Contents

Acknowledgments Introduction	xi xiii
PART 1: The Language of Critique	1
Chapter 1: The Case for Critique: Why We Need Constructive Criticism to Make Great Ads	3
Befriending the Beast 3 What Exactly Is Critique? 5 Critique Is a Skill, Not a Talent 7 So Let's Teach It 8 Print: The Ground Zero of Critique 9 Print Is the Conceptual Bedrock of Advertising 9 Print Is Touchable and Intimate 9 Print Has the Power to Stop and Hold a Gaze 9 Print Is Pure: It Doesn't Dance or Sing—Except in Your Mind 10 The Critique Paradox 10 Critique Basics 11 Further Reading 12 Critique Exercises 12	
Chapter 2: AdSpeak: The Vocabulary of Advertising Every Language Needs a Vocabulary 13	13
The Basic Terms of AdSpeak: They'll Change the Way You Judge Advertising . About It 15	And Talk
The Creative Strategy: AKA "The WHAT" 15 The Four Basic Functions of an Advertising Strategy 16 The Strategy in Action: A Facilitated Critique—Altoids 18 The Strategy in Action: A Facilitated Critique—Bacardi 20	

```
The Target Audience in Action: A Facilitated Critique—Dewar's 25
       The Concept: AKA "The HOW" 28
             The Concept in Action: A Facilitated Critique—American
                Floral Marketing Council 29
       Execution 29
             The Execution in Action: A Facilitated Critique—Godiva 30
             Executional Study—Reese's Peanut Butter Cups 33
       The Layout 37
       Campaign 40
             The Campaign in Action: A Facilitated Critique—California
                Milk Processor Board 41
             The Campaign in Action: A Facilitated Critique—Absolut 43
             The Campaign in Action: A Facilitated Critique—Bombay Sapphire Gin 45
       Tagline 46
             "Got Milk" Versus "Where's Your Milk Moustache?" 46
             "Just Do It" Versus "Planet Reebok" 49
     The More Advanced Terms of AdSpeak: Sharpen Your Tongue . . . 49
       Brand Identity and Equity 49
       "Ownability" 51
       Brand Personality 53
       Page Personality 56
       Demo: AKA "The Proof" 57
       The Terms: A Cheat Sheet 59
       Critique Exercises 60
       Suggested Viewing 60
       Suggested Reading 60
Chapter 3: AdErrors: When Good Ads Go Bad
                                                                                        61
       AdError One: The Headline and the Visual Are Redundant or Disconnected 62
             Example: Cask & Cream 62
       AdError Two: Meaningless Gimmicks and Borrowed Interest 64
             Example: Oscar Meyer Bacon 65
       AdError Three: Using Spokespeople Who Are Irrelevant to
          the Product or Message 67
             Example: Sub-Zero 67
```

The Target Audience: AKA "The WHO" 23

AdError Four: Lack of Focus 69
Example: Kitchen Basics 69

Example: Conair 71

AdError Five: The Page Is Overdeveloped and/or Poorly Planned 71

AdError Six: Sacrificing Clarity for Cleverness 72 Example: Birds Eye 72 AdError Seven: Overacknowledging Your Competition 73 Example: Smirnoff 73 AdError Eight: Letting Your Strategy Show 75 Example: Myrtle Beach, South Carolina 75 AdError Nine: Being Edgy for Its Own Sake 76 Example: Smith Micro 76 AdError Ten: Huh? Using Pretzel Logic, Being Too Subtle or Obtuse 77 Example: Ricoh 77 AdError Eleven: Forgetting About the Product 79 Example: Millstone Coffee 79 AdError Twelve: Being Boring or Too Obvious 80 Examples: Northland Juice and Cetaphil 81 AdError Thirteen: The Tonality and/or Visual Style Is Inconsistent With the Product or Message 82 Example: NicoDerm 82 Critique Exercises 83	
Critique exercises 65	
Chapter 4: AdAnalogy: How Art and Copy Play Together	85
Why Are Single-Panel Cartoons Funny? 85 Funny? Unfunny? How Cartoons Work 89 Headline Swap: How Print Ads Work 95 Critique Exercises 101 Suggested Reading 101 Great Collections of Single-Panel Cartoons 102 Chapter 5: The 360-Degree Critique: Being Digital, Going Viral, and Beyond	103
Defining Our Media Channels 105 Print 105 Broadcast 105 Hybrids 106 Digital 107 Everything Else—Or That Catchall Category: "Alternative Media" 108 Timeline and Traits of Media Channels 112 AdSpeak 360 114 Case Study: The California Milk Processor Board's "Got Milk?" From Print to Television to Out-of-Home/Experiential 115 Case Study: Dove's "Real Beauty" Campaign: From Print to Television to Viral to Digital to Social Media 122	

It's a 360-Degree World: Respect Your Media 134 Critique Exercises 135 Find Out More 136	
PART 2: Critique in Action	137
Chapter 6: AdAlliances: Your Partners in Creating Great Advertising	139
The Dance 139 The Cast of Characters 139 Knee-Jerk Reactions to Those on the Other Side of the Table 141 Stories From the Combat Zone 144 Two Sides to Every Stereotype 147 Critique Exercises 149 Suggested Reading 149	
Chapter 7: AdSpeak Up! Who Says What When	151
The Cast of Characters 151 The Basic Chronology of the Process 152 Strategy 152 Concept 153 Execution 155 Layout 157 Production 158 Critique Exercise—in Four Parts 159	
Chapter 8: The Creative Team's Bill of Rights	161
The Creative Team's Bill of Rights: Eight Things Every Art Director and Copywriter Have a Right to Expect During the Presentation of Their Work Amendment One 162 Amendment Two 162 Amendment Three 163 Amendment Four 164 Amendment Five 165 Amendment Six 166 Amendment Seven 167 Amendment Eight 168	2

Case Study: Old Spice's "Smell Like a Man, Man": TV to Social

Media to Print 129

Recap 183

Suggested Reading 184

Chapter 9: The Client's Bill of Rights 171 The Client's Bill of Rights: Six Things Every Client Has a Right to Expect During a Creative Presentation 171 Amendment One 171 Amendment Two 172 Amendment Three 173 Amendment Four 174 Amendment Five 175 Amendment Six 176 Recap 177 Suggested Viewing 177 Critique Exercises 178 **Chapter 10: Presentation Prep** 179 Prior to the Meeting 179 1. Agree on a reasonable timetable for creative development (or appreciate the constraints and consequent compromises of an unreasonable one) 179 2. Agree to provide significant information and insights at the beginning of the process instead of in drips and drabs during the process 180 3. Agree that unexpected discoveries happen . . . and schedules need to be adjusted accordingly 180 4. Agree on the explicit purpose of the meeting 180 5. Agree on the form that the presentation material will take 181 6. Agree on the limitations of the meeting 181 7. Make sure that everyone who will be attending the meeting is on the same page and has the same agenda 181 8. Walk in knowledgeable 182

Chapter 11: Critique Cheats: Tips to Make the Most of the Critique	185
Shhhh! Blatant Cheats for a Killer Critique 186	
Scenario One 186	
Scenario Two 187	
Scenario Three 187	
Scenario Four 188	
Scenario Five 189	
Role-Playing Exercise 189	
Bonus Exercise 189	
Index	191
About the Author	199