



Boston University International Programs
London

Boston University British Programmes
Advertising in the UK
COM CM 334
Summer 2009

Instructor Information

A. Name	Robin B Evans, MA MPhil
B. Day and Time	Mondays & Tuesdays, 1.15-5.15pm
C. Location	Prince Consort room, 43 Harrington Gardens, SW7 4JU
D. BU Telephone	020 7244 6255
E. Email	rbtevens40@o2.co.uk
F. Webpage	http://www.bu-london.co.uk/academic/cm334
G. Office Hours	By appointment

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 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>

Brand Republic. The Greatest Agencies of all time. <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:

- 'Humour in US vs UK TV commercials: A Comparison' Weinberger M G & Spotts H E Journal of Advertising 18 [1989]
- '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 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'*
- Design & Art Direction [D & AD] Annuals and Showreels 'Now That's What I call Advertising'. D & AD, 9 Graphite Square, London SE11 5EE.

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:

<http://www.bu-london.co.uk/files/images/ACADEMICHANDBOOKSU09.pdf>.

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'.

Cinema: the resurgence of the medium in the UK. Reasons. Creative characteristics. Audiences being delivered - numbers and profiles. How screens bought.

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.

Press: National daily and Sunday newspapers. Circulation and readership. Eruption of price wars among tabloid titles. Ubiquitous use of promotions.

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