



## **Boston University Study Abroad London**

### **Boston University Study Abroad London Advertising in the UK COM CM 334 (*Elective A*) Spring 2016**

#### **Instructor Information**

A. Name	Robin B Evans, MA MPhil
B. Day and Time	Mondays & Tuesdays (plus Friday 5 and 12 February) Section [A] 09:00 -13:00; Section [B] 14:00 – 18:00
C. Location	Section [A] Wetherby, 43 Harrington Gardens, London SW7 4JU Section [B] Courtfield Room, 74-76 Courtfield Gardens, SW5 0NL (entrance on Collingham Road)
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F. Office Hours	By appointment

#### **Course Overview and Objectives**

Home to the largest global marcoms network WPP - parent of international ad agencies Ogilvy & Mather, Grey, JWT and Young & Rubicam - and universally recognised as a pivotal centre for creative and production excellence, London is an ideal place to learn about the industry that is adland. 'It is pound for pound the most creative market in the world' (David Droga on why his stellar New York shop Droga5 has recently opened a new canvas in London).

With the UK laying claim to be one of the most advanced digital markets – on-line share of advertising set to rise to 50.6% by 2015 end – addressing digital space issues is at a premium. For example: (1) Cookie targeting appears to be hitting the buffers? (2) Ad blocking software and the scale of the threat to content quality? (3) Botnets and fraudulent web traffic?

What strikes many US visitors to the British ad world is [a] the prevalence of soft-sell + low product-focus – especially in TV spots and branded video content; 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 material 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, delivery, digital 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 traditional advertising, branded video content and related commercial communications conduits
4. To impart a knowledge of the structure, organisation and operation of UK advertising agencies
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- & through-the-line media, from broadcast TV to (Digital) Out-of-Home to on-line.

CM 334 will provide a set of wider horizons to the practice, delivery 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. That said, as far as practical constraints will allow the spirit of the seminar - questions, probes, feedback & discussion - will be actively fostered/encouraged. Class presentations will provide a formal framework for participation & contribution. Topics, themes and issues will be illustrated by clips of traditional commercials, branded video content plus behind-the-scenes in ad agencies.

### **Attendance**

#### **Classes**

All Boston University London Programme students are expected to attend each and every class session, seminar, 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. This may result in the student having to take a medical leave of absence from the programme or withdraw from 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 more than one day. In this situation 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 (first day of sickness): If a student is too ill to attend class, the student must phone the BU London Student Affairs Office (who will in turn contact the student's lecturer).
- Illness (multiple days): If a student is missing more than one class day due to illness, the student must call into to the BU London Student Affairs Office each day the student is ill. Students must also provide the Student Affairs office with a completed Authorised Absence Approval Form and sick note from a local doctor excusing their absence from class.
- 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 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.

#### *Lateness*

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required to meet with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

### **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 accounts et al. All classes will be supported by hard copies of each session's pptx slides plus article and blog handouts.

Additional reading may be found on Blackboard: <http://learn.bu.edu>

It is strongly recommended that you sight current and recent copies of trade publications:

*Campaign Creative Review Broadcast AdMap*

[www.moreaboutadvertising.com](http://www.moreaboutadvertising.com): highlights major ad industry stories; free and updated daily  
[www.asa.org.uk](http://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](http://www.clearcast.co.uk): an ngo certifying UK TV ads for code compliance prior to transmission

[www.ofcom.org.uk](http://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](http://www.visit4ads). View and download ads including reviews of all the latest spots featured in *Campaign*.

[www.adturd.com](http://www.adturd.com) 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>

[Digital.bulletin@haynet.com](mailto:Digital.bulletin@haynet.com) : near-daily round-ups of what's happening in the digital sphere

Mothers of invention: Ten years of the ad agency *Mother* that rewrote the rules.

<http://www.independent.co.uk/news/media>

[www.tellyads.com](http://www.tellyads.com) Archive of over 17000 UK ads on tap for free (albeit lo-res) access.

Useful texts include:

Ogilvy D. *Confessions of an Advertising Man*. Southbank.2010

A distillation of the tactics & techniques + other 'how to' advice from The Pope of Advertising

Ogilvy D. *Ogilvy on Advertising*. Pan Books.2011

More insights - from 'good ideas come from the unconscious' to imperatives: 'Make the product the hero'

Hegarty J. *Hegarty on Advertising: Turning Intelligence into Magic*. Thames & Hudson.2011

Part 'how to' guide from co-founder of BBH producing ground-breaking campaigns for Audi, Levis, Xbox, Lynx (Axe), Johnny Walker, Barnardos, BA et al., and part appraisal of why so many great campaigns are based on storytelling - the most powerful form of communication.

Ritchie J and Salmon J. *Inside Collett Dickenson Pearce*. 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.'

Parker G and Lippert B. *Confessions of a Mad Man*.

Legendary wild British ad guru in New York. George Parker's tales from Madison Avenue make 'Mad Men' pale in comparison.

### **Grading Criteria**

1. A final examination weighted at 35%. 2 hours. 10?s. Answer any 4
2. Attendance and in-class participation/contribution. Each week designated students will be required to share an interesting UK video content, TV, OOH or print ad. Weighted @ 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, Tuesday 16 February. Please hand in this assignment to the Student Affairs Office at 43 Harrington Gardens by 12noon.

### **Grading**

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

\* *Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

## **Schedule**

Class meetings are on Mondays and Tuesdays plus two Fridays February 5 and 12: Section [A] 09:00 – 13:00; Section [B] 14:00 – 18:00

Week #1	Slots	1 & 2	18 & 19 January
Week #2	Slot	3 & 4	25 & 26 January
Week #3	Slots	5 & 6 & 7	01 & 02 February and 05 February (Friday)
Week #4	Slots	8 & 9 & 10	08 & 09 February and 12 February (Friday)
Week #5	Slot	11 Exam	16 February (Tuesday)

*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 5 February. This is assigned to Class/Slot 7 qv., Week 3 above**

A recommended 'self drive' field trip to take is: the Museum of Brands Packaging & Advertising [Major sponsors: Cadburys, Guinness, Kelloggs] A retro and nostalgia time tunnel of social history, consumer culture, art direction and graphic design 111 – 117 Lancaster Road Notting Hill London W11 1QT <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.

## **Scheme of Work**

### **Slots #s 1 & 2**

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.

Last ten years - top/iconic 20 UK commercials by creative, production and on-line celebrity.

Concept of the commercial as a micro-movie / branded entertainment content. Pioneering filmAds: Stella Artois and Guinness campaigns. BMW's paradigm-shifting webvert album 'The Hire' .

### **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, political party & media product sectors.*

### **Slot # 4**

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

Critical review of child cruelty, alcohol and drug abuse, road safety and domestic violence campaigns.

### **Slot # 5**

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.

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

**Slot # 7**

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*, *Wieden & Kennedy London et al.*,

**Slot # 8**

Window on UK media expenditure breakdowns. Implications of on-line expenditure eclipsing conventional TV spends. Planning grammar: criteria for evaluating and selecting. Media brand equity. Digital space issues: bot traffic; ad blocking. Programmatic on-line buying and disappearing ads

**Slot # 9**

CLASS PRESENTATIONS

**Slot # 10**

Revision & pick-ups

**Slot # 11**

FINAL EXAMINATION

