

LITTLE BIG ASSIGNMENT #2: Copy-intensive campaign for a local restaurant

This will be an “all-copy” ad (or campaign) with an emphasis on writing great headlines. Even an art director can do it!

CLIENT:

Choose a **LOCALLY OWNED** restaurant.

You know - the diner on main street, the little burger place, the weird new sushi-and-milkshake shack, whatever.

Not a chain. Not a national brand (they get enough attention).

WHY DO THIS?

Local restaurant make good freelance clients.

By supporting them, you support local business owners.

They often rely on local media, which you also support.

PRINT IS NOT DEAD! - locally.

You can easily find specific, detailed, firsthand info.

You will have a unique campaign in your portfolio.

LEVEL:
College

OBJECTIVES:

Learn about strategy.

Practice complete, structured ideation process.

Create a single print ad or campaign of 3.

TOOLS:

Little Big Idea Book

sharp pencil

computer with design software

other art supplies, as per idea

TIME:

Three weeks.

Step 1: Gathering Raw Material (2-3 days)

1. Sources of information (page 4)

- the restaurant website
- locate online customer reviews (Yelp, etc.)
- find similar restaurants in the area (within 5 miles)

2. Audience research (page 4)

- interview 3 people who are customers of the business.
- write down their opinions, likes and dislikes.
- fill out demographic section of your book.

3. Eat something at the restaurant you choose (a cup of coffee counts).

- write a detailed description of what you ate, how it tasted, how the service was, etc.

4. Locate an Adobe Illustrator version of the business's logo (you may have to scan and trace it).

You will need this for your final ad, and getting intimate with it now is a good idea.

In fact, draw it (not perfectly - it's just for you!) on the cover of your book.

Now you can recognize it anywhere.

5. Locate a copy of the restaurant's menu - scan it or copy it from the web

6. Answer the product benefit questions (page 5).

Step 2: Digesting the Material (one week)

1. Press release (page 6)

This is an exercise which may or may not reveal a big truth to you.

If you were going to stage an event here to attract a big crowd, what would it be?

How would it tie in with the feeling of the place?

What kind of people would love this place, and how could you get them to visit it one time?

How would you get local writers, bloggers, news media there?

- party
- competition
- product, art, book or project launch or opening
- related “good cause”

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One approach to your campaign could be to design your ads just around this event.

2. Truth triangle (page 7)

Now that you are somewhat familiar with the place and its customers, come up with one or more central / core:

PRODUCT TRUTHs are the important product benefits you have uncovered
What is the restaurant's big strength or best dish?

CUSTOMER TRUTHs are issues that are top-of-mind to your best customers
What is the person most likely to love eating there looking for?
What is important to them - regarding food, experience, or just life in general?

CULTURAL TRUTHs are usually the hardest.
What "big trend" or current news ties in with this place?
What is going on in the larger world of ideas that relates to this place?
Research trendspotting information or TED talks
What's hot in People magazine? the New York Times? the Food Network? the WORLD.
Use your knowledge of people, issues and society to look around you
and find some big idea or current mood that connects to this place.

2. Possible strategies (page 8)

Come up with three different "reasons" someone would want to visit this place.
Don't be clever or cute here. These are not "taglines" or headlines. These are **ARGUMENTS**.
Each strategy should be a word (an adjective) or (adjective) phrase
you want to "hot-glue" to the restaurant.

For example: *The Uptown Cafe is a _____ coffee shop (Snooty? Vegan? Funky?)*

Remember: Try to come up with a strategy that....

- Is specific to your client (how is this place different than the one down the street?)
- Fits the brand image of the business (and is true)
- Is a compelling reason to choose this business
(ie., "dirty" is not too enticing in a restaurant)
- Seems like it could lead to interesting ads

STOP

Show this page to some people you trust (instructor - friend - client?)

Get their honest opinion before you start writing ads.

Do these strategies have some promise? Are they unique, specific, interesting?

Write down comments, reminders, thoughts, opinions - your focus group (page 9)

4. Writing (pages 10 - 14)

Now you're ready to brainstorm. Maybe you've even already started!

For each potential strategy, start listing ideas, headlines, concepts, or .urls.

As Luke Sullivan says, "Don't just write willy-nilly. Start with willy, and move on to nilly."

If you're a methodical type, make lines 1-20 on Strategy A, 11-20 on Strategy B, and so on.

Use these lines to write about product truths, or customer truths, or cultural truths.

Come at it from lots of different angles. Be playful. Just generate. Don't judge. Or just freestyle it.

Once you get going, you'll flow for a while, and then it will get hard. Then you'll have another burst.

One thought will lead to another. Just keep going.

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6. Thumbnails (pages 15 - 19)

Visual brainstorming. Let your visual cortex - the "left side" of your brain - have at it. Start making visual associations. Using your writing list, play with symbols. Combine visual clichés. It's ok. Use visual shorthand. Play with the company logo. Draw cartoons of the customer. Interpret the truths visually- what do they look like? Try all the brainstorming techniques you learned in "Visual Thinking" class.

These are tiny little boxes, aren't they?
That's on purpose - so you don't get caught up in drawing STYLE and focus on drawing CONCEPTS. Stick figures are fine. These are visual notes for yourself. They have to remain simple, since they're small.
In advertising, simple = good.
Nobody has time to decipher a really complicated idea in an ad
(unless complexity is your strategic benefit.. then... well, have fun with that!)

DO 100!! You can do it.

Congratulations!

Whew! You did it! Now you can stop thinking for a while.

Step 3: Unconscious Processing (24 hours)

7. Swipe /scrap / inspiration (pages 18-19)

Take a break from all this ideating and just start looking around for inspiration. You've been immersed in the assignment for a while, so kind of shove it to one side of your brain and just go on gut feeling for a bit.

Be a visual packrat - collect pretty (or interesting) objects / images - ones that somehow "feel" right.

Get out your Pantone books and your paper samples. Dig through old magazines, or go down to the magazine store and thumb through some new cutting-edge ones. What kind of photography, illustration, typography seems like it would fit this brand? Don't worry about "stealing" stuff right now - you have your own ideas. Just open your eyes to what's going on out there that might give your ideas a new spin, or a different visual approach. Feel confident that you already have some ideas - now let the designer in you (even if you are a writer) be inspired.

This could be the time to do something on your "bucket list".
Feel like making a watercolor painting, a cartoon character, a piece of street art? Go for it.

Make any notes here about things you need, places you want to visit, stuff you found, people who might help, talent you could use, etc.

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Step 4: The Aha! Moment (2-3 days)

8. Roughs (pages 20-23)

Pretty arrogant of us to just assume that, exactly right here, you're going to have a brilliant idea, isn't it? Well, with experience... I think around this time, you'll start getting a feeling for which ideas out of all the ones you've generated have the possibility to become... something.

Especially if you've had the courage to share your thinking with someone along the way (almost anyone will do). Something about explaining what you're thinking about, OUT LOUD helps you see it more clearly yourself. You can start to see which things are totally ridiculous, or stale, or unclear, and which are unusual, smart, insightful, funny, simple, or interesting.

Focus on those.

Take the best seeds, scraps and beginnings from all the other pages

- and AT LAST try to turn them into actual ads (roughs).

PLEASE don't rely on previous notions of what an "ad" is supposed to be like.

Just look for things in your notes that seem compelling or convincing. Use your bullshit detector!

Would YOU believe the claim you've written?

Would YOU rip out that interesting visual and hang on to it?

Be brutal now. If you can't be brutal, find someone who is

and have them sort out the promising from the tired, overused, ordinary or fake-sounding.

And while you're at it, now is the time to get serious about the overall design of the page.

What element is the most important? Words or pictures?

This campaign is supposed to be COPY driven, so it's ok if the headline is the focus.

There doesn't even have to be a picture at all!

Speaking of copy - use those gridded pages (24-26) to focus on the design of the type. Take your words, weigh their importance - which are big, which small? Should they be shouted, whispered, caressed, brutalized? How can the type communicate your tone of voice? Sketch the words.

8. Variations (page 27)

After designing your rough ads, step back a minute - is there another way to organize the page?

Give yourself at least one totally different page design to think about. Just try it for fun.

9. Feedback (pages 28-29)

Use this page for friends, classmates, or instructors to make suggestions and point out the strengths and weaknesses of your idea before you jump out of the book and onto a computer.

Instructors can use this page for a process grade.

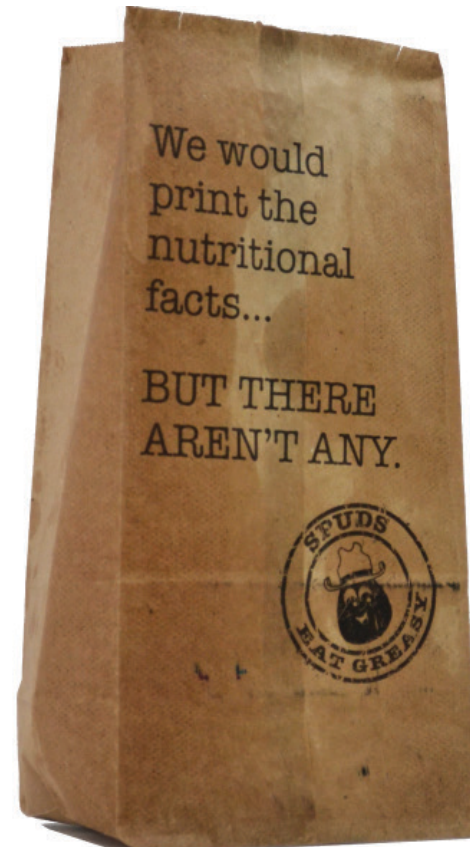
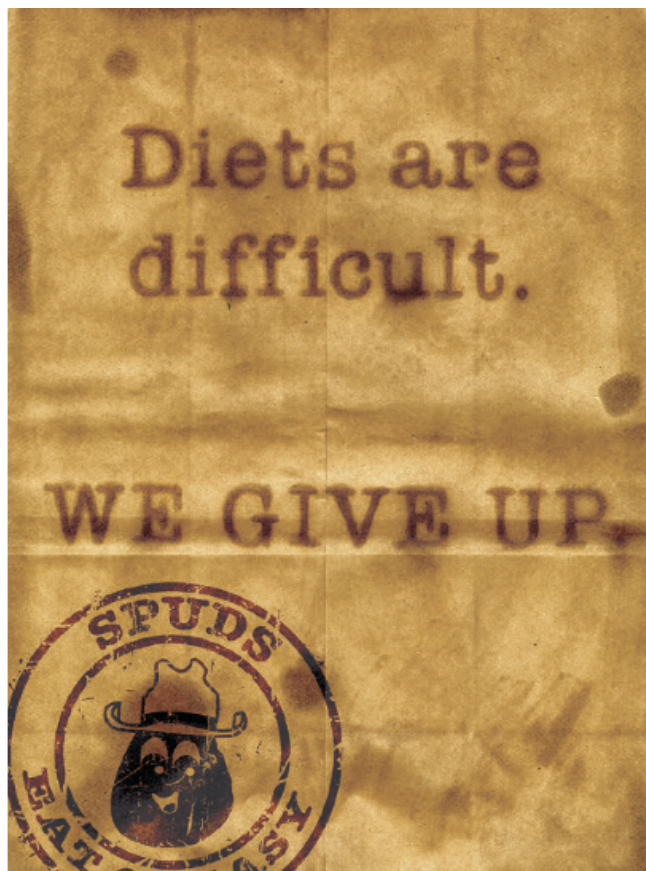
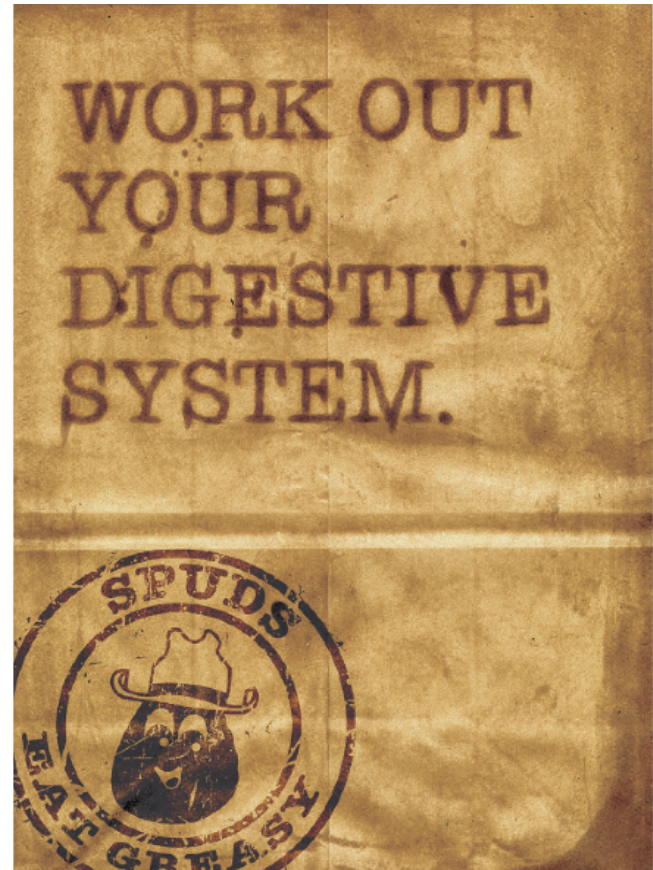
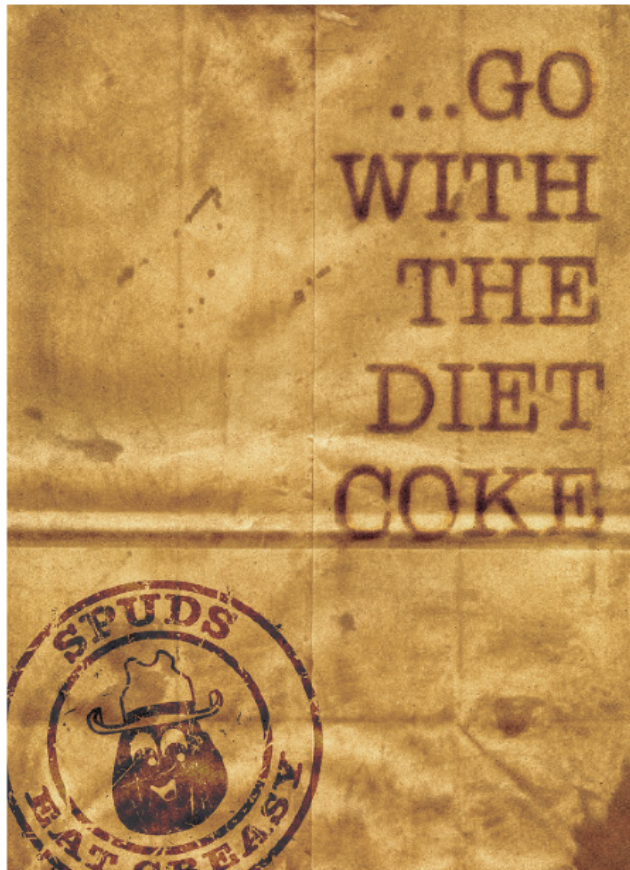
Step 5: Idea Meets Reality (2-3 days)

(Pages 30-33) Using the roughs, layouts, type and references you have found, construct a finished ad on paper, or using Adobe Creative Suite tools. Typical print ad, full page, size is 8.5" x 11". Print out your finished ads and glue them (mini-sized) into this book for future reference. Then evaluate them.

For this assignment, one GREAT ad (a "one-off") is fine - but if you have stumbled across an idea that seems have three or more separate, equally good executions, try that. In order for ads to be a campaign, they usually share a STRATEGY, a tagline or campaign tone of voice, a color palette, a type treatment, and some similarities in visual organization. See the attached samples of past student assignments for inspiration!

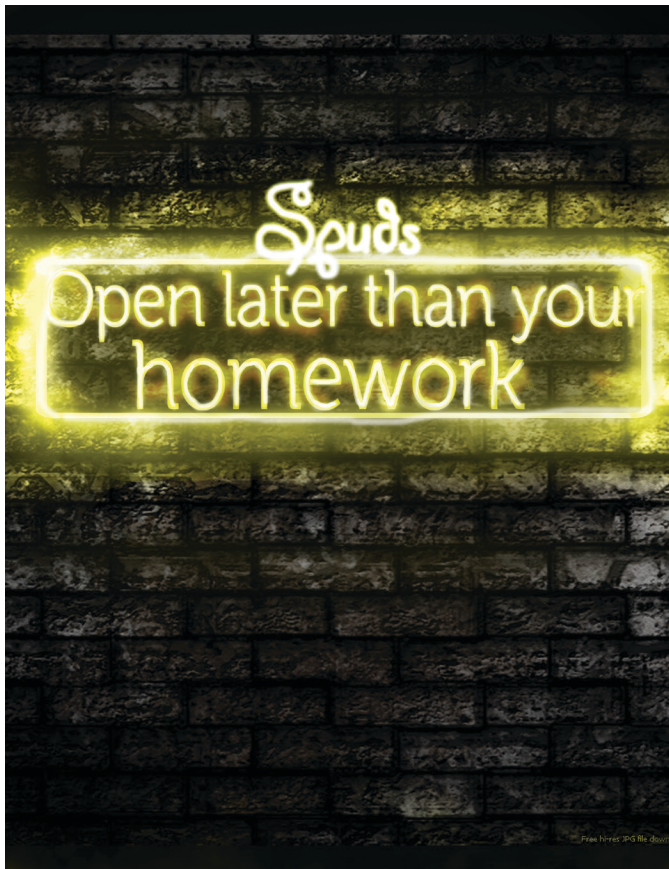
LITTLE BIG ASSIGNMENT #2: Local restaurant. Sample student ads

Student: Nick Burkuit, Kutztown University. Strategy: Spuds is a greasy burger joint. Go with it!

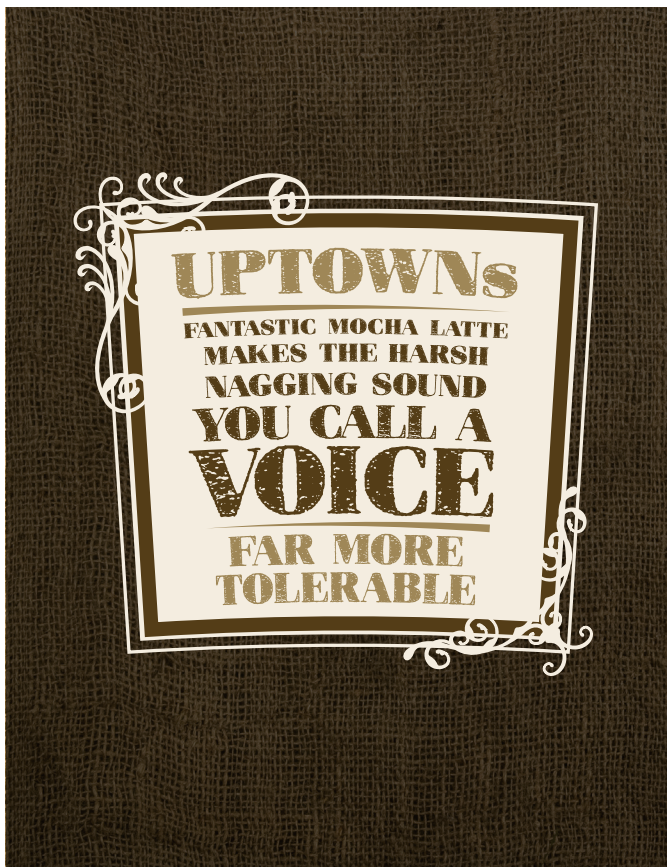


LITTLE BIG ASSIGNMENT #2: Local restaurant. Sample student ads

Student: Matt Steinberger, Kutztown University. Strategy: Spuds is open very late, for college students.



Student: Kim Folk, Kutztown University. Strategy: The Uptown - good coffee, bad attitude.



LITTLE BIG ASSIGNMENT #2: Local restaurant. Sample student ads
Student: Briana Higgins, University of Delaware. Strategy: Omaha steaks - Macho in the mail.

**OPEN
YOUR
MAIL
WITH A
KNIFE**



**TOO
THICK
FOR THE
MAIL
SLOT**



Student: Amy Shafer, Kutztown University. Spuds - authentic 50s food.

ONLY
the
COOL CATS

Hang
Out At **SPUDS** *is CRAWLING*
WITH *Hot Dollies.*

LEAVE
the
GREASERS

in the **Hot Rods** | **COME INTO**
SPUDS *Gourmet Burgers.*

