume that you, as an honorable person, would never cheat or plagiarize. Ever.

When you submit work for this class, that is the same as making a statement that you have produced the work yourself, it its entirety. Plagiarism, copyright infringement, and similar uses of other people’s work are unacceptable. This is also true of fabrication. Anything taken from the internet (or any other source) should not just be paraphrased, but should be rewritten in your own words incorporating your own ideas. Plagiarism — using other people’s words as your own — can take many forms:

- If you cut and paste information into a paper without attribution, that’s plagiarism.
- If you copy a direct quote without putting it in quotation marks, that’s plagiarism.
- If you paraphrase another person’s idea without giving credit, that’s plagiarism.
- If you submit someone else’s work as your own, that’s plagiarism.

(See The Dallas Morning News, Jan. 22, 2006, p. 26A.)

You’ll receive a “zero” for any work that is the result of plagiarism or cheating and will not be allowed to revise the work. The situation may also be reported to the Office of Academic Integrity, and you may be required to reapply to be a major in the Mayborn School of Journalism. Depending on the weight of the assignment, you could fail the course. Just don’t do it.

Your enrollment in this class presupposes your commitment to this Honor Code. If you have any questions about your responsibility or my responsibility as a faculty member under this Honor Code, please bring them to me or discuss them with someone in the Office of Academic Integrity.

Special accommodation

If a student requires special accommodation, he/she should contact the instructor of this class and the Office of Disability Accommodation. Please do so at the beginning of the semester.

Diversity

The Accrediting Council for Educators in Journalism and Mass Communication (ACEJMC) accreditation standards require that diversity be incorporated into the curriculum. The University of North Texas Department of Journalism is an accredited program.
Assignments

We love ads. Let’s talk about them.
Find one ad you really like from an awards annual. There are some awards annuals in the MacLab and some in the library. See info below. I want you looking at what others consider “good advertising,” not just what is found on the internet. Scan the ad and save it as a PDF. You’ll send this scan to me via email, and be sure to tell me the source (where you found the ad and the date of the publication). Print the ad on a piece of paper and write a one-page, double-spaced analysis of the ad. Use these for headers: the source, benefit (what's in it for the consumer?), your opinion of the copy, opinion of the visual/design. That is do you like it? Or not? And why. Check your syllabus for the due date.

Where to find the awards annuals:
There are some awards annuals on the shelves in the Mac Lab in Sycamore. There are also some in Willis Library. Here’s the info for those in the library:

Books
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<tr>
<th>Titles</th>
<th>Call Number</th>
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<tr>
<td>Graphis Advertising Annual</td>
<td>NC 997.A1 A372 2017</td>
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<tr>
<td>Creativity Awards Annual</td>
<td>NC 997.A1 C741 no.41</td>
</tr>
<tr>
<td>Graphis Design Annual</td>
<td>NC 997.A1 G75 2017</td>
</tr>
<tr>
<td>International Yearbook Communication Design</td>
<td>NC 997.A1 I582 2017</td>
</tr>
<tr>
<td>Art Directors Annual</td>
<td>NC 997.A1 A742 2017</td>
</tr>
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Periodicals
(Section in the library: Title)
NA: Communication Arts
Z: Print
NC: Archive: Advertising Worldwide
NC: Novum

Students can look up the available titles at library.unt.edu or may bring either the title or the call number to the front desk at the library. The library shelvers and staff can assist students in locating the books/periodicals.

Growing creatively.
Read Bruce Mau’s Incomplete Manifesto for Growth then select two of his statements you agree with and two you disagree with. Email your choices to me. Check your syllabus for the due date. We’ll discuss this in class.

Casting call: Faces in advertising.
So many ads, so many faces. We’re going to talk about a product in class that’s targeted toward children between the ages of 6 and 10. Bring a color picture to class of a child we might use in our ad. Put it on an 8½ x 11 piece of paper. Make it large so the whole class can see it. Check your syllabus for the due date.

ihaveanidea.org.
An inconvenient truth for copywriters: How to write headlines and why your career depends on it. You’ll also write a reaction paper for this reading. This is available on Blackboard or at: http://ihaveanidea.org/articles/2007/09/23/an-inconvenient-truth-for-copywriters-how-to-write-headlines-and-why-your-career-depends-on-it/. Check your syllabus for the ihaveanidea.org due date.
The Creative Process Illustrated.
Pick the drawing you feel is most reflective of your process. Write up why you chose this drawing and how it reflects your creative process. See format on Blackboard. Bring your write up and a copy of the drawing to class to post on the board. Here’s the citation for the book: Griffin, W. Glenn and Deborah Morrison (2010). *The creative process illustrated: How advertising’s big ideas are born*. Cincinnati, OH: How Books. It’s available as an online copy through Willis Library: [http://iii.library.unt.edu/record=b4343711~S12](http://iii.library.unt.edu/record=b4343711~S12). Click “read online.” If you’re off campus, it’s always smart to connect via the UNT’s VPN (virtual private network) [https://vpn1.unt.edu/+CSCOE+/logon.html#form_title_text](https://vpn1.unt.edu/+CSCOE+/logon.html#form_title_text). A hard copy is also available in the library. The call number is HF5823.G723 2010. Check your syllabus for the due date.

Creatives take risks. Let’s give it a try.
I want to encourage you to become aware of your own tolerance for risk and be willing to take more risks in life and in your work. We know each other by now, and you should be more comfortable with each other. Your assignment is to take a risk and do something outside of your comfort zone that is neither illegal nor life threatening. [No tattoos. Please.] What is a “risk”? That’s different for different people. Totally subjective. Maybe it’s going to a movie by yourself. Maybe it’s contacting your birth mother who you’ve never met. You decide what your risk will be, but it should be something you haven’t done before. Briefly (on a single sheet of paper) describe in writing what you did and how you felt about it. You’ll turn that in during class. Be prepared to discuss your risk. Check your syllabus for the due date. Enjoy.

Your creative work.
Following is an outline of the campaigns you’ll be working on this semester.

Campaign 1: Package or household goods
- Manifesto
- Target profile
- Creative brief
- Final print campaign (tight comp)
- One ambient/guerrilla/non-traditional/digital/social idea
  8 x 11 finished comp showing your idea and, if necessary, a typed description

Campaign 2: Durable-goods
- Manifesto
- Target profile
- Creative brief
- Three print ads – 8½ x 11 finished comps (11 x 17 if a spread)
- One ambient/guerrilla/non-traditional/digital/social idea
  Note: Should be a different execution than what you did in Campaign 1
  8½ x 11 finished comp showing your idea and, if necessary, a typed description

Campaign 3: Hate Something/Do Something (service)
- Target profile
- Creative brief
- Execution to be determined by your team, which will depend on your project.
  Note: Radio for one of your three campaigns may also be included in your portfolio.
Working through your campaigns.

**Lines:** Write 300 lines. These aren’t taglines. This is a thinking process. They may turn into headlines, but they’re primarily the genesis of your ideas. You’ll brainstorm before, of course, but actually writing lines should be done on the computer. By yourself. This is a brain dump. These aren’t crafted yet. Just get an idea down and move on. Quickly. You don’t have to write all 300 at the same time, but if you stop you should read back through everything you’ve written before you start again. If you prefer, you can handwrite these then type them into the Word document. Use the format given to you, and add more lines if you do more than 300. In the creative process, more is almost always better.

Highlight what you think are your 25 best lines/ideas. You can do this on the computer with a light color (e.g., yellow) so you can still read the line. **Bring copies of all your lines to class:** a copy for me and one for each member of your team. Why 300 lines? From quantity comes quality. Generally your more interesting lines will come after you push through all the easy, common, top-of-mind thinking. Why bring all your lines? Sometimes your partner will see something in one of your lines that you didn’t see.

**Thumbnails:** These are done by hand on 8½ x 11 paper with markers. I’ll given you a template for that, but if you decide to do spreads you can make your own. Do thumbs for your 20 best lines. You’ll do several thumbs for each line, a minimum of five. That’s a total of 100 thumbs. Bring these to class when you bring your lines.

**Working with your teammates.** You can start by brainstorming together, but split up when it’s time to write your lines. Highlight them. Do your thumbs. You can show these to your partner(s), or you can move on to roughs and then share at this stage. Share and discuss before class.

**Roughs:** These are full-page marker roughs. You should use markers, not pencil or ink. The lines need to be large enough, and dark enough, that they can be seen from the board by the entire class. You’ll place these on the white board with magnets.

Roughs will primarily be for print ads. All campaigns will start with your client’s manifesto.

- Campaign 1 (package-good) Manifesto. Your ad will have a headline/visual/body copy/logo.
- Campaign 2 (durable-good) Manifesto. Your ad will have a headline/visual/long body copy/logo. Don’t write body copy on the roughs, but use lines to indicate where it will be placed on your layout. Copy will be typed on a separate sheet of paper:
  - Headline. Body copy. Tagline. You’ll read the copy from that page.
- Campaign 3 (to be determined by each team). Follow above format.

**Comps:** These are hand-drawn but more complete (i.e., flesh out your idea more than was done on your roughs). Put these in a large envelope with your team names on the outside.

**Peer evaluations:** Remember, advertising is a team sport. You need to learn to work and play well with others. Each student will complete a peer evaluation form for each teammate (including yourself) for every campaign. Peer evaluations are due in my office in 206 Sycamore by 3 p.m. on the day your team presents your final computer comps.

Peer evaluations can impact individual grades, therefore I must have them before grading your campaigns. If you don’t turn in your peer evaluations you’ll lose 10 percent (a letter grade) for that campaign. In the words of the great Nike gods: Just Do It.
Portfolio: Each student will showcase his or her final digital portfolio on a website. Your final portfolio will consist of the following.

- Your resume (a hard copy that will include the link to your online portfolio)
- Campaign 1
  - Landing page
    - Target market (e.g., Women 18-34, HHI $xx,xxx plus one or two qualitative statements
    - Strategy statement (from brief)
    - Manifesto
    - Tight comp 1
    - Tight comp 2
    - Tight comp 3
    - Social media calendar executed (executed individually)
- Campaign 2
  - Landing page (see above)
  - Manifesto
  - Tight comp 1
  - Tight comp 2
  - Tight comp 3
  - Ambient (executed individually)
- Campaign 3
  - Landing page (see above)
  - Manifesto
  - Execution TBD by team
  - Ambient and/or social media idea (executed individually)
- Radio (optional for one or more campaigns)

Your portfolio should have a professional and consistent look. For example, all the landing pages and strategy pages for all campaigns will use the same font and a consistent design.

Structure of this class.
Creating great advertising is a process. The assignments at the beginning of the class will give you the base you’ll need to do your campaigns beginning in Week 5. Many of your assignments will build on each other. Because this is a Tuesday/Thursday class, you sometimes will have a day between classes and sometimes a weekend. Be prepared, and plan ahead.
### Class schedule

This schedule is subject to change. You are responsible for all assignments and deadlines — even if they differ from this schedule. Note that you should continue to revise campaigns throughout the semester at the same time you’re working on new campaigns. *Your responsibilities are in boldface.*

| Week 1 | Jan 16 | The warm up and review of syllabus. **Begin Whipple now.**
|        | 17     | Assignment: We love ads. Let’s talk about it. Email to Dr. B by noon 1/17.
|        | 18     | We love ads. Assignment: Email Bruce Mau selections to Dr. B by noon Friday, 1/19.

| Week 2 | 23     | The creative process review: It’s really all about problem solving.
|        |        | Growing creativity/Bruce Mau. **Reaction paper 1 due: Whipple Preface to p. 78.**
|        | 25     | Resumes and elevator speeches. **Reaction paper 2 due: Whipple pp. 79-169.**

| Week 3 | 30     | **Resume due. Your in-class elevator speech.** Dress for success.
|        |        | **Reaction paper 3 due: Whipple pp. 171-257.** This is the all-important digital side.
| Feb 1  |        | Ideastrorming: Review of creative process. **Reaction paper 4 due: Whipple pp. 258-325.**

| Week 4 | 6      | Let’s talk copywriting. Guest speaker: Let’s get social. [TBD]
|        | 8      | Two assignments for in-class discussion: **Assignment: Casting call. Assignment: Creative Processes Illustrated.**

| Week 5 | 13     | Two assignments for in-class discussion:
|        |        | **Assignment: Casting call.**
|        |        | **Assignment: Creative Processes Illustrated.**
|        | 15     | Writing a manifesto: Guest speaker. (Submit your ideas for a package and a durable good.)

| Week 6 | 20     | **Assignment: Your personal manifesto. In-class review (layout and read out loud).**
|        | 22     | **Campaign 1: Research class discussion/develop brief.**
|        |        | Assign Campaign 1: Package good/teams.

| Week 7 | 27     | **Campaign 1: Manifesto (individually): Craft into one team manifesto.**
| Mar 1  |        | **Campaign 1: Lines due by each team member.**

| Week 8 | 6      | **Campaign 1: Thumbnails due. In-class review.**
|        | 8      | **Campaign 1: Rough comps due with long copy. In-class review.**
|        | 8      | **Campaign 1: Tight comps due. In-class review. Peer reviews due by 3 p.m. Assign Campaign 2: Durable good.**

**SPRING BREAK** Have fun. Be safe. Make some memories.
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Week 9</td>
<td></td>
<td>Assignment: Creatives take risks. Let’s give it a try.</td>
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<td></td>
<td>20</td>
<td>Career Fair: Bring your resume and dress for success.</td>
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<td>1 p.m. to 4 p.m. UNT Union.</td>
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<td>21</td>
<td>Campaign 2: Research class discussion/develop brief.</td>
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<td>Week 10</td>
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<td>Campaign 2: Manifesto (individually): Craft into one team manifesto.</td>
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<td></td>
<td>27</td>
<td>Campaign 2: Lines due by each team member.</td>
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<td>Week 11</td>
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<td>Campaign 2: Thumbnails due by each team member.</td>
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<td>Apr 3</td>
<td>Campaign 2: Rough comps due with long copy. In-class review.</td>
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<td>Week 12</td>
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<td>Campaign 2: Tight comps due. In-class review.</td>
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<td>10</td>
<td>The set up: Hate something. Do something.</td>
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<td>11</td>
<td>Tell me what you hate and want to change by noon April 11.</td>
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<td>12</td>
<td>Campaign 3: Hate something. Do something. Determine teams.</td>
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<td>Week 13</td>
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<td>Campaign 3: Manifesto (individually): Craft into one team manifesto.</td>
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<td>17</td>
<td>Campaign 3: Lines due by each team member.</td>
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<td>Week 14</td>
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<td>Campaign 3: Thumbnails due by each team member.</td>
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<td>24</td>
<td>Campaign 3: Rough comps due with long copy. In-class review.</td>
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<td>26</td>
<td>(Note: You’ll do your tight comps on your own.)</td>
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<td>Week 15</td>
<td>May 1</td>
<td>Theater of the mind. Assignment: Radio games.</td>
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<td>You get to be the talent.</td>
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<td>:60 spot. See Blackboard for format. [Whipple: Review Chapter 9.]</td>
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<td>3</td>
<td>Dr. B’s Final for Life.</td>
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<tr>
<td>Final</td>
<td>May 10</td>
<td>8:00 a.m. to 10:00 a.m. Portfolio review by professionals.</td>
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