

Introduction to **CREATIVE CONCEPTS**



COMM 214 – OVERVIEW

In this course, we will explore the creative process and examine what makes an advertising concept creative. We'll be looking at a lot of advertising; the good, the bad and the ugly.

Through a series of short lessons, in-class exercises and creativity-building assignments, you will be exposed to the hows and whys of creativity in advertising. You'll be challenged to create better ads on your own, you'll discover how to be more creative, and you'll learn by doing.

You will come out of this class with a better understanding of advertising creativity, as well as with the tools and methods necessary to create advertising in various media. In the end, you'll be surprised at how creative your work will be and what a grasp you'll have on creative concepts.

YOU WILL LEARN:

- How to distinguish between great advertising ideas and average ones
- How to develop an idea and extend it through film, print, digital, social, etc.
- How to present, sell and defend an idea
- How to be more creative

ABOUT ME

I'm a 30+ year advertising agency veteran, most recently an Executive Vice President and Group Creative Director at FCB Chicago. Throughout my career, I've been the creative lead on accounts including Coors Light, Miller Lite, KFC, Kraft Foods, Cadbury Beverages, Blue Cross & Blue Shield and SC Johnson. Over the years, my work has been recognized by the One Show, Cannes Lions, Radio Mercury, Clio, Addy Gold, D&AD, Art Directors Club and International Film & TV Festival.

INSTRUCTOR: Chuck Rudnick

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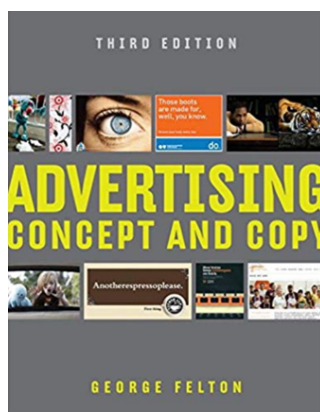
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OFFICE HOURS: Tuesdays and Thursdays, 10:30-11:45, by appointment

NO TEXTBOOK, BUT...

You should be a student of advertising, and you should be reading books about the creative process, studying advertising award books, checking out advertising blogs, and keeping up on the best creative of the day. While there is no specific textbook for this class, in your pursuit of a career in advertising, I strongly encourage you to read at least one of the following excellent books:



COURSE SCHEDULE

NOTE: This schedule is subject to change to accommodate guest speakers, current events, student needs, etc. Do not do homework assignments from it. All lessons and homework instructions will be given in class and posted in Sakai.

WEEK #1 January 15 & 17

Course overview.

Lessons: What makes good creative? How to judge an ad.

A look at some award-winning TV spots.

In-class and homework: How to identify the best & worst creative.

WEEK #2 January 22 & 24

Students present “Best & Worst” homework.

Lessons: The importance of knowing your brand and your target.

In-class and homework: What’s your personal brand? How to define the target.

WEEK #3 January 29 & 31

Students present “Target” homework.

Lessons: Strategy and insights.

In-class and homework: Writing strategies.

WEEK #4 February 5 & 7

Students present “Strategy” homework.

Lessons: Collaboration. Roles in an ad agency.

In-class and homework: Watch “Art & Copy” film.

WEEK #5 February 12 & 14

Lessons: Features vs Benefits. The power of words.

A look at existing TV campaigns.

In-class and homework: Creating pool-out ads from an existing campaign.

WEEK #6 February 19 & 21

Students present “Pool-Out” homework.

Lesson: The power of visuals.

In-class and homework: Creating visually-driven ads.

WEEK #7 February 26 & 28

Students present “Visual” homework.

Lesson: Creating taglines.

Agency visit.

WEEK #8 March 5 & 7

Spring Break – No Class

WEEK #9 March 12 & 14

Lessons: Digital/Interactive/Social.
In-class and homework: Digital ideas

WEEK #10 March 19 & 21

Students present “Digital” homework.
Lessons: Non-profit advertising. Out of Home (OOH) advertising.
In-class and homework: OOH ads.

WEEK #11 March 26 & 28

Students present “OOH” homework.
Lesson: Award-winning banner ads.
In-class and homework: Creating banner ads.

WEEK #12 April 2 & 4

Final project teams chosen.
Teams choose final project brands.
Lesson: How to slice the pie.
In-class and homework: Final project briefs.

WEEK #13 April 9 & 11

Teams present revised briefs.
Lesson: What to do when you’re stuck.
In-class and homework: Continuing work on final project.

WEEK #14 April 16 & 18

Lesson: Presentation skills.
In-class and homework: Continuing work on final project.

WEEK #15 April 23 & 25

Lesson: What to present on final term project.
In-class and homework: Continuing work on final project.

FINALS WEEK

Teams present final project.



HOW TO SUCCEED IN THIS CLASS

Work hard. Dig deep. Show up. Show up on time. Show initiative. Do your work on time. Do work that's original, unexpected and inspiring. Exhibit professionalism. Have a good attitude. Be attentive. Be enthusiastic. Be a team player. Read and follow assignment instructions carefully. Strive to be your best and demonstrate progress. In other words, things that matter in the workplace matter here too.

HOMEWORK

Based on various creative briefs, in-class lessons and in-class exercises, you will have weekly homework assignments. All lessons and homework assignments will be posted in Sakai. You will be required to post your homework assignments in Sakai. Submit all work before the posted deadline; i.e., before the start of the class for which it is due. Late assignments will not be accepted.

ATTENDANCE

In great part, what you will learn from this class is the result of participating in in-class discussions, tackling in-class exercises, and teaming up with a partner. Your attendance is crucial. Missed classes will hurt you, your partner and your participation grade. If you have to miss a class due to a legitimate excuse, such as an illness or family emergency, it's your responsibility to contact me as soon as possible. Completing any missed work will be discussed at that time.

PHONES AND LAPTOPS

The goal, of course, is to keep your attention focused on the class. To that end, phones should be put away so they won't distract you, the presenter, and your fellow classmates. Laptops should be put away too, except for specific classroom activities.

GRADING

Grading will emphasize presentations and contributions during class, along with in-class exercises, homework assignments and the presentation of a final project.

Specifically, coursework will include individually-written papers, multiple in-class and outside-of-class exercises. You will also be working on various assignments, as in the real world of advertising, as a two-person team, including a final in-class team presentation. And like in the real world, you 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, your demonstration of the understanding of the methods and principles learned in class and the overall progress you make, as well as the quality of your concepts and the effort you put into them.

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: 66-64, D-: 63-60, F: Less than 60.

GRADE WEIGHTS

40% HOMEWORK

This will include all written work for several assignments. The emphasis will not be on the quantity of pages, but on the quality of the content, the tenacity demonstrated in the work and the way the work is presented.

20% PARTICIPATION & COLLABORATION

Participate and contribute in class. Ask questions. Answer questions. Present your ideas with passion and conviction. Be a good team player. Make yourself known. Use every class as an opportunity to contribute to our collective learning.

40% FINAL PROJECT

This will be the culmination of all you've learned in class. Utilizing the class lessons, exercises and tools, you'll work with a partner to write your own creative brief and create a multimedia campaign to be presented to the class and an outside judge.

CHEATING, PLAGIARISM AND OTHER THINGS YOU KNOW YOU SHOULDN'T DO

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

FINAL THOUGHTS

You don't have to be a creative genius to do well in this class. You don't even have to think of yourself as creative. But you'll be surprised how the tools and methods you'll learn throughout the semester will help you fire up the right side of your brain. The key to doing your best in this class is not settling for the first idea that comes to mind. Rarely are those the best ideas a creative person has. The more ideas you generate, the better you'll become and the better your work will be. Bottom line: To really succeed at this craft, you need to scratch below the surface and wear that pencil down.

