

# P3

ADV 468L & ADV 483

Spring 2019

**SEAN LABOUNTY**

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BMC 4.302 by appointment

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Lets find the big ideas. And then let's write them and make them funny. Lets design them and make them great. Let's finish. It's Portfolio 3, you know what to do by now. But now its primetime. Now its go time. Now's the time to get noticed. Time to beat everything you made before and to build your dream portfolio. Or more importantly some Creative Director's dream portfolio.

If you work hard, putting in the time and effort, an award winning portfolio should be the result. Talent means nothing, work ethic is everything. I want you come up with a lot of ideas which is the way to great ideas.

With almost 2 decades of experience as an Art Director and a Creative Director, I hope to share real world experience and techniques that will lead to great work. This should be fun.

# CLASS STRUCTURE

We meet once a week in three-hour blocks. Our class time together is very important. Use it. Get opinions. Get feedback. Work with each other too. And make good use of office hours. That said, office hours are not a substitute for class. If you don't use class time, aren't prepared, or aren't there, don't think that office hours are for you. They are not. Commit.

This is a public critique and discussion-based class. You will present your work. Presenting means holding a group's attention, having something smart to say, and saying it well. Expect lively discussion, constructive criticism, and public presentations and displays. The advertising market is tight and unbelievably competitive. So you need to be rabid about creating some of the best advertising in the world to make it through this class.

# CREATING CAMPAIGNS

## **How do I do it? What do I bring to class?**

Strategy - Good ideas and good work come from great strategies. So before you start working, fill out a strategy sheet. Everything in your campaign should point back to the one simple thing that you're trying to communicate. So long as you do that, your work can be as weird or as graphic or as poignant as you want. Strategy sheets must be hung/shown with the work you're showing at every class meeting.

3-4 phases -

- 1) Phase 1 - At least 5 different strategy thoughts with at least 2 sample/rough idea per. In the beginning be brave, have fun, cross the line, feel scared while doing it.  
The class and I will help you narrow it down to 2 directions or 1 if you struck gold.  
Or Zero if you struck out, then you need to meet with me in office hours and bring more in phase 2
- 2) Phase 2 - Unless you had to start over you need 1-2 refined and blown out strategies with campaigns. 1 will be chosen with changes and ways go to go forward
- 3) Phase 3 - "finished" work for one campaign. blown out with at least 3 print, and at least 2 other media.

Will show some examples in class.

*Note: Lists of headlines, or Microsoft Word-esque headlines on paper, without visual concepts, will not be critiqued in class. Well-rendered or computerized concepts are encouraged at this advanced level. Put the whole idea together before you show it in class.*

### **I don't get it.**

Ok, here's an example: Volkswagen. Imagine a strategy sheet with the 'single most important thing' as: Volkswagen cars are peppy cars for progressive people. Work from there.

You might come up with three directions: (1) Speed through life, (2) Zip around, and (3) Drive a party. You do millions of thumbnails and come to class with at least your four best thumbnails from each direction and your strategy sheet. We all agree that your strategy is good, but your executions are not that great. So you come back next time with three more campaign ideas. And in that batch is a new direction, Drivers Wanted. We agree in class that your brain's on fire, and off you go executing against that idea. Genius. In short, for every product, you'll show us a strategy sheet and 3 campaign ideas with at least 4 thumbnails for each campaign idea. It works. Trust me.

# STUFF YOU MUST DO

1) THE BOOK: IN PRINT, AND ONLINE A collection of staggering communication that's yours—your style, your voice, your perspective. Whatever represents you, and why you're different, weirder, smarter and more strategic than everyone else. There will be fifteen pieces that you've worked on this semester. Twelve must be completely new. Your book will manifest itself in three ways: full-sized show prints, a digital book (PDF suitable for email), and a website. Everybody wants to see a website.

2) THE PRE-CRITIQUE EVALUATION Approximately one to two weeks before critique, you will be required to submit all of your work, as finished as possible, to me for a pre-critique evaluation of your portfolio. Your readiness for final critique will be assessed at that time.

3) CRITIQUE You know, critique. That French word that serves as our yardstick and our goal. Let's get there. To do that, you'll need fifteen pieces. Fifteen smashing pieces. Or more. But fifteen's the minimum. Less than that and you go home. Miss more than two classes and you cannot participate. Occasionally scholarships are granted at critique. Recipients are usually chosen by the donors of the scholarship money based on the criteria that the donors set. Good luck to all. Students who do not participate in critique by showing the required work may not

earn a grade higher than a C (with alternate project, depending on quality), or a D (with no alternate project). I MUST SEE AND APPROVE ALL WORK ONE WEEK BEFORE CRITIQUE. YOU WILL RECEIVE AN EMAIL CONFIRMATION FROM ME STATING THAT YOU HAVE BEEN APPROVED FOR CRITIQUE PARTICIPATION. WORK SHOWN AT CRITIQUE WITHOUT MY APPROVAL MAY BE REMOVED. IF WORK IS REMOVED AND YOU DO NOT THEREFORE MEET THE MINIMUM REQUIREMENTS, YOU MAY NOT CONTINUE TO PARTICIPATE IN CRITIQUE.

6) ATTENDANCE You'll be in every class hanging at least the minimum amount of work and offering feedback.

# Legal stuff. Read it anyway.

## **Attendance + Late Work**

As a budding professional in a deadline-driven industry, you are expected to complete every project on time – no exceptions. I'm not heartless. If grandma is sick, let me know. If your chihuahua explodes and you need the day off, lemme know. If your lack of dedication becomes apparent you will not move forward and risk failing the class. You read that correctly. That doesn't just hurt you in this class. That could mean bye-bye ADV major. So, commit.

## **Cheating**

The usual university rules apply to cheating and plagiarism. When it doubt, refer to Wheaton's law. If you are caught doing either, you will automatically fail this course. Please familiarize yourself with the university's policy on plagiarism [here](#).

## **Moving on to P4**

To move forward in the highly competitive Texas Creative sequence, you must earn at least a "B-" in this class (79.5% or higher) to be eligible for admission to Portfolio 3. Earning a "B-" or better DOES NOT guarantee your progression. Evidence of exceptional work, mastery of concepts, growth from previous semesters, and professionalism is also required.

## **E-Mail and Canvas**

In this course, e-mail and Canvas will both be used to communicate. I'm very reachable on my email. So you will be as well. Make sure your Canvas email is updated to a current, reachable account. You will be responsible for checking it regularly for class work and announcements.

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY.

# GRADES

Midterm: 20%

Final Five Campaigns: (evaluated at critique) 60%

Participation/Professionalism: 10% (failure to complete surveys means a zero here)

Participation is a must and that means you have to be in class and making the most of that time. If you don't show up you won't stand out. Period. If you don't attend and show the required and approved work at the final show, you can't earn a grade higher than a D, unless you're pursuing an alternative project that we've discussed and I have approved. Grades of C+ and lower mark the end of your participation in the Texas Creative sequence.

Note that there is a catalog requirement for all Advertising and PR majors to have a minimum grade of C in all communication courses and all courses required and electives for their major. If you earn less than a C you will not be allowed to continue to be in the advertising program.

Final letter grades are calculated as follows (sorry, no rounding): A 94 to 100 A- 90 to 93.99 B+ 87 to 89.99 B 83 to 86.99 B- 80 to 82.99 C+ 77 to 79.99 C 73 to 76.99 C- 70 to 72.99 D+ 67 to 69.99 D 63 to 66.99 D- 60 to 62.99 F 0 to 59.99

# RULES

- 1) Know your creative process. Surround yourself with the things that make you go.
- 2) Do cool shit. This is directly related to rule #1.
- 3) Be a cultural sponge. Read. Read everything. Books, comics, newspapers. Trade magazines, bathroom scrawl, pulpy stuff in thrift store doorways.
- 4) Find good references. Go to galleries. Watch movies. Know your art history. Quote poetry and pundits alike.
- 5) Know your environment. Stay up on who's doing what in the industry. Know good work. Seek it out. Have favorites. Deconstruct it and see what makes it tick.
- 6) Fail big. Fail hard. Fail on a level not conceived by humans prior to this point in history.
- 7) If you're not having fun you're doing it wrong. Stop and reset.

# THURSDAYs CALENDAR (may change)

24 JAN First class, semester strategies/ideas/goals

31 JAN In class critique: C1 round 1

07 JAN In class critique: C1 round 2

14 FEB In class critique: C1 round 3

21 FEB Campaign 1, round 4, Complete

28 FEB In class critique: C2 round 1

07 FEB In class critique: C2 round 2

14 MAR Campaign 2, round 3, Complete

21 MAR Spring Break

28 MAR In class critique: C3 round 1

04 MAR In class critique: C3 round 2

11 APR In class critique: C3 round 3

18 APR Target: Show New Campaign 3, round 4, Complete

25 APR In class critique: C4 round 1

02 APR In class critique: C4 round 2

09 MAY Target: Show New Campaign 4, round 3, Complete

17 MAY MONDAY FINAL CRITIQUE

# WHO

## **SEAN LaBOUNTY**

seanlabounty@utexas.edu

BMC 4.302

### **Education:**

Bachelor of Arts, Science, May 1997

NYU Film 2003

### **Dimassimo (DIGO)**

1997– 1998 Art Director / Crunch Fitness, Game Shark, Solgar Vitamins

### **Kirshenbaum & Bond**

1998-2002 Art Director / Target, Sony, Hennessy, Moet, Olympics

### **NYU Film / Started Fashion Label / Freelance**

### **2002-2004 Freelance A.D.**

**Cliff Freeman,**

**Wieden and Kennedy,**

**SS+K**

**EVB**

Mohegan Sun, ESPN, Fathead, Nike, Time Warner, Adidas UEFA Champions League

### **HRP**

2004-2006 Creative Director / Match.com, Hertz, Chemistry.com

### **Leo Burnett NY**

2006-2007 Vice President / Creative Director / Global Samsung

### **Young & Rubicam NY**

2007-2011 Creative Director / LG, Land Rover, Dell, Met Life

### **DDB NY**

2011-2012 Creative Director / NY Lottery, NYC Ballet, Drugfree.org

### **GSD&M**

2012-2014 Creative Director / Southwest, Seton, Jarritos, Walgreen's, PGA

### **McCann**

2014-2015 Creative / Cuervo, Bushmills, Microsoft, Nikon

**Awards:** CANNES LIONS, D&AD, ONE SHOW, CLIOS, AICP, AICP NEXT, NEW YORK FESTIVALS, YGA.