

Introduction to **CREATIVE CONCEPTS**

COMM 214

FALL 2020

MON 5:30-8

ONLINE



What's This Course About?

Advertising. You know, that stuff that surrounds us every day, everywhere we look, on screens, on brick walls, on toilet paper rolls, in the sky? Like, everywhere?

Some of it is good. A lot of it is bad. Some of it has an idea. Much of it is just noise. Some makes you think. And most makes you think “are they PURPOSELY trying to annoy me?”

So in this course, we're going to explore the hows and whys of creativity in advertising. We're going to identify what makes a piece of advertising effective, entertaining and dare we say, enriching. We're going to explore what goes into it, how it's conceived, how it's produced, the kinds of things we think about when we think up this stuff (hint: it's a lot more than you think), and who at agencies do what.

And here's the best part: you'll come out of this course having made some actual ad campaigns yourself. Ideally good ones. But even if they're not, you'll come out of this with a better understanding of this mythical beast we call creativity.

What Will You Get Out Of This?

Hopefully:

An understanding of what makes great advertising.

The ability to develop an idea and extend it through film, digital, social, print, activations and whatever else you dream up.

The confidence to present and sell an idea.

The wherewithal to discuss and defend ideas amongst your peers.

The revelation that you might actually be more creative than you think.

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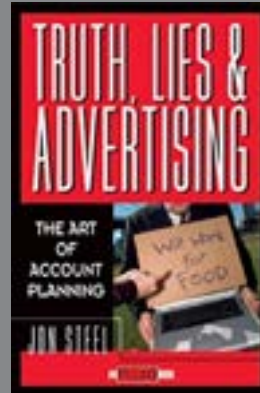
Textbooks

There aren't any. At least not required ones. But, I am going to ask you to read at least one of these books in the course of this class. If you read more than one, you'll be ahead of the game. You can probably pick up used copies on Amazon for about four bucks.

"Where the Suckers Moon"
Randall Rothenberg. The book that comes closest to capturing the insanity of life in an ad agency.

"Truth, Lies & Advertising" Jon Steele. The best book about ad strategy I've ever read. And strategy is at the heart of creative advertising.

"Hey, Whipple, Squeeze This"
Luke Sullivan. The classic advertising-idea primer.



My Expectations

Show up for class. Every one will be a building block upon which you'll construct your final term project, an actual advertising campaign. So miss one, and you'll miss something important. Class starts promptly at 5:30, and ends at 8.

Engage. Talk. Debate. Even if we're all little heads on a screen. The more you put in, the more you'll get out.

Feel free to tell me if I'm confusing you, rambling incoherently, or making ridiculous points. All are likely to occur at some point. Let's be honest with each other about how we're both doing.

Please don't text, look at Tik Tok or shop on Amazon during instruction. We'll have a 15-minute break in each class for you to catch up on that stuff.

Reason thoughtfully and prepare cohesive arguments.

Collaborate. Partnership and team-player-ness will be important in this class, because many of the in-class exercises and homework assignments, as well as the final term project, will require working with a partner, just like in the real ad world.

Be honest but constructive and respectable with your classmates when they show work. Coming up with an idea is hard. And it takes guts to put yourself out there.

Finally (and this goes for everyone that works in this business): don't settle for the first idea you have. It's almost never the best one. The 100th is usually better than the 99th. I can't stress that enough.

Covid Considerations

I am semi-Zoom fluent but fully expect to screw something up so please, bear with me, and I will do the same with you.

Guest speakers: theory is good but practice is everything, so I'll do my best to bring in special guests from the ad world.

Collaborating outside of class: while COVID makes this more challenging, in the agency world we've found a way to get everything done remotely, or with masks and safe social distancing if we meet. I trust you and your partner can do the same.

Due to the virus, I won't have in-person office hours. But you'll find me very accessible. Email me at garydoyle1@yahoo.com if you need to set up an appointment. I'll answer that quicker than my Loyola email.

About Me.

I'm a Group Creative Director/Senior Vice President at Cramer Krasselt, the second-largest independent agency in the US of A. There I work on Porsche, Corona, Edward Jones Investments and the Alzheimer's Association. Before CK I was an Executive Creative Director at Leo Burnett, where I was creative lead on McDonald's, Kellogg's and Morgan Stanley. My work has been recognized by the One Show, Communication Arts, the Webbys, the Effies and the London International Film Festival, and that's just in the last few years. I co-host the internationally acclaimed podcast "So There!", and have an unhinged pug dog named Lou.

Class Schedule*

All classes except the first and last will include students presenting their homework assignment from the previous class.

WEEK #1

Never Let A Good Crisis Go To Waste.
The state of advertising today. What it used to be, what it's becoming, what great work looks like. And how the upheaval and confusion the industry is dealing with make it an ideal time to break into it. We'll show a reel of Cannes Gold Lions winners. Then we'll talk about what makes great creative work. Classroom assignment broken out into groups of four: what are your favorite ads of what we've seen? Homework: pick the best ad out there right now, and the worst ad out there. Come prepared to talk about why you chose them.

WEEK #2

Strategy And Insights: The Building Blocks of Great Creative
Why they matter, how we get to them, how they lead to great ads. And the role and importance of creative briefs. We'll take the class through the making of a modern ad campaign, from network partnerships to user-generated content, in the form of a Porsche case study. In-class assignment: create a strategy for Colgate Toothpaste. Homework: find the insight in assigned ads. Come prepared to talk about what it is.

WEEK #3

Labor Day holiday

WEEK #4

A Brand Is A Person
What makes a good brand? What kind of person is Nike? Google? Hallmark? We'll show examples of all. Plus a discussion of personal branding. What's your personal brand? How is it going to be important in the workplace? In-class assignment: the importance of knowing the brand. Homework: the brand that is you.

WEEK #5

The Importance of Collaboration
If you can't do it, you won't make it in this business. A bit of a history of advertising and the classic writer/art director partnership, and what collaboration means in the modern advertising agency. And we will try to bring in a real live writer/art director team to talk about their partnership. Class assignment: create an ad with a partner. Homework assignment: watch "Art & Copy" in full; create a three-ad campaign with a partner.

WEEK #6

Ready, Aim, Fire.

Understanding your target. Who are you talking to? What do they care about? What brings them joy? What makes them angry? How do they go about their day? What are their problems and how can you solve them? And why clear answers to all these questions is essential before you can do the work. I'll present well-targeted ads in this class, and we'll talk about rational versus emotional sells. In-class exercise: getting in the head of your target. Homework: identify the target paper. And identify an ad either built on emotion or logic and prepare to defend it.

WEEK #7

Who Are These People And What Do They Do All Day?

Agencies are the land of specialists these days. We'll talk about creatives, planners, account people, media people, digital strategists, designers, user technologists, and user experience people. And what they do. If the stars align, we'll have a panel discussion with people from several of these disciplines in this class. Homework assignment: choose a campaign with a digital component and come prepared to talk about the role each discipline played in its formation.

WEEK #8

The Power of Words

Yes, words still matter! Show best-written ads to class. We'll watch part of "Art & Copy". And hopefully a visit from a copywriter will be part of this class. Classroom exercise: tagline writing. Students will write them and present them for a product. Homework: watch rest of "Art & Copy." Create a compelling ad out of nothing but words.

WEEK #9

The Power of Visuals In A Visual Age

Us humans are visual thinkers. And in a cluttered media landscape nothing communicates faster than a powerful visual. A visit from an art director may be part of this class. In-class visual-solution exercise – create an ad for a product with no words. Homework: visual ad assignment.

WEEK #10

Ye Olde Print Ad And Ye Olde Billboard

They're still here – lots of them – and they're still the fundamental test of an idea, and the most compact encapsulation of a campaign. We'll look

at award-winning examples of print and out of home. In-class exercise: create an out of home idea. Homework: create an OOH campaign.

WEEK #11

(Not-So-New) Media

Digital, social, experiential, activation. They're increasingly taking over the ad toolbox. We'll talk what they are and how to best use them. And we'll show the best work in the world for all these disciplines. In-class assignment: digital or social ad. Homework: digital or social campaign.

WEEK #12

That's Funny!

Humor in advertising. Good or bad. Inappropriate or not. And is it effective? We'll show ads where humor works, and where it doesn't. In-class assignment: create a funny ad, in any medium. Homework: create a funny ad, in any medium.

WEEK #13

The Head And the Heart

Done well, emotional advertising can be the most powerful advertising of all. Unfortunately, a lot of it isn't done well. In-class assignment: create an emotional ad, in any medium. Homework: create an emotional ad, in any medium.

WEEK #14

Thanksgiving holiday

WEEK #15

So What Have We Learned?

A look back at the things we've learned and the things we made. And we'll look forward too, into where the heck advertising is going. (Hint: in the age of ad blockers, adding value is everything.) Classroom discussion: what have we learned? Enriching brand ideas: Citi Bikes, Lego Movie, poems on Chipotle cups.

FINALS WEEK

You'll present your ad campaigns to me and a guest judge. We will be honest but constructive. Just like a good creative director.

***A big, important caveat:**

This schedule is a guide. It's not set in stone. Any number of things could alter it. But we'll stick to it as best as we can.

The Nitty-Gritty

Unexcused Absences

For much of this course you'll be working with a partner, so missing classes will adversely affect not only you but them. Any assignments given during any missed period must be turned in by the date assigned. It's your responsibility to obtain information on any missed assignments. If it is necessary for a student to miss a class due to a legitimate excuse, such as illness or family emergency, it is the responsibility of the student to contact me as soon as possible with written substantiation. Completing any missed work will be discussed at that time.

Paperless Class

No homework assignments will be accepted on paper. Submit all work on Sakai before the deadline. All materials presented in class will be posted on Sakai after class as will all the instructions for homework.

Grading

Grading will emphasize presentations and contributions during class, along with writing exercises of varying length. It will also emphasize weekly outside written assignments of varying lengths and the presentation of a term project.

Specifically, coursework will include individually-written papers, multiple in-class and outside- of-class exercises working as a two-person team as in the real world, and a final in-class team presentation of a longer-term project. You will be graded on the lessons you absorb and apply to your work through your writings and ideas, the demonstration of your understanding of the methods and principles learned in class, and the overall progress you make, as well as the quality of your ideas and the effort you put into them. All grading will be based on pre-established rubrics posted on Sakai. Reading those rubrics, and not just the assignment instructions, will go a long way toward helping you get a good grade.

Grading Scale: A: 100-95, A-: 94-90, B+: 89-87, B: 86-83, B-: 82-80, C+: 79-77, C: 76-73, C-: 72-70, D+: 69-67, D: 66-63, D-: 62-60. F: less than 60.



Late Work

In the real world, late work means you lose your job or the agency loses the client. In this class, late work will mean you get a goose egg.

**CREATIVITY
IS A WILD MIND
& A DISCIPLINED EYE**

--Dorothy Parker

Grading

20% participation and collaboration,
40% homework,
40% final project.

The Fine Print

Cheating and Plagiarism

The short answer: don't.

The long answer: A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students of Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty.

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents.

Academic cheating is a serious act that violates academic integrity. Cheating includes, but is not limited to, such acts as:

Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher;
Providing information to another student during an examination;
Obtaining information from another student or any other person during an examination;
Using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor;
Attempting to change answers after the examination has been submitted;
Unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom;
Falsifying medical or other documents to petition for excused absences or extensions of deadlines; or
Any other action that, by omission or commission, compromises the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

Submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.;
Submitting as one's own another person's unpublished work or examination material;
Allowing another or paying another to write or research a paper for one's own benefit; or
Purchasing, acquiring, and using for course credit a pre-written paper.

The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism. A more detailed description of this issue can be found at <http://luc.edu/english/writing.shtml#source>.

In addition, a student may not submit the same paper or other work for credit in two or more classes. A student who submits the same work for credit in two or more classes will be judged guilty of academic dishonesty, and will be subject to sanctions described below. This applies even if the student is enrolled in the classes during different semesters. If a student plans to submit work with similar or overlapping content for credit in two or more classes, the student should consult with all instructors prior to submission of the work to make certain that such submission will not violate this standard.

Plagiarism or any other act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. All instances of academic dishonesty must be reported by the instructor to the appropriate area head and to the office of the Dean of the School of Communication.

The office of the Dean of the School of Communication may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending on the seriousness of the misconduct. In the case of multiple instances of academic dishonesty, the Dean's office may convene a separate hearing board to review these instances. The student has the right to appeal the decision of the hearing board to the Dean of SOC. If the student is not a member of the SOC, the dean of the college in which the student is enrolled shall be part of the process. Students have the right to appeal the decision of any hearing board and the deans of the two schools will review the appeal together. Their decision is final in all cases except expulsion. The sanction of expulsion for academic dishonesty may be imposed only by the Provost upon recommendation of the dean or deans.

Students have a right to appeal any finding of academic dishonesty against them. The procedure for such an appeal can be found at: http://www.luc.edu/academics/catalog/undergrad/reg_academicgrievance.shtml.

The School of Communication maintains a permanent record of all instances of academic dishonesty. The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to similar organizations.

(The School of Communication policy is based entirely on and is consistent with the Academic Integrity Policy of the College of Arts & Sciences.)

Sexual Harassment and Discrimination Policy

Loyola University Chicago is committed to maintaining an environment which respects the dignity of all individuals. Accordingly, Loyola University will not tolerate sexual harassment by or of its students, faculty, or employees. To the extent practicable, Loyola University will attempt to protect the Loyola community from sexual harassment by vendors, consultants, and other third parties who interact with the Loyola community. Loyola University is promulgating this policy to reaffirm its opposition to sexual harassment and to emphasize that learning opportunities and employment opportunities must not be interfered with by sexual harassment. deal with individuals found to have engaged in harassment, discrimination and/or retaliation in violation of this policy. For more information on this policy please visit:http://www.luc.edu/hr/policies/policy_sexualharassment.shtml

Class Recording

In this class software will be used to record live class discussions. As a student in this class, your participation in live class discussions will be recorded. These recordings will be made available only to students enrolled in the class, to assist those who cannot attend the live session or to serve as a resource for those who would like to review content that was presented. All recordings will become unavailable to students in the class when the Sakai course is unpublished (i.e. shortly after the course ends, per the Sakai administrative schedule). Students who prefer to participate via audio only will be allowed to disable their video camera so only audio will be captured. Please discuss this option with your instructor.

The use of all video recordings will be in keeping with the University Privacy Statement shown below:

Privacy Statement

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Students will be informed of such recordings by a statement in the syllabus for the course in which they will be recorded. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording. Recordings including student activity that have been initiated by the instructor may be retained by the instructor only for individual use.