

ADVERTISING CREATIVITY

IE University

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Academic year: 22-23

Degree course: THIRD

Semester: 2^o

Category: COMPULSORY

Number of credits: 6.0

Language: English

PREREQUISITES

SUBJECT DESCRIPTION

Similarly to our lifestyle, the advertising paradigm has changed drastically since digital culture has grown everpresent in our lives. Potential consumers now decide when, where, and how they engage with products and their ads. And though our world is saturated of messaging and content, creativity is the motor of consumer engagement and the creative toolbox holds more tools than ever, to construct effective campaigns for brand and company success.

Throughout the course, we will tackle several of the ways the best creatives in the world take on creative challenges, simulating a creative department service of an active agency. From the very reception of a brief to the final delivery of a campaign to the media, whether it be earned, paid, or owned media.

In the Advertising Creativity course, we will discover many of the tools creatives work with in an applied manner, developing each student's capacities and creative criteria, while learning how a campaign is a brand builder, as it constructs the personality and story of the brand or product at hand.

OBJECTIVES AND SKILLS

In this course, students will learn how a creative department of an advertising agency works. They will learn how a brief is received, analyzed and how the idea process is kicked off, while testing various brainstorming and idea generation techniques. Students will learn how TV, print, outdoor, audio, and digital advertising is conceived, proposed, produced, published, and even presented to potential awards.

Students will develop their creative criteria with real brand cases that will show them how in our digital lifestyle, though consumers have the power to engage and purchase (or not), creativity is a powerful business driver for every agency, while strategic creativity lays the bricks of the road to success.

Creative departments in agencies can have many shapes and styles, but the service always implies talent, thinking, hard work, team effort, stress, client trust generation, great strategy, and brilliant ideas. Throughout the course, students will develop their idea generation skills, creative proposal abilities, public speaking and pitching capacities, and experience how an agency creative's day-to-day feels like, both individually and in groups.

We will look into some of the best ads of Cannes Festival's history, seeing how ideas, tones of voice, and strategies achieve success in the real advertising market, while learning how creative service evolves as do our patterns of consumer behavior.

Most creative success cases are based on human emotion, getting your target excited, thinking, laughing, and overall engaged is crucial to break through the noise of our content saturated world.

Each student will learn how to receive and embrace a brief, how to brew the best ideas and strategies, how to consolidate a proposal, how to drive client trust, and how to narrow down to the winner idea or campaign. During the months the course will last, this will be a creative space, where hard work will be required, but in each class, students will elevate their creative capabilities and test what agency-life feels like.

METHODOLOGY

Balancing theory and practice, students will learn the dynamics of the most popular types of advertising. Analyzing true cases of success in each of these formats while looking into what made them winners, to then apply these learnings to real briefs of brands on each of these advertising formats.

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Some of these tasks will be individual and others will be carried out in groups, but participation and input will be key from every student, having to take projects and research homework to then present their developments in front of the class, defending their creative decisions and consolidating the proposal and campaign in the very same way a real agency would do.

Our final exam will be a campaign students have developed and will have to present to the class as if entering the Cannes Lions Awards, as if their colleagues were the jury, a test on their evolution during the course, and a key dynamic of every creative's career, presenting and defending the campaign you have brewed up for a world-renowned brand.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	30.0 %	45 hours
Discussions	10.0 %	15 hours
Exercises	24.67 %	37 hours
Group work	25.33 %	38 hours
Other individual studying	10.0 %	15 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

The First Date

INTRODUCTION.

Objectives of the course.

Course evaluation method.

Attendance requirements

WHAT IS CREATIVITY: A brief history of Ads & Humanity

The Creative Department: Creative Dupla vs Creative team

Creative Exercise 1: Who are you? What are you good at? Are you prepared to experience a career as a creative?

An individual non-evaluated exercise of self pitch, of maximum 5 minutes, recorded on mobile and sent to the teacher before the beginning of session No3.

-The video presentations will be kept as a capsule till the end of the course, where students will reflex on their original presentation and see how they have grown as creatives in this time.

We will kick off the course with a revision of its objectives, the evaluation method, and attendance requirements.

We will look into what creativity is, carry out a swift revision of the history of advertising, and what the dynamics of a creative department look like.

Then we will look into some realities of creative departments, like express professional relations, the classic dupla vs creative teamwork, and individual capacities each creative team member brings to the table.

Every creative team needs to have a balance of profiles and talents, this is a great moment for students to say what they think makes them an added value to a creative team.

And a little homework exercise so the teacher can get to know each student better while seeing how good their pitching skills are.

SESSION 2 (LIVE IN-PERSON)

NiceToMeetU

TheClient, TheBrief & TheTRUST

Brand Embracement: be the brand, my friend

Budget: what can be done with the \$

Creative Research Techniques: from the brief to the brief's BIG PICTURE

Brain Storming: creative muscle, key in brief objectives and narrowing ideas to winners

Though creativity is the motor of successful advertising, the client is the trigger of every campaign.

Though accounts are the liaison for the client, the creative is the thinker, the solver, and often the trust-generator for the client.

The brief simply holds the commandments of the creative challenge at hand.

In the second session, we will look into how to pick up, digest, and embrace a brief.

We will see some real and truly surprising briefs and a few cases of before and after campaigns that transformed a product, brand, or its perception.

Students will have their first approach to brainstorming, by seeing how to narrow down or prioritize the objectives of a brief, how to think ideas within a budget, and how to create the big picture of the brief: competitors, references, stakeholders, etc.

And mainly where the brand or product is, and where it wants to get to.

SESSION 3 (LIVE IN-PERSON)

WHERE GREAT IDEAS COME FROM

Brain Storming: winner idea generation techniques

Idea referencing: where inspiration comes from

Ways to overcome idea-drought

Mindfulness & Creativity

Creative team-working

Each creative has their hacks.

Experience teaches you how to brainstorm a specific type of brief. Creative, or campaign decisions often generate tensions in teams, learning how to manage a creative team is therefore crucial for a good creative service.

Overservice is a dreaded word in every creative department worldwide.

In our third session, we will dive into brainstorming, students will learn various idea-generation techniques, how to brainstorm individually and in groups, how to defend their ideas in the team, and how to make creative decisions while keeping the team tight-knit without overservicing.

SESSION 4 (LIVE IN-PERSON)

MAKE WHAT YOU SELL

The importance of the proposal till the very end

Proposal empowerment tactics

Winner Proposal Storytelling

Surprising and showing the client, you REALLY KNOW THEIR GIG

On-brief, Off-brief, and how to avoid second thoughts

Every campaign comes from a proposal, it's not just about coming up with great ideas and strategies, it is formatting them in a way, they become irresistible for the client.

Proposals can have endless shapes, props, styles... Proposals vary considerably if they are for an existing client or a new business proposal.

In our fourth session, we will look into some killer proposals from individual creatives, boutique agencies, and also multinationals.

Students will learn that the proposal is a canvas of agency prosperity, that sometimes an invitation to a brief is a profiling exercise by the client, and that the brief is not a bible, but a client, trying to express what they are looking for.

SESSION 5 (LIVE IN-PERSON)

SPEAK UP TO WIN

Public speaking techniques

Crutches, doubts, and language levels

The importance of listening when speaking

Speech vs Team Speaking

Public speaking is not the first thing that comes to mind when thinking about advertising creativity, but it is an everyday activity in most agencies.

Whether it be speaking to a board of Directors about to allocate a budget to your agency, or presenting the brief to the team, attention, motivation, and deep brief understanding are crucial for a good creative service.

Students will learn key points of public speaking, how to manage pitch and presentation nerves, how to flow when the client is present, and ways of getting concepts over to clients in a doubt-proof way.

SESSION 6 (LIVE IN-PERSON)

THE ART OF PITCHING

Pitching techniques

The 15 minutes of creative fame

No boring proposals allowed

How to elevate a pitch's quality

Shall we work, working together?

A Pitch for a creative is their 15 minutes of Fame.

When a creative is revealing their winner ideas or strategy, the client is thinking it out from another perspective, thinking what working with you may be like and if this proposal, is better than the ones they have seen minutes before or will see minutes after.

Students will learn techniques of effective pitching, and develop their soft skills as creatives when face-to-face with the client: how to be client-memorable, personality extras that gain client points, and how to interpret the vibe your pitch and proposal have generated.

Pitches can have the most diverse formats, time allowances, presentation formats. Most winning pitches are brimful of talent.

The pitch is a golden test for creatives, the crucial moment where the client will make their decision. Pitching and public speaking prowess, are therefore crucial for most creatives. We will look through ways to improve public speaking, look into pitching psychology and students will pick up practical hacks and tactics to make a pitch, a win.

SESSION 7 (ASYNCHRONOUS)

BOSCH: One brand, multiple tones

Brands with multiple tones of voice

Advertising regionalism: cultural and linguistic

How to make ads for a brand that touches multiple sectors

Tone vs Target: know your target, discover your tone!

THE MISSION: In pairs, the students will have to research and find a brand that works with multiple tones of voice and put them together in a presentation of no more than 6 slides and share it with the teacher.

DISCLAIMER: Streaming services are not allowed as a brand case

Once the 6th session has ended, students will receive a ppt presentation by email from the teacher, that shows how Bosch is a brand that stands for and showcases quite different styles and tones of voice in different regions of the world.

To kick off our first asynchronous sessions, in pairs the students will have to research and find a similar case, whether it be a clear change of tone of voice by the same brand or product, or a brand with a product range that allows for diverse tones and styles.

The MISSION will be to put together a presentation of each pair's case brand, with no more than 10 slides, and share defend their choice and reasoning.

SESSION 8 (ASYNCHRONOUS)

L'Oréal: One brand, multiple targets

Target triggers and tone of voice

Wide targets, flexible tones

Brands that advertise for life

THE MISSION: In pairs, the students will have to research and find a brand that speaks to multiple targets constructing an ongoing relationship to the brand, and put them together in a presentation of no more than 6 slides, showing their reasons to choose this brand and defending their reasoning.

DISCLAIMER: Banks are not allowed!

As one of the biggest technology companies in Europe, Bosch is known for very different values on each side of the Atlantic.

While in the EU it sells German innovation and engineering, in the US it is a consumer technology brand that feeds off pop culture and has way more “personality” than BOSCH EU.

Supermarkets (range), fashion retailers (targets, age groups, body shapes, and price tag), car manufacturers (regular vs luxury), cosmetics producers (male vs female), and especially consumer goods corporations, can only achieve multiple range success, through diverse tones of voice.

The Case: L’Oréal is always L’Oréal, one of the biggest cosmetic brands in the world. But as a brand, it speaks in very different tones of voice when speaking to young females, mature females, or males.

At the end of session 6, students will receive a ppt presentation of how L’Oréal adopts multiple tones of voice, with no clash between them, creating a highly valuable path of consumption that can last a whole lifetime. As their young shampoo or makeup client can potentially become a lifelong client to the brand.

The MISSION: For our second asynchronous session, the students (in pairs) will have to research and find a company with a wide product portfolio that operates under the same brand, demonstrating how their tone evolves when speaking to different targets and justifying which is the added value doing this brings to the company and why they think they do this, instead of launching a new brand.

SESSION 9 (LIVE IN-PERSON)

THE SPOT

The many types of spots

New Spot Formats

Steps to follow when writing a script

At the end of the class, delivery of Brief 1: **GROHE A/V PROJECT**

We will kick-off session 9 digging into tv advertising, starting with some key points of what makes great storytelling.

Then we will watch and analyze examples of the main types of tv adverts: the demo, problem vs remedy, the comparison, the exemplary, benefit-causes-story, the testimonial, characters and celebrities, unique-personality-property, parody, and borrowed format.

SESSION 10 (LIVE IN-PERSON)

BRIEF 1: GROHE A/V

In class brainstorm with teacher support

GROHE is one of the biggest bathroom fittings manufacturers in the world. It is also an icon of German industry. Two years ago, it was bought by the biggest fittings manufacturer globally, the Japanese Lixil Group, something shocking for many Germans.

At +10k euros apiece, Japanese shower toilets are a very ludicrous product range that we all know, but only test if on vacation in Japan.

Divided into groups, students will carry out their very first evaluated brainstorming exercise. They will have to come up with a TV campaign, that will make adult-to-mature Europeans crave a GROHE shower toilet. But as a brand GROHE loves culture-based references and wants this campaign to generate considerable continental sales.

The teacher will assist students in the brainstorming process, assuring that they are putting into practice what they have learned at the beginning of the course.

Their delivery will be a PPT presentation of no more than 10 slides, a script draft (storyboard is a plus, but is optional), and also a tagline that can be used in print, social and OutOfHouse. All PPTs must be delivered to the teacher before the beginning of session 11 or handed to the teacher at the beginning of the class in a pen.

The Teacher's NOTE: This is a true brief. It is a tough brief too! Firstly because it wants to drive sales, secondly because it is an industrial company, third because it appeals to a cultural change than implies investment, and fourth because often in this type of company, the purchase does not come directly from the final user, think builders, interiorists, bathroom designers, etc. On the other side, it has lots of creative freedom and talks about something we all know and do, but it is indeed a prickly topic, where only creativity can save the day :) My advice? Do not be put off by the brand or product category!

PROJECT: Each Group will present their spot in front of their colleagues and will be evaluated upon the idea (Group grade), the quality of the presentation (Group grade), the engagement throughout the pitch (Group grade), and the participation (individual grade).

SESSION 11 (LIVE IN-PERSON)

BRIEF 1: GROHE A/V PROJECT

Group presentation GROHE SPOT - PART 1

Each Group will present their spot in front of their colleagues and will be evaluated upon the idea (Group grade), the quality of the presentation (Group grade), the engagement throughout the pitch (Group grade), and the participation (individual grade).

All groups will have delivered their presentation document before the session.

Half of the groups will present in session 11, the other half in session 12, prior proposal delivery is to allow no improvements upon other group's ideas and presentations when listening to colleagues.

The last 30 minutes of the class will be a discussion among students of what they thought of each spot proposal, gathering their takes, areas of improvement, and observations.

SESSION 12 (LIVE IN-PERSON)

BRIEF 1: GROHE A/V PROJECT

Group presentation GROHE SPOT - PART 2

The last minutes of the class will be a discussion among students of what they thought of each spot proposal, gathering their takes, areas of improvement, and observations.

Each Group will present their spot in front of their colleagues and will be evaluated upon the idea (Group grade), the quality of the presentation (Group grade), the engagement throughout the pitch (Group grade), and the participation (individual grade).

All groups will have delivered their presentation document before the session.

The second half of the groups will present in session 12, prior proposal delivery is to allow no improvements upon other group's ideas and presentations when listening to colleagues.

The last 30 minutes of the class will be a discussion among students of what they thought of each spot proposal, gathering their takes, areas of improvement, and observations

SESSION 13 (LIVE IN-PERSON)

OH, OutOfHouse!

The renaissance of OutOfHouse

Data Based Ads

Classic format, innovative execution

Interactive Outdoors

How to make a poster, a campaign

SESSION 14 (LIVE IN-PERSON)

PRINT FOREVER

PRINT: the never ending format
Copywriting Techniques
The many shapes of print

SESSION 15 (LIVE IN-PERSON)

AUDIO ADS, LISTENING VS HEARING

Radio, the storytelling paradise
The difference between hearing and listening
What catches our ear, sound generated attention
Cannes Lions Awards: Best in Class Radio
Audio ads in the 21st Century

SESSION 16 (LIVE IN-PERSON)

BRIEF 2: Spotify

Group brief delivery for presentation: create a print, outdoor, or audio ad.
Brand: Spotify
In class brainstorming with teacher support

SESSION 17 (LIVE IN-PERSON)

BRIEF No2: Spotify PRESENTATION

In-class exercise + discussion
Group presentation of Spotify proposals
Idea improvement class discussion

All proposals have to be sent to the teacher by email before the session or should be handed in a key at the beginning of the class.

With minutes to present, each group will pitch their campaign to the whole class, showing the direction they would carry the campaign and justifying their decisions on format, tone, messaging, and impact strategy.

As a Group discussion, the students will evaluate each idea, the quality of the proposal and justification of decisions, and participation in the presentation.

The exercise will be evaluated with constructive feedback, but not applied in the final grade.

SESSION 18 (LIVE IN-PERSON)

THE DIGITAL DOMINION

CREATIVITY in the digital age.
21: The Seduction Century (push vs pull)
Make them want to watch you
Google & digital micro-moments.
Digital insights and where they come from
New channels of Advertising.

Technical note: Digital Marketing Glossary: The A-Z of Digital Marketing Terms

Students will embrace digital as a creative era, as a way to communicate, as a change of lifestyle and advertising paradigm.

First, we will look into content saturation, push vs pull, and ways the students can research and back up their ideas, looking through diverse tools they can apply to their future creative developments for digital.

Homework exercise for next class:

T.N.: Digital Marketing Glossary: The A-Z of Digital Marketing Terms

Pick a term, find examples, prepare to present it.

As a task for session 19, each student will have to pick a term from the Digital Marketing Glossary, analyze it, show uses and applications with examples, and show how they would apply it to either of the briefs they have worked on throughout the course.

Each term will only be allowed by one person, so first to choose, first to get!

Each exercise should be sent to the teacher before the beginning of session 19 or handed over in a pen at the beginning of the class.

SESSION 19 (ASYNCHRONOUS)

THE DIGITAL DOMINION: WHAT IS VIRAL?

INFLUENCER CAMPAIGNS (and how to plan them)

In the first 30 minutes of the class, each student will present their term in front of the whole class. 4 minutes, to show what your term is worth!

Virality is a concept that every brand craves, we will look into how viral can be regional, language-based, sector-based, or even speak to very few people, but if the right ones, still be viral.

We will see through real examples, how some campaigns are 100% orchestrated, elements are planned as a chronologic succession to create a domino effect that ends up being a viral success.

The Viral Mission: In groups of 2 each student will have to research a viral campaign, and the tactics to achieve this virality.

The objective is for students to show great justification and thinking. And for the class to discover how viral campaigns are orchestrated

SESSION 20 (ASYNCHRONOUS)

THE DIGITAL DOMINION: CONTENT

KINGS & QUEENS OF CONTENT (and how to work with them)

Most successful digital campaigns rely on replicators, audience generators, user/influencer generated content, and multiple platforms to rocket the KPIs in their results.

Relating to, working with, and understanding content creators and influencers is crucial for most digital campaigns.

We will revise some massively successful influencer campaigns and then students will have to work in groups of 2 (different from previous pairings), putting together an influencer team of a maximum of 6 members, to support the campaign they put together for their print OOH, print and radio campaign of session 16 and 17. Explaining their profile decisions and showing in which way these profiles are the perfect match for their idea. In an 8 slide ppt or a maximum 5-minute long video.

They will have to send their proposal to the teacher by email before session 21 or hand it over in a pen at the beginning of session 21.

The MISSION here is for students to think and find a campaign based on content creation that became a success. To develop criteria of how to use content to achieve objectives, showing how content can jump from one platform to another, be created for dark social and can have many shapes that are not a classic ad.

Last minutes of class: Students will receive their next brief, a viral campaign for Netflix, this will be a graded exercise. But they must work on this brief for the next course session, as in session 21 they will have time to present doubts and perfect their presentation, but session 22 will be exclusively to present.

SESSION 21 (LIVE IN-PERSON)

THE DIGITAL DOMINION

BRIEF No3: NETFLIX

NETFLIX brand, a viral video with a plan of influencer multiplication.

In-class group presentations round 1.

As a brand, Netflix has a very clear tone of voice, but the wide and diverse array of productions on the platform also allows them to have many tones of voice.

As a company of our times, Netflix allows for a great and varied creative exercise.

In groups the students will have to create a campaign based on a viral video for the Netflix brand, using influencers in their preferred strategical way and with an element of User Generated Content.

In session 21 students will have time for questions with the teacher and will be able to perfect their presentation. The teacher will support all the teams.

SESSION 22 (LIVE IN-PERSON)

THE DIGITAL DOMINION

BRIEF No3: NETFLIX

NETFLIX brand, a viral video with a plan for influencer dissemination.

In class group presentations round 2.

SESSION 23 (LIVE IN-PERSON)

THE DIGITAL DOMINION

BRIEF 3: NETFLIX

Netflix proposal improvement session.

Teacher will lead a feedback and improvement session with input from all students

SESSION 24 (LIVE IN-PERSON)

THE DIGITAL DOMINION: Future Digital

New Technologies, New Ad Formats

Digital trends to look out for

New ways to advertise: gaming

How to measure digital sentiment

Creatives often have to crystal ball campaigns. Just think of brands at the beginning of the COVID 19 pandemic, asking themselves what state the world would be in the past 12 months.

The pace of technological developments will simply accelerate in the upcoming years, that is why every creative has to keep themselves updated on trends, lifestyle patterns, digital topics, etc.

In session 24 students will learn ways and outlets to always be tech-updated, where to find digital trends and how to know which are the ones that will progress, how to know the existing feelings to a brand or product through social and learn more about Brand&Editorial models, that is, identifying insights in your existing audience, nearly as they come to life.

SESSION 25 (ASYNCHRONOUS)

ADD-INNOVATION

Ad INNOVATION.

Brands that learn from ads

Reactive Campaigns

Innovation and advertising have a close relationship, not only regarding formats and ways to surprise but also in the way they react to pop culture, competitors, etc.

Sometimes, advertising teaches companies lessons about their brand and business and on seldom occasions, ads return great actual products to companies.

We will look into diverse examples of this reality of our sector, circling back to the client relations, the trust generation (crucial for reactive campaigns), and the fact that sometimes the brief is not a norm book to be followed 100%.

The Mission will be to come up with an innovation-based campaign individually, for a client of each student's choice, where the campaign will be carried out in an innovative format.

SESSION 26 (LIVE IN-PERSON)

WORKSHOP INNOVATION

Brief delivery and in-class group brainstorm

Innovative Brand Brief: DUG potato Milk.

The World is heading to some challenging times, sustainability, climate crisis, the plastic crisis, the green movement...

In the upcoming years, our lifestyle patterns will inevitably evolve to achieve milestones like emission neutrality.

Milk is a base product of most western diets. The demand for milk grows constantly.

Of the global 50.000 million tonnes of CO2 emissions, we generate globally, 1.700 million tonnes (or a 3.4%) come from dairy product production. The equivalent of Aviation and Shipping worldwide combined. incredible, right?

In recent years, plant-based milk substitutes have become a global trend and in any supermarket, you will find an array of rice, almond, soy, oat, or coconut milk.

Most plant-based milk substitutes are made with nuts or oats, which consume immense amounts of water, often in dry parts of the world.

Mass nut production has geographic limitations, making Spanish or Californian almonds used for plant-based milk production, have also a considerable emissions impact through their distribution, beyond the fact that almonds grow in drought-prone areas of the planet.

DUG is the world's very first potato-based milk. A patented production formulation from Sweden, that does not only reduce emissions by +90% compared with cow's milk but halves the water consumption of oat and nut-based milk substitutes. Beyond this, potatoes are grown worldwide, needing relatively little caretaking and allowing for local production models that would also reduce the distribution emissions drastically compared to competitors.

Despite the 370 million metric tons of potatoes produced worldwide, who wakes up saying "Mmm, I can't wait to taste that espresso with a splash of potato milk"? Few wake up thinking of their cereal bathed in potatoes and just thinking of a potato-based yogurt, which is a major turn-off for the majority...

With the upcoming deployment of DUG potato milk products in Spain, with agreed distribution deals with in most supermarket chains, DUG must assure a BIG impact among Spanish consumers, to keep their grand distribution accounts open. The supermarkets will allow them a 6 month trial on shelves, but if it does not pick up, DUG will have to start thinking of alternative and minor distribution models, like health stores, herbal shops, or e-commerce.

In groups, students will have to come up with an innovation-based campaign, with freedom on format, strategy, and messaging for DUG's launch in Spain.

With a 2 million budget in total and with a duration of a minimum of 2 months.

In the session 26 groups will be defined, the brief will be shared, there will be time for questions and background information revision and teams will kick off their brainstorming with the teacher's assistance.

All ideas must be presented in a self-recorded video of a maximum of 4 minutes or a ppt of a maximum of 8 slides, sent to the teacher before the beginning of session 27, or handed in a pen at the beginning of the session. Each student will be in charge of one aspect of the campaign and will have to "take care" of one minute of the video or 2 slides of the ppt.

Workshop: create a groundbreaking campaign for DUG potato-based milk.

SESSION 27 (LIVE IN-PERSON)

WORKSHOP INNOVATION

ELEVATOR PITCH: Short Group presentations of innovative brand proposal

Brand: DUG potato Milk.

SESSION 28 (ASYNCHRONOUS)

AWARD-WORTHY Campaigns

The Value of Awards

How to enter a competition

Categories and side awards

The Mission will be to pick a Cannes Lion winner campaign and defend why it won, how it overcame its competition and where the award worth value of the campaign lies in their opinion.

As the course comes to an end, we will look into awards.

Cannes is the No1 global creative festival, where most creatives (and all agencies) want to pick up a coveted Lion.

In the first 30 minutes of the session, we will also look into how to enter an award, how to show the awards you have won in a new pitch, the value of awards for the agency, for the client, and for each professional implied.

In the final 10 minutes of the class, students will receive the final brief of the course.

A campaign they must consolidate individually to later present in front of the class, with their colleagues being the jury of a festival it has entered.

The guidelines of evaluation will be very clear (what is the campaign, what is the idea, what is the strategy, and why was it a hit) and each student will evaluate each group in a quiz-style form.

WAYMO is Google's self-driving car. 100% autonomous, 100% electric, WAYMO arrives in Spain in the summer of 2022. Beyond being sustainable, efficient, and 100% safe, Waymo is one of the cutest cars in the world and definitely, the most connected car ever to exist.

Google wants to sell 1000 units in its very first year in the Spanish market. Rivaling the 1000 units sold by Tesla yearly in Spain, to become a major EV & autonomous mobility player, in the Spanish automotive sector. Though this is such an innovative product category for Google, they need local insights regarding the technology, the social resistance to the product, potential fears, and a real understanding of how they will be received by Spaniards.

What can be done when one of the BIG companies, enters a new niche, a market where their data and prowess in other technological areas, may not be applicable.

SESSION 29 (LIVE IN-PERSON)

FINAL EXAM 1

PART 1: Final proposal presentation in groups

WHAT WILL BE EVALUATED: The idea, the strategy, the presentation, the adaptation of the campaign to brand formats, and the originality.

The CLASS: Each of the students will have to judge the work of their classmates as if they were a Cannes Jury, discussing among themselves who deserves the Gold, the Silver, and the Bronze.

The president of the jury -the teacher- will give guidelines and aspects to value, as in all juries.

Each student will have 6 minutes to present and defend their campaign in front of the whole class. They will work with a maximum 6-minute video or a 6 slide ppt.

The idea, the strategy, the presentation, the adaptation of the campaign to brand formats, and the originality will be key to the evaluation.

This is a mind-blowing technology, a product many did not think they would live to see. Now is the time to put into practice all you have learned and show that now are a creative that can come up with ideas, strategies, and campaigns Google would LOVE to have on board!

SESSION 30 (LIVE IN-PERSON)

FINAL EXAM 2

PART 2 Final brief proposal presentation in groups

WHAT WILL BE EVALUATED: The idea, the strategy, the presentation, the adaptation of the campaign to brand formats, and the originality.

The CLASS: Each of the students will have to judge the work of their classmates as if they were a Cannes Jury, discussing among themselves, arguing who deserves the Gold, the Silver, and the Bronze.

The president of the jury -the teacher- will give guidelines and aspects to value, as in all juries.

Each student will have 6 minutes to present and defend their campaign in front of the whole class. They will work with a maximum 6-minute video or a 6 slide ppt.

The idea, the strategy, the presentation, the adaptation of the campaign to brand formats, and the originality will be key to the evaluation.

This is a mind-blowing technology, a product many did not think they would live to see.

Now is the time to put into practice all you have learned and show that now are a creative that can come up with ideas, strategies, and campaigns Google would LOVE to have on board!

COURSE END:

As a holistic end to the course, we will return to the very first exercise the students carried out in session 1, the self pitch.

We will watch each self pitch and then each student will say where they have grown and how they would change that self pitch and present themselves to the industry, with their newly acquired knowledge and skills.

EVALUATION CRITERIA

EVALUATION CRITERIA CLASS PARTICIPATION

All students will introduce themselves to the whole class to practice what will be part of their real work: presenting in public.

In class, everyone will be encouraged to give their opinion and learn from others by listening to the resulting comments and criticisms.

We aim for concise, clear, and constructive comments.

Class participation will be assessed according to: depth and quality of the contribution, presentation of ideas, the reasoning of the proposal, coherence of the arguments, and capacity for conviction.

Frequency: all students must speak in all classes. They will also have to present in front of the class, both individually and as a group.

Don't lose classes and don't arrive later than 10 minutes. The teacher will let them in but they will have a negative point.

Criteria	Percentage	Comments
Final Exam	25 %	
Class Participation	25 %	
Workgroups	50 %	

GROUP WORKS AND PRESENTATIONS

Students will be asked to develop group works.

Here they can apply what they have learned in class, reflect on the creative process and apply it in practice to solve the problem raised in the briefing.

All students will have the same briefings and all will present their campaigns in class (every member of the group must present), in addition to delivering a printed copy to the teacher in class and a copy by email. All members of the group will be awarded the same grade, except in rare cases.

More details of the group and individual projects will be provided at the beginning of the course.

FINAL EXAM

The final exam will be done where the students can judge the creative result of the group works. Each of the students will have to judge the work of their classmates, discussing, arguing, and voting who deserves the Gold, Silver, and Bronze in the different categories that they have worked in the group works. It doesn't evaluate winning golds in this vote, but to have a good criterion and defend it.

The teacher, as president of the jury, will give his guidelines and value inputs. The objective will be for students to practice the presentation of a campaign and the capacity of defending their opinion.

RETAKES

When students receive a Fail in the subject, they have the opportunity to present themselves for reassessment in June, doing the work or exam that failed again

PROFESSOR BIO

Professor: **MANEX SANTIAGO REKARTE COWIE**

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MANEX SANTIAGO REKARTE COWIE

INTERNATIONAL CREATIVE STRATEGIST

Known as a brief master, for Manex a brief is a riddle, a problem that needs a solution, he is the type of creative that sleeps with a notebook on his bedside table, because he is well aware that inspiration and great ideas can come at any time.

Having studied Advertising in the UK and worked for multinational agencies like Publicis Groupe, Leo Burnett, or Saatchi&Saatchi, Manex's curiosity, and change-making spirit have led him to the most diverse work experiences and business endeavors.

Born in Venezuela, raised between the UK and Spain, his career began as a teenage soap opera actor, allowing him to gain endless hours of TV studio experience from a very young age. With years of experience as an advertising and communication creative, he has also worked as the client for international technological conglomerates, as head of content in the media, and has been the thinker and producer of campaigns for brands like Netflix, PUMA, Bosch, MasterCard, or Heineken.

Additionally, he has developed strategy and creative products for the European Commission, Colombia and Mexico Tourism boards, The Union of the Mediterranean, the Basque Government, or the San Sebastian Film Festival.

Though his creative career began as a copywriter, the evolution of digital culture and the advertising sector's needs motivated him to study design, filmmaking, content creation, programming & digital products and in recent years his professional activity has been based on brief solving and campaign conception for some of the best agencies and consultancy groups in Europe.

OTHER INFORMATION

