

Boston University British Programmes
COM CM 334
Advertising in the UK
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A COURSE OVERVIEW/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.

- 1 Thus the first broad role of 'Advertising in the UK' is 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.

B 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.

C 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.

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 site 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 O2; The Number 118 118 .

Some rewarding websites:

Visit 4 info: the place for ads <http://www.visit4info.com/details.cfm.adid=22733>

Adweek. 'Best Spots' <http://www.adweek.com/aw/creative/best> spots

List of advertising slogans <http://www.freeglossary.com/list> of corporate slogans

Brand Republic.The Greatest Agencies of all Time. <http://www.brandrepublic.com/bulletins/br>

Useful texts include:

Advertising	White R	McGraw Hill
Complete Guide to Advertising	Douglas T	MacMillan
Effective Use of Ad Media	Davis & Zerdin	Business Books
Ogilvy on Advertising	Ogilvy D	Pan
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] Annual and Showreel, 2004, 'Now That's What I call Advertising'. D & AD, 9 Graphite Square, London SE11 5EE.

D 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.

[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']

E SCHEDULE

Class meetings are on

Week #1	Slots	1	2
Week #2	Slots	3	4
Week #3	Slots	5	6
Week #4	Slots	7	8
Week #5	Slot	9	
	Slot	10	

A recommended 'self drive' field trip to take is: the London Transport Museum [www.ltmuseum.co.uk]

Exhibited are ooo's of tube billboards. Indeed the London Underground roundel logo was voted the 2nd best corporate image in the Financial Times's 50 Best all-time logos.. The glory of #1 going to Michelin Man. Nike's Swoosh Tick made #4. Yellow Mac arches not in sight - eat your heart out Ray Kroc!

Another 'self drive' trip: the Museum of Brands Packaging & Advertising. 2 Colville Mews Lonsdale Road, Notting Hill, W11 2AR. www.museumofbrands.com

F 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

G GRADING SYSTEM

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

GRADE	Honour points	Usual %
A	4.0	93-100
A-	3.7	89-92
B+	3.3	85-88
B	3.0	81-84
B-	2.7	77-80
C+	2.3	73-76
C	2.0	69-72
C-	1.7	65-68
D	1.0	60-64

F

O.O

Unmarked Fail

'Incomplete' grades are not permitted because of the obvious difficulty in making up missed work once the student has left the country.

All work must be completed on time. The grades reflect the quality of the work.

It is also important to realise that Grades below C may not be transferable to non BU students' home institutions.

Lecturers and students should use the following criteria for an understanding of what each grade means.

'Withdrawn'. The Boston University Provost has announced that faculty members may no longer assign grades of 'W' [Withdrawn]. In supporting this policy, the Registrar's Office will no longer assign W grades on individual students' official Boston University records, even if the grade sheet has a 'W' recorded for a student. Alternative grades to 'W' are 'F' [Failing] or 'MG' [Missing Grade].

- A This exceptional grade is assigned only to work that has persistently outstanding quality in both substance and presentation. The student must demonstrate a sustained capacity for independent thought and extensive study, producing rigorous and convincing analyses in well-ordered prose.
- A- Awarded to work that is clearly focused and analytical, and based on wide reading. The student must cover all the principal points of a question and systematically develop a persuasive overall thesis, allowing for one or two venial omissions or inapt expressions.
- B+, B, B- This range of grades indicates that the student has shown some evidence of original thought and intellectual initiative. The student has cited sources beyond the class materials, and shown a degree of originality in perception and/or approach to the subject. The work will show thoughtful management of material, and a good grasp of the issues. The differences between a B+, a straight B and a B- may reflect poor presentation of the material, or mistakes in punctuation, spelling and grammar.
- C+, C, C- Work in this grade is satisfactory, but uninspiring. If the work is simply a recitation of the class materials or discussions, and shows no sign of genuine intellectual engagement with the issues, it cannot deserve a higher grade. Should an essay fail to provide a clear answer to the question as set, or argue a position coherently, the grade will fall within this range. Quality of presentation can lift such work into the upper levels of this grade range. Work of this quality which is poorly presented, and riddled with errors in grammar, spelling and punctuation, will fall into the lower end of the range. To earn a passing grade, the work must demonstrate that the student is familiar with the primary course material, be written well enough to be readily understood, be relevant to the assignment and, of course, be the student's own work except where properly cited.
- 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

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