



Boston University Study Abroad London

Boston University Study Abroad London Advertising in the UK COM CM 334 (*Elective*) Spring 2013

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, benefiting - 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 clips of commercials and behind-the-scenes in Ad agencies.

Attendance Policy

Classes

All Boston University London Programme students are expected to attend each and every class session, tutorial, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

Authorised Absence:

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness, for which students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). **Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence**

Students may apply for an authorised absence only under the following circumstances:

- Illness, supported by a local London doctor's note (submitted with Authorised Absence Approval Form).
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

The Directors will only in the most extreme cases (for example, death in close family) allow students to leave the programme early or for a significant break.

Unauthorised Absence:

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

Grading

Please refer to the Academic Handbook for detailed grading criteria and policies on plagiarism: <http://www.bu.edu/london/current-semester>

Grading Criteria

1. A final examination weighted at 35%. 2 hours. 10?s. Answer any 4
2. Class attendance and participation at 10%
3. A solo or group-based presentation at 20%. Details to be circulated

- An assignment of c. 2K words at 35%; to be filed on or before the exam date, Tuesday 19 February. Please hand in this assignment to the Student Affairs Office at 43 Harrington Gardens by 12 noon.

Schedule

Class meetings are on Mondays and Tuesdays 0900-1300 + one Friday 15 February 0900-1300

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|---------|-----------------|---------------------------|
| Week #1 | Slots 1 & 2 | 21 and 22 January |
| Week #2 | Slots 3 & 4 | 28 and 29 January |
| Week #3 | Slots 5 & 6 | 04 and 05 February |
| Week #4 | Slots 7 & 8 & 9 | 11 and 12 and 15 February |
| Week #5 | Final Exam | Tuesday 19 February |

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

Contingency Class Date: Friday 8th February Students are obligated to keep this date free to attend class should any class dates need to be rescheduled.

A recommended 'self drive' field trip to take is: the Museum of Brands Packaging & Advertising [Major sponsors: Cadburys, Guinness, Kelloggs] 2 Colville Mews Lonsdale Road, Notting Hill, W11 2AR. <http://www.museumofbrands.com>

However, if you are on the core Advertising and Marketing Track you may be going to this museum during your course.

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: <https://lms.bu.edu>
(you must be logged in to view materials)

It is strongly recommended that you sight current and recent copies of trade publications:
Campaign Creative Review Broadcast AdMap

moreaboutadvertising.com: highlights major ad industry stories; free and updated daily
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.

www.clearcast.co.uk: an ngo certifying UK TV ads for code compliance prior to transmission

www.ofcom.org.uk: regulator and competition authority for UK communications industries with responsibility TV and radio

Some other rewarding websites:

Adbrands.net: profiles four favourite 'Ads of the Week' plus updates on account moves
www.visit4ads. View and download ads including reviews of all the latest spots featured in *Campaign*.

www.adturds.co.uk A mischievous blog trashing tv ads that are sh*t

Adweek. 'Best Spots' <http://www.adweek.com>

Brand Republic. Access to advertising trade publications. <http://www.brandrepublic.com>

Ad gossip. <http://www.adrants.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:

‘A Comparison of Cultural Values in British & American Print Advertising: A Study of Magazines’

Frith K T & Wesson D Journalism Quarterly 68 [1991]

‘Differences Between American & British TV Advertising: Explanations and Implications’

Nevett T Journal of Advertising 21 [1992]

‘How St Lukes Became “The Ad Agency to End All Ad Agencies” Law, A AdWeek 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

‘Confessions of an Advertising Man’ Ogilvy D Southbank Publishing

‘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’

Design & Art Direction [D & AD] Annuals and Showreels ‘Now That’s What I call Advertising’. D & AD, 9 Graphite Square, London SE11 5EE.

‘Hegarty on Advertising: Turning Intelligence into Magic’ Hegarty J Thames & Hudson

Part memoir, part how-to guide from co-founder of the BBH agency celebrated for ground-breaking campaigns for Levis, Audi, Haagen-Daz, Xbox and Barnard.

‘Advertising for People Who Don’t Like Advertising’ Kessels/Kramer Laurence King

Advocates one of advertising’s last unexploited resources: honesty

Scheme of Work

Slots #s 1 & 2

Overview of course programme. Glosses on reading.

UK commercials in critical and popular acclaim spotlight in 2012; retail spots dominating in the pre-christmas ad blizzard.

Implications for UK advertising of the British anti-sell culture. Soft/cool & elliptical approaches to go 'in under the radar' of consumer negative + cynical attitudes.

Concept of the commercial as a micro-movie. Evolution of the webvert and on-line publishing.

Stella Artois and Guinness campaigns. BMW's pioneering webvert album 'The Hire' starring Clive Owen. 'Parallel Lines' Philips TV Campaign (production co. RSA & agency DDB) featuring 'The Foundling' – the first 3D commercial.

Slot # 3

Discussion topics: Is the 30 second spot on death row? Does research stifle advertising creative?

Hard, product-focused sell in UK advertising: retail & media product sectors.

Review of provocative PSA and charity campaigns. Issue: are (many) UK ads in this sector so shocking as to be ineffective? Is high bar shock cheap creative? Or is it morally justified?

DVD: sex education, alcohol and drug abuse, road safety campaigns.

Slot # 4

Regulation & control of UK advertising, Statutory regulation of broadcast ads; role of Ofcom and Clearcast; pre-transmission clearance of commercials. How the voluntary control system [the BCAP] works: scope, operation, sanctions; merits and drawbacks.

DVDs: Ads They Had to Ban + Commercials that never made it.

Slot # 5

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 services: sponsorship arrangements in the UK, and spot advertising revenues.

Supply, structure and organisation of UK terrestrial TV – free-to-air and subscription channels.

Slot # 6

Review of top 30 advertising, media and new media/digital agencies. Profiling agency-of-the-decade *Mother* and leading/pioneering shops *Bartle Bogle Hegarty*, *Fallon London*, *Saatchi & Saatchi*, *M & C Saatchi*, *AMV BBDO*, *Adam & Eve/DDB et al.*,

Slot # 7

Window on UK media prices on a CPT [cost-per-thousand] basis. Implications of on-line expenditure eclipsing conventional TV spends. Planning grammar: criteria for evaluating and selecting.

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 # 8

CLASS PRESENTATIONS

Slot # 9

Pick-ups and revision

Slot # 10

FINAL EXAMINATION