



Faculty of Arts
& Social Sciences

School of the Arts and Media

MDIA 5021

Advertising & Creativity

Session 1, 2015

UNSW Course Outline

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1. Location of the course

Faculty	Arts and Social Sciences		
School	School of the Arts & Media		
Course Code	MDIA 5021		
Course Name	Advertising & Creativity		
Seminars:	Tuesday	10.00-12.00	Goldstein G03
	Tuesday	18.00-20.00	Webster 252
	Wednesday	15.00-17.00	Quadrangle 1047

2. Staff Contact Details

Course Convener and Lecturer	
Name	Nicholas Richardson
Phone	02 93856355
Email	Nicholas.richardson@unsw.edu.au
Contact time and availability	Webster Rm 231 E Appointments to be arranged by email in advance. Emails will generally be answered within 24 hours
Course Lecturer	
Name	James Wiggins
Phone	Please use email
Email	james.wiggins@unsw.edu.au
Contact time and availability	Appointments to be arranged by email in advance. Emails will generally be answered within 24 hours

3. School of the Arts and Media Contact Information

SAM Office

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

4. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.

5. Essential Information for SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage:

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

6. Course details

Credit Points:

6 Units of Credit

Summary of the Course

Advertising is now a well-established function of influencing the behaviours of others in our society. Creativity is the powerful human decision-making process used to drive this influencing. This course will look at the theories, practices and tools used in the creative process to solve advertising problems, and develop students' abilities to use these.

Seminars use contemporary examples of advertising to understand creative theory, styles and categories of communication, target audiences and audience engagement, briefs and the briefing process, idea generation, how and why good concepts work, campaigning and applying concepts across different media, and design and writing principles. Seminars are also designed as portfolio clinics to enable students to progressively apply their developing understandings through producing creative concepts to specific advertising briefs set.

This course aims to provide students with a comprehensive toolkit that they can then practically apply to develop both understanding and creative problem solving experience.

Aims of the Course

1. This course will help students develop an understanding of how advertising problems are solved through creative processes
2. This course will enable students with the processes, tools and techniques used in creative problem-solving
3. This course will allow students to personally explore the creative process from problem identification, through development of creative concepts, the presentation of ideas and management of feedback to achieve advertising objectives.

Student learning outcomes

At the conclusion of this course the student will be able to:

1. Apply creative theories, strategies and tools across a broad range of advertising objectives and media through the development of concepts that satisfy specific advertising briefs
2. Develop a critical understanding of advertising tools and objectives and apply these in the production of concepts and the evaluation of both your work and the work of others
3. Critique, revise and develop your personal creative thinking styles and skills to solve advertising problems
4. Work effectively with feedback and present your ideas with confidence

Graduate Attributes

In this course you should develop the following graduate attributes:

1. An in-depth engagement with the language of advertising and the strategy that goes into creating it
2. The capacity to problem-solve and think creatively in the advertising context and beyond
3. Collaboration skills, initiative, and entrepreneurial thinking
4. Effective and persuasive communication skills

7. Rationale for the inclusion of content and teaching approach

This course is designed to develop the problem-solving and idea generation skills required of an individual to work effectively in any area or role within the practice of advertising. The content and student tasks reflect the position that regardless of whether an individual is pursuing a career as a creative, an ad agency business manager, an advertising planner, a client managing an agency's outputs to achieve marketing objectives, or anyone else associated with the communications industry, an understanding of creative processes and tools and how they can be consciously applied to solve advertising problems, enables better advertising and greater personal satisfaction from their association with advertising practice.

8. Teaching strategies

Students will be required to attend a two hour seminar each week. Seminars are designed to introduce all students in a consistent way to the relevant theories, practices and tools. They rely heavily on examples of contemporary advertising to practically demonstrate the theories in practice in real advertising situations.

The seminar format is adopted to better simulate the agency experience, with time spent briefing students on weekly assignments and assessing the effectiveness of their creative responses. The smaller groups give time for feedback and reflection on relevant principles and theory. Student participation will be required throughout seminars.

Creative skills are best developed through their constant application. Therefore, weekly briefs are designed to provide students with an opportunity to discover and develop their own creative problem-solving styles and skills.

Students are also encouraged to actively collect as many pieces of advertising communication as they can from a diverse range of sources, to keep abreast of contemporary campaigns and advertising issues and enhance their practical use of the theories, processes and tools covered in the course.

9. Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
1. Critical reflection	10 blog entries of 150 words each	20%	1,2,3,4	1,2,3,4	April 1 (entries 1-4) June 5 (entries 5-10)
2. Portfolio of creative concepts	Six concepts, each executed in one medium and accompanied by creative rationale of maximum 100 words, presented in maximum of 12 slides	60%	1,2,3,4	1,2,3,4	May 12/13
3. Campaign	One concept executed as an 'experiential campaign' accompanied by creative rationale of maximum 500 words, presented in maximum 10 slides	20%	1,2,3,4	1,2,3,4	June 2/3

Assessment task 1

Beginning in week one, each week for the ten weeks we meet in class, you will be required to write a blog entry of approx.150 words. The purpose of the blog is to critically reflect on the theoretical and practical aspects of creative advertising discussed in the weekly readings and in seminars.

You will be required to engage with academic texts and must reference at least one book or peer reviewed academic article in each entry.

In week two you will create a blog page in Wordpress and send your lecturer the link.

The entries may cover entirely different content each week or those students who are interested in a particular aspect of creative practice may develop a blog theme to explore, contemplate and develop throughout the course.

You will be assessed on:

- The demonstration, through your writing, of a high level of engagement with the class and reading material
- The critical depth and balance of your reflections, insights and observations.
- Your level of engagement with appropriate academic theory

The assessment of this assignment will take place in two parts. Entries 1-4 will be assessed (8% of overall course assessment) during the reading week and entries 5-10 must be completed (the last 12% of assessment) by the end of the final week of class.

Due: Entries 1-4 are due April 1 with entries 5-10 due June 5.

Weight: 20%

Assessment task 2

By the end of the course you will have worked on several creative briefs or 'portfolio tasks'. In addition, every week extra optional briefs will be enclosed in the class Moodle folder, so make sure you take advantage of the extra briefs available: that way you'll have more choice when it comes to picking your top six concepts. If you get a chance to do some of these you'll have more experience before you tackle assessments and you'll have a broader portfolio by the end of the course.

Assessment 2 lets you choose your top six concepts for your final portfolio presentation. You are expected to submit six concepts to demonstrate your creative thinking. SINGLE ideas are required. For example, you cannot include a campaign of ideas for a specific brief as a single concept. Your six concepts can include print, direct marketing, banner ads, radio, TV, outdoors, guerrilla concepts, social media, etc.

A concise rationale should also be presented for each piece (no more than 100 words for each rationale). Your total submission should be presented as PowerPoint slides converted to PDF and include no more than 12 slides plus one cover sheet. Only one copy of the submission per team is required.

You will be assessed on:

1. How your concept:

- Effectively interprets the client problem/objective outlined in the brief
- Is relevant to the target audience outlined in the brief
- Effectively delivers consumer insights
- Is persuasive, insightful, ethical
- Uses appropriate communications styles and creative tools
- Is innovative, original and creative
- Makes appropriate use of the medium chosen

2. How your creative rationale explains your theoretical understanding of the creative process at work in each of your submissions.

You will not be assessed on visual execution.

Due: in class the May 12/13

Weight: 60% (10% per concept)

Assessment task 3

During the course you'll have plenty of time for creative responses to a wide variety of briefs. You'll also be taught how to create campaign ideas that run across a variety of mediums. Today, advertising agencies are developing campaign solutions that allow consumers to 'experience' a brand. Experiential campaigns are more complex than individual concept solutions and so you'll work in larger groups (of four or five individuals) for this Assessment.

By the time you complete this course you'll have worked on a wide selection of briefs. Your team may choose any one of these briefs to develop into a campaign for this assessment.

You will need to create a campaignable 'experiential' idea out of one of your team's portfolio tasks and demonstrate how it can be carried across at least three - or more - different media (outdoor, radio, print, TV, direct, social, web, mobile, etc.). You'll be expected to have a 'big idea' that's 'experiential,' 'campaignable' and demonstrates interesting use of the various media you select to convey it.

You'll also be expected to write a concise creative rationale of no more than 500 words. This must demonstrate your understanding of theories and strategies of persuasion as well as your understanding of creative theory, as taught in lectures and described in readings. Your total submission should be presented as PowerPoint slides converted to PDF and include no more than 10 slides plus one cover sheet. Only one copy of the submission per team is required.

You will be assessed on:

1. How your campaign:

- Effectively interprets the client problem/objective outlined in the brief
- Is relevant to the target audience outlined in the brief
- Effectively delivers consumer insights
- Is persuasive, insightful, ethical
- Uses appropriate communications styles and creative tools
- Allows the target audience to experience the brand
- Is innovative, original and creative
- Makes appropriate use of the media chosen

2. How your creative rationale:

- Explains your theoretical understanding of the creative process at work in each of your submissions
- Provides an effective strategy to meet the requirements of the brief

You will not be assessed on visual execution.

Due: Week 12

You'll present your campaign in the final week of class (June 2/3) of the course.

Weight: 20%

Submission of Assessment Tasks

All assessment tasks must be submitted in hard copy in class except Assessment 1, which will be submitted by providing your lecturer with the blog link.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>.

Extension Procedure

- A student seeking an extension should apply through to the Course Convenor before the due time/date for the assessment task.
- The Course Convenor should respond to the request within two working days.
- The Course Convenor can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

10. Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website [Plagiarism & Academic Integrity website \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf-https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

11. Course schedule

Topic	Date	Theory	Practice	Suggested Readings
1. Introduction	03/03/15 & 04/03/15	<ul style="list-style-type: none"> ▪ Introduction ▪ Course outline ▪ The advertising system ▪ Choice and the art of selling 	<ul style="list-style-type: none"> ▪ Student introductions ▪ The creative agency ▪ The creative brief ▪ Divergent thinking exercises 	Barry Introduction Further readings provided on Moodle
2. The creative leap	10/03/15 & 11/03/15	<ul style="list-style-type: none"> ▪ The creative leap ▪ Creativity - developmental Vs genius ▪ Symbolism ▪ Visual analogy ▪ Comparison 	<ul style="list-style-type: none"> ▪ The brief in the context of creative theory ▪ Giving form to ideas ▪ Portfolio Task brief: create an advertisement for a cause 	Barry Chapter 6 Further readings provided on Moodle
3. The creative process	17/03/15 & 18/03/15	<ul style="list-style-type: none"> ▪ Consumer behavior ▪ Understanding your different audiences ▪ Theories of audience engagement ▪ Generating insights 	<ul style="list-style-type: none"> ▪ Due: Cause ad concepts ▪ Portfolio Task brief: create a tourism advertisement 	Barry Chapter 1 & 15
4. The creative leap!	24/03/15 & 25/03/15	<ul style="list-style-type: none"> ▪ Perception and familiarity ▪ The use of incongruence 	<ul style="list-style-type: none"> ▪ Giving form to ideas ▪ Due: Tourism ad concepts ▪ Brief: beverage ad 	Weekly readings provided on Moodle
5. Concepting	31/03/15 & 01/04/15	<ul style="list-style-type: none"> ▪ Creating the “big idea” ▪ Brainstorming techniques and generating ideas 	<ul style="list-style-type: none"> • Assignment one blog entries Week 1-4 • Due: Beverage ad concepts • Brainstorming exercises ▪ Portfolio task brief: improve on an existing ad 	Barry Chapter 4 Further readings provided on Moodle
Mid-Semester Break	07/04/15 & 08/04/15	No Seminar		
6. Post Graduate	14/04/15	No Seminar		

Reading Week	& 15/04/15			
7. Influencing words	21/04/15 & 22/04/15	<ul style="list-style-type: none"> ▪ Headlines ▪ Body copy ▪ Tone and writing style ▪ Principles of good copywriting 	<ul style="list-style-type: none"> • Due: Improve on an existing ad • Copywriting exercise ▪ Portfolio task brief: FMCG ad 	<p>Barry Chapter 5 and 10</p> <p>Further readings provided on Moodle</p>
8. Visual theories	28/04/15 & 29/04/15	<ul style="list-style-type: none"> ▪ Design principles ▪ Layout, colour, typography ▪ Visual cohesion ▪ Creating for different media 	<ul style="list-style-type: none"> • Due: FMCG ad concept • Layout exercise ▪ Portfolio task brief: Digital ad 	<p>Barry Chapter 3 and 7</p> <p>Further readings provided on Moodle</p>
9. Campaign thinking for different media	05/05/15 & 06/05/15	<ul style="list-style-type: none"> • Difference between a one-shot idea and a campaign idea • Campaign vs integrated campaign ▪ Balancing engagement with consistency across different media 	<ul style="list-style-type: none"> • Due: Digital ad • Portfolio task brief: create a loyalty pack 	<p>Barry Chapter 8 and 9</p> <p>Further readings provided on Moodle</p>
10. Experiential	12/05/15 & 13/05/15	<ul style="list-style-type: none"> ▪ Consumer driven brand thinking 	<ul style="list-style-type: none"> • Due: Loyalty pack concepts • Due: Assessment 2: your top six ads • Campaign idea development exercise ▪ Brief: Assessment 3 – The Campaign 	<p>Barry Chapter 12</p> <p>Further readings provided on Moodle</p>
11. Developing the brand	19/05/15 & 20/05/15	<ul style="list-style-type: none"> • Evolving consumer relationships with brands ▪ The journey from commodity to brand through incremental addition of meaning through creative 	<ul style="list-style-type: none"> • Groups work on Assessment 3 ▪ Incremental feedback from tutor 	<p>Chapter 13</p> <p>Further readings provided on Moodle</p>
12. Professional	26/05/15	<ul style="list-style-type: none"> • Concept evaluation 	<ul style="list-style-type: none"> ▪ Creative 	<p>Barry</p>

practice and responsibility	& 27/05/14	<ul style="list-style-type: none"> •How to create an effective book •Career paths and starting points <p>With power comes responsibility</p>	<p>product and the roles of creative, account management, planning, the media, and the client</p> <ul style="list-style-type: none"> ▪Presenting and selling •Groups work on Assessment 3 ▪Incremental feedback from tutor 	<p>Chapter 14</p> <p>Further readings provided on Moodle</p>
13. Assignment 3 presentation and final book review	02/06/14 & 03/06/14		<ul style="list-style-type: none"> ▪Due: Assignment 1 – Blog entries 5-10 to be completed ▪Due: Assessment 3 – Presentations of the campaign 	

12. Expected Resources for students

The UNSW library website is at <http://info.library.unsw.edu.au/>

Textbook details:
 Barry, P. (2012). The Advertising Concept Book, 2nd Edition, London, Thames & Hudson.
 (Please note: the textbook is available from the UNSW Bookshop)

Recommended additional readings
 Altstiel, Tom & Grow, Jean, 2010. Advertising Creative: Strategy, Copy, and Design 3rd edition, Los Angeles, CA: Sage Publications.

Roman, K. & Maas, J. (2003). How to Advertise: What works, what doesn't – and why, 3rd Edition. London: Hogan

Sullivan, L. (2008). Hey, Whipple, Squeeze This: A Guide to Creating Great Advertising, 3rd Edition. Hoboken, NJ: John Wiley & Sons, Inc.

Additional resources
 Mahon, N. (2008). Basics Advertising: Art Direction. Switzerland, Ava Publishing

Bowdery, R. (2008). Basics Advertising: Copywriting. Switzerland, Ava Publishing
(Please note: These optional texts are available from the UNSW Bookshop)

Subscribe to some of these for free:

<http://www.adnews.com.au/>

<http://www.bandt.com.au/>

<http://www.campaignbrief.com/>

<http://www.australiancreative.com.au/>

<http://www.bestadsonline.com/>

Additional material such as creative briefs will also be made available on moodle.

13. Course evaluation and development

Informal feedback about the course is welcomed and encouraged throughout the semester by the course convener and tutor. Furthermore, students are encouraged to participate in online surveys later in the semester. An email will be sent to all students advising when, where and how to provide feedback.