

# Jim Houck

## Executive Creative Director

[www.jimhouckwrites.com](http://www.jimhouckwrites.com)

786.316.9984

### Current

#### **Lowe Campbell Ewald**

Executive Creative Director

Reporting to North American CCO, Mark Simon. Oversee USAA, new business pursuits, cultural skunk works.

### Freelance 2010 - 2015

#### **TBWA Chiat-Day**

Creative Director/Writer

Pepsi

Worked for CCO, John Norman, on Pepsi to move the brand from “telling people we are smarter to acting smarter”. The creative spanned everything from TV, to gaming, to music, to general lifestyle.

#### **Martin Agency**

Creative Director/Writer

Walmart

Worked under then-CCO John Norman and then-ECD Joe Alexander (now CCO) to create and produce channel-agnostic campaigns (the idea had to

work in all mediums from print to mobile) designed to drive sales of outdoor sporting goods, and overall the brand identity of "Save more, live better." We did online, TV, print, outdoor. We made \$12,000,000 worth of :30-second TV commercials in a month, along with overseeing creative direction of supporting advertising.

## Xfinity

Worked under then-CCO John Norman and then-ECD Joe Alexander (now CCO) to create and produce channel-agnostic campaigns (the idea had to work in all mediums from print to mobile), designed to drive new customer subscriptions. We made TV and online.

## Comcast

Worked under then-CCO John Norman and then-ECD Joe Alexander (now CCO) to create and produce channel-agnostic campaigns (the idea had to work in all mediums from print to mobile) to drive new subscribers and maintain current subscribers. We created TV, online, and branded entertainment.

## Pizza Hut

Worked under then-CCO John Norman and then-ECD Joe Alexander (now CCO) to create and produce channel-agnostic campaigns (the idea had to work in all mediums from print to mobile) branded entertainment, and ancillary revenue streams stemming from that branded entertainment. We produced a series that would run on all screens: TV to "digital" to "mobile" screens.

## **Deutsch**

Creative Director/Writer

## HTC

Worked under CCO Mark Hunter to create channel-agnostic TV, digital, and mobile campaigns designed to drive purchases of new mobile devices.

Sony

Asked to generate channel-agnostic campaigns to drive mobile sales.

Fresh & Easy

Asked to generate channel-agnostic campaigns designed to educate consumers on their unique offering, create awareness, drive sales, and create loyalty.

### **ABC Television**

Creative Director/Writer

New biz dev, branded content, asked by CCO Pash Pashkow to conceive of rebranding position and tagline for network to make it more competitive and more relevant in the flexing TV market.

### **Saatchi NY, LA**

Creative Director/Writer

Accenture

Asked by CCO, Con Williamson, to generate a full-spectrum pitch for how to increase spend by client, Accenture. "Fix Detroit" was the campaign.

### **DIRECTV**

Creative Director/Writer

Worked with CMO, Carlen Scarlet, and Producer, Gwen McRae, to rebrand DirecTV in order to reduce attrition and drive new-subscriber sales, while restructuring brand to take advantage of new satellite 'parking spaces', and highlight freshest-streaming content and newly negotiated deals with content makers.

### **Discovery Channel**

Creative Director/Writer

New biz dev, branded content, digital, asked to speak to Network executives about Branded Entertainment and educate them on the practice.

### **Barrie D'Rosario Murphy**

Creative Director/Writer

Dell

Worked under CCO, Bob Barrie, to create channel-agnostic campaigns designed to drive consumer (non-corporate) sales of Dell computers with a heavy focus on TV and print.

### **Draft/FCB**

Creative Director/Writer

Taco Bell

Asked to generate creative for all medium to drive sales nationally.

### **Fire Station Agency**

Creative Director/Writer

Teleflora

Asked by ECD Kim Genkinger to generate TV concepts with a heavy focus on TV scripts.

POMM

Asked by ECD Kim Genkinger to generate radio scripts.

Nuts

Asked by ECD Kim Genkinger to generate tallies, radio scripts, and TV scripts.

**22<sup>nd</sup> Squared**

Creative Director/Writer

Prius

Asked to create channel-agnostic campaigns to communicate efficiency and a good feeling about loving the environment while driving. Made TV and mobile.

Hanes

Asked to create channel-agnostic campaigns to get

Sharpie

Generate channel-agnostic campaigns to drive adaptation of new technology (different types of sharpies).

Buffalo Wild Wings

Generate TV and digital to drive sales.

**SureFire** (private client)

Executive Creative Director/Writer

Worked with CMO, Derrick McDonald, to generate print, online, guerilla, and video concepts for all products including weapon-mounted lighting systems, edged weapons, and sound suppressors for US Special Forces, Special Operations, including but not limited to: Delta (C.A.G.), S.E.A.L.s, Rangers, Marine Force Recon, ParaJumpers, FBI S.R.T.

**DARC** (private client)

Executive Creative Director/Writer

Direct Action Resource Center, black operations combat training. Worked with CEO, Rich Mason, (Army Special Forces) and Lt. Col. Tony Raper (Army Special Forces) to generate digital and video solutions to drive awareness within the Community for training. Also trained there personally in Asymmetric Warfare, Unassisted Asset Recovery, Live-Tissue Tactical Combat Medicine.

**Fulltime 1991 - 2010**

**Crispin Porter & Bogusky, five full-time hires, 1991–2008**

**Copywriter...**

**Senior Writer...**

**Director of Branded Entertainment**

The gravity of CPB isn't easy to escape (it's a lot of fun) and since I was hired by Chuck and later Alex for a total of four times between 1991 to 2008, it makes laying out a resume in a standard format impossible. So play along. I started at what was then Crispin & Porter as a copywriter partnered with then art director Alex Bogusky, working under then Creative Director Chuck Porter. Later we all got cool new titles and I worked as a Senior Writer. I

ended as the Director for Branded Entertainment working on both traditional advertising as well as a Burger King feature screenplay with Alex for a feature film, part of which morphed into a pretty successful video game called Wonderful World of King.

Clients I worked on: Burger King, Domino's Pizza, VW, American Express, Microsoft, Shimano, Bell, Giro, Nike, Daddy-O's, MTV, Checkers, Interim, Bertram, Donzi, Cosmyl Cosmetics

**Sapient-Nitro Group 2008–2010**  
**Global Director of Branded Entertainment**

Tasked by Worldwide Chief Creative Officer, Gaston Legorburu, "G", with launching this practice, taking it global throughout the network (38 offices), and running the business as well as leading the creative. I used story in a channel-agnostic manner as a post-modern persuasion vehicle to sell product and achieve client brand objectives.

Clients I worked on: Coke Red, *Rolling Stone* magazine, Coke-Powerade, Sony, Mars/Dove, Mars/M&M's, Celebrity Cruises, Chrysler, Unilever, AT&T, Sprint, British Gas, Wells Fargo, Bank of America, Citibank, John Deere, Vail Resorts, Crunch, HondaJet

**Saatchi & Saatchi, Los Angeles, 1998–2000**  
**Senior Writer**

I fit this in between CPB stints.

Clients I worked on: Toyota trucks, Toyota cars, Toyota Racing Development, F1, Baja 500, Baja 1,000, DIESEL Jeans (led the global pitch, won the work and led the creative)

**Checking the awards box**

At CPB you win a lot of awards and doing so doesn't make you cool, it means you get to stay until next awards season, so you get lazy about tracking what doorstop goes to what ad for what year. I've won awards in the following categories for work starting back in 1991 when I got into the One Show for my very first TV spot (yes, yes, I know, beginner's luck):

**One Shows** (several, they make good doorstops due to shape)

**Clios** (o-plenty, they look something like an Oscar, that gets the ladies)

**International ANDYs** (these are easiest to win and I've won so many I use them as targets at gun ranges)

**Cannes Lions** (Titanium Lion for Interactive for Wonderful World of King, a credit I share with some geniuses who worked on this giant project at CPB. I don't shoot these.)

### **Stuff the background check won't find**

**Writers' Guild of America** (the screenplay writers' union in Hollywood)  
Member (you earn membership by selling screenplays to film studios)

**IMDB.com** (internet movie database, where you go to find out stuff about the movie industry)

[www.imdb.com](http://www.imdb.com) (general access)

<http://pro.imdb.com/name/nm1088307/> (my direct link, subscription to IMDBPro required)

### **Screenplay writer**

I've written and sold feature screenplays to Universal Studios and Sony Studios. I also wrote and produced a feature, now in post, entitled *The Writer*. It's about a writer. So the old fear of a Creative Director/writer dashing off to Hollywood to write a movie, gone. Already done it.

### **Magazine contributor**

I've also been a feature writer for:



*Easyriders*  
*Hot Bike*  
*Street Chopper*  
*Hot Rod Bikes*  
*VQ*  
*In the Wind*

So the old fear of a CD/writer dashing off to the outlaw biker world to write for outlaw biker movies, gone. Done that, too.

**Professional bull rider, 1985-1990**

I had a rodeo scholarship to Kansas State University. Hey, whatever pays the student loans right? Short of prostitution. Well, I did go into advertising... but moving on. So the old fear of a CD/writer dashing off to go ride bulls, gone. Already have the trophy buckles.

The rest I'll save so the background check isn't a total repeat.