

Introduction to  
**CREATIVE  
CONCEPTS**

**COMM 214-  
22W**

**FALL 2018  
MONDAY  
7:30-9:30  
ROOM 010  
School of  
Communication**



## 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 piss me off?”

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 conceptualized, 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 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 advertising 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 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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902**

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**Office Hours :  
Monday, 6-7 or by appt.**

### 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 way ahead of the game. I'll have copies in class for you to peruse. And you can probably pick up used copies on Amazon for about four bucks.

“Hey Whipple, Squeeze This!”, Luke Sullivan. The classic advertising-idea primer.

“Where The Suckers Moon”, Randall Rothenberg. The book that comes closest to capturing the insanity of life at an ad agency.

“Truth, Lies and Advertising”, Jon Steele. The best book about ad strategy I've ever read.



## Guest Speakers

Theory is good, but practice is everything, so we'll occasionally bring in guest speakers from some of Chicago's top advertising agencies. They'll give you the lowdown on their day job.

## 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 7, and ends at 9:30. Please don't pack up early.

Engage. Talk. Debate. The more you put in, the more you'll get out.

Don't text, email or Snapchat during class. Except for certain classroom activities, laptops and phones will remain down. I am serious about this. If you violate this, it will not end well for you. I'll ignore you as you're ignoring me.

Collaboration. 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. Which means not only working cooperatively, but also making yourself available outside of class to work together. Again, just like the real agency world.

Be positive and encouraging with your classmates. Coming up with an idea is hard.

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.

## About Me

I'm a Group Creative Director/Senior Vice President at Cramer Krasselt, the second-largest independent advertising 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 Webby's, 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.

# Week by Week Schedule

**A note on the below: 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

### Labor Day

No Class

## WEEK #3

### 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 #4

### A Brand Is A Person

What makes a good brand? What kind of person is Nike? Google? Hallmark? 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 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. Also identify an ad either built on emotion or logic and prepare to defend it.

## WEEK #7

### Mid-term break

## WEEK #8

### 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. 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 all of these disciplines played in its formation.

## WEEK #9

### The Power of Words

Yes, words still matter! Show best-written ads to class. 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: Create a compelling ad out of nothing but words.

## WEEK #10

### The Power of Visuals

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

## WEEK #11

### 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: find an OOH board you like, take a picture of it, and let us know why you like it. And create an OOH campaign.

## WEEK #12

### (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 #13

### 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 #14

### 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 #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. Homework: specific instruction as to your final campaigns.

## 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: guest speakers (or me) getting called out of town unexpectedly to client meetings, me getting a better idea for a lesson in the shower, nuclear winter. But we'll stick to it as best as we can.



## Unexcused Absences

You get two maximum. Keep in mind that for much of the work for 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 a major illness or true family emergency, it is the responsibility of the student to contact the instructor 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.

## Late Work

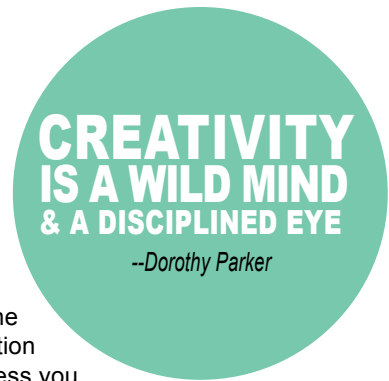
In the real world, late work means you lose your job or the agency loses the client. In this class, late work will mean you get a goose egg.



## 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. Also, as in the real world, students will be given the opportunity to work with different partners throughout the course. 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.**

Grade Weights	
40%	Homework
20%	Participation and Collaboration
40%	Final Project

## Cheating and Plagiarism

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](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](http://www.luc.edu/hr/policies/policy_sexualharassment.shtml)