



## **Boston University Study Abroad**

### **London**

**Advertising Strategy**  
**COM CM 335**  
**Semester**

### **Instructor Information**

Name TBD

### **Course Description**

COM CM 335 provides an understanding of the ways in which advertising is effectively planned to achieve the objectives set in the overall marketing plan.

### **Overview**

*Why study Advertising Strategy?*

This class will introduce advanced advertising and media theory, focusing on the role of advertising and its integration within contemporary marketing communications. It will define the advertising management process, the importance of creativity, messages, media, and measurement. Finally, it will present and apply the planning, development and evaluation of advertising campaigns and examine the functions of advertising agencies with a focus on the importance of communication skills when producing an agency pitch deck for a client.

### **Hub-Aligned Course Objectives**

5. Communication

#### **Oral Communication**

LEARNING OUTCOMES:

1. *Students will be able to craft and deliver responsible, considered, and well-structured oral arguments using media and modes of expression appropriate to the situation.*

Professionalism, employability, and enterprise – in this class the student will learn professional presentation skills in the form of an ‘advertising strategy’ pitch. This will help to make the student more employable in the advertising industry. The student will develop communication, independent and team working, problem solving, creativity, digital literacy, and self-management skills. These skills will help the student to reach high standards and have skills that are essential to their future lives. The types of media which will be involved in the course will be print, audio, and visual media, such as books, video examples of advertising strategy, audio such as podcasts. The modes of expression which will be involved in the course will be Video Instruction showcasing advertising strategy campaigns, Small Group Instruction as they will work in teams and

will receive personalised feedback on their advertising strategy pitch, One-on-One Instruction regarding communication skills, and Whole-Class Instruction via lecture presentation slides which will incorporate print, audio, and visual media.

2. *Students will demonstrate an understanding that oral communication is generally interactive, and they should be able to attend and respond thoughtfully to others.*

Each week students will be required to bring in a clip of a current advertising story - an account move or brand strategy change, say - or an interesting Digital, TV, OOH or Print advertisement (s) to kick-off discussion at the start of class. This will encourage interaction between the lecturer and students and between the students themselves. There will be opportunities for a full range of opportunities for interaction in the course such as peer interaction with team members working on the pitch assignment and with groups with other team members. There will also be opportunities for interaction with guest speakers in advertising strategy in the classroom who will provide another viewpoint on the advertising strategy academia and industry landscape.

3. *Students will be able to speak effectively in situations ranging from the formal to the extemporaneous and interact comfortably with diverse audiences.*

Working in groups for the coursework will ensure the student has respect for themselves and others and will be courteous, inclusive, and able to work in a wide range of cultural settings. They will be able to research and present information to a variety of audiences using various platforms. The course will enable and facilitate students to interact comfortably with diverse audiences and this will be through peer presentations to other class members and the instructor. This will not just be assignment based but there will be opportunities to speak informally through the duration of the syllabus. Guest speaker interactions will provide a more formal opportunity to interact comfortably with a further diverse audience.

## 6. Intellectual Toolkit.

### Creativity/Innovation

#### LEARNING OUTCOMES:

1. *Students will demonstrate understanding of creativity as a learnable, iterative process of imagining new possibilities. This can be observed in three interrelated ways:*
  - a. *Students practice creative and innovative thinking as an iterative process, for example by revising their ideas or their methodologies in response to feedback from peers or instructors.*

Students will undertake the evaluation of a client brief to demonstrate originality and creativity of concepts. They will demonstrate the ability to pitch creative concepts in response to a client brief. Furthermore, they will develop transferable skills that are needed to work within advertising teams and identify opportunities for a brand. They will revise their creative ideas based on formative feedback from the lecturer during the classes.

- b. *Students will provide a metacognitive reflection, in which they evaluate their choices in relation to risk-taking or experimentation and identify individual and institutional factors that promote and/or inhibit creativity.*

Students will demonstrate critical knowledge and understanding of the principal theories and concepts of advertising strategy. This will enhance their creative thinking to convey marketing, advertising objectives, and campaigns. They will explore the main tasks involved in account planning and execution of advertising campaigns. Students will be supported to undertake a metacognitive reflection in the course, and this will be incorporated into the formative pitch assessment with an individual peer review such as expression of personal thoughts and feelings and in the written summative assessment.

- c. *Students generate a product based on the above processes. (See learning outcome #2.)*

Students will generate a group advertising strategy presentation. They will identify a creative advertising opportunity for a brand and then design a creative advertising strategy campaign to address that opportunity.

2. *Students will be able to exercise their own potential for engaging in creative activity by conceiving and executing original work either alone or as part of a team.*

Students will work in teams. This is a typical industry scenario where several advertising agencies are given a brief for a brand and pitch their advertising strategy to the client to win the contract. The group will work in the same advertising agency, and you are competing with the other advertising agency groups to win the contract.

### **Additional Course Objectives**

1. Demonstrate critical knowledge and understanding of the principal theories and concepts of advertising strategy.
2. Enhance creative thinking to convey marketing, advertising objectives, and campaigns.
3. Explore the main tasks involved in account planning and execution of advertising campaigns.
4. Undertake the evaluation of a client brief to demonstrate originality and creativity of concepts.
5. Demonstrate the ability to pitch creative concepts in response to a client brief.
6. Develop transferable skills that are needed to work within advertising teams and identify opportunities for a brand.

## Units of Assessment

[a] **Attendance and in-class participation/contribution.**

Each week students will be required to bring in a clip of a current advertising story - an account move or brand strategy change, say - or an interesting Digital, TV, OOH or Print advertisement (s) to kick-off discussion at the start of class. **Weighted @ 10%.**

[b] **Class Presentation - Group Advertising Strategy Pitch** to be delivered in Class #7

Contents of the 'presentation pitch' - the structure of the presentation should include information about the following:

- Introduction to the Brand
- Situation analysis
- Target Audience
- The Marketing and Advertising objectives
- Advertising & Media Strategy associated Tactics and Action.
- Campaign Evaluation
- Conclusions and Recommendations

This assignment is **Weighted @ 50%** i.e., the presentation exercise accounts for 30% input to final GPA. You need to produce a verbal pitch presentation to your instructor who will act as the client. This is a typical industry scenario where several advertising agencies are given a brief for the same brand and pitch their advertising strategy to the client to win the contract. Your group works in the same advertising agency, and you are competing with the other advertising agency groups to win the contract. All work should be referenced using the Harvard System and you will be expected to use at least 20 research sources. Further details will be given to you in class.

[c] **Final examination.** This will be based on the material covered in class. The paper will consist of 10 questions. Answer any four. Exam times and locations will be posted on the BU London website and in the Student Newsletter two weeks before exam dates. **Weighted @ 40%.**

## **Grading**

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

<u>Grade</u>	<u>Honour Points</u>	<u>Usual %</u>
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                      0.0                      Unmarked

*Grading Criteria*

**'Incomplete'** or **I** 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. We also do not allow **'Audits'** (AU), **'Withdrawals'** (W), or **'Pass/Fail'** (P) grades.

The grades reflect the quality of the work. Lecturers and students should use the following criteria for an understanding of what each grade means.

**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 range 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 C 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 (see following section in Academic Conduct Code)

Please refer to the Academic Handbook for detailed grading criteria and policies on plagiarism.

*\* Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

## **Attendance**

### *Classes*

All Boston University Study Abroad London Programme students are expected to attend each and every class session, tutorial, and field trip in order to fulfil the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

### *Authorised Absence*

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorised Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness, for which students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). The Authorised Absence Approval Request Form is available from:

<http://www.bu.edu/london/report-absence/>

**Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence.**

Students may apply for an authorised absence only under the following circumstances:

- Illness (first day of sickness): If a student is too ill to attend class, the student must phone the BU London Student Affairs Office (who will in turn contact the student's lecturer).
- Illness (multiple days): If a student is missing more than one class day due to illness, the student must call into to the BU London Student Affairs Office each day the student is ill. Students must also provide the Student Affairs office with a completed Authorised Absence Approval Form and a sick note from a local doctor excusing their absence from class.
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

**The Directors will only in the most extreme cases allow students to leave the programme early or for a significant break.**

### *Unauthorised Absence*

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs Office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

### *Religious Holidays*

Boston University's Office of the University Registrar states:

'The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.'

### *Special Accommodations*

Each student will need to contact Disability & Access Services to request accommodations for the semester they are abroad. Students are advised by BU-DAS not to expect the same accommodations as they receive on campus.

BU London can only uphold special accommodations if we have received the appropriate documentation from BU-DAS. We cannot accept letters from other universities/centres.

All disabilities need to be known to DAS in Boston if they are to be used. as a reason for requiring a change in conditions, i.e., reduced internship hours or special accommodations for the internship schedule.

### *Lateness*

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required to meet with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

## Schedule and Scheme of Work

### **Attendance and in-class participation/contribution (10%)**

#### Class #1

Overview of programme. Expectations. Glosses on reading.  
Introduction to the Module, Advertising Strategy, and the Assessment.

Similarities & differences. Assessing Ogilvy's mantra *If It Doesn't Sell It Isn't Creative*. How breaking rules in ad strategy rarely survives research; implications: ad creatives must bend them and be great salesmen.

Exploring the distinctions between 'ads' and 'content'

#### Class # 2

Unpacking the relationship between advertising and sales. Setting campaign objectives – from attitude modification to building and maintaining brand equity.

Advertising and Media Strategy - Strategies, Planning, and Positioning

#### Class # 3

Planning and delivering a campaign.

Frameworks & grammars of advertising strategies.

Profiling the consumer target group: By demographics, media graphics, psychographics, and search behaviour. Use of compiling CVs on stereotype targets.

Digital Advertising Strategy

- Online in-stream video advertisements – role and key to success.
- Discuss Connecting Digital and Analogue Worlds and Apps.
- The Route to Engagement.

Branded Entertainment

- Branded Entertainment vs. Product placement.
- Narrative Transportation Theory.
- Key to Effective Narratives.

#### Class # 4

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'.

TV and Augmented & Virtual Reality Advertising Strategy.

Influencer Marketing and Advertising Strategy

#### Class #5

Advertising Executional Strategies - Creativity, Content, and Appeals

The Pitch.

Class #6

Measuring Advertising Strategy Efficiency and Effectiveness

Sourcing supply of advertising services

Review: custom of prospective clients expecting short-listed agencies to make speculative presentations. Anatomy of what makes for a winning pitch.

Class #7

**Class Presentation - Group Advertising Strategy Pitch (50%)**

Class #8

FEEDBACK ON GROUP PRESENTATIONS

Case histories.

Development of creative and media strategy for Guinness, Stella Artois, Renault Clio, Haagen-Daz.

Auto ad campaigns. Review of creative strategies, executions and scenarios for VW, Honda, Audi, Mercedes, Jaguar, Land Rover, BMW, and other car marques.

Class # 9

Guest Lecture – Digital Advertising Strategy

Class # 10

Revision & pick-ups

Class # 11

**Final examination (40%)**

### **Reading**

**The core textbooks are –**

Altstiel, T, Grow, J, and Jennings, M, (2020), ‘Advertising Creative: Strategy, Copy, and Design’, 5th Edition, Sage.

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Fill, C, Hughes, G., De Francesco, S., (2013), ‘Advertising: Strategy, Creativity & Media’, 1<sup>st</sup> Edition, Pearson.

**The highly recommended textbooks are -**

Fill, C., & Turnbull, S. (2023). Marketing Communications: fame, influencers, and agility. (9th ed.) Pearson.

Rodgers, S, and Thorson, E, (2019), 'Advertising Theory', 2nd Edition, Routledge.

Additional reading may be found on Blackboard: <http://learn.bu.edu>

It is strongly recommended that you sight current and recent copies of trade publications:  
*Campaign Creative Review Broadcast AdMap*

[www.asa.org.uk](http://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.

[www.clearcast.co.uk](http://www.clearcast.co.uk): a ngo certifying UK TV ads for code compliance prior to transmission.

[www.ofcom.org.uk](http://www.ofcom.org.uk): regulator and competition authority for UK communications industries with responsibility TV and radio.

### **Some other rewarding websites:**

Ad gossip. <http://www.adrants.com>

[www.tellyads.com](http://www.tellyads.com) Archive of over 17000 UK ads on tap for free (albeit lo-res) access.

### **Useful texts include:**

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: 'Make the product the hero'.

Young M. *Ogilvy on Advertising in the Digital Age*.

A sequel to Ogilvy's classic advertising handbooks featuring essential strategies in the digital age.

Hegarty J. *Hegarty on Advertising: Turning Intelligence into Magic*. Thames & Hudson.2011

Part 'how to' guide from co-founder of BBH producing ground-breaking campaigns for Audi, Levis, Xbox, Lynx (Axe), Johnny Walker, Barnardos, BA et al., and part appraisal of why so many great campaigns are based on storytelling - the most powerful form of communication.

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

Essex A. *The End of Advertising. Why It Had to Die, and the Creative Resurrection to Come* Spiegel & Grau. 2017

Nelson-Field K. *Viral Marketing. The Science of Sharing*. Oxford University Press.2014. A primer on how to shorten the odds of succeeding in the 'viral game of chance'.

Vaske H. *Standing on the Shoulders of Giants. Conversations with the Master of Advertising.* Die Gestalten Verlag Berlin.2001

### **Academic Journal Articles**

*Journal of Advertising*  
*Journal of Advertising Research*  
*Journal of International Advertising*  
*Journal of Marketing*  
*Journal of Marketing Communications*  
*Journal of Consumer Behaviour*  
*Journal of Product and Brand Management*  
*European Journal of Marketing.... and many more!*

### **Market Reports**

Market Research Reports such as the ‘**Mintel Report**’.

### **Websites:**

World Advertising Research Centre (WARC) provides the latest evidence, expertise, and guidance to make marketers more effective. In fact, it’s their mission to save the world from ineffective marketing - <http://www.warc.com/>

1. [Ad Age](#)

Ad Age is the leading global source of news, intelligence and conversation for marketing and media communities.

2. [Adweek](#)

provides content about media, advertising, pop culture news.

3. [Cannes Lions Award Winners](#)

The Lions are the most established and coveted awards for the creative and marketing communications industry.

4. [Creativity](#)

provides global coverage of the latest ads, critics, whitepapers, reports, awards.

5. [Creativity International Awards](#)

is open to professionals and students and is one of the longest running, independent advertising, and graphic design competitions.

6. [D&AD](#)

represents the global creative, design, and advertising communities.

7. [LogoLounge](#)

is an online logo database which facilitates easier research.

8. [Newsworks](#)

promotes the effectiveness of the national news brand industry.

9. [www.moreaboutadvertising.com](http://www.moreaboutadvertising.com)  
Highlights major ad industry stories; free & updated daily. Plus, account moves.
10. [www.adbrands.net](http://www.adbrands.net)  
Profiles four editors' favourite 'Ads of the Week'.
11. [www.adturds.co.uk](http://www.adturds.co.uk)  
Mischievous blog trashing TV spots.

**Industry Reading:**

Campaign  
Creative Review  
Marketing  
Marketing Week  
Media Week