



GEORGETOWN UNIVERSITY
School of Continuing Studies
Integrated Marketing Communications

Georgetown University, MPS IMC | Spring 2016

MPMC-701-01: CREATIVE BRIEF

Class Meets: Tuesday, 5:20pm-7:50pm

Class Location: 640 Mass Ave Washington, DC 20001

Professors: Bonnie Campagnuolo and Christian Campagnuolo

Office Hours: Arranged by appointment.

COURSE DESCRIPTION

The creative brief is the road map to a powerful IMC campaign. What does it take to marry business concerns with creative considerations? In this course, students will learn how to navigate this delicate balance and bring both sides of their brains to this important task. There are a number of different formats for creative briefs that make the job easier. Students will learn about the core components of a creative brief and gain exposure to different approaches, particularly those adopted by creative agencies. At the end of the course, students will appreciate that a strong creative brief is only as good as the consumer insights that drive it.

LEARNING OBJECTIVES

By the end of this course, students will be able to:

1. Describe the role of the creative brief within the client management and creative development process.
2. Define marketing communications objectives and translate them into achievable goals.
3. Apply research and strategic thinking techniques to uncover key consumer insights.
4. Construct a creative brief that is aligned with strategy and inspires creativity.

ATTENDANCE

In-class discussion and practice are essential to mastering the content of this course. Students are expected to attend every class and arrive on time. If you are detained from attending a class or arriving before it begins, you are responsible for notifying us via email prior to the start of class. *Missing more than two classes will result in a final grade reduction of one level (for example, an A will be converted to an A-).* Absences from classes, beyond the initial two, will result in further reduction of the final grade. If you are absent for more than four classes, you will be in danger of failing this course.

10% of your grade is based on class participation. We expect you to come to class having read any assigned material and prepared to engage in discussion and ask questions. Simply attending class only meets minimal expectations for class participation. Attendance for a guest speaker is mandatory. Please do not text, e-mail, browse the Internet or social media in class.

WORK SUBMITTED

Please include your name, course number, assignment title, page numbers and the due date on all written submissions. Bring a hard copy of your assignment to class the night it is due and post electronic copies on Blackboard prior to the beginning of class as well.

You are preparing to enter a deadline-driven field! LATE ASSIGNMENTS WILL BE PENALIZED. All assignments must be turned in by the start of class on the due date. Assignments received after the deadlines are considered late, and 5 points will be deducted for each day it is late. Grammar and spelling count, too.

COURSE POLICIES

- All cell phones must be silenced during class. Laptops may be used for note taking. Consistent disengagement with class discussion will result in lower participation grades.
- We expect Classroom Etiquette to be businesslike and professional at all times.
 - o We will not offer incomplete grades, except in the most exceptional, unforeseeable circumstances. Job requirements do not qualify.
 - o You are responsible for classroom information and instructions, whether you are present in class or not. If you must miss a class, it is your responsibility to make arrangements to obtain class notes. Please let us know as far in advance as possible if you will miss a class.
 - o Please ask questions and offer opinions during class. Chances are if you're wondering about something, at least one of your colleagues will be also. Always feel empowered to raise your hand and voice your question. Use each question as an opportunity to apply what we are learning about critical thinking and presentation skills.

REQUIRED READINGS

The resources for this course include articles, book excerpts, case studies and one key book. The readings are chosen to give you a solid foundation for understanding and internalizing the course content. Lectures will be based on assigned readings but will not be highlights/summations of them.

Required:

Ibach, H. (2015). *How to Write An Inspired Creative Brief* (2nd ed.). Austin, Texas: Juju Books. ISBN: 9780692425763 \$14.99

Excerpts from the following books will be provided. All are great reference books for careers in advertising/marketing.

Blakeman, Robyn (2013). *Integrated Marketing Communications: Creative Strategy from Idea to Implementation* (2nd ed.). Lanham, Maryland: Rowman & Littlefield. ISBN: 9781442221222 \$49.95

Solomon, Robert (2008). *The Art of Client Service*. New York, NY: Kaplan Publishing. ISBN: 9781427796714 \$19.95

Steel, J. (1998) *Truth, Lies and Advertising: The Art of Account Planning*. New York, NY: John Wiley & Sons, Inc. ISBN: 0471189626. \$40.00

Sullivan, L. (2012) *Hey Whipple, Squeeze This!* (4th ed.). Hoboken, NJ: John Wiley & Sons, Inc. ISBN: 9781118101339 \$19.95

All articles, book excerpts, cases, and multimedia listed on the course schedule will be distributed in advance, via the class Blackboard group. Readings not included in the initial syllabus will be provided later in the semester, so we can review real-time cases and current events.

LIBRARY RESOURCES FOR MPMC

<http://guides.library.georgetown.edu/researchcourseguides>

<http://guides.library.georgetown.edu/MPMC>

ASSIGNMENTS

You are expected to submit work on time and of high quality. Please refer to the course schedule and plan your timetable for completing assignments in advance. We encourage you to actively ask questions prior to submitting any assignment. As long as you submit your assignments for review (with a specific question in mind) at least three business days before the assignment is due, we would be happy to review your specific question and discuss it with you. Feedback on all final assignments will be provided in a timely manner; no more than 2 weeks after the assignment was turned in.

All grading criteria, including page length and essential content, will be distributed in advance and discussed in class.

Initial Creative Brief (20 points)

You will be provided a case study and brief format to use. The purpose of this exercise is to gauge each student's experience with creative briefs so course focus can be adjusted if needed. Grading will be based on effort and strategic thinking.

Client Brief (20 points)

You will be provided a brief format to use. The purpose of this exercise is to simulate providing key information to an agency or creative partner so they are able to plan and execute an effective marketing plan. Grading will be based on effort and strategic thinking.

Target Audience Description & Background (30 points)

A solid creative brief starts with a vivid description of the target audience the campaign is trying to reach. In this exercise, you will write the target audience description of a creative brief, as well as a background document (no more than one page in length) which details your thought process, including any decisions to omit segments of an audience.

Benefit Statement & Background (30 points)

A clear benefit statement takes into account both the product and the target audience. In this exercise, you will write the benefit statement of a creative brief (which could even be a phrase or short sentence), as well as a background document (no more than one page in length) which details your thought process, including any decisions to omit possible strategic directions.

Promise Statement & Background (30 points)

A focused promise statement gives the creative team clear direction on the task at hand, as well as takes a stand on the creative strategy. In this exercise, you will craft a promise statement, as well as a background document (no more than one page in length) which details your thought process, including any decisions to omit possible strategic directions.

Creative Brief 2 (30 points)

You will be provided a case study and brief format to use. The purpose of this exercise is to apply section-specific learnings from prior assignments and practice choosing key information from input documents and understand the creative implications of those choices. Grading will be based on strategic thinking and demonstration of storytelling/linking from one section to the next.

Creative Input Session (20 points)

A creative team needs more than a dramatic reading of the brief. Along with your final creative brief, you will create a detailed outline of the creative input session and turn it in with your final brief.

Final Creative Brief (50 points)

This is the most critical assignment in this course. Because the creative brief is a key strategic tool in the communications process (requiring research and strategic choices along the way). There will be work sessions in class during which you will be expected to bring your brief for collaboration and contribution from other class members, as well as contribute to discussions about their briefs. The final creative brief assignment will require research, interpretation, digging for insights and writing of a cohesive, logical and inspiring brief that drives creative execution for an integrated marketing campaign. The topic for each student will be assigned during Class 11 (November 15). You will be expected to present your brief to the class and industry leaders. Solid presentation skills are critical to success in marketing, and will be part of the grading rubric.

Attendance & Participation (20 points)

Knowledge of what is going on in the industry is very important to your career development. You are expected to keep up-to-date by reading the suggested trade publications and bringing in sample ads ("Great Ads" in schedule) and topics for discussion. Other forms of class participation will include but not be limited to assigned reading, lecture material and discussion of class assignments.

GRADING

Graduate course grades include A, A-, B+, B, B-, C, and F. **There are no grades of C+, C-, or D.**

Your course grade will be based on the following:

Client Brief	20
Initial Brief	20
Target Audience Description & Background	30
Benefit & Background	30
Promise & Background	30
Creative Brief 2	30
Creative Input Session	20
Final Creative Brief	50
<u>Attendance & Participation</u>	<u>20</u>
Total =	250

Grading Metrics:

Students will have the opportunity to earn a **total of 250 points** this semester. Please reference the below grading scale and assignments:

Grading Scale:

A	233 - 250
A-	225 - 232
B+	219 - 224
B	207 - 218
B-	200 - 206
C	175 - 199
F	174 and below

The instructors will provide a warning by mid-semester to any student who appears to be on track for a poor final grade.

UNIVERSITY RESOURCES

Georgetown offers a variety of support systems for students that can be accessed on main campus or at the downtown location:

- MPS Writing Resource Program
202-687-4246
<http://writingcenter.georgetown.edu/>
- Academic Resource Center
202-687-8354 | arc@georgetown.edu
<http://ldss.georgetown.edu/>
- Counseling and Psychiatric Services
202-687-6985
<http://caps.georgetown.edu/>
- Institutional Diversity, Equity & Affirmative Action (IDEAA)
(202) 687-4798
<https://ideaa.georgetown.edu/>

STUDENTS WITH DISABILITIES POLICY

Students with documented disabilities have the right to specific accommodations that do not fundamentally alter the nature of the course. Students with disabilities should contact the Academic Resource Center (202-687-8354; arc@georgetown.edu; <http://ldss.georgetown.edu/index.cfm>) before the start of classes to allow time to review the documentation and make recommendations for appropriate accommodations. If accommodations are recommended, you will be given a letter from ARC to share with your professors. You are personally responsible for completing this process officially and in a timely manner. Neither accommodations nor exceptions to policies can be permitted to students who have not completed this process in advance.

GEORGETOWN HONOR SYSTEM

All students are expected to maintain the highest standards of academic and personal integrity in pursuit of their education at Georgetown. Academic dishonesty in any form is a serious offense, and students found in violation are subject to academic penalties that include, but are not limited to, failure of the course, termination from the program, and revocation of degrees already conferred. All students are held to the Honor Code. The Honor Code pledge follows:

In the pursuit of the high ideals and rigorous standards of academic life, I commit myself to respect and uphold the Georgetown University Honor System: To be honest in any academic endeavor, and To conduct myself honorably, as a responsible member of the Georgetown community, as we live and work together.

PLAGIARISM

Stealing someone else's work is a terminal offense in the workplace, and it will wreck your career in academia, too. Students are expected to work with integrity and honesty in all their assignments. The Georgetown University Honor System defines plagiarism as "the act of passing off as one's own the ideas or writings of another." More guidance is available through the Gervase Programs at <http://gervaseprograms.georgetown.edu/honor/system/53377.html>. If you have any doubts about plagiarism, paraphrasing and the need to credit, check out <http://www.plagiarism.org>.

SYLLABUS MODIFICATION

The syllabus may change to accommodate discussion of emerging topics. Also, the schedules of guest speakers may require some shifting of the agenda. The instructors will make every effort to provide as much advance notice as possible for any alterations.

COURSE SCHEDULE

Additional readings from trade publications will be assigned throughout the semester.

DATE/TOPIC	READING DUE	ASSIGNMENT DUE	IN-CLASS ACTIVITIES
Class 1 Sep 6 2016 Introduction to Creative Briefs	Ibach; pp. 1-50		<u>Discussion</u> Introductions Role of the Brief and life without it Client Brief vs. Creative Briefs Campaign Briefs vs. Tactical Briefs Brand Architecture
Class 2 Sep 13 2016 Marketing Strategy/Input	Ibach; pp. 51-74	Great ads (Group A) Initial Creative Brief	<u>Discussion:</u> Strategic Frameworks; Marketing and Communication Objectives & Strategies
Class 3 Sep 20 2016 Target Audience Definition & Insights	Ibach; pp. 75-93 Steel; Chapter 5	Great ads (Group B)	<u>Discussion:</u> Link to Research; Segmentation; Media vs. Creative Targets
Class 4 Sep 27 2016 More on Target Audiences			<u>Discussion:</u> Digging for insights Assign Target audience exercise
Class 5 Oct 4 2016 Benefits & Promise Statements		Target audience description & background	<u>Discussion:</u> Target audience statements; Benefits vs. Promise statements Assign benefit exercise
Class 6 Oct 11 2016 Promise Statements	Solomon; pp. 20-36	Benefit & Background	<u>Discussion:</u> Benefit statements Superbowl Spots: What's the Promise? Assign Promise exercise
Class 7 Oct 18 2016			<u>Guest Speaker/Panel Discussion:</u> Creatives and Account Teams on the Importance of Solid briefs

DATE/TOPIC	READING DUE	ASSIGNMENT DUE	IN-CLASS ACTIVITIES
Class 8 Oct 25 2016 Mandatories; Tone & Manner; Link to Brand Architecture	Ibach; pp. 94-104 Article: How Mad Men Lost the Plot	Promise & Background Great Ads – Group A	Discussion: Promise statements
Class 9 Nov 1 2016 Role of Briefing in the IMC Process; Client Briefs		Great Ads – Group B	Discussion: When to develop in the process; Which comes first? The Big Idea or the Media Plan; client brief links to creative briefs Assign Client Brief
Class 10 Nov 8 2016 Storytelling and well-linked briefs		Client Brief due	Review client briefs Guest Speaker: Marc Nobleman; Storytelling Assign Creative Brief 2
Class 11 Nov 15 2016 Evaluating Briefs	Ibach; pp. 105-115	Creative Brief 2 due Bring your initial brief	Brief critiques Marketing input for final assignment
Class 12 Nov 22 2016 Creative Input Sessions and Evaluating Creative	Ibach; pp. 116-122 Solomon; pp. 37-45 Sullivan; Chapter 2 Article: Planning for Ideas		Discussion: Creative Input Sessions and Commenting on creative
Class 13 Nov 29 2016		Creative Brief Draft and Input session Outline/Agenda	Activity: Collaboration on final briefs
Class 14 Dec 6 2016 Presentations of Briefs I		Creative briefs and creative input sessions	
Class 15 Dec 13 2016 Presentations of Briefs II		Creative Briefs and creative input sessions	Presentations and Course Wrap Up