

ADVERTISING CREATIVE
-or better yet-
CREATIVE ADVERTISING

According to Forbes, we see between 4,000 and 10,000 ads each day. Not many of them are relatable or engaging or fun or human or good in any way. But they're all made by people. Actual human people with pretty good-paying jobs, all the way up to great-paying jobs.

In this class, we're going to learn how to be not just one of those people. But how to be one of those people making the <5% of ads out there that people actually like, that work, that get talked about, and that can make you - and your friends and family - proud you're in the business of creative advertising.

WELCOME TO YOUR NEW AD AGENCY

This will be a class, yes. We'll have some talks on topics like how to tell the truth as a brand, creative strategy, copywriting, art direction, how to generate a ton of ideas, etc.

But like a functioning creative department at a great agency, we're not just talking about theories. We're all going to be generating ideas. Talking about them. Giving smart honest feedback. Taking that feedback to push our ideas further. Being brave. And making something cool and loveable out of nothing at all.

YEAH BUT WHAT ARE WE GONNA DO?

We're going to work on tapping into our creativity.

Pushing past the obvious and uninteresting to make the creative choice.

Telling the truth.

Connecting that truth about a brand to communications people actually enjoy.

Discovering that we are an un-dry-able well of creative ideas that can keep going and going.

Putting ourselves - and our naked ideas - out there.

Going beyond the ask.

Bringing joy to our work.

Working with a partner or partners to get to a better place than we could on our own.

Presenting our ideas confidently.

Resetting our expectations of what advertising can be.

Infusing a creative mindset to everything we do and any job we take, no matter what field we go into.

COURSE INFO

Tuesday & Thursday 9:30-10:45

Classroom - Curtis Media Center--Rm 0301

There may be times we need to meet remotely on [Zoom](#). And if you can't attend in person, you can join in on Zoom.

Office hours by appointment - just reach out and we'll find a time

INSTRUCTOR

MITCH BENNETT

Adjunct Instructor & Executive Creative Director at [Baldwin&](#)

mitchben@unc.edu 770-633-8862

mitchbennett.com [LinkedIn](#)

REQUIRED READING:

We're going to go with THE book on creative advertising, [Hey Whipple, Squeeze This Sixth Edition](#) by Luke Sullivan. We'll assign chapters, but I recommend just straight up reading the whole thing because it's delightful and non-textbooky. Kinda like the work we're going to create in this class.

SUGGESTED NEW HOME PAGE:

Stay up to date on all the best creative advertising as it comes out, along with great articles and opinions by setting your home page to [Muse by Clio](#). They also have a podcast called [Tagline](#) that tells the behind-the-scenes stories of some of the best campaigns of all time. We'll listen to a few particular episodes, but there are no duds.

ONLINE RESOURCES:

These award shows and industry sites are great places to find inspiration for the kind of work we're trying to do.

Award Shows: [Clio Awards](#) [One Show](#) [D&AD](#) [Cannes Lions](#) [Communication Arts](#)

Ad news sites: [Creativity](#) [Adage](#) [Adweek](#) [Campaign US](#) [Ads of the World](#)

EVALUATING WORK

Creativity is subjective, and ideas about what is “good work” vary from one person to another. Grading subjective material is always challenging, so remember that this is a class about discovering new ideas and innovative thinking. Real insight into thinking creatively will represent the highest evaluations. A sincere attempt to learn the material, timely response to assignments, and professional presentation will certainly receive a passing grade, but be prepared to be pushed beyond the obvious solutions. An A grade has a sense of delight and new thinking. Those participants who respond to feedback and use it to improve the work will perform better on evaluations than those who choose the safe, expected answers to each problem. The grading rubric for assignments will always include an Innovation element, as does the grade for class activity.

Grade	Minimum Percentage Required
A	93
A-	90
B+	87
B	83
B-	80
C+	77
C	73
C-	70
D+	67
D	63
F	62 and below

Course Objectives

This course will provide you with exercises for looking at creative advertising from a fresh perspective. Lectures, readings, resources, and guest speakers will expose you to the conversations taking place in and about current ad agency creative departments, branding agencies and brand-side marketing departments. Individual assignments and projects will mimic the kind of concept work done for major brands and will give you a realistic understanding of the tools you need to be a top performer in the creative industry.

Course Format

You will do both individual work and group work throughout the semester, giving you the chance to show your own creative approach and demonstrate your leadership in the creative process.

Assignments

This class is about getting the chance to stretch your creative wings. We are not going to just talk about creative work others do, we're going to produce creative work. Every assignment will require you to be flexible and open to many possible solutions.

All assignments will be presented professionally. Each assignment will have a specific delivery format and instructions must be followed closely to avoid losing points. Pay close attention to assignment parameters. Late assignments will only be accepted with medical excuses or family emergencies. Vacations, interviews, personal time, and travel are not excuses for late work. Deadlines are part of the reality of advertising and must be observed during this course in the same manner a job would require.

Innovation

The most difficult part of doing creative work is breaking through the expected solutions. A creative brief will contain the basics on what the client needs. Finding new ways to tackle the challenges in a brief is where the innovation portion of this class occurs. You will be evaluated in every assignment on this component.

Evaluations

Your grade will result from the following:

Project 1	10%
Project 2	15%
Mid Term Exam	20%
Project 3	15%
Final Project for Exam	30%
Participation & Attendance	10%

Seeking Help

If you need individual assistance, please let me know right away. I'm here to help.

THE SCHEDULE

Here's a rough outline of how things will go. Things will certainly change, and I'll update this document accordingly. Plan to have a reading plus a creative assignment that will take hours a week. I wish it could be faster, but getting to the smart strategies, good ideas, clever headlines, and non-boringness takes time. Plus it's really fun if you're doing it right.

WEEK 1 / Unlearning the horrible thing we think of when we think advertising

Tues Jan 10

In class: Let's get to know each other, because we're going to be working closely and sharing creative ideas. We'll go over the syllabus, and then jump into some examples of the type of work we can aspire to.

Lesson: Advertising sucks, but it doesn't have to

Assignment: Watch the documentary [Art & Copy](#)

Thurs Jan 12

Lesson: What makes a creative a creative?

In class: We'll talk about the types of jobs in advertising and how creativity applies to each.

Assignment: Find a bad ad to talk about next class. This is the start of PROJECT 1
Watch [How to Build Your Creative Confidence](#) TED Talk by David Kelley
Read the Foreword and Chapter 1 of Hey Whipple
Listen to the "[Like a Girl](#)" episode of Tagline

WEEK 2 / Authenticity - Every great campaign starts with a true, true truth

Tues Jan 17

Lesson: Authenticity
We'll look at how gross it feels when a brand tries to lie to us, or to pretend the world works in a way it doesn't. And how to harness a real truth to inspire our big idea.

In-class: Discussion of our bad ads
Discussion of PROJECT 1

Assignment: PROJECT 1: Find truths for the brand you shared. Don't stop at 1 truth. Come at it many ways. Make a list of 20, and pare down to the 5 you like the best to share in class.
Read Chapter 2 of Whipple
Listen to the "[Most Interesting Man in the World](#)" episode of Tagline

Thurs Jan 19

In-class: We'll finish looking at bad ads.

Assignment: Read Chapter 3 of Whipple
Listen to [Ted Lasso's Origin Story](#) on the Tagline Podcast

WEEK 3 / Strategy: What are we doing and why?

Tues Jan 24

Lesson: Strategy & Creative Briefs

In Class: We'll talk about our truths, and pick one to work on to write a creative brief next week

Assignment: PROJECT 1: Based on your best truths, write your strategies for your brand. Write them in a google doc or online word doc, one strategy per page. Set the sharing settings to "anyone with link can edit", and put the link into [this doc](#) so we can share them Thursday.
Here's the [presentation from today](#) with the strategy formats.
Here are the [5Cs flashcards](#) to play with.

Thurs Jan 26

In Class: We'll present as many of our PROJECT 1 strategies as we can and make them better and truthier together.
Final Group Formation. We're gonna need team names, y'all. And a product to work on. Something you would find in a grocery store.

Assignment: Revise PROJECT 1 Strategies as needed. Write them in a google doc or online word Doc, one strategy per page.
Read Chapter 4-6 of Whipple

WEEK 4 / Copywriting: Saying things worth hearing

Tues Jan 31

Lesson: Copywriting

In class: Headline exercise.

FINAL PROJECT Briefing and team formation

Assignment: PROJECT 1: Write at least 20 headlines based on your strategy for Thursday. Using any of the online resources on P1 of the syllabus, find an example of an

ad with great copywriting. You'll present it Thurs Feb 2. For both assignments, follow the instructions on this [google doc](#) to be able to share in class on Thursday.

Thurs Feb 2

In class: Present your first round of headlines and a headline you like from the online resources.

Work with your group to choose a product for your FINAL PROJECT

Assignment: PROJECT 1: Using feedback from class, improve your best headlines, and write 20 new ones.

WEEK 5 / Tension & Conflict: Life's no fun without our Vaders

Tues Feb 7

Lesson: Finding the tension

In Class: Keep presenting headlines for PROJECT 1.

Assignment: Read Chapter 7 of Whipple

Work on PROJECT 1

Work on strategy for FINAL PROJECT

Thurs Feb 9

In Class: Review for PROJECT 1 FINAL STEP and MIDTERM EXAM

Work on headlines for PROJECT 1 and strategy for FINAL PROJECT

Assignment: Keep pushing your ideas and get ready to present PROJECT 1 next week

Read Chapter 8 and 9 of Whipple

WEEK 6 / Valentine's Day

Tues Feb 14 - NO CLASS

Assignment: Keep an eye out for Valentine's Day themed ads and stunts in social.

Thurs Feb 16

In Class: Talk about Valentine's Day ads we saw.

Present PROJECT 1

Assignment: Prepare for MID-TERM EXAM

Read Chapter 10 of Whipple

WEEK 7 / Midterm Week

Tues Feb 21

In-Class: MID-TERM EXAM. We'll start on Zoom and then you'll complete on your own.
No need to come to the classroom unless you just love it there.

Assignment: Work on FINAL PROJECT Strategy
Read Chapter 11 of Whipple

Thurs Feb 23

In-Class: Special Guest [Bekah Meyers](#), Strategy Director at Cashmere
Brief PROJECT 2

Assignment: Work on FINAL PROJECT strategies
Work on PROJECT 2

WEEK 8 / Creative Process: You don't have to be a magical super-talented creature to have big ideas, and lots of them.

Tues Feb 28

In-Class: We'll work on PROJECT 2 and FINAL PROJECT strategies

Assignment: Read Will Benham's [The Little Brainstorm Book](#)
Read Chapter 12 of Whipple
Work on PROJECT 2

Thurs Mar 2

In-Class: Work on PROJECT 2 and FINAL PROJECT.

Assignment: Get PROJECT 2 ready for presenting on Thursday!
I recommend Keynote, Google Slides, Powerpoint or Canva

WEEK 9 / Art Direction: Making your idea look valuable and cheeseless

Tues Mar 7

In-Class: Special guest visitor Hannah Oates, Group Creative Director at Fitzco Atlanta
Brief PROJECT 3

Assignment: Finish PROJECT 2

Thurs Mar 9

In-Class: Present PROJECT 2.

Assignment: Work on FINAL PROJECT strategies with team

Work on PROJECT 3
Read Chapter 12 and 13 of Whipple

WEEK 10 / Spring Break

Tues Mar 14

No class - Spring Break

Thurs Mar 16

No class - Spring Break

WEEK 11 / Manifestos: Not just for psychos now

Tues Mar 21

Lesson: Brand Manifestos - bringing your idea to life.

In-Class: Work on PROJECT 3, then discuss our FINAL PROJECT strategies and see where we're headed.

Assignment: Read Chapter 14 & 15 of Whipple
Work on PROJECT 3
Work on FINAL PROJECT Creative Solution

Thurs Mar 23

In-Class: Work on FINAL PROJECT Creative Solution with your team.

Assignment: Work on PROJECT 3
Work on FINAL PROJECT Creative Solution

WEEK 12 / Branded Content: Where brands and entertainment are the same thing

This will likely be a zoom class, or a video lesson.

Tues Mar 28

Lesson: Branded Content

Assignment: Work on PROJECT 3
Work on FINAL PROJECT Creative Solution

Thurs Mar 30

Lesson: Radio & Audio

In-Class: We'll break into our groups and work on our FINAL PROJECT Creative Solutions with our teams.

Assignment: Read ["How not to make the radio ad you think of when you think radio ad"](#)
Keep working on PROJECT 3 and be ready for April 6

WEEK 13 / Production: How to make stuff. OR Social & Tech: It's more fun when we're all invited to play

Tues April 4

Lesson: [Clarence Bradley](#), Chief Creative Officer, North America at Campbell Ewald Q&A. He's a top creative and has seen it all. He'll take us through some of his work and we'll ask him great questions. It'll be 6:30AM in LA where he lives, so we're going to bring the energy!! THIS WILL BE A ZOOM CLASS.

In Class: Work on your FINAL PROJECT with your team. It should be coming together as a story now. Figure out how your story will unfold slide by slide, where the Problem, Strategy, and Creative Solution all flow together and make perfect sense. Our presentations can be as fun and creative as our actual ads.

Assignment: Work on FINAL PROJECT
Work on PROJECT 3

Thurs April 6

In Class: Present PROJECT 3.

Assignment: Work on FINAL PROJECT

WEEK 14 / Don't do an ad, do something interesting

Tues April 11

Lesson: Acts Not Ads

In Class: Work on FINAL PROJECT

Assignment: Work on FINAL PROJECT

Thurs April 13

In Class: [Bumper Ads Mini-Assignment](#)

Assignment: Work on FINAL PROJECT

WEEK 15 / Pitch mode

Tues April 18

In Class: Ghost of PROJECT 1 Mini-Assignment
Work on FINAL PROJECT

Assignment: Work on FINAL PROJECT

Thurs April 20

In Class: Possible special guest
Work on FINAL PROJECT

Assignment: Work on FINAL PROJECT
Find your best work to submit in the Best of Semester Awards

WEEK 15 / Where did the time go?

Tues April 25

In Class: Best of Semester, Drawing for order
Assignment: Prepare for FINAL PROJECT / Final Exam

Thurs April 27

In Class: Work on FINAL PROJECT
Assignment: Work on FINAL PROJECT

WEEK 16 / The Pitch!

Tues May 9 at 8AM

In Class: Final Exam Presentations
Assignment: Keep in touch!

Accreditation

The Hussman School of Journalism and Media's accrediting body outlines a number of values you should be aware of and competencies you should be able to demonstrate by the time you graduate from our program. Learn more about them [here](#).

ATTENDANCE:

University Policy:

No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:

1. Authorized University activities
2. Disability/religious observance/pregnancy, as required by law and approved by [Accessibility Resources and Service](#) and/or the [Equal Opportunity and Compliance Office](#) (EOC)
3. Significant health condition and/or personal/family emergency as approved by the [Office of the Dean of Students](#), [Gender Violence Service Coordinators](#), and/or the [Equal Opportunity and Compliance Office](#) (EOC).

Class Policy:

Attendance is mandatory. As this is a class that is rooted in participation and attendance, we will require attendance. If you need to miss for any reason, please communicate with me for approval before class or within 24 hours. Excessive unexcused absences (3 classes or more) will result in a lowering of ½ of final grade (A to A- for example). Please be aware that you are bound by the [Honor Code](#) when making a request for a University approved absence.

(source: <http://catalog.unc.edu/policies-procedures/attendance-grading-examination/>)

Spring 2022 Course Delivery: As long as it is possible to do so safely, we will meet in person this semester. I understand the ongoing COVID-19 pandemic may require changes to this plan and will be monitoring the situation closely. If I need to change the format of the course temporarily due to outbreaks of illness, I will announce this via email and the course Sakai site.

HONOR CODE

I expect that each student will conduct himself or herself or themselves within the guidelines of the University honor system (<http://honor.unc.edu>). All academic work should be done with the high levels of honesty and integrity that this University demands. You are expected to produce your own work in this class. If you have any questions about your responsibility or your instructor's responsibility as a faculty member under the Honor Code, please see the course instructor or Senior Associate Dean C. A. Tuggle, or you may speak with a representative of the Student Attorney Office or the Office of the Dean of Students.

Syllabus Changes

The professor reserves the right to make changes to the syllabus, including project due dates and test dates. These changes will be announced as early as possible.

ARS

The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in barriers to fully accessing University courses, programs and activities.

Accommodations are determined through the Office of Accessibility Resources and Service (ARS) for individuals with documented qualifying disabilities in accordance with applicable state and federal laws. See the ARS Website for contact information: <https://ars.unc.edu> or email ars@unc.edu.

(source: <https://ars.unc.edu/faculty-staff/syllabus-statement>)

Counseling and Psychological Services

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

TITLE IX

Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Reports can be made online to the EOC at <https://eoc.unc.edu/report-an-incident/>. Please contact the University's Title IX Coordinator (Elizabeth Hall, interim – titleixcoordinator@unc.edu), Report and Response Coordinators in the Equal Opportunity and Compliance Office (reportandresponse@unc.edu), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators (gvsc@unc.edu; confidential) to discuss your specific needs. Additional resources are available at safe.unc.edu.

POLICY ON NON-DISCRIMINATION

The University is committed to providing an inclusive and welcoming environment for all members of our community and to ensuring that educational and employment decisions are based on individuals' abilities and qualifications. Consistent with this principle and applicable laws, the University's [Policy Statement on Non-Discrimination](#) offers access to its educational programs and activities as well as employment terms and conditions without respect to race, color, gender, national origin, age, religion, creed, genetic information, disability, veteran's status, sexual orientation, gender identity or gender expression. Such a policy ensures that only relevant factors are considered and that equitable and consistent standards of conduct and performance are applied.

If you are experiencing harassment or discrimination, you can seek assistance and file a report through the Report and Response Coordinators (see contact info at safe.unc.edu) or the [Equal Opportunity and Compliance Office](#), or online to the EOC at <https://eoc.unc.edu/report-an-incident/>.

DIVERSITY STATEMENT

I strive to make this classroom an inclusive space for all students. Please let me know if there is anything I can do to improve; I appreciate any suggestions. More broadly, our school has adopted diversity and inclusion [mission and vision statements](#) with accompanying goals. These complement the University policy on [prohibiting harrassment and discrimination](#). In summary, UNC is committed to providing an inclusive and welcoming environment for all members of our community and does not discriminate in offering access to its educational programs and activities on the basis of age, gender, race, color, national origin, religion, creed, disability, veteran's status, sexual orientation, gender identity, or gender expression. The Dean of Students (Suite 1106, Student Academic Services Building, CB# 5100, 450 Ridge Road, Chapel Hill, NC 27599-5100 or [919] 966-4042) has been designated to handle inquiries regarding the University's nondiscrimination policies.

MASK USE

Below is information on key areas related to COVID-19, and more details are available at [Carolina Together](#). As we have done in previous semesters, we will continue to monitor the current conditions and make changes to our standards if necessary.

Masking

- Masks continue to be encouraged yet optional in all University buildings.
- Masks are required in health care settings, including UNC Health, Campus Health, the Employee Occupational Health Clinic, the Student Stores Pharmacy and any other patient clinics or clinical simulation areas on campus.
- Masks are also required on university transit services like P2P and Safe Ride, and on Chapel Hill Transit.

- We will continue to follow UNC System guidance on masking policies as well as all state and county guidelines on masking.

If you choose to wear a mask, we recommend choosing one that is comfortable and fits well. There are many reasons why a person may decide to continue to wear a mask, and we respect that choice. Conversely, students, faculty and staff should not be penalized if they do not wear a mask in their classroom or office setting where it is now optional.

SPECIAL ACCOMMODATIONS

If you require special accommodations to attend or participate in this course, please reach out as soon as possible. If you need information about disabilities visit the Accessibility Services website at <https://accessibility.unc.edu/>

FINAL PROJECT TEAMS:

GROUP 1:

Juliana
Molly
Caroline K
Livi
Caroline T

GROUP 2:

Anna
Hallie
Stephanie
Dabin
Sarita

GROUP 3:

Haley
Anna Wesley
Becca
Max
Naomi

GROUP 4:

Ella
Charlotte
Lyn
Lillie
Elizabeth