



MKTG 3418
Course Outline for
Advertising Design Production

BRITISH COLUMBIA INSTITUTE OF TECHNOLOGY
School of Business – Part-time Evening Studies
Program: Marketing Management

Date: November 1999

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Course Number: MKTG 3418 – Saturdays
Course Name: Advertising Design Production
Date: November 13, 1999
School of: Business
Department: Marketing Management
Option: Part-Time Studies
Prerequisites: MKTG 2202

Start Date: Saturday, November 13, 1999
End Date: Saturday, December 18, 1999

Lab times: Thursday evenings from 5:30-8:30pm
Monday evenings from 5:30-8:30pm (extra computers available)

Course Credits: 3
Total Hours: 36
Total Weeks: 6
Hours/Week: Lecture: 3 Lab: 3

Instructor: Michael Jorgensen
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Telephone/Local: 451-6766 or 291-9207
e-mail: mpjorgensen@hotmail.com
Hours: By appointment

Course Calendar Description:

A practical “how-to” course that starts with design principles and finishes with inside marketing techniques for print and internet advertising. The course examines typography, colour, layout, artwork, copywriting and production for newspaper, magazine, internet, direct-marketing and POP advertising. Develop your own marketing materials with QuarkXPress 4.0 (the industry standard). Of interest to those in marketing, advertising, media and graphic/printing sales.

Course Goals:

- Students will demonstrate an ability to analyze and critique the creative strategies employed by advertisers in a wide variety of advertising and communication materials - print ads, product packaging, P.O.P. materials, and internet.
- Students will develop and implement creative strategies and produce advertising materials that effectively employ and communicate these.
- Students will be exposed to and demonstrate an understanding of the fundamentals of creative production, which include copywriting, layout and design, QuarkXpress, computer graphics, art design techniques and printing requirements.

Evaluation

- | | |
|--------------------------------|-----|
| • Participation and Attendance | 10% |
| • Mid-term Exam | 25% |
| • Final Exam | 25% |
| • Lab Projects | 40% |

Required textbooks: Handouts will be available at bookstore Nov. 20, 1999

Recommended: The Design of Advertising, 7th edition, Roy Paul Nelson, Brown and Benchmark Publishers, 1994.
Contemporary Advertising, 7th Edition, William F. Arens , ISBN: 0-256-26253-5, 1999, 736 pages, McGraw-Hill Publishers (available through BCIT library and bookstore)
QuarkXPress 4.0, Visual Quickstart Guide, Elaine Weinmann, Peachpit Press, 1998
Advertising Age, Crown Publishers - available through BCIT library
Marketing Magazine, McLean Hunter - available through BCIT library

Evaluation

Policy: BCIT's policy on attendance, course project completion and successful passing marks for examinations can be found in the BCIT calendar. Successful completion depends on the student attending 90% of the course time, passing the cumulative of the midterms and final exam, as well as successful completion of the course projects. Excessive absence will be deemed to be missing more than 2 lab hours for reasons within the student's control or for reasons not found as reasonable by the instructor (see course calendar for more details. Upon notification and failure to provide acceptable explanation, the student will be disqualified from writing the Final Exam. **Note: Failure to achieve 50% on the combined exams** will result in a 0% for all projects, as well as failure of the course in total.

Course Material and Schedule

Week #	Lecture Dates	Material Covered	Readings	Description	Assignments/Due Dates
1	Nov. 13	Introduction The World of Advertising The Creative Process Creative Strategy and the Creative Process	Chapters 1 and 2 (DA) Chapter 11 (CA)	Examining current creative & brainstorming exercise	In-class, group brainstorming exercise
		Creative Strategy Introduction to Project #1 Introduction to QuarkXPress Finding images on the web	handouts	Introduction to QuarkXPress and Tools	In-class, group exercises In-class exercises Project #1: develop your creative strategy due Nov. 20
2	Nov. 20	Creative Execution Guest Speaker: Copy writing	Chapter 12 (CA) handouts	Copy writing exercises	Take home copy editing and headline assignment due Nov. 27 In-class, group exercises

		QuarkXPress: developing a print ad Typography & Colour Exercises on QuarkXPress		QuarkXPress in- class exercises	Project #1 homework: visit library for design related books & do 3 rough sketches Find your images on the internet and save to disk Have your copy writing for Project #1 completed
3	Nov. 27	Producing Ads for Print, Electronic, and Digital Media	Chapter 13 and handouts	Lecture	
		Production - Site Visit (tba outside of class times) WYSIWYG Prepress Mid-term review Lab time		handout Work on QuarkXPress Project #1	Project #1 due Dec. 4 (next class)
4	Dec. 4	MID TERM EXAM (2 hours) Introduction of Project #2		Hand-out/Group exercise	
		Using Print Media	Chapter 14 and handouts	Lecture	Project #1 handed in at end of class (plan to stay late after class to work on assignment if required) Prepare all materials for Project #2 with class partner - be prepared to work on it next class
5	Dec. 11	Digital Interactive Media and Direct Mail	Chapter 16 (CA) and handouts	Lecture	
		Site visit Work time		tba	Work on QuarkXpress Project #2

6	Dec. 18	FINAL EXAM (2 hours) Evaluations			
		Work time			Project #2 handed in at end of class

NOTE: The Instructor reserves the right to change or modify the above schedule – speakers, videos and site visits will be announced.

Assignment Details

Lab Assignment #1: Copywriting exercises.

Project #1:

- Visit the library and sign out a design book on examples of creative, which you will use as a resource for ideas and approaches.
- Develop a creative strategy and identify market for a service, product or company of your choice.
- Create at least 3 rough sketches of layout approaches and choose the most effective one.
- Using QuarkXpress design a print advertisement, exploring the uses of typography, colour, layout, artwork and copywriting to develop your creative.
- Get feedback on your work from the instructor and peers.
- Hand in the following: the written creative strategy, a photocopy of the resources you used from a design book, layout roughs, stage-by-stage printed proofs, and a final version of your advertisement.
- **NOTE: I expect to see at least one paragraph of well written copy in your advertisement, in addition to the headline, possibly a subhead, and a slogan.**

Project #2: Develop a creative strategy for a company, service or product of your choice, and design:

- one advertising material, such as packaging, POP material or outdoor advertising using QuarkXpress to develop your creative
- one direct-mail material, such as a brochure, personalized sales letter, small catalogue, or 3 pages of a website using QuarkXpress to develop your creative

Work with one other class member on assignment. Explain the rationale behind your choice of materials – how do they function together within your campaign? Ensure that both your advertising materials are obviously part of an integrated creative campaign. Call suppliers (i.e. printers, advertising media, etc.) and request exact specifications (ad sizes, broadcast time, format, etc.) for developing your marketing material. Request cost estimates. Submit this information with your project.

You will be marked on your ability to effectively implement your creative strategy through your use of creative elements: headlines, slogans and copywriting, artwork selection, layout approach, consistency of theme, strength and effectiveness of concept and structural approach to advertising material. Please hand in your creativestrategy and colour prints of your work.

Good creative work takes time

If you haven't worked behind the scenes in an agency environment, it is sometimes difficult to understand the amount of effort required to cook up something "creative." So here's an insider's look at an actual project that recently made its way through my agency with minimal twists and turns.

The names have been deleted to protect the innocent, and I won't mention the client even though I'm very proud of the work we did for them in this case (and in many others, too). Name dropping doesn't help the story, that's all.

The assignment was to develop a full-page, color magazine ad introducing a new oil field product that can potentially reduce the cost of drilling and production by as much as 20%. The essential message was that more than one well can be drilled through the same hole, at least down to a certain point. Then separate wells split off in various directions to reach targeted pay zones.

Since we had previously done a brochure and press kit for this project in conjunction with a major industry trade show, we were reasonably up to speed on its key features and benefits.

Here's a chronology of how the introductory ad was produced. Total agency time is shown parenthetically at each milestone.

May 17 Over lunch, the client ad manager urges us to get the ad produced as quickly as possible. Even though the recently presented marketing communications plan is not approved in total (especially the media advertising portion), he assures us this ad will be a high priority and we should waste no time in getting started.

May 26 The account executive prepares a draft of a project direction sheet for review with the copywriter,

art director, and creative director. The creative team is not impressed. We send the account executive back to the drawing board to come up with something more specific, something we can sink our teeth into. (6.5 hours to this point)

June 2 The direction sheet is revised and presented to the client for approval. One consideration is the possibility of shooting a product installation photo on an offshore platform in the Gulf of Mexico. The installation is currently scheduled for mid-June, but the exact date will not be known until drilling of other wells is complete. We ask the product manager to investigate the possibility, but we have existing shots taken in the plant if the location shoot fails to pan out. (9 hours)

June 7 The copywriter and creative director start writing headlines individually. Meanwhile, the traffic manager circulates a work sheet to estimate agency time and outside costs. We have a budget, so the trick is to produce a good ad for roughly the amount of money we have available. (15 hours)

June 9 A production schedule is issued by the traffic manager calling for negatives to be sent to publications by late July for September issues. If we use existing photos it's technically possible to make August issues, but this is not very smart considering that we don't even have an agreed upon creative approach at this point. (17.5 hours)

June 13 The creative director asks the art director to begin working on rough layouts using some of the copywriter's better initial headlines. We learn that the location photo shoot is not going to happen in time to make our deadlines. (22 hours)

June 15 A creative "brainstorming" session is held, with headlines, concepts, and rough layouts posted

on the conference room wall for everyone to see. We spend the next two hours building on existing lines and adding new ones. Several good approaches are starting to emerge. More headlines are added to the pot over the next few days. (41 hours)

June 20 The copywriter makes a first attempt at writing body copy. Of course, the final copy will play off the selected headline and visual, but it helps the art director to have a working draft to see how much room is needed to tell the basic product story. (51 hours)

June 22 Five concepts are selected for presentation to the client. We have a "safe and secure" approach, a "wild and crazy" approach, two "thoughtful" concepts for the engineer-dominated target audience, and a somewhat risky concept that emphasizes cost-reduction benefits with a play on words. (70.5 hours)

June 27 The comprehensive layouts are prepared for client presentation. Computers are great tools, but many frustrations are encountered in making things look the way you want them to. Color laser prints are never the shade you expect. (88 hours)

June 30 It's show time. Copy and five comp layouts are presented, and the client likes all five. After much discussion, they decide on the risky concept that uses the headline, "If drilling and production costs are too high, maybe it's time you reduced your head count." The visual shows four conventional "wellhead" products (each with a single hole) vs. one of our client's products that has four holes in it.

Everyone in the oil industry knows about reducing head count. In fact, it's still a weekly news item. But those who survive the cuts know that cost reduction is definitely the name of the game. So the risky concept is deemed the best. It packs a punch

Bob Lamons
on
Advertising
to Business



that will ultimately deliver more prospects for technical sales follow-up. Now we're ready for final production. (94 hours)

July 7 Two graphic options are discussed with the client for showing the wellhead comparison: (1) flat art that looks like a jazzed-up engineering drawing cross section, and (2) colorized photos of an actual product shot that we would retouch to show different hole configurations. Both would be brightly colored to catch the eye. The colorized photo approach is chosen. (108.5 hours)

July 19 Final copy is approved by the client. The computer artwork is nearing completion. (116 hours)

July 27 We go through a dozen different color combinations on the product graphics before everyone is happy. Cromalins are approved and the engraver is authorized to release negatives to the first publication. (135 total hours on the project)

So there's an insider's look at the process of producing a trade magazine ad. We follow certain sequential steps, to be sure, but it's not a precise formula. Good creative demands that you investigate uncharted nooks and crannies in search of powerful concepts, headlines, or visual ideas.

And, of course, that takes time. ■

Bob Lamons is chairman and creative director of Robert Lamons & Associates, Houston, specializing in business-to-business marketing communications.

Creative Strategy

Note: Every statement on the creative strategy must be reiterated in your advertising material through artwork, headline, copywriting, slogan, etc.

Company/Organization _____

Product/Service/Issue _____

Advertising Objective (see handout)

Positioning: (What is the unique image position and/or unique selling proposition(s), most critical to sale of product or service? What are the features of product or service? In advocacy advertising, what will influence reader's opinion?)

Benefit(s): (Emotional and satisfaction benefits to purchaser or end user, i.e. security, peace of mind, pleasure, ease of use, prestige, pride, etc.)

Support: (How are the positioning and benefit statements above supported either directly or indirectly in your advertising material?)

- Implied: (Through artwork, image)

- Rational: (Through research, facts, etc.)

Executional Considerations: (What do you need to produce the ad? i.e. hire a photographer, get product shots, get exactly advertisement measurements, research publications that target intended audience, create ad in full colour, spot colour, or b&w, deadline for publication, etc.)

Primary Target Audience:

Age range:

Income range (individual or household):

Education:

Gender:

Culture:

Sexuality:

Marital Status:

Aspirations:

Lifestyle:

Interests:

Secondary Target Audience:

Age range:

Income range (individual or household):

Education:

Gender:

Culture:

Sexuality:

Marital Status:

Aspirations:

Lifestyle:

Interests:

Competitive Framework: (What companies, brands or issues are you in direct competition with? Describe differences or similarities in positioning and benefits.)

Current Perception of Product: (If it is a new product, then there isn't one - instead, write in general terms about product, service or issue. If product or service is currently in the market, or the issue is a part of public discourse, describe your understanding of current perceptions.)

Desired Perception: (This influences the development of your positioning and benefit strategies.)

How is emotional involvement achieved? What approach or method is used to create emotional involvement - humour, irony, double take, arousal of curiosity, etc. through artwork, headline and copywriting.

What is the edge to your presentation? What makes your creative approach different from other comparable products, service or issues? How do you present your ideas in a fresh way?

Checklist***Developing Advertising Objectives***

Does the advertising aim at immediate sales? If so, objectives might be:

- Perform the complete selling function.
- Close sales to prospects already partly sold.
- Announce a special reason for buying now (price, premium, and so forth).
- Remind people to buy.
- Tie in with special buying event.
- Stimulate impulse sales.

Does the advertising aim at near-term sales? If so, objectives might be:

- Create awareness.
- Enhance brand image.
- Implant information or attitude.
- Combat or offset competitive claims.
- Correct false impressions, misinformation.
- Build familiarity and easy recognition.

Does the advertising aim at building a "long-range consumer franchise"? If so, objectives might be:

- Build confidence in company and brand.
- Build customer demand.
- Select preferred distributors and dealers.
- Secure universal distribution.
- Establish a "reputation platform" for launching new brands or product lines.
- Establish brand recognition and acceptance.

Does the advertising aim at helping to increase sales? If so, objectives would be:

- Hold present customers.
- Convert other users to advertiser's brand.
- Cause people to specify advertiser's brand.
- Convert nonusers to users.
- Make steady customers out of occasional ones.
- Advertise new uses.
- Persuade customers to buy larger sizes or multiple units.
- Remind users to buy.
- Encourage greater frequency or quantity of use.

Does the advertising aim at some specific step that leads to a sale? If so, objectives might be:

- Persuade prospect to write for descriptive literature, return a coupon, enter a contest.
- Persuade prospect to visit a showroom, ask for a demonstration.
- Induce prospect to sample the product (trial offer).

How important are supplementary benefits of advertising? Objectives would be:

- Help salespeople open new accounts.
- Help salespeople get larger orders from wholesalers and retailers.
- Help salespeople get preferred display space.
- Give salespeople an entrée.
- Build morale of sales force.
- Impress the trade.

Should the advertising impart information needed to consummate sales and build customer satisfaction? If so, objectives may be to use:

- "Where to buy it" advertising.
- "How to use it" advertising.
- New models, features, package.
- New prices.
- Special terms, trade-in offers, and so forth.
- New policies (such as guarantees).

Should advertising build confidence and goodwill for the corporation? Targets may include:

- Customers and potential customers.
- The trade (distributors, dealers, retail people).
- Employees and potential employees.
- The financial community.
- The public at large.

What kind of images does the company wish to build?

- Product quality, dependability.
- Service.
- Family resemblance of diversified products.
- Corporate citizenship.
- Growth, progressiveness, technical leadership.

Checklist***Product Marketing Facts for Creatives*****Proprietary information**

Product's trade name.
 Trademark.
 Product symbol.
 Other copyrighted or patented information.

History

When was the product created or invented?
 Who introduced it?
 Has it had other names?
 Have there been product changes?
 Is there any "romance" to it?

Research

Are research results available?
 What research about the product does the supplier have?
 Which research will be most useful for each medium?

Life cycle

What is the product's life or use span?
 What stage is it in now and what style of copy should be used for that stage?
 What stages are competitors in?

Market position

What is the product's share of the total market?
 Does its market share suggest a positioning strategy?
 What position does the company wish to occupy?

Competitive information

Who are the product's competitors?
 Does the product have any advantages over them?
 Does it have any disadvantages?
 Are they all about the same?
 Do rival products present problems that this one solves?

Product image

How do people view the product?
 What do they like about it?
 What do they dislike about it?
 Is it a luxury?
 Is it a necessity?
 Is it a habit?
 Is it self-indulgent?
 Do people have to have it but wish they didn't?

Customer use

How is the product used?
 Are there other possible uses?
 How frequently is it bought?
 What type of person uses the product?
 Why is the product bought?
 Personal use.
 Gift.
 Work.

What type of person uses the product most (heavy user)?
 How much does the heavy user buy?
 Where does the best customer live?

Performance

What does the product do?
 What might it be expected to do that it does not?
 How does it work?
 How is it made or produced?
 What's in it?

Raw materials.
 Special ingredients.
 Preservatives.
 Chemicals.
 Nutrients.

What are its physical characteristics?

Smell.
 Appearance.
 Color.
 Texture.
 Taste.
 Others.

Effectiveness

Is there proof the product has been tested and works well?
 Do any government or other regulations need to be mentioned or observed?
 How does it work compared to its competitors?

Manufacturing

How is the product made?
 How long does it take?
 How many steps are in the process?
 How about the people involved in making it?
 Are any special machines used?
 Where is it made?

Distribution

How widely is the product distributed?
 Are there exclusive sellers?
 Is there a ready supply or a limited amount?
 Is it available for a short season?
 What channels of distributors must be reached?

Packaging

Unit size or sizes offered.
 Package shape.
 Package design.
 Styling.
 Color.
 Special protection for product.
 A carrier for product.
 Package label.

Appendix **B**

Advertising Plan Outline

Date:

Company (Brand/Service) Name:

Brief encapsulation, for executive review, of entire advertising plan in no more than two or three pages.

Condensed review of pertinent elements presented in the marketing plan.

- I. Executive Summary**
 - A. Premises—summary of information presented in marketing plan
 - B. Summary of advertising objectives
 - C. Summary of advertising strategy
 - D. Budget summary
- II. Situation Analysis**
 - A. Company's (or product's) current marketing situation
 1. Business or industry information
 2. Description of company, product, or service
 - a. Stage of product life cycle
 - b. Goods classification
 - c. Competitive or market positioning
 3. General description of market(s) served
 4. Sales history and share of market
 5. Description of consumer purchase process
 6. Methods of distribution
 7. Pricing strategies employed
 8. Implications of any marketing research
 9. Communications history
 - B. Target market description
 1. Market segments identified
 2. Primary market
 3. Secondary markets
 4. Market characteristics
 - a. Geographic
 - b. Demographic
 - c. Psychographic
 - d. Behavioral
 - C. Marketing objectives
 1. Need-satisfying objectives
 2. Long- and short-term sales target objectives
 - D. Marketing mix for each target market—summarized from marketing plan
 1. Product
 2. Price
 3. Distribution
 4. Communication
 - E. Intended role of advertising in the communications mix
 - F. Miscellaneous information not included above

Analysis and statement of what the advertising is expected to accomplish—see Checklist for Developing Advertising Objectives (RL 7-3).

Intended blend of the creative mix for the company as a whole, for each product, or for each target market.

The strategy for selecting the various media vehicles that will communicate the advertising message to the target audience—see Chapters 8, 12-14.

III. Advertising Objectives

- A. Primary or selective demand
- B. Direct action or indirect action
- C. Objectives stated in terms of:
 - 1. Advertising pyramid
 - 2. Purchase behavior
 - 3. Other
- D. Quantified expression of objectives
 - 1. Specific quantities or percentages
 - 2. Length of time for achievement of objectives
 - 3. Other possible measurements
 - a. Inquiries
 - b. Increased order size
 - c. Morale building
 - d. Other

IV. Advertising (Creative) Strategy

- A. Product concept—how the advertising will present the product in terms of:
 - 1. Product or market positioning
 - 2. Product differentiation
 - 3. Life cycle
 - 4. Classification, packaging, branding
 - 5. Kim-Lord grid purchase-decision position
 - a. High/low think involvement
 - b. High/low feel involvement
- B. Target audience—the specific people the advertising will address
 - 1. Detailed description of target audiences
 - a. Relationship of target audience to target market
 - b. Prospective buying influences
 - c. Benefits sought/advertising appeals
 - d. Demographics
 - e. Psychographics
 - f. Behavioristics
 - 2. Prioritization of target audiences
 - a. Primary
 - b. Secondary
 - c. Supplementary
- C. Communications media
 - 1. Definition of media objectives
 - a. Reach
 - b. Frequency
 - c. Gross rating points
 - d. Continuity/flighting/pulsing
 - 2. Determination of which media reach the target audience best
 - a. Traditional mass media
 - (1) Radio
 - (2) Television
 - (3) Newspapers
 - (4) Magazines
 - (5) Outdoor
 - b. Other media
 - (1) Direct mail
 - (2) Interactive/digital media
 - (3) Publicity

*What the company wants to say and how it
wants to say it, verbally and nonverbally—
see Chapters 9–11.*

- c. Supplemental media
 - (1) Trade shows
 - (2) Sales promotion devices
 - (3) Other media
 - (4) Off-the-wall media
 - 3. Availability of media relative to purchase patterns
 - 4. Potential for communication effectiveness
 - 5. Cost considerations
 - a. Size/mechanical considerations of message units
 - b. Cost efficiency of media plan against target audiences
 - c. Production costs
 - 6. Relevance to other elements of creative mix
 - 7. Scope of media plan
 - 8. Exposure/attention/motivation values of intended media vehicles
 - D. Advertising message
 - 1. Copy elements
 - a. Advertising appeals
 - b. Copy platform
 - c. Key consumer benefits
 - d. Benefit supports or reinforcements
 - e. Product personality or image
 - 2. Art elements
 - a. Visual appeals
 - (1) In ads and commercials
 - (2) In packaging
 - (3) In point-of-purchase and sales materials
 - b. Art platform
 - (1) Layout
 - (2) Design
 - (3) Illustration style
 - 3. Production elements
 - a. Mechanical considerations in producing ads
 - (1) Color
 - (2) Size
 - (3) Style
 - b. Production values sought
 - (1) Typography
 - (2) Printing
 - (3) Color reproduction
 - (4) Photography/illustration
 - (5) Paper
 - (6) Electronic effects
 - (7) Animation
 - (8) Film or videotape
 - (9) Sound effects
 - (10) Music

*The amount of money to be allocated to
advertising and the intended method of
allocation—Chapters 7, 17.*

V. The Advertising Budget

- A. Impact of marketing situation on method of allocation
 - 1. New or old product
 - 2. Primary demand curve for product class
 - 3. Competitive situation
 - 4. Marketing objectives and strategy
 - 5. Profit or growth considerations
 - 6. Relationship of advertising to sales and profits
 - 7. Empirical experience

The research techniques that will be used to create the advertising and evaluate its effectiveness—see Chapter 6.

- B. Method of allocation
 - 1. Percentage of sales or profit
 - 2. Share of market
 - 3. Objective/task method
 - 4. Unit of sale
 - 5. Competitive parity
- VI. Testing and Evaluation
 - A. Advertising research conducted
 - 1. Strategy determination
 - 2. Concept development
 - B. Pretesting and posttesting
 - 1. Elements tested
 - a. Markets
 - b. Motives
 - c. Messages
 - d. Media
 - e. Budgeting
 - f. Scheduling
 - 2. Methodology
 - a. Central location tests
 - b. Sales experiments
 - c. Physiological testing
 - d. Aided recall tests
 - e. Unaided recall tests
 - f. Attitude tests
 - g. Inquiry tests
 - h. Sales tests
 - i. Other
 - 3. Cost of testing

Brainstorming

In the open phase which comes first, ideas are generated. This phase is non-judgemental, open, expansive. If the idea sparks interest among others in the group, it continues to grow and develop. Participants must not fear embarrassing themselves or having an idea rejected. Ideas must be seen as ideas – not as extensions of self.

In the closed phase, the goals are focussed on and whether or not the creative ideas serve the goals. Discipline is required.

In brainstorming majority vote wins.

Creative strategy is developed through brainstorming (and disciplined market research).

Creating a “theme” that conveys the single most important selling strategy is developed through brainstorming.

Brainstorming Assignment (30 minutes):

1. Divide into 4 groups of 6 people – assign one person as the facilitator, who writes down the ideas and confirms with everyone agreed upon decisions.
2. Brainstorm to develop creative strategy, (see sheet) for product.
3. Brainstorm to develop theme and visual or textual ideas.

Presentation (10 minutes maximum per group)

4. Have group leader present assignment.