

Course Last Updated 3/26/2024



Creative Connections: Advertising and Marketing in Britain

Section I: Course Overview

Course Code: COM356

Subject Area(s): Communication, Media Studies

Prerequisites: None

Language of Instruction: English

Total Contact Hours: 45

Credits: 3

Course Fees: N/A

Course Description

Advertising and Marketing are driven by strategies and concepts that are intertwined with social, political and cultural influences. This course delves into campaign planning within the context of British consumer culture and that of the advertising agency community. It provides an in-depth analysis of how creative and media strategies are developed while considering production implications and the requirements of UK advertising codes & regulations. To illustrate the spectrum of British advertising, several iconic UK campaigns will be used as case studies highlighting concepts such as the commercial-as-micro-movie and the ever-controversial high pressure sell. Lastly, the course will provide an overview of the changing face of the advertising industry with an emphasis on pitching for new accounts. Students will engage in a role-play activity in which they will represent a short-listed ad agency and will present campaign proposals to the client marketing management team.

Learning Objectives

- Outline the different types of regulations present in British advertising culture.
- Evaluate how the differences and confluences of UK and US consumer culture affect the way advertising connects with its target audience.
- Explain the effectiveness of British print and A/V based campaigns.

- Synthesize the evolution of globalization in media planning and creative strategy.

Section II: Instructor & Course Details

Instructor Details

Name: TBC

Contact Information: TBC

Term: TBC

Course Day and Time: TBC

Office Hours: TBC

Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement - 20%

Essay #1 - 25%

Essay #2 - 15%

Individual Presentation - 10%

Group Presentation - 30%

Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

Engagement (20%): Students are expected to be engaged in class, to have read the [CEA CAPA Engagement Policy](#), and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded. Most weeks there will be team discussions.

Essay #1 (25%): Students will submit a 1500-word essay that critically analyses an issue relevant to advertising in the UK. The essay should refer to a range of texts. Additional instructions will be provided in class.

Essay #2 (15%): Students will submit a 500-word short essay that reflects critically on the visit to the Museum of Brands, Packaging and Advertising. Students should refer to at least one academic text that helps contextualize an item or items in the exhibition.

Individual Presentation (10%): Students will give a 10-minute individual presentation that analyses an advertisement from the UK in terms of the history of the product or service, the advertising rules the advertisement follows or breaks, its message, its target audience(s), its construction, the advertising agency and its brief, the history of the product and previous advertising campaigns (if relevant), and its main rival and its rival's advertising campaigns.

Group Presentation (30%): This is a 30–40-minute group presentation in which each group pitches a campaign regarding a media brief that relates to a leading brand or company. Each group should consider the other groups as competitors. To prepare for the pitch, each group will

conduct market research to help them decide the direction of the proposed campaign, to assess the public's impression of the weaknesses and strengths of current advertising campaigns for the product, and to identify its competition. The findings from the research should be outlined during the presentation.

Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

The assigned field component(s) are:

- **the Museum of Brands, Packaging and Advertising in Ladbrooke Grove**

Students are also strongly encouraged to participate in co-curricular program activities.

Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

Required Readings

This course does not track a single text as no single work encapsulates the specific material being treated and many topics/issues, especially in media tariffs, account moves, digital practice et al., go out of date quickly.

All classes will be supported therefore, one week in advance, by hard copies of each week's slides plus article and blog handouts. It is strongly recommended that you cite current and recent copies of trade publications:

ATHERTON, J. (2023). *Social Media Strategy: A practical guide to social media marketing and customer engagement*. S.I.: KOGAN PAGE.

Barry, P. (2016). *The Advertising Concept Book: Think Now, design later: A complete guide to creative ideas, strategies and campaigns*. London: Thames & Hudson.

Time is running out for the 30-second TV commercial. (2015). The Guardian

Required Sites:

www.moreaboutadvertising.com Highlights major ad industry news & stories; free and updated daily

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 Regulator and competition authority for UK communications industries with responsibility for TV and radio, mobile and other platforms

www.clearcast.co.uk An NGO authorized to certify, prior to transmission, UK TV commercials for code compliance

www.brandrepublic.com Access to ad industry trade titles: highlights free.

Recommended sites

www.tellyads.com Archive of over 17000 UK commercials on-tap for instant free[albeit lo-res] access

www.adturds.co.uk A mischievous blog trashing TV ads

www.adbrands.net Profiles four favorite 'Ads of the Week'

www.visit4ads For viewing and downloading ads, including reviews of the latest spots featured in Campaign

Recommended texts

Those from advertising practitioners:

Ogilvy, D. ([1963] 2004) *Confessions of an Advertising Man* London: No Exit Press

Ogilvy, D. (2013) *Ogilvy on Advertising*. London: Vintage.

Young, M. (2017) *Ogilvy on Advertising in the Digital Age*. London: Goodman.

Those dealing with theories, concepts, models:

Atherton, J. (2020) *Social Media Strategy: A Practical Guide to Social Media Marketing and Customer Engagement*. London: Kogan Page.

Barry, P. (2018) 3rd ed. *The Advertising Concept Book: A Complete Guide to Creative Ideas, Strategies and Campaigns*. London: Thames and Hudson.

Belch, G.E. and Belch, M.A. (2018) 11th ed. *Advertising and Promotion: An Integrated Marketing Communications Perspective*. NY: McGraw Hill.

Einstein, M. (2017) *Advertising: What Everyone Needs To Know*. Oxford: Oxford University Press.

Marshall, P.D. and Morreale, J. (2018) *Advertising and Promotional Culture: Case Histories*. Basingstoke: Palgrave Macmillan.

Mogaji, E. (2021) *Introduction to Advertising: Understanding and Managing the Advertising Process*. London: Routledge.

Vesker, S. (2014) *100 Ideas That Changed Advertising*. London: Thames and Hudson.

Course Calendar

Session 1	
Topics	COURSE EXPECTATIONS, ASSESSMENT PROGRAMME AND MODULE SCHEME.
Activity	Lecture: Conceptualizing advertising. The basic rules and roles of advertising. The key characteristics of British advertising culture. Taglines. Unique selling propositions (points).
Readings and Assignments	Preparation for week 2: Select one UK television advert that can be found on YouTube or similar in preparation for next week's non-lecture module interactions.

Session 2	
Topics	ADVERTISING STRATEGY
Activity	Lecture: the differences between advertising strategies, concepts, and campaigns. Strategies and creative briefs. Conceptual thinking. Generating ideas for campaigns. Forms of advertising campaigns.

	Discussion: Provide a link to the advert you selected last week so that everyone can see it on the Canvas discussion board. Tease out what makes the advert work, and what you think is specifically a British influence in the advert. What does the advert tell you about Britain and its consumers?
Readings and Assignments	Readings: Alan Wolk's (2015) Guardian feature on the 30 second ad at: https://www.theguardian.com/media-network/2015/jun/22/30-second-commercial-advertising-outdated Assignments: create skeleton plans for the first assessment to be submitted in week 4.

Session 3	
Topics	MARKET SEGMENTATION
Activity	Lecture: analyzing critically the targets for advertising campaigns. Understanding the UK population. Creating typographies. Discussion: Is the 30-second spot on death row? Students should submit their skeleton essays for appraisals prior to submission of the essay next week.
Readings and Assignments	Readings: Preparation for week 4: Please read Chapter 4: Audience (pp50 - 82) of Julie Atherton's 2020 Social Media Strategy.

Session 4	
Topics	BROADCAST AND PRINT ADVERTISING CAMPAIGNS
Activity	Lecture: Broadcast and print advertising campaigns. Campaigns and promotional ideas. One-shots vs the campaign. Small or big campaigns? Teaser campaigns.
Readings and Assignments	Assignments: Submission of essay assessment via Canvas.

Session 5	
Topics	PLANNING AN ADVERTISING CAMPAIGN ON TELEVISION AND ON SOCIAL MEDIA
Activity	Lecture: Planning an advertising campaign on television and on social media. Quantitative and qualitative evaluation. Cost per thousand. Internet-based advertising and digital metrics. Discussion: Discuss the USPs of UK vacations as promoted in advertising campaigns that you have observed, matching up demographics to locations. What messages are being sent, to what target groups? Are there sectors of the holiday / travel industry that you can see not taking advantage of a captive audience? If so, what advice could you offer?
Readings and Assignments	Readings: Please read Chapter 4: The Campaign (pp 92 - 98) of Pete Barry's 2016 The Advertising Concept Book.

Session 6	
Topics	VISIT TO THE MUSEUM OF ADVERTISING, PACKAGING AND BRANDS IN LADBROKE GROVE

Activity	<p>Determinants of British culture and advertising. Longevity of British brands and disappearances. Demographic change in the UK & post-war consumerism, reflected through brands & advertising.</p> <p>Attend the field trip (https://museumofbrands.com) to chronicle UK packaging history in relation to products over the course of a century. Take note of changing messages in relation to gender, age and class, as well as issues such as national image, globalism & multinational corporate influences.</p>
Readings and Assignments	

Session 7	
Topics	Midterm Break

Session 8	
Topics	ADVERTISING AGENCIES
Activity	<p>Lecture: Guest speaker: Michael Ferdenzi. Advertising agencies - services provided; main types and cultures – full-service, a la carte, media, digital, production + delivery et al., Why accounts move, maintaining relationships with clients. De-coupling: the silent revolution in adland – new vistas for the medium-sized and boutique agency. Pitching for new accounts: why presentations fail, and the art of winning new business.</p> <p>Discussion: Explore how the UK government & its key quangos eg Public Health England, have advertised advice & behavior changes in the pandemic. How effective has public messaging been? What is the range of advertising that the UK public has witnessed during the pandemic? What are the central messages right now?</p>
Readings and Assignments	<p>Assignments: Brief given for Assignment 4. Submission of Assessment 2 on canvas.</p>

Session 9	
Topics	QUESTIONNAIRE AND SURVEY DESIGN
Activity	Lecture: how to create surveys effectively using quantitative and qualitative methods with the aim of capturing data and stories relating to the attitudes, beliefs and behavior of UK customers
Readings and Assignments	<p>Readings: Please read Chapter 2: The Strategy (pp 43 – 57) from Pete Barry's 2016 The Advertising Concept Book.</p> <p>Assignments: Question and answers about assessment 3 individual presentations due next week.</p>

Session 10	
Topics	INDIVIDUAL PRESENTATIONS
Activity	
Readings and Assignments	<p>Assignments: Assessment 3: Individual presentations during lecture time.</p>

Session 11	
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Topics	INDIVIDUAL PRESENTATIONS
Activity	Planning surveys, both qualitative and quantitative, for final assessment.
Readings and Assignments	Assignments: Assessment 3: Individual presentations during lecture time.

Session 12	
Topics	PROJECT
Activity	Facilitated questions to and from lecturer on proposed advertising campaign. Preparation of survey. You can choose to work with another student or work individually on assignment 4. However, you will assume the identity of working as an executive with an advertising agency. Each agency will create a pitch to win a contract to advertise a product (of their choice) having collected data on customers for that product. Research into the product, its history, and the campaigns for competitors is undertaken over these weeks.
Readings and Assignments	Assignments: PLANNING PROJECT for assessment 4.

Session 13	
Topics	
Activity	Meetings with each group, finalizing presentation content, rehearsing ideas for presentation and ensuring each group is maximizing potential for the final assessment.
Readings and Assignments	

Session 14	
Topics	Guest Lecture
Activity	Guest lecture will lead class discussion and lecture - TBC
Readings and Assignments	Prepare questions for quest lecturer

Session 15	
Topics	LIVE PRESENTATIONS (ASSESSMENT 4)
Activity	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.
Readings and Assignments	

Section III: Academic Policies and Standards

Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration.

These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.