



Boston University Study Abroad London

Boston University Study Abroad London Seminar in Advertising Strategy COM CM 335 (*Elective B*) Spring 2016

Instructor Information

A. Name	Robin B Evans
B. Day and Time	Mondays, 9.00am – 1.00pm (Plus Tuesday 12 April)
C. Location	George & Peto, 43 Harrington Gardens, SW7 4JU
D. BU Telephone	020 7244 6255
E. Email	rbtevens40@o2.co.uk
F. Office Hours	By appointment

Course Overview and Objectives

To provide an understanding of the ways in which advertising is effectively planned to achieve the objectives set in the overall marketing plan

To provide knowledge, understanding and acumen vis-à-vis

- [a] The fundamental theories of research & behavioural studies and how applied in determining effective market communication
- [b] The sociological, psychological, anthropological and economic concepts which are relevant to consumer aspiration behaviour, and used to draw up brand and creative strategies
- [c] The disciplines of agency account planning & research, and the politics of client brand management
- [d] To enable students to critically assess creative work in terms of strategy, objectives set, execution and post-campaign effectiveness
- [e] To enable students work-placed at advertising and commercial communications agencies to discuss what they are doing, and to locate their day-to-day learning, experience and responsibilities within conceptual and related intellectual frameworks.

Attendance Policy

Classes

All Boston University Study Abroad 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 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.

Schedule and Scheme of Work

Class #1

Ad creative vs, Art creative: selling *ideas*.

Imperatives to blur the status of commercial communications: *Native* advertising through to branded video content.

Unpacking the relationship between advertising and sales.

Setting campaign objectives - from attitude modification to building and maintaining brand equity.

Class # 2

Steps taken in planning and delivering a campaign

Frameworks + grammars of advertising strategies.

Profiling the consumer/target group.

Target definition by demographic, media graphic and psychographic; niche targeting by values, attitudes & lifestyles.

Use of compiling CVs on stereotype target/s e.g. by product ownership, brand weight and usage.

Class # 3

Propositions/promises in ads for fmcs, durables, services, business-to-business and industrial products, and people [politicians, bands, movie actors]

Ideas and causes [so: selling charities]

Economists' models: Rational/functional buying determinants.

Individual purchasing contrasted with organisational.

How account planners assess emotional/irrational appeals in advertising.

How fantasy and magical modes of thinking tapped into and harnessed.

Window on the problems of negative appeals - especially playing.

The 'fear' card; its use and abuse.

Class #4

Grammar of perception psychology. How it can be used to make effective advertising communications.

Grammar of belief & opinion.

Routes for efficient modification.

Use of honest-to-badness, comparative ads, persuasion masquerading as information provision.

The 'source effect'.

Role of endorsers/celebrities, editorial and programme environments.

Stereotypes as 'source effects'.

Class #5

How planners & strategists can learn from learning models & theories. Connectionist to cognitive.

Use in media schedule strategy.

Motivation: from general personality types to specific shopper types brokered by the retail anthropologists.

Attitude formation, reinforcement & alteration.

How an understanding can produce more effective communications.

Sociological factors: class/status; nuclear/extended family; peer/reference groups; roles; norms; situational pressures.

How sourced in constructing the form and content of ads/campaigns.

How to determine the 'voice', tone & style, and personality of the campaign.

The cult of controversial advertising.

Grammar of liking and appreciation; the imperative to achieve a conversation/ dialogue with the consumer target.

Class #6

Case histories.

Development of the ad strategy for Stella Artois, Wonderbra, Renault Clio, Haagen-Daz, O2.

Review of creative strategies, executions & scenarios for VW, Honda, Audi, Mercedes, Jaguar and other car brands.

Class #7

Review: custom of prospective clients expecting short-listed agencies to make speculative presentations; source of widespread resentment. When should an agency decline to pitch.

Anatomy of what makes for a winning pitch.

Class # 8

Class presentations. qv., Grading Criteria [c]

Class #9
Pick-ups. Revision.

Class #10
Exam

Week 1	Lecture #1	22 February
Week 2	Lecture #2	29 February
Week 3	Lecture #3	07 March
Week 4	Lecture #4	14 March
Week 5	Lecture #5	21 March
Week 6	No class	
Week 7	Lecture #6	04 April
Week 8	Lecture #7 #8	11 April + 12 April (Tuesday)
Week 9	Lecture #9	18 April
	Exam	21 April (Thursday)

Grading Criteria

- [a] An assignment paper of c. 2.5K words, to be filed by the final examination date (**Thursday 21 April**) Weighted @ 30%
- [b] Final examination. This will be based on the material covered in class. The paper will consist of 12 questions. Answer any four. Exam times and locations will be posted on the BU London website and in the Student Newsletter two weeks before exam dates. Weighted @ 30%.
- [c] Class presentation. Class to be divided into groups. Allocated a brief, each group, effectively playing the role of a short-listed ad agency, will present – as if to prospective client’s marketing management- creative and media strategy following which it will pitch creative proposals: ideas and rough executions. For each ‘agency’ speculative presentation another group will be designated to role play the prospective client – providing a rationale for buying or rejecting the proposals.
Exercise weighting: 5% from client group appraisal; 25% from strategy analysis and creative thought + execution.
It is strongly recommended that you look at Jon Steel’s *Perfect Pitch*. qv.page 5
- [d] Attendance and in-class participation/contribution.
Each week students will be required to bring in a clip of a current advertising story - an account move or brand strategy change, say - or an interesting web, TV, OOH or print ad to kick-off discussion at the start of class. Weighted @ 10%

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements 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.*

Reading

CM 335 does not slavishly track a single 'biblical' text as there is no one work that encapsulates the material covered. Guidance will be given on using the texts given below. All classes will be supported by handouts and illustrated with A/V ad material.

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

Some recommended reading:

<i>Steel J</i>	<i>Perfect Pitch: The Art of Selling Ideas & Winning New Business</i> John Wiley 2007 978-0-471-78976-5
<i>Brierley S</i>	<i>The Advertising Handbook</i> Routledge
<i>Cheverton P</i>	<i>Understanding Brands</i> Kogan Page
<i>Haig M</i>	<i>Brand Royalty</i> Kogan Page <i>How the World's Top 100 Brands Thrive & Survive</i>
<i>Broadbent S</i>	<i>When to Advertise</i> Admap
<i>Roman K & Mass J</i>	<i>How to Advertise</i> Kogan Page
<i>Chisnall P</i>	<i>Marketing: A Behavioural Analysis</i> McGraw-Hill
<i>White R</i>	<i>Advertising</i> McGraw-Hill
<i>Rice C</i>	<i>Understanding Customers</i> Heinemann
<i>Williams K C</i>	<i>Behavioural Aspects of Marketing</i> Heinemann
<i>Ogilvy D</i>	<i>Ogilvy on Advertising</i> Pan
<i>Sullivan L</i>	<i>Hey, Whipple, Squeeze This</i> <i>A Guide to Creating Great Ads</i> Wiley
<i>Femina J D</i>	<i>From Those Wonderful Folks Who Gave Your Pearl Harbour</i> Schuster
<i>Shimp T</i>	<i>Advertising, Promotion & Supplemental Aspects of</i> <i>Integrated Marketing</i> Dryden Press
<i>Williamson J</i>	<i>Decoding Advertisements</i> Boyars
<i>WARC</i>	<i>World Advertising Research Centre</i> <i>Advertising Works series, Proving the Effectiveness of Advertising</i> [ed Alison Hoad]

plus trade publications 'Campaign' 'Creative Review'

useful sites:

www.moreaboutadvertising.com

www.brandrepublic.com

www.adbrands.net

www.adturds.co.uk

Highlights major ad industry stories; free & updated daily

Access to trade titles; highlights free

Profiles four editors favourite 'Ads of the Week'

Mischievous blog trashing TV spots that are plaudited

Robin B Evans

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