



## **COMM 3322**

### **CREATIVE CONNECTIONS: Advertising & Marketing in Britain**

#### **London Program**

#### **Course Description**

COMM 3322 starts by focusing on the grammar of campaign planning within the context of British consumer culture and that of the advertising agency community; ie., the distinguishing characteristic of a lot of British advertising is a disregard – even contempt – for the product-centred ‘hard sell’ – anything that looks ‘addy’, plus a predilection for irreverence and irony and, lastly, an antipathy to being overly beholden to research as this tends to dilute, if not kill, creativity.

It then plots an in-depth analysis of how strategies, creative and media, are drawn up along with considerations of production implications and the requirements of UK advertising codes & regulations. The generic features of planning are then projected onto several iconic UK campaigns that illustrate the spectrum of British advertising: from the commercial-as-micro-movie through to the ever-controversial high pressure sell endemic in PSAs.

An overview of the changing face of the advertising industry follows with special emphasis on pitching for new accounts: the business, practice and art of selling strategic and creative proposals to prospective clients.

This segues into COMM 3322’s last section: the AdLab presentation project, the course’s major assessment exercise – 50% input to GPA. Role playing a short-listed ad agency and assigned a brief – each is predicated on a quintessentially British product/service in culture if not parentage – each student group presents campaign proposals to another group forming the client marketing management team. The pitch is composed of creative & media strategy followed by pilot audio-visual and rough print-based executions.

And, finally, tellingly, London is the greatest classroom-without-walls in which to learn about advertising. Universally recognized as the centre for cutting-edge creative and production ‘it is pound-for-pound the most creative market in the world’ (David Droga on why his stellar New York shop *Droga 5* has recently opened a new canvas in London).

#### **Course Aims**

To enable students to:

- [1] Understand the ways in which advertising is effectively planned to achieve the objectives set in the overall marketing plan.
- [2] Appreciate the spectrum of accountability and transparency vis-à-vis the relationship between advertising and sales.
- [3] Understand how campaign objectives are determined by the marketing strategy, and how the media and creative strategies are drawn up.
- [4] Understand the structure, organization and operation of the advertising industry – from full-service agencies to *a la carte* digital & media shops to TV/Video content production companies to ‘decoupled’ delivery outfits.
- [5] Comprehend the art of presenting creative to prospective clients; of pitching ideas in a way that will optimally engage and move marketing management.

#### **Requirements and Prerequisites**

By virtue of its UK/London centric window COMM 3322 will ideally benefit, by complementation, perspective enlargement and cultural dissonances, marketing, media, PR and communications majors.

However, the course is, too, a stand-alone programme: it should prove beneficial and profitable to students coming on-board from other disciplines.

## Learning Outcomes

At the end of the course students

- Display an accelerated familiarisation with British advertising culture, along with how it is regulated - legally and, importantly, by the industry policing itself.
- Demonstrate an appreciation of the differences and confluences of UK and US consumer culture and how this affects the way advertising connects with its target audience.
- Evidence acumen in de-constructing British print and A/V based campaigns: explaining how & why they were -or are likely to be - effective or otherwise.
- Show an appreciation of the grammar of media planning and creative strategy, and of the evolution of campaigns
- Are fluent in *glocalisation*: the imperative to *think global, act local*.

## Developmental Outcomes

On completion of COMM 3322 students will have

[1] through an in-depth knowledge of how brand images and personalities are produced and how these are - ultimately - sold, an explication of how and why they themselves buy. This journey of awareness should enable ideas of identity to be refined as well as creating an increased sense of empowerment;  
and [2] through exposure to social and cultural dissonances permeating much British advertising - the irony, the irreverence, the super-shock of the PSA, say - a significant shift in outlook, more objective, less 'monochrome', on their home advertising environment.

## Class Methodology

The teaching and learning strategy is to foster and maintain analytical, evaluative and critical thinking; and to encourage debate and intelligent argument. To deliver this: as far as practical constraints will allow, the spirit of the seminar - questions, probes, feedback & discussion - will be prioritized throughout delivery of the aims, objectives and outcomes of the course.

Participation and inter-activity will be formalized by:

[1] the requirement that each week designated students will share with the class a UK ad that strikes them as exceptional, say, for its production bravura or originality, or such total turkeydom as to excite wonder at the state of mind of the brand manager who signed the material off.

[2] solus presentation of de-constructs of two ads. The critique will identify the ad objectives and then, unpacking the strategy underlying each 'text', treat the proposition, the appeals, the tone/voice along with an appraisal of the graphics, art direction and, if applicable, the casting, music, sound design, script et al.,

[3] the pitch theatre: group presentation of campaign proposals, creative & media strategy plus prototype/sample creative executions to the prospective client team.

## Field Components

[1] Visit to the Museum of Brands, Packaging and Advertising [major sponsors Diageo (Guinness, Smirnoff), Kelloggs and Mondelez (Cadbury)] 111-117 Lancaster Road Notting Hill London W11 1QT

[2] Out-of-class research into the product/service market qv., schedule weeks 11 -14 Campaign planning project

## Assessment/Grading Policy

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	66-69	1.3
	D	40-45	60-65	0.7
Fail				1.0
	F	<40	<60	0

## Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Grade %	Learning Outcomes	Due Date
Class participation/contribution	10%	all	Weekly
Field component papers	10%	a.b.	Week 10 & 11
Class Presentation	10%	a.b.c.d.	Week 8
One assignment	20%	c, d, e	Week 4
Account Pitch and Client Team Assessment	50%	all	Week 11-14

### Class Presentation

Scheduled for Week 8 qv. Class Methodology [2]

### Assignments

One assignment paper to be filed in Week 4. It will be returned, graded with detailed comments, in Week 6.

Formal requirements: the paper should be in report format and c. 1.5K words; that said, this is a quality exercise rather than a numbers one

### Course Materials

COMM 3322 does not track a single 'biblical' text as there is no single work that encapsulates the material being treated. Moreover, a lot of topics/issues, especially in media tariffs, account moves, digital practice et al., go out of date quickly. All classes will be supported, one week in advance, by hard copies of each week's slides plus article and blog handouts. It is strongly recommended that you sight current and recent copies of trade publications: *Campaign Creative Review* and *Marketing Week*

### Required sites

- \* [www.moreaboutadvertising.com](http://www.moreaboutadvertising.com) Highlights major ad industry news & stories; free and updated daily
- \* [www.asa.org.uk](http://www.asa.org.uk) Explains how the ASA [Advertising Standards Authority] regulates via a voluntary code all non-broadcast UK advertising
- \* [www.ofcom.org.uk](http://www.ofcom.org.uk) Regulator and competition authority for UK communications industries with responsibility for TV and radio, mobile and other platforms
- \* [www.clearcast.co.uk](http://www.clearcast.co.uk) An NGO authorised to certify, prior to transmission, UK TV commercials for code compliance
- \* [www.brandrepublic.com](http://www.brandrepublic.com) Access to ad industry trade titles: highlights free.

### Recommended sites

- \* [www.tellyads.com](http://www.tellyads.com) Archive of over 17000 UK commercials on-tap for instant free[albeit lo-res] access
- \* [www.adturds.co.uk](http://www.adturds.co.uk) A mischievous blog trashing TV ads that are routinely plaudited
- \* [www.adbrands.net](http://www.adbrands.net) Profiles four favourite 'Ads of the Week'
- \* [www.visit4ads](http://www.visit4ads) For viewing and downloading ads, including reviews of the latest spots featured in *Campaign*

### Recommended texts

Essential directed chapters (qv.Scheme of Work) and useful texts:

*Those from advertising practitioners:*

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 like 'Make the product the hero'

Sullivan L *Hey, Whipple, Squeeze This [John Wiley 2003]*

Hegarty J *Hegarty on Advertising: Turning Intelligence into Magic [Thames & Hudson 2011]* Part 'how to' guide from co-founder of BBH, the agency producing ground-breaking campaigns for *Audi, Levis, Xbox, Johnny Walker, Barnardos*,

British Airways et al., and part appraisal of why so many great campaigns are based on storytelling - the most powerful form of communication

Ritchie J & 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. Parker's tales from Madison Avenue make Don Draper and 'Mad Men' pale in comparison

Steel J *Perfect Pitch: The Art of Selling Ideas [John Wiley]* An Englishman in New York and San Francisco agencies giving a brilliant anatomy of why most presentations for new business fail, of London's winning bid for the 2012 Olympics and of the bravura creative thinking behind the Got Milk campaign

KesselsKramer *Advertising for People Who Don't like Advertising [Laurence King Publishing 2012]*

Those dealing with theories, concepts, models:

Fill C *Marketing Communications [Prentice Hall]*

Shimp T A *Integrated Marketing Communications in Advertising and Promotion [Dryden Press]*

Williamson J *Decoding Advertisements - Ideology & Meaning in Advertising [Boyars]*

## Weekly Course Schedule

**Preparation:** You are required to study the pptx slides and other handout materials covering the topics and issues treated in the next class meet

**Week 1** Glosses on reading. Course expectations. Key characteristics of British advertising culture: implications of negative and cynical attitudes to being sold; from commercial-as-micro-movie to viral video content the primacy of camouflaging advertising as branded entertainment. Last 10 years – top iconic UK commercials/films assessed by creative, production and on-line celebrity. Additional preparation for Week 2: [www.theguardian.com](http://www.theguardian.com) [a] Trevor Beattie, Creative Director @ BMB agency, 'I've decided to embrace impatience', [b] Social TV and second-screen viewing: the stats in 2012 [c] [fortune.com/2012/03/01/the-tv-ad-is-long-from-dead](http://fortune.com/2012/03/01/the-tv-ad-is-long-from-dead)

**Week 2** Campaign case studies: Guinness Pure Genius + Good Things Come to Those Who Wait; Stella Artois Reassuringly expensive + She is a Thing of Beauty; BMW's pioneering web-based The Hire starring Clive Owen as The Driver. Class discussion: Is the 30-second spot on death row? On-line homework for Wk 3: 'Embrace Life', PSA 'Texting Whilst Driving', Vinnie Jones 'Hands Only' CPR.

**Week 3** Public Service and Charity Campaigns. Dominant characteristics: statistics marginalized in favour of the personal narrative for maximum emotional impact; very direct using provocation and shock. Case studies: Barnardos, NSPCC + Road Safety. Class discussion: Shockvertising – Is it cheap creative? How, if at all, can it be effective? Wk 4 preparation: Fill, C Chapters 12 and 13.

**Week 4** Campaign tasks: from attitude modification to building and maintaining brand equity. The relationship between advertising objectives and sales; agency payment by results. Determining ad budgets. For Wk 5: 'Ogilvy on Advertising' Chapter 2; Williamson J Chapter 6; [www.clearcast.co.uk](http://www.clearcast.co.uk) and [www.asa.org.uk](http://www.asa.org.uk)

### Assignment paper to be filed

**Week 5** The grammar of creative strategy: profiling the consumer target by demographics and psychographics; determining the proposition/benefits; rational appeals; emotional connections – from nostalgia to harnessing magical/fantasy modes of thinking. Regulation and control of advertising: quasi-legal codes binding on broadcast material; voluntary control of non-broadcast advertising. Persuasive communication analysis. Perception psychology: procuring message completion; capturing attention and belief. Use of 'source effects': the role of celebrity endorsements/curatorships. Class discussion: Are celebrities effective or a waste of brand budget? For Wk 6: Hegarty J Chapters 12 and 13.

**Week 6** Media planning grammar: quantitative evaluation based on cost-per-thousand. Modification by media weights: qualitative factors – repro fidelity, page traffic, PR value, creative facilities, brand image of the conduit/channel. Review of the world of programmatic; botnets and fake web traffic, ad blocking software et al.,

**Week 7** Mid-term break

**Week 8** Class presentation: de-constructs of video content/tv and/or print ads

**Week 9** Field trip to the Museum of Brands, Packaging and Advertising, 111-117 Lancaster Road Notting Hill London W11 1QT. A retro and nostalgia time tunnel of social history, consumer culture, art direction and graphic design; major sponsors include Diageo (Guinness, Smirnoff), Kelloggs and Mondelez (Cadbury)

**Week 10** Review of top 30 UK advertising, media and digital agencies. Profiling London-based WPP, still the world's largest agency network following the abortive merger between Omnicom [USA] and Publicis [France]. Profiling agency of the noughties *Mother*; CDP the agency that, by rejecting research, exploded the conventions for beer advertising. Treatments of BBH, AMV BBDO, Adam & Eve DDB, FALLON London, W & K London, M & C Saatchi and Saatchi & Saatchi. For Wk 11 et seq., Steel, J Chapters 1 4 6 7 and 8

**Weeks 11 12 13 & 14**  
CAMPAIGN PLANNING PROJECT

Divided into groups of 2 each role-plays marketing management across a range of consumer products and services: to include at least two charities, an art gallery/museum such as *Tate Modern* or the *Victoria & Albert*, an organisation such as the *National Trust (for places of historic interest or natural beauty)* plus flagship UK durable and fmcg brands - *Jaguar*, *Mini*, *Burberry*, *Pimms*, *Cadbury*, *Gordons*.

Two groups act as the short-listed agencies in turn competing – by way of a speculative presentation of ideas, strategy and execution – for the account.

Whilst the briefs are drafted and pooled-out as a course resource the prospective client group researches\* the relevant background market in sufficient depth to make informed assessments of the agency pitches.

**On completion of the project – research, pitch and audit – the student has a valuable portfolio capturing the fusion of his or her accelerated immersion in aspects of British cultural and commercial life with hands-on expertise in designing advertising programmes that deliver.**

- Qv. Field Components [2]

## Attendance, Participation & Student Responsibilities

**Attendance:** CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

**Missing classes for medical reasons:** If you need to miss a class for medical reasons or for a family emergency, **you must send an e-mail** to let the Associate Director of Academic Affairs (ADAA) know at least one hour in advance of your class or meeting at the following e-mail: [excused.absence@capa.org](mailto:excused.absence@capa.org). Note that calling the CAPA Centre (0207 370 7389) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

**Class Participation:** Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

**Academic Integrity:** A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

**Use of electronic equipment in class:** All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

**Use of Electronic Translators:** In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

**Late Submission:** Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

**Behavior during Examinations:** During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.