Boston University

Instructor Information

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Course Overview and Objectives

What strikes many US visitors to the British ad world is [a] the prevalence of soft-sell – especially in TV ads; indeed a lot of high profile commercials directors operate in a culture that views a commercial as a micro-movie rather than a selling vehicle; [b] the widespread use of humour, particularly that of an ironic and/or parodistic complexion; [c] the laid-back and liberated attitudes to sex – although it’s relatively tame compared to quite a bit of European advertising especially originating from Scandinavia.

Thus the first broad role of ’Advertising in the UK’ is:

1. To provide accelerated familiarisation with British Advertising culture, along with how it is controlled & regulated, legally, voluntarily and by the market itself.
2. To provide an acquaintance with leading British agencies and shops, creative, production and media-based; enabling students to get the most, in advance, from their work placements in London
3. To foster an understanding of the principles, grammar and techniques of producing cost-effective publicity through advertising and related commercial communications channels
4. To impart a knowledge of the structure, organisation and operation of UK advertising agencies and media dependents and ‘indies’
5. To enable students to appreciate the differences and similarities [re 4 et passim] to publicity service provision in the US
6. To produce a critical understanding of the grammar of media planning and the message/creative characteristics of UK specific above-the-line media, from broadcast TV to billboards

CM 334 will provide a set of wider horizons to the practice and consumption of advertising, benefitting - by complementation and perspective enlargement- advertising, marketing and commercial communications courses.
However, ‘Advertising in the UK’ is, too, a stand-alone programme: it should prove [as indeed it historically has] at worst reasonably, at best profitably manageable and instructive by those coming on-board from other disciplines.

**Methodology**

The principal teaching medium will be lecture based [qv. E]. That said, as far as practical constraints will allow the spirit of the seminar - questions and feedback & discussion - will be actively fostered/encouraged. Class presentations [qv.D] will provide a formal framework for class participation/contribution. Topics, themes and issues will be illustrated by video & DVD clips of commercials and behind-the-scenes in Ad agencies.

**Reading**

CM 334 does not slavishly track a single ‘biblical’ text, as there is no one work that encapsulates the material covered. Moreover a lot goes out of date pretty quickly - especially in the world of digital TV, media tariffs, agency account et al. All classes will be supported by handouts.

Additional readings may be posted on the course webpage:

http://www.bu-london.co.uk/academic/cm334 (you must be logged in to view materials)

It is strongly recommended that you look at media/advertising sections in national broadsheet newspapers:

- *Guardian* [Monday tabloid section]
- *Times* [Friday T2 section]
- *Independent* [Thursdays]
- *Evening Standard* [Wednesdays]

And sight current and recent copies of trade publications:

*Campaign*  *Broadcast*  *Creative Review*  *Media Week*  *AdMap*

www.ofcom.org.uk: independent regulator and competition authority for UK communications industries with responsibilities for TV and Radio

Plus: www.asa.org.uk - explains how the Advertising Standards Authority regulates via a voluntary code all non-broadcast advertising and final adjudication role on broadcast commercials on UK franchised channels.

Strongly recommended too: Advertising Works 13 Proving the Effectiveness of Marketing Communications [ed. Alison Hoad] WARC 1-84116-169-1

Covers successful UK advertising campaigns: Honda’s Power of Dreams; how troubled BT Cellnet was transformed into thriving 02; The Number 118 118.

Some rewarding websites:

Visit 4 info: the place http://www.visit4info.com

Adweek. ‘Best Spots’ http://www.adweek.com


Top 10 most controversial commercials.http://newsvote.bbc.co.uk

Mothers of invention: Ten years of the ad agency that rewrote the rules. http://www.independent.co.uk/news/media
Useful texts include:
‘How St Lukes Became “The Ad Agency to End All Ad Agencies” ’ Law A  Ad Week Book
‘Powers of Persuasion: The Inside Story of British Advertising 1951-2000’ Fletcher W
‘The Creation & Crash of the Saatchi & Saatchi Ad Empire’ Goldman K  Simon & Schuster
‘Ogilvy on Advertising’ Ogilvy D  Pan Books
‘Advertising’ White R  McGraw Hill
‘Complete Guide to Advertising’ Douglas T  MacMillan
‘Effective Use of Ad Media’ Davis & Zerdin  Business Books
‘Inside Collett Dickenson Pearce’ Ritchie J & Salmon J  Batsford

‘British advertising was revolutionised by CDP. The ad agency….was responsible for the most innovative, creative, thought-provoking and downright funny advertising to hit the British public….CDP set the standard for years to come’


Grading Criteria

1. A final examination weighted at 35%. 2 hours. 12 ?s. Answer any 4
2. Class attendance and participation at 10%
3. A solo or group-based presentation at 20%. Details to be circulated
4. An assignment of c. 2K words at 35%; to be filed on or before the exam date (23 June).

Grading

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements and policies on plagiarism:

Schedule

Class meetings are on Mondays and Tuesdays, 1.15 to 5.15pm

Week #1  Slots 1 & 2  26 & 29 May [Friday]
Week #2  Slots 3 & 4  1 & 2 June
Week #3  Slots 5 & 6  8 & 9 June
Week #4  Slots 7 & 8  15 & 16 June
Week #5  Slots 9 & 10  22 & 23 June [Final Exam]

Exam times and locations will be posted on the BU London website and in the Student Newsletter two weeks before exam dates.

** Make-up Class Date: Friday 19 June.** Should any class dates need to be rescheduled, students are obligated to keep this date free to attend classes.

A recommended ‘self drive’ field trip to take is: the Museum of Brands Packaging & Advertising. 2 Colville Mews Lonsdale Road, Notting Hill, W11 2AR. http://www.museumofbrands.com However, if you are on the Advertising, Marketing and PR track you will be going to this museum during your course.
Scheme of Work

Slots #s 1 2 3 and 4
Overview of course programme. Glosses on reading.
Hard/hot versus soft/cool sell in US and UK advertising cultures
Regulation of advertising in the UK: how the voluntary control system [the BCAP] works: scope, operation, sanctions, merits; statutory regulations [the Ofcom code] binding on TV and radio commercials.
Overview of the UK ad/media scene:
Profiles of top 30 advertising, media and ‘new media’ agencies; where the ad spend goes: above- and below-the-line.
Videos: excerpts from Channel 4’s ‘100 Best Ads’; plus clips from Commercials that never made it.

Slot # 5
Window on UK media prices on a cost-per-thousand basis. Planning grammar: criteria for evaluating and selecting.
Above-the-line media. Media as brands - how equity in same modifies candidature by CPTs; other media.
Weights to be factored in - from colour repro quality to programme & publication environment.

Slot #6
Financing TV in the UK. Public service broadcasting. The role of the BBC - should its funding by licence payments be scrapped? Should it become a commercial player? Implications for advertisers, agencies and viewers.
Funding commercial TV services: sponsorship arrangements in the UK, and spot advertising revenues.
Supply and structure & organisation of UK terrestrial TV: ITV C4 and C5. Remits and audience/revenue shares.
Satellite and Cable TV - impact of digital platforms and carriages.

Slot #7
CLASS PRESENTATION

Slot #8
Radio. BBC and commercial services, national and local. Listening figures and how measured [RAJAR]
Limitations of the research currency. How air time is traded. Why radio is a ‘marmite’ medium: Eulogised as the sunrise medium or debunked as ‘amateur, cheap. Junkie creative’.
Outdoor - billboards and transport: the last great mass media plus how increasingly used for narrow casting - delivering niche traffic, pedestrian and vehicular. Site/panel buying: campaigns and packages.
Has the bubble burst on UK mens magazine publishing?
The proliferation of customer titles -from Sainsburys to BMW - and with them the rise of in-publication Promotions and advertorials.

Slot # 9
Revision

Slot #10
FINAL EXAMINATION

Robin B Evans, May 2009  rbtevans40@o2.co.uk