SUBJECT NAME: CREATIVE PROCESS

UNDERSTANDING THE PROCESS THAT LEADS TO SUCCESSFUL Creative SOLUTIONS

YEAR: 2016

AUDIENCE
This course is designed to provide students with a practical understanding of the creative process. It is highly recommended for people planning to complete the Copywriting or the Art Direction Principles course. This subject is ideally suited to:

- New and aspiring creatives
- Brand Managers
- Writers
- Art Directors
- Account Executives or Managers

PRE-REQUISITES
No work experience necessary.

GENERAL DESCRIPTION
The course focuses on the creative (as distinct from management) process, and involves three interrelated activities: creation, evaluation and refinement, production.

Students will use the methods, techniques and formats used by art directors and copywriters to develop their own idea-based solutions to communication, advertising and marketing problems and opportunities.

Learning is focused on specific areas relating to advertising creativity. These include: creative contexts; roles, functions and processes; idea generation techniques; creative brief writing; techniques formats and tactics used in the formation of marketing communication campaigns; and the creative use of media.

The creative process has its origins in many disciplines and is no longer the domain of a single group called ‘creative’. In the visual and communication arts, coming up with new and innovative ways to talk to people has become an essential part of professional practice. Account service, marketing and PR consultants too are expected to be persuasive, multi-skilled communicators able to develop and deliver innovative and creative solutions to corporate clients.

COURSE OUTCOMES
On completion of the course students will be able to:

- Think creatively and critically
- Communicate effectively and confidently their concepts to others
- Have a working knowledge of art direction, copywriting and graphic design principles and their application in an advertising context.
- Be familiar with the structure of advertising imagery and the creative possibilities and constraints of popular media formats.

Working as individuals and in teams you will be expected to:

- Generate and develop concepts that challenge the obvious and meet identified market needs.
- Test and experiment with media and emerging technology as a creative tool.
- Use visual techniques and copy formats to express ideas.
• Work collaboratively with others in developing and refining concepts.
• Give and respond constructively to feedback.
• Break down and test concepts against creative and practical criteria to determine the commercial advantages and disadvantages.
• Use words, type and pictures and create persuasive layouts, scripts, designs and storyboards for print and screen media formats.
• Consider practical, legal and operational issues involved in commercializing and implementing concepts, and the impact of cultural, social, technological and environmental change on creative practice.
• Understand the role of the art director and writer, creativity and innovation in the wider context of society, business and economics.

SKILL ACQUISITION:
Following completion of this course students will have acquired the necessary skills to:

1. A practical understanding of the creative thought process as it applies to advertising/design
2. A basic tool kit of methods and techniques to create ideas.
3. The knowledge and confidence to present and critique creative work.

COURSE CONTENT
Please note that the sequence of these sessions may alter depending on the availability of guest lecturers.

WEEK ONE: INTRODUCTION & ORIENTATION
CORE CONCEPTS
• Course overview
• Learning outcomes and assessments

WEEK TWO: THEORY & PRACTICE OF CREATIVITY IN ADVERTISING
CORE CONCEPTS
• The creative process in action:
  steps, methods, techniques, roles and responsibilities.

WEEK THREE: RESPOND TO A CREATIVE BRIEF
CORE CONCEPTS
• Explore and evaluate creative opportunities in the creative brief

WEEK FOUR: DEVELOP A CONCEPT
CORE CONCEPTS
• Use the brief to generate concepts beyond the obvious; creative thinking, development and visualizing techniques.

WEEK FIVE: EVALUATE, REFINE & PRESENT A CONCEPT
CORE CONCEPTS
• Test and refine concepts against creative and practical criteria and critically evaluate their effectiveness.

WEEK SIX: DEVELOP A CONCEPT ACROSS A CAMPAIGN & MEDIA CHANNELS
CORE CONCEPTS

- Visualise a campaign look and feel for presentation and production. Exploit traditional and digital media opportunities.
- Understand how visual and copy formats work in different media and why.

WEEK SEVEN: WRITE COPY

CORE CONCEPTS

- Combining words and images
- Use keywords and craft sentences to persuade consumers to take action.

WEEK EIGHT: DIRECT ART

CORE CONCEPTS

- Preparing layouts, concept boards and presentation visuals for client approval.
- Using composition, colour, typography, photography, illustration to develop a visual style.

WEEK NINE: EVALUATION & APPROVAL

WEEK TEN: STUDENT PRESENTATIONS

CORE CONCEPTS

- Presenting creative work for review
- Wrap up - review and questions

WEEK ELEVEN: EXAM

ATTENDANCE AND MINIMUM COURSE REQUIREMENTS

This is an 11-week course requiring students to commit several hours per week towards out of class reading and assignment preparation. It is a requirement of this course that students attend a minimum of 7 out of 10 classes and notify the lecturer of any absences.

ASSESSMENT

There are three pieces of assessment for this subject.

Assessment 1: Class participation

Value: 25%
Due: Week 10

Is generally based on attendance, participation in class, completion of set exercises and homework and test revision. In Assessment 2, participation can be assessed as the ability to articulate thoughts and solutions in a relevant and effective way; critique/assess work against creative brief requirements in a clear, concise, reasoned and articulate manner.

Assessment 2: Practical Assignments (x6)

Value: 50%
Due: Week 10

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Option 1: Portfolio
Students submit and/or present a portfolio of six practical assignments for assessment to demonstrate that they can deliver appropriate creative solutions across a variety of media, including social, mobile, internet, television, cinema, radio, print, digital, press and outdoor.
Each practical assignment will be given a mark out of ten. The assignment has to be ‘on brief’ to receive a pass mark of 5. After that, additional marks will be given for originality, creativity and impact of the solution and suitability for the media format.
The five best marks will be taken and contribute to 50% of the total grade.

Option 2: Create and develop an advertising campaign.
Generate TEN rough concepts for a product or service brief of your choice. Choose the best concept and develop it into THREE different visual interpretations. Choose the best interpretation and mock it up in FOUR different media formats. Write copy and art direct the campaign. Evaluate and reflect on the likely effectiveness of your campaign. Present your campaign to class for peer and tutor review.

Students who work in teams or groups must submit a group project sheet as evidence of their contribution/participation.

LATE SUBMISSION
Penalties of 10% per day apply for late submission.

Assessment 3: Exam
Value: 25%
Due: Week 11

At the end of the course, students sit a two-hour closed-book exam.

GRADING:
This is a graded course. All assessment tasks must be completed and submitted and a satisfactory level overall must be achieved to pass. Assessment grades and final grades in the course will be High Distinction / Distinction / Credit / Pass / Fail.

High Distinction (85% and over)
Work of outstanding quality on all objectives of the course, which may be demonstrated by means of responses to exercises and regular assignments, interpretation of briefs, participation in class discussions and originality and craft/skills shown in response to the major assignment. This grade may also be given to recognise particular originality or creativity.

Distinction (75%-84%)
Work of superior quality on all objectives, demonstrating a sound grasp of required skills, together with efficient and imaginative response to briefs

Credit (65%-74%)
Work of good quality showing more than satisfactory achievement on all objectives, or work of superior quality on most of the objectives of the course.

Pass (50%-64%) Work showing a satisfactory achievement on the overall objectives of the course.

Fail (less than 50%) Unsatisfactory performance in one or more objectives of the course as contained within the assessment items.

* Plagiarism
The presentation of the work, idea or creation of another person as though it is your own. It is a form of cheating and is an offence that may lead to failing the course. Plagiarised material can be drawn from, and presented in,
written, graphic and visual form, including electronic data, and oral presentations. Plagiarism occurs when the origin of the material used is not appropriately cited.

**READING RESOURCES**


APG UK, Creative Planning/Outstanding Advertising, available from the APG website: http://www.apg.org.uk


Burtenshaw Ken (2011), The Fundamentals of Creative Advertising. Lausanne; Worthing AVA Academia,


ONLINE RESOURCES

What's happening in creative advertising?

Watch the Gruen Transfer, 9pm Wed ABC1, 8.30pm Thursday ABC2: www.abc.net.au/tv/gruentransfer

Check out portfolio sites


Read about exciting new advertising ideas in Australia ...


Campaign Brief: http://www.campaignbrief.com,

B&T: http://www.bandt.com.au

... and elsewhere

Adage (USA) www.adage.com

Campaign (UK) http://campaignlive.co.uk (UK)

Campaign Brief (Asia) http://www.campaignbriefasia.com (Asia)

Lürzer's Archive Online: www.luerzersarchive.net

What the critics say ....

Mumbrella: www.mumbrella.com.au,

AdCritic: www.adcritic.com,

AdHunters: www.facebook.com/pages/Ads-Hunters

Fast Company: www.fastcompany.com

Research

World Advertising Research Centre http://www.warc.com

Cultural jammers

Adbusters: www.adbusters.org
History of advertising creativity

Adflip (The world's largest archive of classic print and magazine ads): www.adflip.com

Ad Access, Duke University Library http://library.duke.edu/digitalcollections/adaccess/

Robert Opie Collection: http://www.robertopiecollection.com/

Advertising Icon Museum: http://advertisingiconmuseum.org/

The History of Advertising Trust (UK): www.hatads.org.uk

Clipland (TV commercial database) http://www.clipland.com

Enter student competitions

Young Guns: www.ygaward.com

MADC: madc.com.au

D&AD: dandad.org

Check out this comprehensive calendar of international advertising and design awards
www.theinspirationroom.com/daily/advertising-awards/

Popular award sites

bestadsontv.com

canneslions.com

awardonline.com

While you’re surfing …

junior.com.au

ibelieveinadv.com

Glossaries

Online Advertising Glossary: http://www.adglossary.com

Advertising terminology on the internet:
http://whatis.techtarget.com/definition/0,,sid9_gci211535,00.html


MarcommWise marketing glossary: http://www.marcommwise.com/glossaryindex.phtml