



Boston University British Programmes
COM CM 335
Advertising Strategy
Professor Robin B. Evans
Elective B

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

OBJECTIVES 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 and
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.

SCHEDULE/SCHEME OF WORK

Class #1

Setting campaign objectives - from attitude modification to
Building and maintaining brand equity.
Steps taken in planning & developing a campaign.
Frameworks and grammars of advertising strategies.

Class # 2

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 eg by product ownership, brand weight and
usage.

Class #3

Anatomy of what people buy/are sold. Propositions/promises in
Ads for fmcgs, 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.

Class #4

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 #5

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 #6

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 # 7

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

Class # 8

Presentations. Ad text critiques qv. [c] below.

Class # 9 Revision

Class # 10 Examination

FINAL GRADES will be determined by:

- [a] An assignment paper of c.2.5K words, to be filed by the Final examination date. Weighted at 35%. [All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be..."expulsion from the program or the University or such penalty as may be recommended by the Committee on Student Academic conduct, subject to the approval by the dean"]
- [b] Final examination. This will be based on the material Covered in class. The paper will consist of 10 ?s. Answer any Three. Weighted @ 30%.
- [c] Class presentation. Source two print ads/TV commercials Unpack the advertising strategy underlying each. Your de-construct should cover the promise/proposition; appeals Used; the tone or voice, along with your views on why you think The ads are likely to have been effective or not. Weighted @ 25%.
- [d] Attendance and participation/contribution:10%

READING There is no 'biblical' set text along which the course tracks. Each session will be supported with by handouts, and Illustrated with video/DVD ad material.

Some recommended reading is:

<i>Roman K and Mass J</i>	<i>How to Advertise Kogan Page</i>
<i>Ogilvy D</i>	<i>Ogilvy on Advertising Pan</i>
<i>Brierley S</i>	<i>The Advertising Handbook Routledge</i>
<i>Chisnall P</i>	<i>Marketing: A Behavioural Analysis McGraw-Hill</i>
<i>White R</i>	<i>Advertising McGraw-Hill</i>
<i>Rice C</i>	<i>Understanding Customers Heinemann</i>
<i>Williams KC</i>	<i>Behavioural Aspects of Marketing Heinemann</i>
<i>Douglas T</i>	<i>Complete Guide to Advertising MacMillan</i>
<i>Femina, Jerry D</i>	<i>From Those Wonderful Folks Who Gave You Pearl Harbour Schuster</i>
<i>Barthes R</i>	<i>Mythologies Chapters on 'Soap Powders & Detergents' & 'The New Citroen' Vintage Books</i>
<i>Williamson J</i>	<i>Decoding Advertisements Boyars</i>
<i>Shimp T</i>	<i>Advertising, Promotion & Supplemental Aspects of Integrated Marketing Communication Dryden Press</i>
<i>Sullivan L</i>	<i>Hey, Whipple, Squeeze This A Guide to Creating Great Ads Wiley</i>

*Advertising Works 13 Proving the Effectiveness of Marketing Communications [ed Alison Hoad]
World Advertising Research Center 2005 1-84116-169-1*

*Covers how troubled BTCellnet transformed into thriving 02;
Success of Honda's 'Power of Dreams' campaign et al.,*

Plus

Useful to sight trade publications:

'Campaign' 'Creative Review' 'Marketing' 'Marketing Week'

G GRADING CRITERIA

The following Boston University table explains the grading system that is used by faculty members on Boston University's British Programmes.

Grade	Honour Points	Usual%	Definition
A	4.0	93-100	Excellent
A-	3.7	89-92	
B+	3.3	85-88	
B	3.0	81-84	Good
B-	2.7	77-80	
C+	2.3	73-76	
C	2.0	69-72	Satisfactory
C-	1.7	65-68	
D	1.0	60-64	Low pass
F	0.0	Unmarked	Fail

Grading Criteria

A An exceptional grade that is only given to work that shows a consistent and outstanding level of insight and expression. This type of essay shows a rigorous and persuasive attention both to matters of detailed explication and to wider questions of evaluation. Crucially, this type of essay will also show real independence of thought expressed in fluent and well-written English.

A- A grade that is given to work that shows a commanding grasp of the central issues and also demonstrates an ability for close textual analysis combined with attention being paid to the larger implications of the analysis (whether this involves aesthetic, moral, political, or other considerations.) An appreciable degree of background reading and intelligent use of that reading is often shown at this level, and allowance is given here for the odd weak points and infelicities in phrasing

B+, B, B- This range of grades indicates descending levels of competence and thoroughness. On the whole, the B essay is less polished than the A essay, but a B+ essay will certainly still have to show commendably detailed stretches of analysis, a clear grasp of the central issues and some discussion of the implications of a student's close reading of any given text(s). Work within the B grades often shows evidence of reading in the secondary literature (critical commentaries and background reading) but also often shows an overdependence on such sources over and against making intelligent, critical and discrete use of that reading. The sharpening and exercising of your own

critical responses is the target to aim for, and, whereas many essays in the B range show a good understanding of the ground gone over in class there is less evidence here of really independent analysis and appreciation. The difference between a B+, a straight B, and a B-, typically involves the frequency of spelling mistakes, awkwardness or solecisms in expression, or clumsiness in the exposition of your analysis or argumentation.

C+, C, C- These grades indicate unsatisfactory work. Such essays may suffer from being too vague and generalised or else being excessively narrow in coverage; they may be seriously marred by errors of fact or errors of interpretation; they may involve only a crude repetition of areas covered in class without any demonstration of real intellectual engagement with the issues. The differences between a C+, a straight C, and a C- reflect the various degrees of inadequacy of organisation and presentation. Essays that are riddled with errors in spelling, punctuation and syntax, or are chaotic in argument and exposition, will fall into the lowest range.

D A marginal pass can be given where some but not all the elements of the course have been completed satisfactorily.

F The failing grade indicates the work is seriously flawed in one or more ways:

- *Obvious lack of familiarity with the material
- *So poorly written as to defy understanding
- *So brief and insubstantial that it fails to properly address the subject
- *Material presented is not relevant to the assignment
- *Demonstrates evidence of plagiarism