



Vesalius College  
Brussels

## Course Syllabus CMM 341 G

### MARKETING COMMUNICATION AND ADVERTISING in GLOBAL CONTEXT

**SPRING 2017**

**Number of ECTS credits: 6**

#### **Contact Details for Professor**

Professor: Dr. Claude Bernard

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Schedule: Monday (3:00 – 6:00) in Veco 3

Office hours: Monday : 1:30 -3:00

Wednesday: 4:30 – 5:30

#### **Course Description**

The course surveys in an in-depth fashion the theoretical and structural models of marketing communication and aims to help students create a coherent and fully integrated promotional campaign. Students will be involved in the design and implementation of various strategic communication schemes meant to target different publics on an international scale.

The global nature of advertising and marketing is duly considered, thus allowing students to fully incorporate a series of culturally-driven elements and factors. They will also gain a better understanding of how and why these factors need to be taken into consideration when selling a product, a service or a media/culturally-driven production. The course also focuses on the creation of public service announcements and will allow students to appreciate the evolution of the art and craft of advertising over the decades from a historical perspective. Students will gain knowledge of how to make effective use of promotional tools at their disposal when publicizing major events (large scale media or theatrical productions) as well as tourism-driven campaigns.

Throughout the course students will also be given the opportunity to significantly hone their copywriting skills and to increase their mastery of storytelling skills applied in a marketing context.

The course will also take time to introduce notions of visual rhetoric with a particular emphasis on the rhetoric of the image according to Roland Barthes.

**Course Prerequisites (if any)**  
**CMM 101P**

**Learning Objectives**

The Broad Learning Objectives of the Course

1. To distinguish various media critically and thoughtfully, based on characteristics, audience, users, effects and applicability.
2. Knowing and applying the most qualitative and quantitative methods research in communication science
3. Contribute to the initiating, planning and executing of basic applied research around communicators, channels, messages or recipients, starting from a defined mission and report back to colleagues and laymen.
4. Know the structure, organization, operation and development of the media landscape and identify and assess their implications in a communication strategy context.
5. Assessing the impact of social, cultural, economic, psychological, technological, political, legal and other factors on communication processes.

These learning objectives are in line with the following Discipline Learning Outcomes for the Bachelor in Communications Sciences as reflected by the NVAO: DLO2, DLO4, DLO5, DLO7 and DLO9

The Specific Learning Outcomes of the course

- \* To enable the students to appreciate the ways in which communication and media as well as strategies and tactics differ between nations according to cultural, ethical and political norms
- \* To ensure the student's ability to access media organizations operating on a global scale and assess their reach and power.
- \* To gain an ability to assess various communication models for their effectiveness while factoring the constantly changing socio-political as well as technological environment
- \* To consider ethical principles of applying marketing techniques, particularly in the new media environment
- \* Gain an understanding and appreciation of the costs involved in marketing large-scale events/ productions.
- \* Gain an understanding of how an advertising agency operates from an organizational standpoint

### Applying Knowledge and Judgement

- \* Undertake a comparative analysis (promoting a US cultural product in Europe. promoting a European cultural product in the US)
- \* Apply knowledge gained in class by analysing a research study that makes use of a methodology covered in the course
- \* Exhibit the ability to blend creativity and the rigour of a specific brief.
- \* Describe and consider the ways media techniques differ across the globe
- \* Appreciate how a marketing department operates, specifically in the film/ cultural as well as in the tourism and the hospitality industry
- \* Propose a comprehensive marketing communication plan within a predetermined budget.
- \* Draft a coherent and integrated 25-30 page budgeted media marketing plan related to the promotion of a cultural product and/ or a tourism destination using primary and secondary material.
- \* Ability to defend their marketing communication campaign in front of professionals and practitioners.
- \* Significantly enhance their writing skills; more generally their ability to effectively synthesize and summarize information and specifically their copy writing skills.

### Attitudes

- \* Develop strong networking and leadership skills.
- \* Develop an aptitude to work in multinational groups under strict deadlines
- \* Ensure that every student feels responsible for the quality of the finished work.
- \* Desire to apply life-long learning skills.

### Course schedule

Note that the present calendar is tentative. The course relies heavily on student participation and its pedagogical approach is very much based on interactive teaching and is **dialogical** in nature. As a result, students are expected to take copious notes.

The pace of the course is equally determined by in-class discussions and reflections. The basic thematic and chronological structure of the course is as follows:

- WEEK 1     **Introduction to the course / Syllabus Review.**  
 Group assignments. Creating a comprehensive marketing communication plan for a major audiovisual production.  
 Media Plan: Preliminary Data (I).  
 The key importance of a positioning statement
- WEEK 2     Leading question: How does one maximize the likelihood of creating an effective/superior commercial?  
 Media Plan: Preliminary Data (II)  
Read chapter 1: Introducing Advertising and Promotion (from the 3<sup>rd</sup> edition of the textbook)  
 Further reading: *American Advertising: A Brief History* (historymatters.edu)

- WEEK 3 Leading Question: How does one create memorable Key Art?  
 Media Plan: Preliminary Data(III) + The Promotional Strand  
 Small group presentations  
Read chapter 2: Theorizing Advertising  
 Further reading: “Deadpool”, “outcast”, “The Accountant” Campaigns Win at Clio Key Art Awards ([www.hollywoodreporter.com](http://www.hollywoodreporter.com)) + The Clio Awards 2016 Winners Archive ([www.adforum.com](http://www.adforum.com)) - Select 5 campaigns and indicate what made them outstanding campaigns according to experts and professionals
- WEEK 4 Leading Question: What are the basic stages of a Integrated Marketing Communication Plan?  
 Media Plan; the Publicity Strand (I)  
 Understanding the economics of the global film business  
 Small group presentations  
Read Chapter 3: the Brand and Integrated Marketing Communication Planning
- WEEK 5 Leading Question: How does an advertising agency operate from an organizational standpoint?  
 The inner workings of an advertising agency (guest speaker)  
 Media Plan: The Publicity Strand (II)  
 Small group presentations  
Read chapter 4: Advertising Agencies- Organizing Creative Work  
 Further reading: *Ad Age's 2016 Agency A-List* ([www.adage.com](http://www.adage.com))
- WEEK 6 Leading Question: How do iconography and colour impact on behaviour and to what extent are they culturally-driven ?  
 Working with a client brief (workshop)  
 Small group presentations (last week)  
Read chapter 5: Strategy and Creativity  
 Further reading: *Creativity in Advertising : Eyebrows and Greek Banquets (...)* ([www.millwardbrown.com](http://www.millwardbrown.com))  
*Importance of Creative Advertising and Marketing According to University Students' Perspective* by Remziye Terkan ([www.econjournals.com](http://www.econjournals.com))
- WEEK 7 **Mid-term exam**  
 The midterm will cover all the material seen in class: lectures, presentations, specialized vocabulary and the first 5 chapters in the textbook
- WEEK 8 Presentation of Book Reports (I) **(5%)**  
Read chapter 6: Promotional Media in the Digital Age  
Leading Question: How is convergence changing the way marketing communication professionals approach their tasks?

- WEEK 9 Presentation of Book Reports (II)  
Colour schemes and rhetoric of the image (Roland Barthes)
- WEEK 10 Presentation and defence of the Media Plan (promoting an American or International audiovisual cultural product in Europe)
- WEEK 11 Leading Question: How can one measure cost effectiveness and increased brand recognition or identification when producing high end commercials or campaigns?  
Lecture: Commercials with high production values  
Promoting Brussels (guest speaker from visit.brussels)
- WEEK 12 Leading Question: What are the most popular techniques of promotional communication that do not usually fall under the category of traditional advertising?  
Visit of the Marketing Department of a major Brussels Hotel  
Read Chapter 7: Non-Advertising Promotion  
SOSTAC Plan (I)
- WEEK 13 Leading question: How can foundational stories be harnessed in order to solidify brand identification and/or engender a favourable impression of a brand?  
Guest speaker  
Read Chapter 8: International Advertising  
SOSTAC Plan (II)
- WEEK 14 Leading Question: Can concepts of moral philosophy be of assistance in understanding the ethical dimensions of advertising?  
Workshop: The Art and Craft of Public Service Announcements  
Read chapter 9: Advertising and Promotion – Ethics and Regulation  
Read chapter 10: Research in Advertising
- WEEK 15: **Final Exam.** The final exam will focus on promoting a European cultural product(ion) or a tourism destination in the US using the SOSTAC marketing communication model as well as the material covered from week 7 onwards (lectures and textbook chapters)

### **Course Materials**

Textbook: *Advertising and Promotion* (an Integrated Marketing Communication Approach) by Chris Hackley (third edition). Publisher: Sage Publications

### **Reference books**

*Marketing Communications: Brands, Experience and Participation* by Chris Fill  
Year: 2013  
(Publisher: Pearson)

*Marketing Communications: A European Perspective* by Patricia De Pelsmacker and Maggie Geuens

Year: 2013,

(Publisher: Pearson)

*The Advertising Effect: How to Change Behaviour* by Adam Ferrier

Year: 2014

(Publisher: OUP Australia and New Zealand)

*Advertising- Its Business, Culture and Careers* by Andy Tibbs

Year: 2010

(Publisher: Routledge)

### **Case Studies and Additional Sources:**

Students are actively encouraged to regularly access the following sites:

[www.adweek.com](http://www.adweek.com)

[www.adage.com](http://www.adage.com)

[www.mediaweek.co.uk](http://www.mediaweek.co.uk)

[www.journalofadvertisingresearch.com](http://www.journalofadvertisingresearch.com) (membership fee required)

[www.adbrands.net](http://www.adbrands.net)

[www.ihaveanidea.org](http://www.ihaveanidea.org)

[www.ogilvy.com](http://www.ogilvy.com)

[www.cim.co.uk](http://www.cim.co.uk)

[www.warc.com](http://www.warc.com) (World Advertising Research Center - with more than 400 winning and commended papers made publicly available from the IPA databank )

Additional articles and material to supplement the course are made available on Pointcarré. Handouts will be distributed in class on a regular basis.

The textbook is supported by a free companion website for students. Full, author-selected SAGE journal articles are accessible to help students engage with relevant research literature. Video links for each chapter can be accessed as well to help students become familiar with relevant examples. It is expected that the students will visit [study.sagepub.com/hackely](http://study.sagepub.com/hackely) on a weekly basis in order to supplement their chapter readings.

### **Course Assessment**

The students will be evaluated on the basis of their performance as follows:

Mid-term exam:	25%
Book Report:	15% (10% written report + 5% presentation)
Media Plan	30 % 25 % written report + 5% presentation)
Final Exam	30%
TOTAL	100%

Students should be aware that a 300-level course at Vesalius College entails reading an average of 60 to 80 pages a week (this includes both the required readings as well as the book selected for the Book Report), completing written assignments totalling 4000-5000 words, delivering oral presentations lasting around 15 minutes and that at least 10 readings should be accessed in total for the written assignments.

### **Grading Scale of Vesalius College**

Vesalius College grading policy, in line with the Flemish Educational norms, is now as stated follows:

Letter grade	Scale of 20	Scale of 100
A	17.0-20.0	85-100
A-	16.1-16.9	81-84
B+	15.3-16.0	77-80
B	14.5-15.2	73-76
B-	13.7-14.4	69-72
C+	13.1-13.6	66-68
C	12.3-13.0	62-65
C-	11.5-12.2	58-61
D+	10.7-11.4	54-57
D	10.0-10.6	50-53
F	0-9.9	0-4

### **Description of activities and Grading Criteria**

#### **WRITTEN**

#### **Book Report (individual assignment): (10%)**

Students will be tasked with reading, summarizing/synthesizing and commenting upon a recent book to be selected from an approved predetermined list. The book report should be around 10 pages/3000 words long. While the list is constantly being updated, students can already consider selecting a book from the list indicated below. Typically students need to summarize the content within 5 pages (around 1500 words) and use the remaining 5 pages to compile and comment upon the reviews and reactions from the readers and especially the critical reviews of professionals as made available on specialized online or offline magazines and end with a personal one page comment/review.

1) *Advertising and Consumer Culture in China* by Hongmei Lei (2016)  
Publisher: Polity Press

2) *Brain Surfing: The Top Marketing Strategy Minds in the World* by Heather Lefevre (2015)  
Publisher: I've Got Fever

3) *All Marketers Are Liars; The Underground Classic that Explains How Marketing Really Works* by Sith Gordin (2012)

Publisher: Portfolio

4) *Paid Attention: Innovative Advertising for the Digital World* by Faris Yakob (2015).

Publisher: Kogan Page.

5) *The Anatomy of Humbug: How to Think Differently About Advertising* by Paul Feldwick (2015)

Publisher: Matador

6) *Marketing Fashion: Strategy, Branding and Promotion* by Harriet Posener (2015).

Publisher: Laurence King.

7) *Truth, Lies, and Advertising: The Art of Account Planning* by Jon Steel (1998)

Publisher: Wiley.

8) *Hegarty on Advertising: Turning Intelligence into Magic* by John Hegarty (2011)

Publisher: Thames and Hudson Ltd.

9) *Fashion Marketing* by Gaynor Lea-Greenwood (2012)

Publisher: John Wiley and Sons

10) *Sponsorship in Marketing: Effective Communication Through Sports, Arts and Events* by Bettina Cornwell (2014)

Publisher : Routledge

The grade will be the result of a number of criteria, including

- 1) Content and organization
- 2) The quality of the general information provided
- 3) The mechanics (usage, grammar and format)

For more detailed information on grade allocation in general, please refer to the various rubrics included at the end of the syllabus

### **MEDIA PLAN (small group) 25% of the grade**

Students in groups of minimum 3 to maximum 5 will be responsible for conceptualizing and producing a full-blown marketing communication and media plan meant to promote a cultural product (typically a film in a “foreign” market). The general rule is to select a movie which will be officially released after the month of February 2017. Students need to follow the instructions/template given by the professor every week in order to complete the work on time and ensure that all the constitutive elements of the plan are properly and duly considered. It is also imperative that students engage in research with regards to the media landscape in the market they have selected in order to be able to propose a defensible plan while taking into account the limits and constraints of a predetermined budget.



The number of students within the group will also impact on the number of pages and the number of annexes to complete (two separate 3 page/900words annexes per student for a total of 6 pages). As a general rule, each student in the group is responsible for 8-10 pages in view of the Marketing Communication/ Media Plan and the two aforementioned additional 1800 word long annexes to be selected from a list to be distributed in class. Each annex should list at least 4 legitimate sources. Typical topics include doing specific research on one particular social media platform as well as more general research on, for instance, the Chinese market in terms of the market for foreign language productions, exploring how best to sustain the exhibitor's market in the selected target market or how best to combat illegal downloading. Given that the media plan requires students to be actively engaged in its conceptualization and creation from week 1 all the way to the week 9 and in order to avoid any unevenness in the parcelling out of the workload, it is highly recommended that each group select a nominal leader and that he/she become the point person of the group. He/She will then indicate via regular written or oral reports to the professor whether the group is functioning as expected and as decided from the start. A peer-evaluation sheet to be completed by all the students will be provided in class. Should there be obvious disparity in the final workload provided by the individual students in view of the completion of the project, the grading will be adjusted accordingly and done strictly on an individual basis. This will ensure that no student within a given group is penalized unduly as a result of a member of the group not fully participating or contributing to the overall output.

## ORAL

### Small group presentation 10% in total

Students in small groups of 3 to 4 students will be tasked with doing a 20 to 25 minute presentation on a specific topic typically linked to the history and evolution as well as the social impact of advertising. Students should take full advantage of the visual aspect of advertising and use not only PowerPoint but compelling visuals, videos and ads. Students need to also hand in a copy of the presentation and complete a two page (bullet points allowed) summary of the main points of the presentation which they will eventually distribute to the rest of the class.

Please note that such

presentations can also be used as a basis for midterm and/or final exam questions.

Among the topics to select from, consider the following subjects:

- 1) The Pioneers of Advertising (The First Creative Revolution)
- 2) Celebrity Endorsement/ Advertising (US vs. Japan)
- 3) The Rise and Fall of Toscani (The Benetton Case)
- 4) The Female/ Male Representation in Advertising over three decades
- 5) Music and Sound in Commercials
- 6) The Best Advertising Campaigns
- 7) The Super Bowl Bonanza
- 8) Marketing Disasters
- 9) Localization vs. Standardization advertising
- 10) Political Advertising
- 11) Multi-Platform/Cross-Media Marketing
- 12) Neuromarketing

### Media Plan small group presentation (5%)

On the day students hand in the completed media plan (week 10), they also need to officially present and defend in front of the class the campaign they have devised in the written report. On this occasion, students should expect a robust Qand A session from the professor and the “client” (as role-played by students).

### **EXAMS:**

Typically mid-term and final exams are worth between 25% and 30% of the final grade. An exam contains up to 5 questions which cover the lectures, student presentations, in-class discussions as well as the material distributed in class and the assigned chapters in the textbook. No multiple choice questions are included.

The goal of the exams is to ascertain that the students have mastered the relevant specialized vocabulary, can explain and reflect on the case studies discussed in class and that they have come to appreciate the possible cultural and media-related implications of the material studied throughout the semester.

In a 300-level course, students can expect a long essay-type question to be included as well which will test their ability to expand and comment in a critical and intelligent fashion on an issue raised or inferred in the course.

### Additional Course Policies

Given the decidedly incremental nature of the near semester-long Marketing CMM Plan, regular attendance is strongly encouraged and students are expected to actively participate in the many in- class discussions. Regular attendance, strong participation, an ability and willingness to take copious notes and to actively engage in the presentations, exercises and workshops offered throughout the semester are the hallmark of a truly engaged student.

Late papers will not be accepted unless there are serious legitimate reasons.

Provision of a signed medical note is required and notice must be given prior to the deadline. Only hard copies of the various written assignments will be considered acceptable. **No electronic copies will be corrected.**

### Academic Honesty Statement

Academic dishonesty is **NOT** tolerated in this course.

Academic honesty is not only an ethical issue but also the foundation of scholarship. Cheating and plagiarism are therefore serious breaches of academic integrity.

Following the College policy, cheating and plagiarism cases will be communicated in writing to the Associate Dean for Students and submitted to the Student Conduct Committee for disciplinary action.

If you refer to someone else’s work, appropriate references and citations must be provided. Grammar, spelling and punctuation count, so use the tools necessary to correct before handing in assignments.

