

ADVERTISING BY DESIGN

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ADVERTISING IS...

- A 250-pound statue of a girl who faced down a bull on Wall Street to draw attention to “the power of women in leadership”
- A Whopper turning moldy before our eyes because it’s free of artificial preservatives
- A database to ensure the future of voice technology includes people with Down syndrome
- A tourism campaign for gamers with “Visit Xbox” to travel inside the crafted worlds of games

In honor of International Women’s Day, McCann New York partnered with State Street Global Advisors “to introduce the Fearless Girl to the world – a statue of a daring young girl, standing strong on Wall Street. Why? Because companies with women in leadership perform better. The Fearless Girl was dropped on Wall Street in the middle of the night and became a global phenomenon within 24 hours,” states McCann New York. People loved “Fearless Girl” so much that New York City found a permanent home for her facing the New York Stock Exchange (figure 1-1).

Everywhere you turn, advertising vies for your attention. It competes not only with other advertising for your consideration but also with the best entertainment and information available on your mobile phone, online, in print, on television and radio, and in your environment.

Are you on two or more screens simultaneously? It’s a real challenge to grab people’s attention. To effectively reach the right audience, to reach you where you spend the most time and where you might value brand experiences, advertising has to be relevant, engaging, and *worthy of you*.

What can advertising do for you? Inform you about products and services. Entertain you. Do some social good while promoting. And serve you – offer some utility,

such as a free app or game. This is all in the hope you will become a customer or donate in the short- or long-term.

What are the goals of advertising? Most advertisers want to promote their products and services, enhance their image or reputation so you’ll buy into what they’re selling, demonstrate their capabilities, or establish their style or culture, hoping to align themselves with yours.

For advertising to work, it has to be based on an insight into you, its audience, and it has to be authentic and engaging. Advertising has to start meaningful conversations with people, fire connections, fuel communities, and be shareworthy.

Advertising is . . .

- Based on an insight into what people think, want, and hope for
- An idea expressed through visual communication
- Providing entertainment and information that pull people in and resonate
- Starting stories people will coauthor and participate in
- Doing something to benefit society, not just selling more products
- Companies and brands that exhibit values and back it up with actions
- Building brand communities and brand sirens
- Sourcing data to create individualized experiences, and to inform useful brand apps and platforms
- Social campaigning that maps back to the brand proposition, how a brand defines itself, the benefit it commits to delivering to you, what it promises – because *a brand is a promise*



FIGURE 1-1

PHOTOGRAPH OF "FEARLESS GIRL FACING THE NEW YORK STOCK EXCHANGE"

PHOTOGRAPHER: OMAR EMERA
<https://www.omaremera.com/>

THE PURPOSE OF ADVERTISING

Although advertising channels have multiplied, advertising still serves the same purpose. In a free-market system, advertising promotes one brand or entity over another; raises awareness about social issues and causes, individuals, and organizations; and calls people to action for charitable or nonprofit organizations.

Though most brands in a category are comparable, advertising can persuade people that one brand is preferable to another. Most competing brands are of equal quality and have equivalent defining features – that is, they are parity goods or services. For example, most toothpaste brands in the same price category (perhaps even across price categories) use similar ingredients and provide equivalent results. An ad campaign for a toothpaste brand might convince you that its use would leave your teeth cleaner, brighter, and healthier or your mouth more refreshed than any other. For any

advertising to affect you, to call you to action, it has to be relevant to you, and it has to be presented on media channels that will reach you.

In many countries, advertising is the one common experience shared by a large, diverse populace. Advertising is a mass media leveler, the pop culture vehicle with which we all come into contact and know – from branded entertainment online to Super Bowl commercials.

An *advertisement* (or “ad”) is a specific message constructed to inform, persuade, promote, provoke, or motivate people on behalf of a brand, entity, or cause. (Here, “entity” designates commercial companies, government agencies, and nonprofit organizations.) An *advertising campaign* is a series of coordinated ads, based on an insight into the audience and overarching strategy, connected by voice, design, style, imagery, and tagline (brand catchphrase), where each individual ad in the campaign also can stand on its own. An *integrated ad campaign* has an overarching strategy and core concept and is conceived and created for audiences using several specific media channels. (See an essay about integrated campaigns by Greg Braun in Chapter 2.) Distribution channels might include broadcast, print, screen-based media, and out-of-home (OOH) and categories such as branded entertainment for social media, ambient advertising, and new or innovative media.

WHAT PEOPLE EXPECT FROM ADVERTISING

- Quality unique branded content in the form of entertainment or information (useful and relevant) and often preferably video content.
- Personalized ads tailored to their interests yet also data privacy.
- Authenticity.
- Diversity and inclusion – respect, whether by responding to their tweets or through representation of all communities, groups, and identities.
- Brands practicing sustainably.

BROAD ADVERTISING CATEGORIES

Public service advertising serves the public interest and is for the common good. According to the Advertising Council, an American public service advertising organization (www.adcouncil.org), “The objective of these ads is education and awareness of significant social issues in an effort to change the public’s attitudes and behaviors and stimulate positive social change.”

Advertising agencies donate their ideas, time, and services on a volunteer basis to create public service advertising, commonly called PSAs, to raise awareness about social causes, nonprofit organizations, and government agencies. At times there is a facilitating organization, such as the Ad Council. According to its website, the Ad Council is

the largest producer of public service advertising. We represent a unique collaboration between the advertising, media, and business communities . . . Our mission is to identify a select number of significant public issues and stimulate action on those issues through communications programs that make a measurable difference in our society. To that end, the Ad Council marshals volunteer talent from the advertising and communications industries, the facilities of the media, and the resources of the business and non-profit communities to create awareness, foster understanding and motivate action.

In most countries, media outlets consider PSAs a public service to the community, and therefore they do not charge to run the PSAs on television, radio, or in print; for example, the Ad Council secures donated media on behalf of its 50-plus campaigns. To have more control over PSA placement, however, some nonprofit organizations and government agencies have begun to pay for media time.

Cause advertising, initiated by commercial concerns, seeks to raise awareness for nonprofit organizations or social issues and runs in paid media channels. It is used in part to promote a corporation’s public image or brand values, unlike public service advertising, which has no commercial affiliation. When brands align themselves with important causes; or support existing charities or causes, such as cancer research or social justice; or partner with organizations to raise awareness, consumers tend to be receptive to those brands. For example, Patagonia’s “Common Threads Partnership” aims to reduce its environmental impact. The Coca-Cola Company partners with the World Wildlife Fund (WWF). According to the WWF website (<https://www.worldwildlife.org/partnerships/coca-cola>),

The age of irrelevant advertising is coming to an end, thanks to both increasing consumer demand for personalization, and access to technology and data that makes it possible.

— Michael Griffin, founder and CEO of Adlucent

“Because water is essential to nature, communities, and business, The Coca-Cola Company and WWF have been working together since 2007 to help conserve the world’s freshwater resources.”

Thirty years after Gillette launched their tagline “The Best a Man Can Get,” they launched a campaign “that encourages men to be their best, #TheBestMen-CanBe.” According to Gillette’s website, “To help make this a reality, we are distributing \$1 Million per year for the next three years to non-profit organizations executing the most interesting and impactful programs designed to help men of all ages achieve their personal best.”

In the early 2000s Dove set out to widen the definition of beauty with a groundbreaking ad campaign. Out of that campaign came the Dove Self-Esteem Project “to help the next generation of women grow up feeling happy and confident about the way they look” (www.dove.us/Our-Mission/Girls-Self-Esteem/Vision/). Dove has continued in that direction with campaigns such as the award-winning “Real Beauty Sketches,” among many others.

TOMS, a company that makes shoes and accessories, incorporates a “One for One” concept in its business model: “With every product you purchase, TOMS will help a person in need.” Warby Parker does the same.

Commercial advertising promotes brands, companies, individuals, and commodities. Aimed at mass audiences, commercial advertising takes many forms, from single-print advertisements to integrated campaigns (which means across media) to sponsorships to branded utilities and entertainment. Within the commercial category, there are several subcategories. Consumer advertising is directed toward targeted segments of the general public and includes many of the ads shown in this book. Other types of commercial advertising include *business to business* (B2B), which is one company advertising to others, and trade advertising, which is consumer-product advertising intended not for the average consumer but for the various entities and experts who influence consumers (e.g., health care professionals) or advertising aimed at a specific trade or profession (e.g., a publisher’s ad aimed at potential authors).

ADVERTISING TAKES MANY FORMS

During the earliest days of radio and television, advertisers and agencies developed programs for their clients’ brands and brought them to the networks. These programs were often named for the sponsors; for

example, the NBC network once offered programs such as *The Colgate Comedy Hour*, *Kraft Television Theatre*, and *The Philco Television Playhouse*. *The Texaco Star Theater* began as a radio program in the 1930s and moved to television in the 1940s. Soap operas are another example of brand-sponsored programs; for example, Procter & Gamble sponsored the production of CBS’s *As the World Turns*. Being the sole sponsor of a program is very costly; that’s one reason this model from television’s early years gave way to dividing the sponsorship among many advertisers into 30- or 60-second television commercials.

By sponsoring good television entertainment, brands acquired the cachet of the programming. *Product placement*, in which brands are embedded into entertainment programming, banks on the same cachet, hoping the viewer associates the brand with the characters on the show or with the likeability of the program itself. Today, branded sponsorship or entertainment also seeks to target a specific audience and to endear itself to them by giving them something they want and enjoy. *Branded content or entertainment* is the creation, co-creation of, or integration into original content by a brand. By fusing advertising and entertainment, editorial or informational content, a brand can communicate its values or personality to a target audience. Advertisers can distribute content in different ways and via various channels: digital and mobile (websites, social media, applications, and user-generated content), experiential and events (e.g., a themed activity, sponsorship, event, shows, conference, concert, or exhibit), film and video (long and short form, commercials), and games for console, mobile, and web-based games, among other innovative forms. Entertaining people is an intangible added value (an addition to something that makes it more beneficial) without changing the brand product or service.

For example, the VML agency produced *For the Love of Music* for the Nashville Convention & Visitors Corporation (figure 1-2). Skittles brand merged theater and advertising to create a one-night-only Broadway-style show on Super Bowl Sunday, *Skittles Commercial: The Broadway Musical*, to benefit Broadway Cares/Equity Fights AIDS in lieu of airing a Super Bowl commercial.

Doritos brand snack food started an impressive conversation with consumers through a strategy of co-creation, sponsoring contests for amateur filmmakers to create commercials. Realizing that the tools to create and share advertising messages are available to the average person and that many people want to co-create, some brands like Doritos have turned to soliciting advertising created by consumers, called *consumer-generated content*, or *user-generated content* (UGC).

FIGURE 1-2

DOCUMENTARY FILM POSTER: *FOR THE LOVE OF MUSIC*

© Nashville Convention & Visitors Corporation
Agency: VML agency / Kansas City, MO
Client: Nashville Convention & Visitors Corporation

"Most tourists thought Nashville, Tennessee, was only for country music fans. But in reality, Nashville had evolved into the most diverse music scene in the world. A must-see destination for all music fans. Our challenge was to change perceptions and inspire people to plan a visit. Problem was, Nashville had a low production budget and absolutely no media budget.

So when we realized that some of the biggest rock stars in the world had actually moved to Nashville, we knew if we could get them to help us tell the story of the town's transformation, we would not only have compelling content, but could leverage their huge social followings to promote it.

The Black Keys, Kings of Leon, Ben Folds, The Civil Wars, and 20 other famous artists signed on to be part of the project. Not as paid spokespeople, but simply for the love of the city they call home. The result was a one-hour documentary, *For the Love of Music*.

We tapped into the musicians' 24 million social followers by creating social kits with custom bonus content that the artists posted on their sites, driving people to view the film.

Music sites and blogs took notice, and as the buzz spread, ABC took an interest and offered to air the documentary. What was essentially a 60-minute commercial for the city of Nashville ran as pure entertainment on one of the biggest television networks in the world.

To make it easy for viewers to actually plan a trip to Nashville, we launched a second-screen app to accompany the broadcast premier. The app connected the stories in the film to actual places in Nashville, letting viewers create custom tours of the city inspired by the musicians' favorite restaurants, venues, and hangouts. Then, once in Nashville, it became a personal tour guide, directing them around the city.

For the Love of Music far surpassed any previous marketing efforts by the Nashville Convention & Visitors Bureau. Twenty-four of the biggest names in music starred in and promoted the film to their more than 20 million social followers, for free. It aired on some of the biggest television networks in the world, including ABC, Foxtel, Palladia, and CMT. The film even gave ABC a 38 percent bump in ratings in its on-air debut. It has been talked about in magazines, featured on music blogs, news sites, and even Southwest Airlines' company blog. Since the film debuted, visits to visitmusiccity.com have increased 787 percent and hotel bookings are up 18 percent. Nashville has credited the film with helping spark the biggest tourism boom in the city's history, all without traditional advertising or a dime spent on media." —VML



Brands recognize that the public has enormous sway over a brand's content anyway – through blogging, reviewing, parody videos, social media commentary, takeoffs, and more.

In-game advertising – whether product placement; live billboard feeds; or stories, characters, or ads embedded into games – is often well-received by appropriately targeted gamer audiences. Research indicates that young male gamers think product placement enhances the reality of the content and game experience. *Fortnite*, a popular game, regularly partners with brand marketers. Creatives seek ways to interweave their brands into video game environments as a way of targeting the enthusiastic audiences and varied demographics. Almost 700 million people worldwide are gamers.

According to agency VMLY&R, when *Fortnite* announced a new game mode called Food Fight, pitting Team Burger against Team Pizza, Wendy's found an organic way in. "Because Wendy's doesn't use frozen beef," VMLY&R picked up a controller, but instead of killing other players, they killed freezers. Again and again. And they streamed it all on Twitch, where hundreds of thousands of gamers watched them wage war on *Fortnite's* frozen beef."

A *branded utility* is a product created by a brand or sponsor that is ostensibly useful to the audience and generally (but not always) offered free of charge. The branded utility or product should provide a useful or pleasant experience for the user. For example, ColorSnap from Sherwin-Williams enables people to take real-world colors and turn them into paint-color swatches on their smartphones and more. The tradition of branded utilities dates back to the first Michelin guide for French motorists to facilitate their travels.

MEDIA CHANNELS: PAID, OWNED, AND EARNED

There are many advertising channels of distribution, from cable television to mobile web and apps to desktop web.

Paid media includes channels where advertisers must buy space and time. This includes TV, radio, print, cinema, outdoor, direct mail, in-store placement, sponsorships, product placement, banners, paid search, paid ads on social media and blogs, seeded blog posts, and miscellaneous premiums. Even some unconventional media, such as building projections, tear-away

postings, and "wild" postings are paid media made to appear as guerrilla marketing (unpaid ads that catch you unexpectedly).

Owned media includes brand-owned media: websites and microsites, proprietary platforms, mobile apps, social media apps, branded retail environments, branded events, unique branded content, games, branded utilities, street and marketing stunts, brand installations, experiential (see the Case Study of the Emmy-nominated project "Liberty Hall 360" at the end of this chapter), and more.

Earned media includes word-of-mouth, fan pages, news and other TV coverage, blog coverage, social media discussions and shares, Twitter mentions, fan works, fan videos, mentions in song lyrics or celebrity mentions, and fan forums.

People are consuming their media through many channels – handheld, wearables, desktop, public screens, besides the traditional ones such as TV and print. Media is distributed everywhere – all the time. What this means is that advertising can pull people in or push itself at audiences. Advertising is pushed at people through conventional channels—television network programming is free because advertising pays for it. Online, we can opt-in to advertising that we find compelling; branded content or owned media usually pulls people in. Here are some successful examples of pull marketing:

- "Who will save the OREOS?" asked a concerned fan on Twitter. OREO went on a mission to save the OREO cookie from the impact of Asteroid 2018VP1 on November 2, 2020 by building the Global OREO Vault, placed down the road from Svalbard Global Seed Vault in Norway. (NASA tweeted that Asteroid 2018VP1 posed no threat to Earth.) "This cross-agency, integrated campaign jumped on a world-wide event by generating social buzz and taking swift and measured action to protect OREO cookies at any length, all the while inviting fans and other brands to get in on the fun," explains agencies the community and 360i.
- The New York Public Library said they "joined forces with the independent advertising and creative agency Mother in New York to create 'Insta Novels,' a revolutionary new program that will bring digital novels to Instagram and make some of the world's most classic pieces of literature more accessible." Art director Lauren van Aswegen explained that they wanted to "meet the users where they are—and that is on Instagram."

Drew Neisser, president and CEO of Renegade, advocates “marketing as service.” In their ideal form, branded utilities provide something useful to people for free. The Kraft Heinz Company offers one such example of this:

Country Time wants to legalize lemonade stands across the country by giving parents and kids the tools to start changing the laws in their state. Simply go to www.countrytimelegalade.com to learn if lemonade stands are legal in your state without a permit. If they aren’t, Country Time is helping you start the process by giving you the information to contact your local state representative and providing a downloadable Legal-Ade support yard sign.

Environmental branded utilities are useful services that become part of the common environment, such as sponsored spaces. Examples include clean bathrooms in Times Square (sponsored by Charmin), laundries for people affected by disaster (“Loads of Hope,” sponsored by Tide), or free charging stations sponsored by a brand. These could even be sponsored events, such as those created by Red Bull. A website can be a branded utility, too—for example, BabyCenter.com offers information for parents from Johnson & Johnson.

WHO CREATES ADVERTISING

In an advertising agency, a creative team generates ad ideas together. An *advertising idea* the creative reasoning or intention underlying advertising communication. Typically a creative team is led by two people: a *copywriter*, who is responsible for the written advertising components in the form of a tagline, headline, and body copy, and an *art director* who directs the artistic features of an advertising solution and is responsible for the ad’s design, art direction (selecting and creating imagery [photographs, illustrations, diagrams, or any graphic elements]), and general visual style. This model was Bill Bernbach’s brainchild. Bernbach, of Doyle Dane Bernbach (DDB), paired copywriters with art directors. His vision, along with that of his creative teams, produced seminal work during advertising’s “Creative Revolution,” of the 1950s and 1960s.

Typical job skills required for an advertising *art director*:

- creative thinker capable of idea generation
- critical thinker capable of strategic thinking
- visual thinker capable of realizing ideas in visual form

- a solid understanding of design (typography, color theory, composition, etc.)
- leadership and communication skills
- understanding of the capabilities of media channels
- in-depth knowledge of Adobe Photoshop, Illustrator, InDesign, After Effects (animation), and UI/UX

Graphic designers and art directors communicate visually, and many of their concerns overlap, for example, understanding their audience, interpreting a brief, strategizing, and being able to communicate an idea visually. There are many graphic design disciplines, such as branding and identity design, editorial design (the interior of books, magazines, and newspapers), promotional design, and information design. If someone is designing a brand identity, the designer has to consider it a long-term design – viable for ten to fifteen years. The design of a book cover or interior may have a longer or shorter life span.

Advertising requires starting conversations with people in the moment and needs to be contemporary. An advertising art director must constantly be on the front foot, be reactive, and connect to contemporary culture.

Many ad agencies house design departments. To showcase the talents of their designers, the agency TBWA\Hunt\Lascaris created intricate pieces of paper art out of client briefs (figure 1-3).

In some ad agencies, the preferred creative team model is an interdisciplinary team whose members have different expertise, which might include visual designers, developers and other technology experts, interactive/digital designers, mobile and social media designers, a marketing expert, a brand strategist, and brand experience designers. Depending upon the kind of project, there may be several creative leads, including perhaps a UI/UX lead. It is best practice to start collaborating at the ground floor to make sure everyone is on the same page with the same marketing goals.

A *creative director* (CD) or associate creative director supervises the creative team and often makes the final creative decisions about the concept, approach, copywriting, and art direction before the work is presented to the agency’s executive creative director (ECD), who sets and implements the overarching creative direction and vision for their accounts and teams as well as providing leadership to the agency and client.

Teams generate ideas. Once the creative team, creative director, or ECD settles on an idea, the art director is responsible for the art direction (overall visual style, and the selection of a photographer or illustrator) and the design (perhaps in conjunction with a visual designer or graphic designer). The *copywriter* is responsible for



FIGURE 1-3

PROMOTIONAL DESIGN: "WE SENT THEIR BRIEFS BACK"

Agency: TBWA\Hunt\Lascaris
 Executive Creative Directors: Matthew Brink / Adam Livesey
 Creative Directors: Sacha Traest / Mike Groenewald
 Art Director: Jade Manning
 Copywriter: Vincent Osmond
 Design: Sacha Traest / Leigh-Anne Salonika / Katleho Mofolo / Graeme Van Jaarsveld / Ilze Venter / Jason Fieldgate
 Typographer: Hazel Buchan
 Photographers: Graeme Borchers / Des Ellis
 Account Manager: Vanessa Maselwa
 Director: Brett de Vos
 Sound: Cut and Paste, Opus
 Production: Craig Walker / Simone Allem / Ingrid Shellard / Gillian Humphris

"Although TBWA\Hunt\Lascaris is well established as an above-the-line agency, our clients were yet to be introduced to the wealth of talent that TBWA\Design has to offer. So, to get our clients' attention, we intercepted existing above-the-line briefs and used the physical advertising brief as our canvas. Instead of answering the brief in a traditional manner, we conceptualized various designs that captured the essence of the brands, then brought them to life using only the cardboard job bags and the briefs that were attached to them.

We created intricate pieces of paper art, transforming our client's briefs into multidimensional design pieces. We then sent our clients' briefs back to them, proving that TBWA\Design can do amazing things with their briefs. Our campaign was a huge success. The design studio received their first new brief from our client just five days later. Even more notably, new design work in the system rose by 450 percent within the first six weeks." —TBWA\Hunt\Lascaris

the writing (headlines, taglines, and calls to action as well as long-form website or print). When a creative team works well, the division of labor might overlap. Any good art director should be able to write headlines or calls to action, and any good copywriter should be

able to think visually. Art directors might collaborate with graphic designers, brand designers, web designers, mobile designers, and more.

Besides the creative and tech team experts, advertising depends upon other professionals, including

ADVERTISING MEDIA CHANNELS

CONVENTIONAL MEDIA

Broadcast

Television commercials

Network

Cable

Radio commercials

Network

Satellite

Local

Print advertisements and campaigns

Magazines

Newspapers

Branded utilities in print (maps, guides, books, etc.)

Direct mail (printed advertising mailed directly to people)

SCREEN-BASED MEDIA CHANNELS AND FORMS

Websites and micro websites

Web platforms and other owned digital media

Branded digital utilities

Web films and commercials, social films

Unique content and entertainment

Mobile advertising

Mobile apps

Mobile branded content entertainment

Social media apps

Social media campaigns

Videos made for video sharing websites, such as YouTube, and social media

Campaigns made for photo-sharing websites, such as Instagram

Widgets

Video e-mail

Banners and floaters

Blogs (from web logs)

Vlogs (video blogs)

MoBlogs (mobile blogs)

Ads embedded in video and online games

Digital outdoor/public screens

Digital kiosks

BRAND ACTIVATIONS / EXPERIENTIAL ADVERTISING

Brand or company-sponsored events, e.g., an escape room experience or Mother's Day event

Concert, musical, or play

Branded display or exhibit

Branded adventure or utility, e.g., in France, Ikea built a climbing wall made out of their furniture

Branded environments and conferences, e.g., KitKat's Free No WiFi Zone in Amsterdam

In-game branded content

SPONSORSHIP, PARTNERSHIPS, AND BRANDED ENTERTAINMENT

Event sponsorship (live shows, concerts, festivals, sporting events, etc.)

Exhibit sponsorship

Competitions and promotional games

Site sponsorship

Television program sponsorship (including Public Television)

Product placement in television programs, music videos, films, books, ads, or products embedded in video games or any form of branded entertainment

Sponsored promotions, such as supporting businesses, students, communities

Branded utilities

SUPPORT MEDIA

Out-of-home (OOH) (billboards, transit, bus shelters, street furniture, ads in arenas and stadiums, shopping malls, the cinema, etc.)

Posters

Vending machines

In-store

Kiosks

Installations

Live-feed boards

UNCONVENTIONAL

Ambient

Unconventional or guerrilla media projections on buildings, mobile truck signs, taxi toppers, tear-away wild postings, food truck marketing, influencer marketing, street art performance, nightlife marketing, etc.

Street teams

MISCELLANEOUS

Customer in-store experience

Premiums, novelties (such as pens or caps) and other incentives (giveaways)

Logo apparel

talent (actors, musicians, photographers, and illustrators), media planners, strategic planners, account and marketing managers, and programmers. Some traditional agencies collaborate with dedicated interactive/digital, mobile, or social media agencies. When dealing with branded programming content, social media films, and TV commercials, there are also commercial directors, producers, production and postproduction agencies, talent, casting directors, and location scouts, among others.

In the past, brand agencies and the brand companies themselves controlled almost all messaging about or for a brand. Now technology (digital devices, hardware and software, and sharing platforms) makes it possible for any of us to create advertising in ways previously available only to advertising professionals. Technology has shifted much of a brand's power to consumers.

THE AD AGENCY

An *advertising agency* is a company that provides creative, marketing, and other business services related to planning, creating, producing, and placing advertisements in media for clients. In the late 1980s many prominent advertising agencies merged into holding companies. There are several major holding companies, such as the Omnicom Group, Interpublic Group, WPP Group, Havas, Publicis Groupe, and Dentsu. An independent agency is a single agency privately owned and operated and not part of a conglomerate.

Beyond simply creating advertising, some agencies incubate, develop (figure 1-4), and invest in new ideas, tech, and products.

Types of Agencies

Full-service agencies offer a broad range of business and creative services related to the advertising process,



FIGURE 1-4

HOOHA: THE WORLD'S FIRST SMART TAMPON DISPENSER

Agency: Huge

Inventor / Associate Director, Social: Steph Loffredo

Chief Creative Officer: Jason Musante

Executive Creative Director: Mick Sutter

Executive Creative Director: Rich Bloom

Sr. Creative Technologist: Zach Saale

Experience Lead: Alex Safchuk

Associate Creative Director, Copy: Gari Cruze

Associate Creative Director, Art: Kristen Giuliano

Project Manager: Arista Ware

Senior Copywriter: Sarah Holcombe

Copywriter: Scott Muska

Senior Visual Designer: Irina Moiseenko

Senior Visual Designer: Shannon Stull

Visual Designer: Richee Chang

Associate Visual Designer: Stephanie Hatchett

Steph Loffredo, an employee of Huge, needed a tampon at SXSW. "Every tampon machine at the conference was either empty or broken. The machines weren't unlike any of the other defective machines she had seen before, but their appearance at the tech event revealed a sad, stark truth – that amid the greatest technological advancements across every other industry, women's basic needs were being left behind.

To call attention to this inequality, she secured a fellowship at Huge to build a better solution. Over the next several months, her team built Hooha, a smart tampon dispenser you can simply text for a free tampon. Fittingly, the machine launched one year later at SXSW on International Women's Day.

So, why incorporate texting to dispense tampons? Because tampons should be free in public restrooms – just like toilet paper, hand soap, and dryers. And no one wants to download an app and upload their credit card information when they're about to bleed through their shorts. The team discovered that texting was the quickest way to dispense a tampon and also offered a way to control the amount of free product they distributed. The phone number allowed the team to timebox users so one user couldn't completely exhaust the machine's supply. Hooha doesn't store personal data, and the phone numbers are wiped at the end of each day.

In addition, Hooha features a window, which allows you to see that it's stocked with product – a feature notably absent from the design of its predecessors. It also contains two sets of smart sensors: The first set detects low stock levels and notifies the facility manager to refill the machine, while the second set prevents jams." —Steph Loffredo

including strategic planning, creative ideation and design, production, implementation, and placement. Some full-service agencies also handle marketing communication, such as public relations, promotional design, interactive advertising, and direct marketing, and media buying, or are in partnerships with companies that provide those services. Clients choose full-service agencies because these organizations are able to handle any aspect of a client's marketing and communications needs.

Digital agencies focus on screen media. In the past, these media specialists worked with other agencies that served as the creative leads. Now, many interactive agencies are the lead agencies for brands. Almost all ad agencies have interactive and branded content

expertise. Social agencies create advertising forms for social media platforms, including developing overall social media strategies, influencer campaigns, conversation platforms, advocacy programs, community building and management, social applications, conversation response, and reputation management. Mobile and tablet agencies create strategic mobile advertising plans and create native advertising (made specifically for those media), and cross-device, spanning media channels and platforms.

Some companies and organizations prefer to produce part or all of their advertising, branding, direct marketing, and promotional design themselves, keeping their advertising *in-house*.

EXERCISE: A DIFFERENT LENS

When focused on being creative to promote a brand, some creatives neglect to check how their idea would communicate to or affect different groups of people. Even when we're targeting only a segment of the public, the messaging is out there and impacts society.

1. Select an existing ad or ad campaign you think is creative.
2. Analyze its use of language, visualization, style, and tone in order to identify any subtexts, allusions, signs, or symbolism. Ask what the ad tells us about the human condition or examine the ad's assumptions about ability, gender, race, socioeconomic class, age, or ethnicity.
3. Could you classify the ad's stance as feminist, Marxist, postcolonial, postmodern, psychoanalytic, or structuralist?
4. Redo the ad, interpreting it through a different lens.

At times, we discriminate unintentionally, which is called implicit bias. Check for any kind of bias in advertising. Bias perpetuates bias and impacts how people live, find jobs and housing, and obtain medical attention. Advertising can perpetuate bias if it goes unexamined, but it can also help dispel bias. For the Ad Council, agency R/GA created a diversity and inclusion campaign, "Love Has No Labels," that "encourages everyone to reconsider the biases that we don't even know we have." The campaign suggests people visit lovehasnolabels.com to find ways to challenge bias in themselves and others.

At an *Advertising Week* seminar, Barry Wacksman, EVP and global chief strategy officer of R/GA, discussed the origin of the campaign. He explained that Wendy Clark, president of marketing for Coca-Cola, had approached the Ad Council with the idea of having major brands come together to create a spot about love and diversity with the intention of reaching a wide audience.

On one Valentine's Day in Santa Monica, California, the Ad Council and R/GA set up a huge public X-ray screen where the audience who gathered saw images of skeletons embracing or dancing. Rather than hiring

THINKING WITHOUT A PLAYBOOK

What if you did not have an advertising playbook? No conventions or rules? Thinking without a playbook frees you from conventional thinking.

When I interviewed PJ Pereira, Founder and Creative Chairman of Pereira & O'Dell, for my book, *Nimble: Thinking Creatively in the Digital Age*, about his agency's guiding principle, Pereira replied, "We ask ourselves, 'What if advertising had no history? What if advertising were invented today, the day we got the assignment?' That approach frees our thinking; it frees us to use our tools to defy conventional categories." Pereira & O'Dell's ground-breaking work certainly proves his thesis, winning innumerable awards and honors. Pereira's agency is credited with the creation of the first-ever social film ("The Inside Experience") for Intel and Toshiba, which combined Hollywood talent content and social media participation. The film surpassed the triple Cannes Grand Prix winner "The Beauty Inside," also for Intel and Toshiba, which is now being turned into a major feature film starring Emilia Clarke. "The Beauty Inside" was the first piece of advertising to win an Emmy against regular TV programming. (<https://pereiraodell.com/>)

How can you think without a playbook? Ask "What if..." questions. What if advertising could be anything?

What if advertising could be a museum exhibit? If French artist Marcel Duchamp turned an everyday object into art, Goodby Silverstein & Partners believed they could

elevate a snack into art. Goodby Silverstein created the Cheetos Museum, "featuring real Cheetos found by real people that look like real things," explains the agency. Then they challenged Americans to curate the exhibit by submitting the most surprising Cheetos shapes they could find.

What if you could create a first-of-its-kind augmented reality simulation app experience to celebrate the 50th anniversary of the first Moon landing and U.S. President Kennedy's vision that launched the effort? "*JFK Moonshot* is the first-ever full-scale augmented reality simulation of the Saturn V Rocket launch; it takes users on the five-day journey from the Earth to the Moon," explains agency Digitas. For the John F. Kennedy Presidential Library and Museum, Digitas, the Connected Marketing agency, teamed up with UNIT9, a global production partner, to create the app.

Leo Burnett Israel's campaign for Holocaust Remembrance Day shows us what it might have been like if a girl had Instagram during the Holocaust. The Leo Burnett agency explains, "This campaign is based on a true story and adapted from the diary Eva Heyman left behind in 1944. A fictional Instagram account was created to document Eva's life during the Holocaust in a first-hand way to more directly engage with the post-Millennial generation—a demographic less connected to Holocaust Remembrance Day and what it commemorates. The campaign meets its audience on-screen—where they spend their time—and educates them directly on social media." (<https://leoburnett.com/articles/work/leo-burnett-israel-brings-eva-heyman-diary-to-life-in-honor-of-holocaust-remembrance-day/>)

actors, R/GA asked regular pairs of people of different races, ages, genders, sexual orientations, abilities, and in different relationships (e.g., sisters, friends, lovers) to hug or dance behind the screen. A video of the event

captured the audience's surprise and emotional reactions when different couples emerged from the behind the screen. The video quickly went viral and has been seen over one million times (figure 1-5).

FIGURE 1-5

PRINT AD FROM AN INTEGRATED CAMPAIGN: "LOVE HAS NO LABELS"

Client: Ad Council

Agency: R/GA

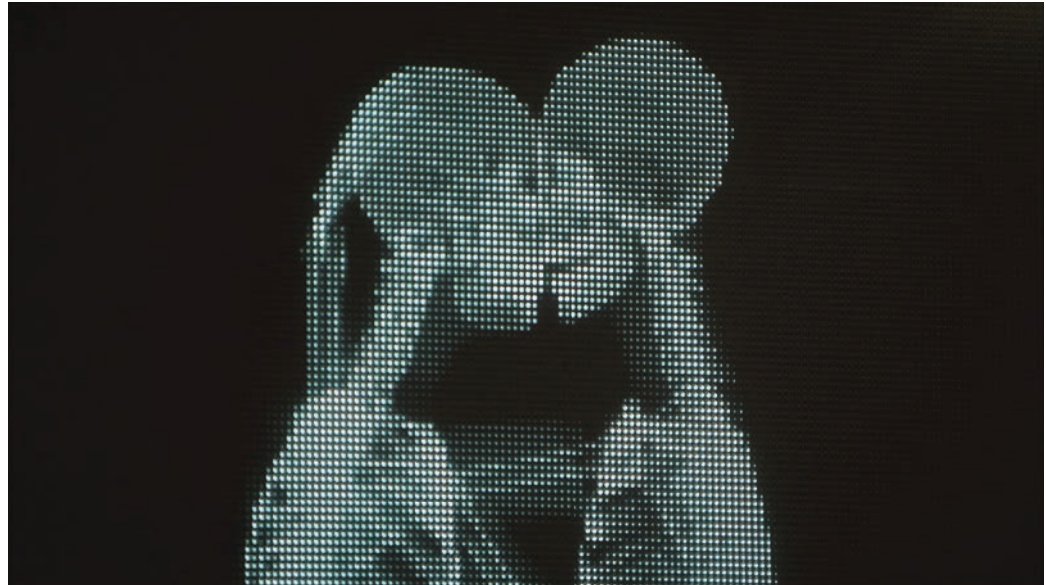
Production Company: Persuade Content

Editorial and Postproduction Company: Brewster Parsons

"Love Has No Labels" is a digital-first campaign designed to promote further understanding and acceptance of all communities regardless of race, religion, gender, sexual orientation, age, ability, and more. The PSAs encourage audiences to examine and challenge their own implicit bias.

"Love Has No Labels" began to grow awareness and an online community on Facebook through social media activations by campaign partners the Coca-Cola Company, PepsiCo, P&G, Unilever, Allstate, and State Farm. The integrated campaign directs audiences to LoveHasNoLabels.com, where visitors can take a quiz to examine their own biases and find resources on how to overcome those biases.

The campaign taps into the expertise of eight leading nonprofit organizations in each of the discriminated classes. The campaign website connects visitors to partnering nonprofit organizations, including the Anti-Defamation League, the Southern Poverty Law Center, the National Women's Law Center, the Human Rights Campaign, the American Association of People with Disabilities, the American-Arab Anti-Discrimination Committee, the Muslim Advocates, and AARP, where they can sign pledges, report bullying incidents, and participate in other activities." —Ad Council (<http://adccouncil.org/>)



Nick Law, former global chief creative officer, R/GA, told Tim Baysinger of *AdWeek*, "An important subtext to all of this was for people to recognize their own prejudices. It's more than a metaphor; it's actually a bit of a heightened demonstration."

Beyond self-policing, ethics in advertising is also encouraged by watchdog groups that try to protect and educate consumers. Consumer advocates and consumers themselves often take the lead against unethical behavior. Government agencies also regulate advertising.

People do change their behaviors and beliefs due to PSAs. If you have ever stopped a friend from driving drunk, perhaps you were influenced by the intervention message of the "Friends Don't Let Friends Drive Drunk" advertising campaign. The Ice Bucket Challenge, a campaign designed to raise money for research into amyotrophic lateral sclerosis (ALS), ended up raising over \$115 million for the ALS Association; 67 percent of the money that was raised funded research, some of which led to the discovery of a new gene linked to ALS.

From engaging in public service to choosing goods and services, advertising calls people to action. For example, according to the Ad Council, the "Youth Reckless Driving Prevention" PSA campaign "targets young adults between the ages of 15 and 21 and encourages them to speak up when riding in a car with a reckless driver. The message is simple: 'If your friend is driving recklessly, say something.'"

CAREER COMPETENCIES AND EXPECTATIONS

Here's a list of the expected competencies for a junior art director (AD):

- Solve a visual communication problem in advertising, fully addressing the client's goal, researching and exploring possible solutions, and generating solutions.
- Generate relevant and creative transmedia ideas based on strategy. Advertising creatives must address the generation and execution of ideas for a single marketing message as well as understand how that single message works in a broader, integrated campaign. Manage complexity.
- Recognize which ideas are likely to call people to action and to share.
- Utilize the depth and breadth of one's education in the liberal arts and social sciences to solve problems in a global marketplace and connected world. (Working in a competitive global economy requires a broad understanding of social and cultural forces and contexts. Becoming an advertising design expert complemented by a broad knowledge base, what is called a T-shaped thinker, is critical.)
- Anticipate solutions to unstated problems rather than solving known problems.

- Construct clear communications to a target (mass or micro/special interest) audience and respond to audience contexts. Understand how to address people who vary in their psychographic and demographic profiles and cultural communities. Understand where people spend their time, anticipate their behaviors, and value people's time.
- Design utilizing the principles of composition (visual hierarchy, unity, balance, rhythm), typography, and aesthetics.
- Understand images and construct meaningful ones.
- Partner with a copywriter to generate ideas, as well as with other creative partners on an integrated team.
- Art direct advertising ideas.
- Create engaging work that grabs attention and resonates. Create work that not only competes for people's views with other advertising messages but also competes with entertainment.
- Utilize current tools and technology to communicate visually.
- Be flexible and nimble in practice.
- Collaborate productively on interdisciplinary teams and on conventional creative teams.
- Articulate and communicate concepts persuasively.
- Construct verbal rationales for one's advertising solutions that address audiences/users and client goals.
- Understand social responsibility in practice. Be sensitive to people's cultural perspectives. Be tolerant.
- Be able to pitch your ideas, explaining your potential ad ideas to your creative director in order to land the assignment or move forward on your assignment.
- Work with users/viewers as co-creators.
- Understand the power of imbuing a brand or entity with social purpose.
- Utilize the value of visual social media.
- Be able to take direction from a senior art director or a creative director.
- Work well interdepartmentally with account executives, media buyers, etc.

QUICKSTART: WHAT YOU NEED TO KNOW TO BEGIN

1. Have a handle.

Attention is valuable. You have to: *Catch it. Keep it. Reward it.*

To *catch* people's attention, advertising must attract and be relevant.

To *keep* people's attention, advertising must be interesting and beneficial, engender hope, define the dream.

To *reward* people, advertising must inform, entertain, be useful, do good, perform well, or all of these.

Effective advertising moves the needle from relevance to essential.

About creative work at Cannes Lions, Richard Brim, chief creative officer at adam&eveDDB, asked: "Does the ad stop you? Does it cut through? Does it stay with you?"

2. Learn a ton about the brand.

This is the discovery phase. Get the Facts. Investigate. Listen to what the client and creative director are saying. Learn everything about the brand, sector, and competition.

What's the "why" inspiring the brand? What's the brand doing right? What are they doing wrong? What's the competition doing better? Is the brand actually what the company thinks it is or missing the mark? Has the brand evolved? Is it consistently delivering?

The more you know, the better understanding you will have of how the product, service, or entity fits into people's lives and answers their needs and hopes.

3. Really know the audience.

Who are they? Demographic? Psychographic? Geographic? What are their pastimes? Which social media platforms do they use most often? Where do they shop? Where do they vacation? What do they spend their money on? What are they saying about the brand on social media? What does the data reveal?

Which emotion can you arouse in them? Pick one.

4. Strategize.

Have a handle on the creative brief and brand strategy. The creative brief sets the *strategy*, which is the

overall plan for a particular ad campaign, goals, and objectives. The brief will delineate *the issue*; it's your "purpose" guide. If it seems vague, ask penetrating questions or try to rewrite it if that helps you better understand the campaign goals.

What differentiates the brand from its competition that will build a relevant connection with its audience? What makes it meaningful? What value does the brand offer? How does it improve people's lives? How can it become absolutely a can't-live-without-this brand? How does it measure up against competing brands?

Can you turn the strategy into a three-sentence story?

The consumer wants _____.

The obstacle to getting what the consumer wants is _____.

This brand can facilitate what the consumer wants because _____.

5. Find an insight.

Realize an insight into the target audience's behaviors and perceptions. The idea generation process starts with the search for an *insight*, a revelation about a way the target audience thinks or behaves, in relation to the product, service, or entity. An insight ultimately changes the way we look at a behavior or situation – a human truth or finding no one has yet noticed brought to light. *Think:* Hey, did you know the audience hopes for or does blah blah blah? You're seeking an intersection between a truth about the audience and a brand benefit or purpose. Will the audience find the brand valuable in meeting their needs?

To discover an insight, you can:

Conduct social media listening.

Do small-scale field research.

Look at it from the audience's POV.

Build audience personas.

Be empathetic.

Observe people.

Synthesize all you find.

6. Generate ideas.

An idea can change the way people think about a brand, entity, cause, or issue. It can offer proof, create desire, or stir an emotion that imprints the message. An idea can reframe a conversation, do some social good, taunt a competitor, empower or motivate, endear the audience, or simply entertain.

An ad idea has to have a N.A.R.C. (you won't forget this acronym):

North Star. A "north star" concept – your mission and guiding light – that makes each execution conceptually sound. Would your idea make people think, or feel something? Change their point of view? Always remember to ask: *What's the overarching (North Star) idea?*

Attract. People have to notice it and find it appealing enough to talk about it or share it.

Relate. People should find it remarkable, relatable, and relevant to their aspirations and desires. Ideally, it should respond to their hopes or needs and resonate in the long-term.

Compel. It should engage, prompt, stimulate, or move people to feel, think, or do something. Which emotion do you want them to feel? *Provide a hero's journey.* Call people to action.

7. Align with drivers of human behavior.

Human behavior is first and foremost a kind of "investment." Individuals do what they do because of either implicit or explicit benefits directed at desired outcomes. Ask:

How does your ad idea serve the audience's self-interest?

Major drivers of human behavior:

- **Pleasure:** Does it provide a feeling of enjoyment? Fun?
- **Survival:** Does it contribute to the continuation of life or physical endurance?
- **Belonging:** Does it help people get along with others?
- **Love:** Does it help them find love?
- **Sex:** Will it lead to physical pairing or procreation?
- **Vanity:** Does it better one's own appearance?
- **Acquisition:** Does it add to one's prestige? Assets?
- **Status:** Does it improve their standing or help them gain approval?

"The task is. . .not so much to see what no one has yet seen; but to think what nobody has yet thought, about that which everybody sees."

— Erwin Schrödinger

- Rivalry: Does it offer a competitive advantage? Troll?
- Power: Does it aid in the influence over others?
- Safety: Does it provide peace of mind or reduce risk?
- Convenience: Does it save time or energy? Does it eliminate pain points?
- Enrichment: Does it add to one's knowledge base?
- Thrill: Does it inspire anticipation or offer the potential for excitement?

8. Engage: Inform, entertain, be useful, do good, be relevant. Practice sustainability.

Plan for *unaddressed consumer* and probable cultural needs.

Pick one (down the line, you may be able to fulfill all of them):

- Inform or educate people.
- Entertain with interesting content: activity, film, program, concert, editorial content, music, art, experience. *Tell an engaging story.*
- Be useful, such as any utility, for example, an app, a map, a product, a calculator, a way finder, or translation.
- Authentically acts on behalf of a social good. Culturally relevant.

Finally, on to the format: Which media channel can best deliver your idea? Where does the audience spend its time?

9. Develop a point of view (POV).

Create an indelible attitude of how things are considered, what the brand does (differently) and why, and the purpose or belief that drives the brand.

10. Attend to art direction and design.

Art direction orchestrates the visual appearance of advertising, combining concept, design, and aesthetics to communicate visually to a group of people and to evoke an emotional and strategic reaction from those people. It establishes the visual appearance, look and feel, and tone. It's the art director who builds the visual world of an ad – who decides what looks right for the project, and what fits within the overall brand strategy and campaign. Be obsessive about creating unique art direction that will differentiate the brand.

Each execution in a campaign should ladder up to the North Star concept.

How do the color palette, imagery, typeface, layout, and style all convey the idea and message and appropriate tone? Can you visualize your idea in a unique way that enhances the brand voice?

Design makes the ad solution cohesive, flow, and accessible. Are the design principles acting to visually communicate?

11. Critique and refine.

To assess, ask:

Does it compel the audience to engage and take action?

Would people seek out the ad?

Would they share it with friends and family?

Is it worthy of their time?

What do you want them to feel? Takeaway?

Can you change people's perception?

SAMPLE CREATIVE BRIEF

A *creative brief* is a written document outlining an advertising project and stating the brand strategy and assignment strategy. It can be in the form of questions with answers or in the form of statements.

Sample Creative Brief Questions

What is our challenge?

Who is the target audience?

Demographic: Gender, income, region, age, and marital status

Lifestyle: Pattern of living that shapes how and why people choose to spend their time and money; people's passions and interests

Media: On which media channel(s) does the target audience spend most of its time?

Consumers or customers: People who don't use the brand; people who use the brand infrequently, regularly, or heavily

What does the target audience currently believe about the brand or group?

What would we like them to believe? Why would they believe this? What is the "Reason to Believe" (RTB: why should the target audience have confidence in the advertising claim)?

Which facts or evidence will assist us in influencing the audience?

What is the key emotion that will facilitate a conversation with the audience?

What is the call to action? What do we want the audience to do after engaging with the advertising?

What is the single most important takeaway?

What are the specific requirements? Guidelines?

What is the budget?

Sample Creative Brief Issues

Position in the marketplace against the competition: What differentiating idea would both be relevant to our target audience and challenge their current thinking concerning the brand or group?

Connection: What are people saying about the brand on social channels? Which part of the consumer's mind does the brand or entity occupy? What emotional association does our target audience have with this brand?

Insight: What about the audience and brand could start a conversation?

Conversation: Where does the target audience spend its time?

CRITIQUE YOUR OWN SOLUTIONS

Idea

Does it entertain, inform, do good, or serve as useful?

Would the target audience find it engaging and of value?

Is the idea on brand and responsive to the creative brief's goal?

Is it fresh?

Brand Building

Does it build the brand construct or POV?

Does it strengthen the brand narrative, adding to its story?

Does it have a social purpose?

Design

Does the composition have a clear visual hierarchy? Is it balanced?

Would the viewer's eyes scan easily from one graphic element to the next?

Art Direction

Does it attract people?

Is it visually interesting? Would it hold people's attention?

Does it differentiate the brand from the competition's advertising?

Copy and Messaging

Do the words and imagery work cooperatively?

Is the communication clear?

Is the voice and tone on brand?

Would it call people to action?

Responsibility

Does the ad do any harm to a group in terms of race, ethnicity, religion, gender, sexuality, age, or ability?

Have you thought about how someone of a different group would experience this?

Does the ad contribute to hegemonic systems currently in place?

SOCIAL RESPONSIBILITY

Creative professionals who create pop culture have a responsibility to all members of society, including those of different races, ethnicities, genders, sexualities, religions, beliefs, and abilities. In that spirit, here are questions to ask when you create advertising solutions, because systematic inequality can inadvertently shape thinking and ideas. Encouraging existing hegemonic systems can be especially dangerous in advertising, which sets out to persuade its audience.

On Interrogating Images and Copy:

Have you interrogated the images for meaning? Does the image represent negatively?

Have you considered how people of different ethnicities may identify with what you're creating?

Have you properly researched stereotypes of the group you are depicting, and made a conscious effort to avoid them?

Is a stereotype or trope being employed relative to race, ethnicity, gender, sexuality, age, ability, or religion?

Is the imagery respectful? Does it degrade, dehumanize, or diminish any group, even with humor?

Is it a caricature or a historically offensive portrayal of a group or race? Is it a distortion?

Is an immutable characteristic used as a punchline?

Have you tried swapping the image/audience for that of another race, ethnicity, gender, age, sexual orientation, or religious group? If so, are there any stereotypes which emerge? Is the image/audience still appropriate?

If possible, have you sought out an outside perspective?

On Power:

Who holds the power in your representation? Does the ad purposely exclude or oppress?

Have you thought about how someone of a different group would experience this?

Does the solution build on a stereotype or trope of who holds power and who is subordinate? Does the solution contribute to any hegemonic systems of oppression?

Would any group be marginalized by this representation or message? Does it build or destroy?

Does the solution read from multiple perspectives? Does the solution offer alternative readings?

Have you tested various scenarios?

On Appropriation:

Are you employing another's narrative or culture? Is it yours to appropriate? Is cultural value lost due to the representation or idea?

Are you respecting another culture's traditions and customs, particularly those that are held sacred?

Is there any suggestion of another culture being less developed than another? Is credit properly given?

If employing a narrative or culture other than your own, have you done appropriate research? Would members from that culture represent themselves or their customs in a similar manner? Are any aspects of the culture being represented out of context?

BOTTOM LINE:

Do No Harm.

*With input from Camille Sherod and Deborah Ceballos, lecturers in the Michael Graves College, Prof. Kelly Walters, Parsons School of Design, and Hayley Gruenspan, screenwriter.

CASE STUDY

LIBERTY HALL 360: REVOLUTIONARY WEDDING

Co-directors: Ed Johnston,
Emmanuel Vozos

Director of Photography: Henry
Stankiewicz

Client: Kean University

Photographs Courtesy of Ed
Johnston and Kean University

"Liberty Hall 360" is an immersive reenactment of the marriage of John Jay and Sarah Livingston, which took place in Liberty Hall on Kean University's campus in 1774. At the time, it was the home of William Livingston, father of the bride and the first elected governor of the State of New Jersey. Our project challenge: How might we give audiences and museumgoers the exciting experience of feeling like they were actually in attendance at this historic occasion?

Our solution is a film experience in two formats: widescreen HD and immersive 360-degree virtual reality. The project leverages the capabilities of virtual reality and 360-degree video to place our viewers in the point of view of Lucius Horatio, a rambunctious young guest at the wedding. Viewers can use VR headsets to experience the important history anywhere. We want the viewers to feel like they traveled back in time to the 1700s.

—Ed Johnston, associate professor, Michael Graves

College, Kean University



INTERVIEW

NIREY REYNOLDS

Education Manager, The One Club for Creativity



NiRey Reynolds is the education manager for the One Club for Creativity, a nonprofit organization that elevates and champions the advertising and design industries across the globe. In this role, she helps college students find their way into creative professions and award those who excel in their journeys. One of the biggest initiatives she spearheads is the Young Ones Student Awards, global creative

competition for students. NiRey earned a bachelor's degree from Loyola University New Orleans before returning to New York to receive a master's in branding and integrated communications at City College of New York. She volunteers her time to the next generation of creatives, writers, culture catalysts, and brand makers.

Q: What is One Club's mission?

The One Club for Creativity exists to support and celebrate the success of the global creative community. We are a diverse tribe of creative thinkers and doers who believe creativity is the most powerful element to business success. We celebrate world-changing ideas. We stimulate the dynamic intersection of art and commerce. We create fertile spaces for writers, art directors, designers, technologists, and artists to grow. We foster a more diverse and connected global community. We forge bonds between recognized creative masters and emerging creative voices. Most important, we are a nonprofit organization that pours everything we make back into nurturing a more vibrant and inspired global creative community.

Q: Would you tell us about your role at the One Club?

I help college students find their way into creative professions and award those who excel in their journeys. One of the biggest initiatives I spearhead is the Young Ones Student Awards, global creative competition for students. In addition to producing the Young Ones Competition, I conduct workshops, portfolio reviews, and related outreach.

Q: What is the purpose of the One Club Creative Boot Camp? What's the experience like for participants?

The Creative Boot Camp (CBC) is an international traveling diversity workforce program that partners with agencies, top creative professionals, and partnering brand clients to expose and develop the future talent pool of advertising and design creatives. Held throughout the year in multiple locations around the world, CBCs are designed to give students and recent graduates a simulated experience in advertising, strategy, marketing, and creative design careers. CBCs also serve as a talent development tool for agencies and corporate brands looking to hire and give back through their corporate social responsibility initiatives.

Each boot camp is an intense four-day workshop where participants are placed on teams of five or more and given the task to produce a full wraparound advertising campaign complete with activation mockups.

Teams are made up of participants from different ad disciplines, backgrounds, and school affiliations. Throughout the four days local top creatives donate their experience and time to mentor student groups by guiding team concepts and sharing impactful insights from an executive creative's perspective.

On presentation day, each team is given only ten minutes to execute a "real-life client pitch"-style presentation. Everyone must speak and their big idea must be stated within the first three minutes. A panel of creative experts that include chief creative officers, executive creative directors, and the client judge the presentations.

In a true competition fashion, the top winning teams are given prizes and an opportunity to interview with the host agency/client and are also entered into a raffle for One Show/Creative Week tickets. All participants are given a certificate of completion and can be scouted by recruiters through our CBC Participant Look Book.

Q: Can you offer some insights for students entering the Young Ones competitions? What are the differences in the categories?

The Young Ones Competition is one of the most acclaimed international advertising, interactive, and design student competitions, dating back to 1986. We offer students across the globe the opportunity to compete for a coveted One Show Pencil, ADC Cube, or Portfolio Award. The competition is open to all national and international college students enrolled in an accredited program, preferably focusing on advertising, communications, graphic design, or a related program of study.

ADC CATEGORIES

The Young Ones ADC competition offers students the chance to earn an ADC Cube by competing in the same disciplines and categories as the ADC Annual Awards. This award would be appropriate for students who wish to enter a single piece from their portfolio.

Categories include: advertising, brand/communication design, design for good, experiential design, fashion design, illustration, interactive, integrated, motion/film craft, photography, packaging design, product design, publication design, spatial design, and typography.

BRIEF COMPETITION

The Young Ones Brief competition involves several different briefs for clients for the students to choose from and work on for the chance to earn a One Show Pencil. Typically these are assigned as part of a class curriculum. Past partners include: Avery Dennison, Brooks, Budweiser, Burger King, Dove Men + Care, Hewlett Packard,

IL Makiage, Kraft, The New York Times, BMW, TOMS, Stride Gum, Doritos, NOOKA, LEGO, PartnersGlobal, The United Nations Sustainable Development Goals, PETA, Pencils of Promise, and Justice by Design.

PORTFOLIO COMPETITION

The Young Ones Portfolio competition is a unique platform for students to showcase their body of work and have it judged by industry leaders from over ten different artistic disciplines.

Students can select from the below categories and submit six to fifteen examples in that category.

Categories include: advertising, animation and visual effects, experiential design, film/television/video, game development, graphic design, illustration, industrial design and product design, photography, and web design/interactive/UX/UI.

Q: Why the Young Ones?

For students: For those majoring in communication, design, or art or any who consider themselves a young creative, the Young Ones is one of the first opportunities to be validated and rewarded outside of the classroom. Being included in the online archives is a chance to get recognition, notoriety, and potentially jump-start their career.

For educators and schools: Consistently entering and being recognized by the Young Ones is a point of pride, also a signal to stakeholders, other schools, potential employers, and the greater, creative industry that their students are creating powerful, brilliant, and memorable work.

Q: Would you describe Portfolio Night?

Portfolio Night is an advertising event like no other, and its city hosts are the local and national heroes of the event. Together we break down the walls between agencies and up-and-comers. We will take the future of the advertising industry into our own hands. This is a wonderful opportunity to bring the creative community together to critique, encourage, inspire, and discover creative talent and ultimately reward one outstanding talent to be chosen as that host's All Star.

It's the perfect event for students to receive practical advice about their portfolios, to make new contacts, and maybe even to land a job – or at least begin a journey that leads to one! And of course, the ultimate reward of the evening goes to the person with the very best portfolio in each city, who is named a Portfolio Night All-Star and flown to New York City to collaborate with other All Stars from around the world on a global

brand brief. As you can see, Portfolio Night is more than just a review, it's an event that students – and their careers – can't afford to miss!

Q: What is the Young Ones Education Festival?

The Young Ones Education Festival is celebrated annually, during Creative Week in New York City, with the goal to inspire and nurture the next generation of advertising professionals. Events during the festival present an invaluable opportunity for students and graduating seniors to network with top agency professionals, receive feedback on their portfolios, experience the industry's best work, and much more. From portfolio reviews and mentoring sessions to the annual client pitch competition, the Young Ones Festival is the ideal place for the next generation of creative professionals to get noticed and have those final rough edges polished before landing their first jobs.

Q: How should a student select a reference image when submitting to the Young Ones competition?

Reference images are just that – images that refer to your submission. Many people do not know that these

are not judged but appear in our online archive if you become a finalist. Students should select images of their work that they'd be proud to see in the archive.

Q: What is the One Club doing to foster diversity and inclusion in the industry?

A job in the advertising or design industry can lead to an exciting, challenging, lucrative, and ultimately rewarding career. However, several studies have shown that since 2008, the number of Black, Indigenous, and People of Color (BIPOC) professionals in advertising and design has remained below 10 percent. There are many reasons for the low minority representation, but perhaps the biggest obstacle is the barrier to entry – the lack of access to the industry for many diverse students. To help solve this problem, The One Club for Creativity launched the Creative Boot Camps and Here Are All The Black People.

Every year, Here Are All The Black People attracts more than 800 participants from across the United States for a full day of inspiring keynotes, informative panels, and numerous opportunities to network, recruit, and get noticed.

INTERVIEW

JUSTIN MOORE

Executive Creative Director, FCB West



Justin Moore didn't take the usual route through ad college. But he fell in love with the art, craft and madness of advertising and has won every major creative award for it since, including multiple golds and Best in Show at Cannes, D&AD and others. He currently leads FCB West in San Francisco as Executive Creative Director.

Q: If you were to give a speed workshop in creative advertising, what points would you emphasize?

Aside from winning creative awards, moving various brand measures, or increasing sales, every ad you ever make will ultimately do either one of these two things:

It will make the world a teensy bit better.

Or it will make the world a teensy bit worse.

Just try to stay on the side of the angels. It's important.

Q: How do you draw people in? How do you enable conversations and create content people want to share?

At Goodby Silverstein & Partners we've said, "Make stuff people care about." That pretty much says it all. Personally, I imagine that everyone who sees my work is smarter than me. Many of them are.

It makes me work really hard.

Q: How do you find insights into an audience to ensure relevancy?

Get friendly with a brilliant strategist and remember that people are people first, and "IT decision-makers" or "pre-marriage soda drinkers" a very distant second.

Q: What are some tips on being a good brand storyteller?

You're not in competition with the competition. You're in competition with everything. Remember that you don't have an automatic right to anyone's attention. You have to earn it. So listen hard and keep your eyes wide open.

Q: Please tell us about how your creative teams function.

I think we're all still working that out. A creative team used to be an art director and copywriter sitting together in a room. It's messier now—and that's a good thing. New creatives still need great craft skills, but the skill set is much wider, and they have to be ready to collaborate widely.

Q: How do you leverage digital technologies to create closer connections between people and brands?

Digital technologies allow brands to have deeper, richer conversations with people, to surprise and delight and serve them in new ways. They've also highlighted the most basic truth about advertising: the connection between your message and your audience is only half the journey. Just as important is where – if anywhere – does it go next? Everything is social. Always was.

Q: What is the most important lesson you have learned in your career?

Love your work. Treat it like it's the most important thing in the world. But know – really know – that it isn't. Not even close.

Q: What is the best advice you've ever given or received about the creative side of advertising?

John Hegarty once told me to concentrate on making the work great, and everything else would follow. He also told me you can always, always have another idea. John usually turned out to be right.



PRINT CAMPAIGN: CISCO "INTERNET OF EVERYTHING"

Agency: Goodby Silverstein & Partners / San Francisco

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