Syllabus 21995 ART 479.001 Advertising Campaign 8:00 - 10:40 am T/R Spring 2016, SFASU School of Art Room B121
Instructor: Peter Andrew, pandrew@sfasu.edu, 936-468-4804 ext. 4551, office hours by appointment.
Students registered in this class are responsible for fulfilling the requirements in this syllabus in order to receive a passing grade.

Course Description
ART 479 001 Advertising Design III: AAF campaign. 3 semester hours. 6 hours studio, 6 hours independent study per week. Creative advertising campaign research, strategy and execution for the American Advertising Federation National Student Advertising Competition. Levels A, B, C. Permission of instructor.
This course provides students the opportunity to develop an advertising-based marketing plan for a national client. The plan will be delivered in electronic book form and through a live formal presentation to company representatives at the AAF District 10 convention in Spring. Cross-listed with MCM 479.001 and MKT 475.002.

Intended Learning Outcomes
A. Program Learning Outcomes
• Students will demonstrate proficiency in studio skills, using materials, methods, and techniques related to the elements and principles of design.
• Students will explore, create, synthesize, and solve visual communication challenges, using the elements and principles of design.
• Students will apply their understanding of significant contemporary and historical design issues through speech and writing.
• Students will learn how to work effectively in a team and how to collaborate.

B. Student Learning Outcomes
• Students will demonstrate the ability to follow directions and meet prescribed deadlines, while exploring creative options within clearly defined limits.
• Students will define and describe market research, media planning, and advertising production techniques and terms.
• Students will create and produce a comprehensive marketing plan.
• Students will propose, produce and present original advertising and graphic designs using the elements and strategies of design with current technology.
• Students will position their design project appropriately for a national client and the client’s audiences.
• Students will publicly present, critically discuss, and assess the function, concepts, and aesthetics of their design work, individually and as a team.
• Students will analyze and assess their own work, in speech and in writing, in the context of contemporary marketing and advertising.
• Students will exhibit a portfolio reflective of their design abilities and creative goals.

Essential
• Permission of the instructor is required for this class.
• Class projects that are produced inside of the SFA School of Art ad design digital lab must abide by the lab rules. Generic login is "student", password is "student." The instructor can assist you to create a private login that will be deleted at semesters end. A portable digital storage device is required. Use self-guided tutorials to learn new applications. ART 261 Digital Media is strongly recommended prior to or concurrent with ad design. Log out after every session for security. Personal laptops are welcome.
• Presentation quality output is the student's responsibility. Use a local service bureau for final printing of project work. Lab printers are for reserved class work ONLY and not for personal use.
• The ad design classroom is to be used ONLY for class work. Personal Internet, cell phone, and audio device use is not permitted during class time.
• Visual research is necessary. Dedicate a portable memory device and a paper journal to this class. Take notes, record creative ideas, and save all project related work. Keep and submit all the research (“the process book”) in the portfolio at the end of the semester, along with completed projects.
• The final portfolio (all finished project work and research) is submitted in both digital and printed formats. Attach a positioning statement to the back of each printed project (title, name, position/strategy). Neatly mat every print. Submit class work at Portfolio Night, 5:00 PM Tuesday 5/7/2013. Pick up your portfolio at the end of the scheduled final examination, 10:30 am to 12:30 PM, Thursday 5/9/2013.
• Use common sense. Avoid accidents. The classroom is shared with other classes, identify and secure your personal property. Clean up after yourself. Neatness counts. Cut only in designated areas. Never cut on the floor or directly on any unprotected table or counter top. No food is permitted inside the classroom. Eat food outside of the classroom only. Spray aerosols only in designated spray booths. Use quality materials.
• Portfolio Night attendance is required. Submit your final portfolio by Portfolio Night, 5:00 pm Tuesday 5/7/2013. Your portfolio includes (1) all completed class assignments, printed, matted, and neatly labeled on back, (2) each assignment as a flattened PDF digital file copied for University records, and (3) research materials (process books). The digital file naming convention for class projects is: 479S13yourlastname01, 02, etc, in a folder
titled: 479S13yourlastname (no spaces). Portfolios are team graded by outside professionals (see Grades). Collect your portfolio after the final exam.

Required
• This ad campaign is proprietary. NSAC rules governing this ad campaign require that all participating students must be current members of an affiliate American Advertising Federation chapter. Participants in this course are required to become dues-paying members of SFA’s student ad club, AAFAdhoc, SFA’s campus chapter of the American Advertising Federation (AAF). Contact a student officer for more information: sfaadhoc@yahoo.com.

Required Text: http://www.aaf.org/. Link to Education, link to NSAC. Consult the Case Study for all campaign objectives.

Required Supplies: A dedicated portable memory device, quality prints (i.e., U Graphics Shop, etc.), process book or personal journal, mat board and other papers as needed, markers, pens, pencils, tape, glue sticks, dry mount, scissors, knife, ruler, presentation portfolio. Obtain a locker (supply your own lock). Secure and identify your materials.

Recommended: Enter art and design competitions: The Addys, the One Show, and the Houston student advertising conference are just a few.

Class etiquette
Cell phones and all digital devices OFF. NO food or drink in the classroom. RECYCLE waste. WASH hands before using computers. LOG OFF computers when finished.
Every student is responsible to do their part to keep the design studio in a clean, safe condition. All furniture is to be replaced in original order, all waste paper is recycled, all work areas left clean. All personal property should be removed from the design studio at the end of class.

Accelerate personal progress. Always strive to improve. Stay focused on the project at hand. A studio free of distraction helps with concentration and can improve the quality of the work. Personal cell phone, personal Internet, and personal audio device use is prohibited during class time. Turn phones OFF during class. DO NOT use personal audio devices during class. Disruptive behavior is inappropriate and not permitted. Food and drink must not be brought into or eaten in the design lab. Eat and drink outside or in designated areas only before or after class time.

Mutual respect is the golden rule. Your rights end where your neighbor's territory begins. Treat work time professionally. Work seriously and demonstrate a mature ethic. It is essential to work on all projects in the classroom and to actively solicit feedback from the instructor. Schedule an equal amount of studio time outside of class time for class project work.

GRADES
Grades are recorded based upon:
1. Individual project contribution and personal documentation; respect due dates: late projects are not accepted (instant F).

PROJECT WORK IS DUE ON SCHEDULE REGARDLESS OF ABSENCE.
Peer evaluation will take place after the AAF District 10 NSAC event and will factor into the final grade.
2. Final portfolio grade. The final portfolio is due by 5:00 pm, Tuesday, 5/7/13; portfolio pick up is after the final exam, 10:30 am to 12:30 PM, Thursday 5/9/2013. The final portfolio is graded by outside design professionals and this portfolio evaluation counts for 1/3 of the entire course grade;
3. Attendance qualifies grades. Attendance is mandatory. 2 absences= B to F; 3 - 4 absences = C to F; 5 absences = D to F; 6 absences = F.
School of Art attendance policy: Class absences cannot exceed 6 hours without consequence. A student will not receive credit for any class after missing 18 contact hours (6 class days). Arriving late (10+ minutes) and leaving early (10+ minutes) are considered half day-absences. Authorized absences excepted. Document all excused absence in writing for the instructor. Attendance is more than just showing up. Attendance includes in-class performance, attention level, and participation. Attendance implies bringing needed supplies and a positive attitude. It is impossible to earn an excellent grade without excellent attendance.

From the SFA General Bulletin:

Grading System
The student’s grades are determined by daily work, oral and written quizzes, and final examination. A grade of A indicates excellent; B, good; C,
average; D, passing; F, failure; QF, quit failure; WH, incomplete or grade withheld; WF, withdrew failing; WP, withdrew passing. WP
and WF are
assigned only when a student has withdrawn from the university after the mid-term deadline or with special approval of the student’s
academic dean.
No grade can be taken from the record unless put there by mistake. Specified courses are graded on a pass(P)/fail(F) system with no
other grades awarded. A student who makes an F can get credit only by repeating the work. A grade of A gives the student four grade points per
semester hour; B,
three grade points; C, two grade points; D, one grade point; and F, WH, WF and WP, no grade points. The semester hours undertaken in all courses—
extcept some remedial courses, repeated courses and courses dropped with grades of W or WP—are counted in the individual grade
point average.
A grade of WF counts as hours attempted with 0 grade points earned in computing the grade point average. A grade of WP does not
attempted in computing the grade point average. Ordinarily a grade of WH will be assigned only if the student cannot complete the
course work
because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in
which they receive
a WH or the grade automatically becomes an F. - SFA General Bulletin

Withheld Grades Semester Grades Policy (A-54):
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/
director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances.
Students must
complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically
becomes an F. If
students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course
for the purpose
of computing the grade point average.

Class Attendance and Excused Absences
Regular and punctual attendance is expected at all classes, laboratories and other activities for which a student is registered. For those
classes where
attendance is a factor in the course grade, the instructor shall make his/her policy known in writing at the beginning of each term and
shall maintain
an accurate record of attendance. Regardless of attendance, every student is responsible for course content and assignments. It is
university policy
to excuse students from attendance for certain reasons. Among these are absences related to health, family emergencies and student
participation in
university-sponsored events. Students are responsible for providing documentation satisfactory to the instructor for each class missed. Students with
acceptable excuses may be permitted to make up work for absences to a maximum of three weeks of a semester or one week of a
summer term when
the nature of the work missed permits. In the case of absences caused by participation in University-sponsored events, announcement
via mySFA
by the provost/vice president for academic affairs will constitute an official excuse. Faculty members sponsoring the event should submit an e-mail
attachment with a written explanation of the absence, including the date, time and an alphabetical listing of all students attending to the
office of the
provost/vice president for academic affairs for publication.

Acceptable Student Behavior:
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students
to learn from the instructional program (please see Student Conduct Code, policy D-34.1). The instructor has full discretion over what
behavior is
appropriate in the classroom. Students who do not attend regularly or who perform poorly may be referred to the Early Alert Program to provide
recommendations, resources, or other assistance to help SFA students succeed.

Academic Integrity (A-9.1):
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity
in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for
cheating and
plagiarism. Originality is good. Plagiarism is illegal and immoral.

Definition of Academic Dishonesty:
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using
or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or
invention of any
information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are: (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004/468-1004 (TOO) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

"If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to material that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns. Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your professor." - SFA General Counsel

Calendar
20046 ART 479 001 Advertising Campaign Spring 2013 T/R 11:00 - 1:40, SFASU School of Art Room B121
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Classes alternate between Boynton room 209 on Tuesdays and School of Art Design Lab B121 on Thursdays, unless notified.

Week 1
  T 1/15 First class day. Review Case Study and F12 Research, dues paid, Google+
  R 1/17 Map out entire Plans Book and assign roles

Week 2
  T 1/22 Strategy statement, Commit and revisit roles and expectations
  R 1/24 Finances and the project, Chilis 7:00 PM Meet n greet $ - L Bond, M Kahla

Week 3
  T 1/29 Review Media Plans, Work day - M Kahla
  R 1/31 Review Creative executions - Andrew

Week 4
  T 2/5 Media Plan of book due
  R 2/7 Creative Messaging of book due

Week 5
  T 2/12 Work day
  R 2/14 Work day

Week 6
  T 2/19 Plans book due (midterm grade basis) - M Kahla
  R 2/21 Plans book critique/revisions?

Week 7
  T 2/26 Work day
  R 2/28 Work day

Week 8 Midterms
  T 3/5 Presentation due UC (midterm grade basis)
  R 3/7 Presentation critique/revision, Plans book discussion

Spring Break

Week 9
  T 3/19 Final Plans book production
  R 3/21
  F 3/22 PLANS BOOK ENTRY DEADLINE!

Week 10
  T 3/26 Presentation production
  R 3/28 Presentation production

Week 11
T 4/2 Travel prep
R 4/4 Travel prep, final rehearsals and production details

Week 12
T 4/9 AAF Competition Hyatt Regency Tulsa, 100 East Second Street, Tulsa, OK 74103, 918-582-9000
R 4/11 AAF Competition Tulsa
F4/12 12:00 noon hotel checkout and return SFA

Week 13
T 4/16 Debriefing and surveys
R 4/18 Peer evaluations

Week 14
T 4/23
R 4/25

Week 15 Dead Week
T 4/30
R 5/2 National Presentation rehearsal

Week 16 Final Exam Week
T 5/7 On-campus presentation for Portfolio Night, 6:30 - 7:00 PM, location TBA

Ad Design Vocabulary
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Design considerations: (1) paper, (2) color, (3) type, (4) arrangement
Creative Process
1 accept (own it)
2 define (describe it)
3 analyze (search and research it, primary & secondary)
4 ideate (quantify, brainstorm, thumbnail sketches)
5 select (qualify, rough sketch)
6 implement (finished design)
7 evaluate (assess, critique)

Positioning statement
"The advertising will (verb, example: persuade) (target customer, who) that (product, what) is/will/provides (the objective or benefit)."
Support (the reason why it works), the tone (seasonal selling adjectives), character (unchanging brand values).
Example: The advertising will convince health-conscious parents that Special K is low calorie and high protein.
Example: The advertising will persuade weight-sensitive 30-somethings that Special K will help control weight.

"The support will be..." The support is the reason why the ad will work. Example: The support will be that weight control will be attributed to the nutritious low calorie cereal.
"The tone will be... " The tone consists of product selling adjectives. Example: The tone will be outdoorsy, active, and high-energy. The tone is changeable.
" The character will be... " The character is described by brand value adjectives. Example: Special K is the cereal that cares about your health and enjoyment of life. The brand character does not change over time.
Logo design (trade marks, brand marks)
simple, clear, minimal, memorable
appropriate (apt)
must translate from black & white to line color
must possess an obvious design strategy
Corporate Identity (logo applications, branding)
basic ensemble:
logo b&w 6x6", logo color 6x6", business card (3 1/2 x 2"), letterhead (8 1/2 x 11"), envelope (9 1/4 x 4 1/2")
Extended logo applications:
building signage
company vehicles
company uniforms (hats, aprons, etc.)
Print Ad ingredients. One ad = one idea. The idea must be effective and original, and the design strategy clear.
visual (art, illustration, photo, white space)
headline
sub-headline
body copy
logo & company signature
Ad Campaign: a series of ads for one client with one goal based on one idea and a consistent design strategy in a variety of ad media with changing visuals and changing headlines.
Presentation
(1) begin by introducing yourself and your client project,
(2) read the ad headline & copy,
(3) explain the advertising goal and how the design strategy helps achieve the goal,
(4) welcome comments and questions,
(5) end by thanking your audience.

Design elements:
- line
- shape
- space
- color
- texture

Design strategies (plans/actions):
- balance
- dominance
- scale
- economy
- movement

The positioning statement includes:
- the client
- the target market
  (or customer, measured by psychographics and demographics)
- the unique benefit of the product or service (problem/solution)
- the advertising goal
- media categories (to accomplish the advertising goal)
  The media categories include:
  - print (newspaper, magazine)
  - broadcast (tv, radio, cable)
  - outdoor (billboard, transit)
  - direct mail
  - electronic: www, email
  - new media, such as guerilla advertising

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Positioning is how the client’s product or service is perceived by its audience. A product is a tangible object with physical properties, such as consumer goods and packaged products. A service is intangible, such as credit, insurance, and education. Positioning uses both quantitative (measurable) and qualitative (emotional) insights about the target audience. Quantitative information is called demographics, such as U.S. Census data about a group of people. Qualitative information is called psychographics, such as beliefs, causes, and interests.

The positioning statement is written before the project starts. The positioning statement provides direction.

This is a sample positioning statement:
“The advertising will (verb, example: persuade) (target customer, who) that (product, what) is/will/provides (the objective or benefit).”

Follow this sentence with the support (the reason why it works), the tone (seasonal or changeable selling adjectives), and the brand character (unchanging brand values).

“The support will be...
The support is the reason why the ad will work. The support can be a key word prominent in the headline, and a key visual and color.
“The tone is...
The tone consists of product selling adjectives. Example: The tone will be active and high-energy. The tone is changeable.

“The character is...
The character is described by brand value traits. Character strengths are morally valued styles of thinking, feeling, and acting that contribute to a fulfilling life. The brand character is permanent and does not change over time. Examples of adjectives that describe brand character values include: trust, togetherness, comfort, and security.

The positioning statement includes information about the client, the client’s product or service, the target market (called the customer, measured by psychographics and demographics), the single most important unique benefit (customer based: a key insight about how the user uses the product/service) or objective (product based: something about the product itself that is important to know) of the product or service, the advertising goal (what the ad aspires to do), and the chosen media. Media categories include: print (newspaper, magazine), broadcast (tv, radio, cable), outdoor (billboard, transit), direct mail, telemarketing, electronic (Internet, www, email), new media, such as guerilla advertising.

Creative Process Steps
1. accept (own it)
2. define (describe it)
3. analyze (search and research it, primary & secondary)
Note: primary research is anything you do, secondary research comes from everybody else.
4. ideate (quantify, brainstorm, thumbnail sketches)
5. select (qualify, rough sketch)
6. implement (finished design)
7. evaluate (assess, critique)

Here questions are asked to clarify the creative process steps:
1. ACCEPT:
What do you own? Tell us about it.

2. DEFINE:
   What do you now know about it? Who else knows about it? What can you ask them?

3. ANALYZE/SEARCH:
   What else do you need to find out? Where and how can you find it?

4. IDEATE/QUANTIFY:
   How many possibilities can you see? Can you imagine more?

5. SELECT/QUALIFY:
   Which possibility do you prefer? Why?

6. IMPLEMENT:
   How can you produce it? What resources do you need? When will you finish? How will you know it’s complete?

7. EVALUATE:
   What do you like about it? What doesn’t work? How do you know? What can improve it next time?