

# **MA Advertising Design Management**

## **Design Module Handbook 2012-13**

### **ADM Pathway Leader**

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### **Tutors**

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## Welcome to WSAadm.

WSAadm is MA Advertising Design Management at Winchester Sch of Art and acts as both our social media 'tag' and also our course's brand. As an advertising management course, we not only teach you how to manage brand communications, we are also continually managing and building our own brand: WSAadm. This tag marks the web address of our blog and the 'face' of our course, *Visualizer* [<http://WSAadm.tumblr.com/>] a growing publication that curates ad work, brand content/objects, ideas and theoretical and practical themes, including original posts written by staff, students and alumni. You will also find WSAadm on Facebook, our more informal and interactive forum where you are strongly encouraged to post photos, articles, chat, feedback with your peers and tutors on the course.

As a course, WSAadm tackles important management issues faced by the advertising industry today: new cultural economies of creativity, rapid fragmentation of mass markets, pervasive brand cultures, intellectual property and ethics, mobile media, digital publishing and new consumption practices brought about by new technologies in software and hardware. By the end of this year, you will have a unique combination of visual literacy and business thinking - a portfolio of skills specifically tailored for the management of creativity.

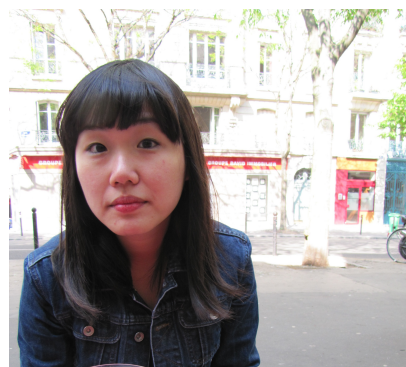
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## Your WSAadm Tutors

### Dr Cui Su

Before graduating in 2010 with a PhD Media and Communications from Goldsmiths, University of London, Cui worked in account management for AMV BBDO Singapore and Young & Rubicam Asia Pacific, working with clients such as KFC, Mitsubishi, APB Breweries and Citibank. Since moving to the UK, Cui has been pursuing her interests in research, publishing and visual cultures. She has co-edited a book called *Future: Content*, with creative mag, *It's Nice That*, and recently published a chapter called, "Towards a Zineic History of Reading" in a book, *On Reading*, (2011, Atropos Press) in collaboration with academics from Singapore, USA and Europe.



*Cui is your Pathway Leader. She teaches Part 3 of the Design modules, is your Research Skills convenor and also your Personal Tutor.*

### Julian Gee

Julian joined his first advertising agency in the early 1980s with a degree in economics from the University of Leicester. He worked in major agencies in London as well as 'client-side' in marketing management for Royal Insurance. Whilst MD of a well-established agency in the early 1990s Julian took an MBA at Southampton Business School. He currently combines his academic work with running GEM Business Consultants, which he set up in 2004, working with marketing agencies assisting with pitching and business development issues, 'Big Bang Boom', an innovative business delivering enterprise training in secondary schools and as a Director of Spitfire Marketing, an advertising and marketing agency launched in 2009.



*Julian teaches Stream 2 of the Design modules.*

### Giulia Zaniol

Giulia began her career in advertising, in the creative department for the International Agency Leagas Delaney, specializing in Art Direction. She works as a freelance graphic designer, visual communications consultant and artist. Giulia has several awards in the visual arts and was elected ARE, associate member of the Royal Society of Painter-Printmakers in 2009. Her works are part of the collections of the V&A Museum in London, the Ashmolean Museum in Oxford and Clifford Chance Ltd. Her prints have been selected for the Royal Academy Summer Exhibition in 2008, 2009 and 2012. She has been featured twice in the annual exhibition: *Contemporary Printmaking: From Andy Warhol to the Emerging Generation* organized by Orion Contemporary in London.



*Giulia teaches after Stream 1 of the Design modules.*

## What WSAadm Tutors Do.

As a team, Cui, Julian and Giulia give lectures, conduct seminars, organize workshops, grade your assignments, supervise your Final Projects and also offer you feedback and academic support during your time here. Cui is also your Personal Tutor. That means she is here to offer confidential pastoral support, i.e. to help you with any personal issue that might crop up that is outside of WSAadm.

## Design Modules Structure – Streams 1, 2 & 3.

Each of your Design Module comprises of three streams, each managed by one WSAadm tutor. The three streams run simultaneously throughout the 12 weeks of each semester, on Monday, Wednesday and Friday. These streams will be **colour-coded** to indicate which session belongs to which stream.

Why have streams? These streams reflect the ‘specializations’ of your tutors. To do your assignments and projects, you are expected to combine what you have learnt from all three.

Giulia – Stream 1 on visual strategies and new media

Julian - Stream 2 on agency and management

Cui – Stream 3 on re-mixing social / cultural themes

### Stream 1: Hidden Persuaders

#### About the Stream

This stream aims to the investigation and analysis of the visual language in advertising practice and the introduction to new interactive media. It involves the study and learning of primary concepts of semiotics and their application to contemporary branding and advertising campaigns. The stream will draw attention to the psychology behind marketing and unveil the persuasive mechanisms that make people buying and fall in love with brands. Students will acquire the ability of decoding advertising communications within their contexts: a key weapon to mastermind and sell international and local advertising campaigns. The stream will also invite students to push ideas and learn how to question creative concepts and teach good practice in approaching innovative marketing strategies.

#### Delivery

The stream is delivered through a combination of lectures, workshops and seminars. The focus in the first semester will be on the general principles of advertising psychology and visual analysis practice. The second semester will concentrate on more complex persuasive strategies applied to new media and interactive advertising.

**Tutor: Giulia Zaniol**

### Stream 2: The Agency

#### About the Stream

This stream focuses on the instigation, planning and control of the advertising process. It particularly involves investigating, how advertising is produced and managed; particularly the crucial interface between management and creative development. In this stream students will be introduced to key advertising concepts and practices, to begin to appreciate the roles and responsibilities within the advertising industry and how the industry roles interact and examine some of the tools the various players use to carry out their tasks.

#### Delivery

The stream is delivered though a combination of lectures, workshops, seminars and a ‘simulation day’ where students will have the opportunity to experience first-hand how advertising creative work is developed. The focus is on showing how some of the advertising

theory is translated into practice in the advertising industry today.

**Tutor: Julian Gee**

### **Stream 3: Remix**

#### **About the Stream**

This stream of work looks at advertising in terms of remix culture, distributed media and consumption. With the help of the Internet, customers have today new modes of consuming: anyone can sample content, culture and designs, remix it and distribute it globally for others to consume; where brands can crowd-source marketing and PR activities and even their advertisements; where live-time media extends beyond 'news' and 'information' to enabling 'friendships', 'communities', and sub-cultures. Therefore, we must ask ourselves: what is the role of 'advertising' and the 'brand manager'? This stream looks to answer these questions through research – lectures and seminars looking at theories and histories of consumer and remix cultures.

#### **Delivery**

Stream 3 is a partnership between WSAadm and MA Communication Design (WSAmacd). You will be studying, working and creating with students on the WSAmacd Pathway, studio-based students exploring communications from a creative direction. You are both studying the same issues, the same media and design cultures, the same remix world. This Stream enables you, and the students on WSAmacd, to have different perspectives on those spaces, those practices and those problematics, to engage in dialogue and debate as well as work as a team your assessments. Who knows, the partnerships might work so well you decide to set up a business together at the end of the course...

To ensure that dialectic is at the heart of the Stream, Cui and Paul (from WSAmacd) will share the 'lectures' on Fridays with each session consisting of two responses to the same issue, question or problematic.

On Mondays, Cui will run seminar groups based on a set reading text that complements the issues raised in the Friday lectures and also our own concerns as advertisers and brand managers. Sometimes the texts around consumer cultures can be difficult, these seminar groups offer a way to approach them in a relaxed and informal way.

**Tutors: Dr Cui Su and Paul Caplan**

## Assessed Assignments.

At the end of each Semester you will submit TWO written pieces of work for the Design module. These assessments aim to raise your awareness of the advertising world and give you the opportunity to apply the processes and skills you have learnt from the streams to a concrete example. We encourage you to shape the project in your own way, developing your own ideas as they arise out of the reading and seminar work on the module. However, it is always a good idea to discuss your ideas with your tutor beforehand. You will receive a detailed brief for each assignment separately from your tutors, who may set you intermediate work to help prepare you for the final assessed papers.

<b>Design 1 ASSIGNMENTS</b>	<b>Hand in date</b>	<b>% of Final Mark and word count</b>
1. Stream 1 assessment: an illustrated Report	12 Nov '12	(2000 words) 50%
2. Stream 3 assessment: Digital Presentation + Critical Writing	14 Jan '13	(8-10 slides + 2000 words) 50%

<b>Design 2 ASSIGNMENTS</b>	<b>Hand in date</b>	<b>% of Final Mark and word count</b>
1. Stream 2 assessment: Harvard Business Case Analysis	Mar '13 - tbc	(3000 words) 50%
2. Stream 3 assessment: Digital Presentation + Critical Writing	May '13 - tbc	(8-10 slides + 2000 words) 50%

### Semester 1 / Design 1

This individual assignment will test your visual literacy and analytical skills. You will choose a brand campaign no more than five years ago and which has presence in the UK. Write a 2000-word illustrated report detailing your visual analysis and critical analysis of the brand strategy behind the visuals. Further details of this brief will be launched in the coming weeks.

### Semester 2 / Design 2

This individual assignment will test your research skills and strategic thinking with regard to the management of brand and advertising content. You will be given a Harvard Business Case (HBC) Study about a particular organization at the beginning of Semester 2. Choose one of two optional questions and write a 3000-word based on this case and its background, detailing your critical management analysis. Further details of this brief will be launched at the beginning of Semester 2.

## Stream 3 Assessment

### Semester 1 / Design 1

In a small group (consisting of WSAmacd and WSAadm students) you will develop and produce an ePublication. You will decide on the design, format, platform and content for the ePublication as well as developing the business, content and marketing strategies.

WSAmacd students will submit the publication and a short reflexive account of the design and business approach and process. WSAadm students will lead a presentation of the finished ePub will submit the business strategy in the form of a written assignment.

### Semester 2 / Design 2

In a small group (consisting of WSAmacd and WSAadm student. This will be different than the one in Semester 1) you will develop and produce an App. You will decide on the design, format, platform and content for the App as well as developing the business, content and marketing strategies.

WSAmacd students will submit the App and a short reflexive account of the design and business approach and process. WSAadm students will lead a presentation of the finished App and submit the business strategy in the form of a written assignment.

### A note on group work and individual assessment

All of your work is individual. You are assessed as an individual and your marks refer to your own work. As part of the Stream III assessments your group will produce a design object as part of that assessment and do a presentation on it. You will hand that presentation in as part of your assessment as well as a written commentary/analysis. You will be assessed on both the presentation and the written work. Part of your mark will reflect the finished presentation but part will be based on your commentary/analysis. Two WSAadm students in the same group, submitting the same presentation may get two very different marks depending on how well their written piece meets the assessment criteria.

### Final Major Project

In Semester 3, there will be no taught classes, only supervision. This FMP counts as an entire module and is informed by all your modules but is structured as a small research project. Your Research Skills tutor will lead the training for this and provide detailed information about supervision and the FMP brief in February. A separate handbook for the FMP will be provided.

### Non-Assessed Assignments.

To help structure our seminars and workshops, and also to provide a guide for how you – yes you – can contribute to what your classmates learn from this course, you will have set tasks to prepare for before attending these smaller group sessions. The benefit of such tasks is for you to get classroom feedback from your tutors and your classmates in a less formal and hopefully fun session! Details of these non-assessed tasks will be provided by your Stream tutors.

## Semester 1 / Streams 1-3 Weekly Overview

### Week 1

#### 1.10.12 - Icebreaker Brief: Let's get to know each other!

The brief for this initial session will be given on the Induction Day, Thursday 27<sup>th</sup> September. Students will make an introductory video and post it on [www.facebook.com/WSAadm](http://www.facebook.com/WSAadm)

#### 3.10.12 - Lecture - Advertising in Context (JG)

Learning Outcomes:

To understand where advertising fits within the marketing mix

To introduce the concept of exchange and explain how communication can influence this exchange

To describe and explain what role advertising plays in brand development

#### Set Reading

Wells W., Moriarty S., Burnett J. & Lwin M. 2007. *Advertising, Principles and Effective IMC Practice*. London: Pearson-Prentice Hall, pp. 5-31.

Fill C. 2009. *Marketing Communications: Interactivity, Communities and Content* (Fifth Edition). London: FT-Prentice Hall, pp. 490-499.

Rodgers S, Thorson, E., 2012, *Advertising Theory*. London: Routledge Communication Series, Chapter 32, pp491-505.

#### Further Reading

Ogilvy D. 1983. *Ogilvy on Advertising*. London: Prion Books Ltd.

WARC: CREDOS, May 2011, *Monitoring Public Opinion of Advertising*, Forum

#### 3.10.12 - Seminars – Design 1 Assignment 1 Brief Launch (JG/GZ)

#### 5.10.12 - Lecture – Introduction to Remix (CS/PC)

We'll start the Stream with an overview of what we'll cover, how we'll deal with it and most importantly how the two courses will work together. We'll also let you know how the assessment will work, what we expect and how you can make the best of the lectures, workshops and readings. You will also be assigned your ADM-MACD groups.

#### Further Reading

Navas, E., 2012, *Remix Theory The Aesthetics of Sampling*, Springer Verlag, Chapter 2

Miller, P.D., 2004, *Rhythm science*, Mediawork/MIT Press, Cambridge, Mass.

### WEEK 2

#### 8.10.12 - Remix Seminar - CS

Learning outcomes:

Introduction to the ADM-MACD Remix projects and assessment

Weekly seminar "Show + Ask" tasks involves two parts:

1. "Show" Pair: In pairs, create a 10-15min presentation on a week's **seminar set readings only**, guided by the task questions listed in each remix seminar. You can choose to focus on certain concepts in the reading or bring to class your own examples to explain the ideas in the readings. Feel free to use images or videos in your presentation. If you want to print a



handout for everyone, you can ask Cui to print it for you. If you are not sure about anything, just ask!

2. "Ask" Pair: In pairs, each member will prepare a further question inspired by the set reading and lecture to ask the "Show" team. When the "Show" team completes their presentation, the "Ask" team will fire off their two questions.

### Set Reading

Amerika, M.. Source Material Everywhere: The Alfred North Whitehead Remix. Culture Machine, North America, 1012 01 2009. Available at:  
<http://www.culturemachine.net/index.php/cm/article/viewArticle/351>

## 10.10.12- Lecture – Intro to Western Advertising Evolution and Society (GZ)

### 10.10.12 – Workshop: PG Tips

Learning Outcomes:

To explain the relationship between social changes and advertising trends

To describe and explain how advertising has developed in the past 20 years along with the evolving media landscape

To describe and explain the relationship between advertising and popular culture

### Set Reading

Strinati D., 2010, *An Introduction to Theories of Popular Culture*, NY: Routledge, pp. 204-237  
 McGuigan J., 2009, *Cool Capitalism*, NY: Pluto Press, pp. 9-44

### Further Reading

WARC: Geng C., Yang X., Wang H. and Liu H. 2012. Culturally incongruent messages in international advertising, *International Journal of Advertising*, Vol. 31, No. 2, pp. 355-376

WARC: Hipperson T., December 2010, "Time for Action" Admap

Springer, P. 2009, *Ads to Icons: How Advertising Succeeds in a Multimedia Age*, London: Kogan Page, pp.298-316.

## 12.10.12 - Lecture – Introduction to Remix 2 (CS/PC)

Learning Outcomes:

To investigate the social and media expansion of the brand and what it means in networked cultures of consumption

To examine of the technological and cultural shifts and their impact on brand and brand values

### Core Reading

Leadbeater, C., 2009, *We-think : [mass innovation, not mass production]*, Profile, London.

Also see videos and links at: <http://www.charlesleadbeater.net/home.aspx>

Levine, R., Locke, C., Searles, D. & Weinberger, D., 2001, *The cluetrain manifesto: The end of business as usual*, Perseus Publishing, Harlow. Available at

<http://www.cluetrain.com/book/>

### Further Reading

Locke, C., 2001, *Gonzo marketing : winning through worst practices*, Perseus Pub., Cambridge, MA.

Mandiberg, M. (ed.), 2012, *The social media reader*, New York University Press, New York.

Johns, A., 2012, Gutenberg and the Samurai: Or, The Information Revolution is History, *Anthropological Quarterly*, 85(3), pp. 859-83

Shirky, C., 2010, *Cognitive Surplus: Creativity and Generosity in a Connected Age*, Penguin, London and New York

Shirky, C., 2008, *Here comes everybody : the power of organisation without organisations*, Allen Lane, London

Weinberger, D., 2007, *Everything is miscellaneous : the power of the new digital disorder*, Times Books, New York

Lanier, J., 2010, *You Are Not A Gadget: A Manifesto*, Allen Lane, London. See also <http://www.jaronlanier.com/gadgetwebresources.html>

Howe, Jeff. *Crowdsourcing : How the Power of the Crowd Is Driving the Future of Business*. London: Random House Business, 2008.

Shirky, C., 2008, *Here comes everybody : the power of organisation without organisations*, Allen Lane, London

Lovink, G., 2012, *Networks without a cause : a critique of social media*, Polity, Cambridge

Anderson, C., 2009, *The longer long tail: how endless choice is creating unlimited demand*, Random House Business

Jenkins, H., 2006, *Convergence culture : where old and new media collide*, NYU Press, New York

Anderson, C., 2009, *Free : the future of a radical price*, Random House Business, London

Weinberger, D., 2003, *Small pieces loosely joined: A unified theory of the Web*, Merloyd Lawrence Books,

Hassan, R. & Thomas, J. (eds.), 2006, *The new media theory reader*, Open University Press, Maidenhead, England; New York Part 1

Trend, D. (ed.), 2001, *Reading digital culture*, Blackwell, Malden, Mass. Part VI

Snickars, P. & Vonderau, P., 2011. *Moving Data: The iPhone and the Future of Media*. New York: Columbia University Press.

## Week 3

### 15.10.12 – Remix Seminar – What is Consumer Culture?

Learning outcomes:

To explore what is consumer culture and what is consumer society?

What are the underlying social logics of consumer culture? What can they tell us about social consumers?

*Task Questions: What is consumer culture? What does McCracken mean by a ‘living breathing corporation’? Why should a brand care about culture? How has digital media affected consumer culture? Can you think of any examples from your home country to show how technology changed consumer culture?*

#### Set Reading

Lury C. 2001. “Material Culture and Consumer Culture” In *Consumer Culture*. USA: Polity Press, pp.10-51

McCracken G. 2009. “Stealth CCOs” In *Chief Culture Officer: How to Create a Living Breathing Corporation*, New York: Basic Books, pp. 17-40

#### Further Readings

Baudrillard J. 2010. “The Social Logic of Consumption” in *The Consumer Society*, New York: Sage, 49-68.

### 17.10.12 – Lecture – Industry Players (JG)

### 17.10.12 – Workshop: Dr Martens Case Study

Learning outcomes:

- To identify the important companies and organizations in the advertising industry
- To describe and explain the differences between those who commission (clients) and those who produce it (agencies)
- To describe and explain how agencies are structured

#### Set Reading

Wells W., Moriarty S., Burnett J. & Lwin M. 2007, *Advertising, Principles and Effective IMC, Practice*, London: Pearson-Prentice Hall, pp.39-54.

#### Further Reading:

WARC: Kocheilas A., April 2008, "Agency Practice: adherent to the Past", Admap, Issue 493

WARC: Evans M., Michael Harvey M., June 2001, *Semiotics: A window into competitor advertising*, Admap, June 2001, issue 418.

WARC: *Advertising Agencies*, Global Industry Overview, GALE-EGI, 2011

### 19.10.12 – – Remix Lecture: ePub Demo / Detailed Launch (PC/CS)

Part of your Design 1/Semester 1 assessment is to produce and critically assess an "ePublication" (see page 8). WSAacd students will produce the publication alongside a short commentary and WSAadm students will produce a business analysis and presentation.

Learning outcome:

Explores the creation of an ePublication as a way of opening up the possibilities and the issues that are raised by platforms, proprietorial standards and interfaces.

#### Set Reading

McKesson, N. & Witwer, A., 2012, *Publishing With iBooks Author*, O'Reilly Media, Sebastapol, CA. EBook available free at <http://shop.oreilly.com/product/0636920025597.do>

#### Further Reading

Glazman, D 2012, *iBooks Author*, a nice tool but..

<http://www.glazman.org/weblog/dotclear/index.php?post/2012/01/20/iBooks-Author-a-nice-tool-bu>

Sturken, M. & Cartwright, L., 2009, *Practices of looking : an introduction to visual culture*, Oxford University Press, New York

Foresman, C 2012, *iBooks Author EULA restrictions invite antitrust concerns*, *arstechnica.com*. Retrieved March 13, 2012, from

<http://arstechnica.com/apple/news/2012/01/lawyer-ibooks-author-eula-restrictions-could-raise-antitrust-concerns.ar>

Gruman, G., 2012, *iBooks Author for dummies*, John Wiley & Sons, Hoboken, N.J.

Ludovico, A., 2012, *Post-Digital Print: The Mutation of Publishing Since 1894*, ONOMATOPEE 77,

Eraso, M., Ludovico, A. & Krekovic, S., 2006, *The Mag.net reader : experiences in electronic cultural publishing*, Arteleku-Diputacion Foral de Gipuzkoa, [Spain]

Ludovicho, A. & Muller, N., 2008, *The Mag.Net Reader 3 - processual publishing Actual Gestures*, Openmute, London

Thompson, J.B., 2012, *Merchants of culture : the publishing business in the twenty-first century*, Polity, Cambridge

## Week 4

### 22.10.12 – Remix Seminar: The Imagery of Consumer Culture (CS)

*Task Questions: Use examples of advertisements to explain what is meant by this statement: “Commodity fetishism can thus be seen as a system of mystification that empties objects of the meaning of their production and then fills them with commodity status” (Sturken & Cartwright, 2001:200). Show examples of fashion advertising that use ‘counter-bricolage’ as brand communications strategy.*

#### Set reading

Sturken M. & Cartwright, L. 2001. “Consumer culture and the Manufacturing of Desire” In *Practices of Looking: An introduction to visual culture*, London: Oxford University Press, pp.189-235.

### 22.10.12 – Lecture – Brand Management, Concepts and Tools (JG)

Learning Outcomes:

To define and explain the concept brands and brand management

To identify and explain the concepts and tools used and practiced by brand managers.

#### Set Reading

Davis M. 2009, *The Fundamentals of Branding*, London: Thames & Hudson, pp.2-25.

Moor L, 2007, *The Rise of Brands*, Berg, pp.1-8

Keller, Aperia, Georgson, 2012, *Strategic Brand Management*, FT Prentice Hall, Chapter 1 pp. 1-40

#### Further Reading

WARC: Creative Strategy Awards, 2011, “Stella Artois 5%: Let's talk about relationships - A new approach to global brand management”. APG, Gold; Best multi-market planning.

WARC: Rawlinson R., Autumn 2006. *Beyond brand management – The Anatomy of the 21st Century Marketing Professional*, Market Leader, issue 34.

### 24.10.12 – Lecture – Visual Analysis & Semiotics

#### 24.10.12 - Workshop: Visual Analysis I

Learning Outcomes:

To describe and define the method of visual analysis

To apply the method of visual analysis to a range of advertising examples

To define and explain the concepts of symbols and metaphors

#### Set Reading

Graham C., 2010, *Deciphering Advertising, Art and Architecture: New Persuasion Techniques for Sophisticated Consumers*, pp.11-25 and 45-65

Fowles, J. 1996, *Advertising and Popular Culture*, USA: Sage Publications, pp.174-183.

#### Further Reading

Dyer G. 1982. *Advertising as Communication*. London: Routledge, pp.139-157.

Cialdini R. B., 1984. *Influence, The Psychology of Persuasion*, Harper Collins.

Goode A., 2007. The Implicit and explicit role of ad memory in ad persuasion: rethinking the hidden persuaders. In *International Journal of Market Research*, 49(1).

### 26.10.12 – ePub Sharing Session

Requirements of what you need to bring to this session will be briefed separately.

## Week 5

### 29.10.12 – Remix Seminar: Meaning, not Information. (CS)

Learning outcomes

- What new affordances do consumers have with screen reading technologies?
- Examine the changing relationship between brands and publishers from the impact of interfaces such as tablets, smartphones and Web 2.0.

*Task Questions: McCracken talks about meaning versus information in advertising, how are these different? The Goggin article talks about the 'battle in the economy of reading' since the iPhone was invented, what does he mean by this? Using your ePub project, where do you think your ePub stands in this economy of reading? In such economy, what are the ways in which you can advertise to consumers your ePub in terms of meaning vs. information?*

#### Set Reading

McCracken G. 2005. "Advertising: Meaning vs. Information" In *Culture and Consumption II*, USA: Indiana University Press, pp162-170.

Goggin, G. 2011. "Reading with the iPhone" In *Moving Data*, New York: Columbia University Press, pp.195-210

#### Further Reading

Wallington, J. 2010. "Tabvertising: iPad and other tablets: the advertising and marketing opportunities" In *Interactive Advertising Bureau (IAB)*, Available online: [http://www.iab.net/insights\\_research/industry\\_data\\_and\\_landscape/tablet](http://www.iab.net/insights_research/industry_data_and_landscape/tablet)

### 31.10.12 – Lecture – Ad Planning & Creative Strategy

Learning outcomes:

To describe the role of the account planner in the advertising process

To explain the importance of effective account planning and the role it plays in creative development

### 31.10.12 – Reading Group

The group will read the following article and come to the reading group ready to discuss it:

[Mery Baskin, Best practice: Creative strategy, Warc Best Practices, April 2010](#)

#### Set Reading

Brierley S., 2002, *The Advertising Handbook*, London: Routledge, pp. 104-122.

WARC: King S., 2008. *The anatomy of account planning*, Admap Classic

WARC: Feldwick P., 2009, *Account Planning: Back to the Future*

### 2.11.12 – Remixing readership: What is a reader/consumer?

Learning outcomes:

- To look at the creative affordances brought about by new technologies and the shifts in meaning of value and capital
- To describe some new consumption practices and expectations

#### Set Readings

Rosen, J (2006) "PressThink: The People Formerly Known as the Audience."

[http://archive.pressthink.org/2006/06/27/ppl\\_frmr.html](http://archive.pressthink.org/2006/06/27/ppl_frmr.html)

Trentmann, Frank. 2006. *The Making of the Consumer: Knowledge, Power and Identity in the Modern World*. New York: Berg.

## Week 6

### 5.11.12 – Remix Seminar: Who are multipliers? (CS)

Learning outcomes:

- To look at the creative affordances brought about by new technologies and the shifts in meaning of value and capital
- To describe some new consumption practices and expectations

*Task Questions: Use examples to explain what Ritzer and Jurgenson mean by 'prosumers' and 'cyber-libertarianism'? Use examples to explain and evaluate the principles of Wikinomics? Finally, Is Wikinomics always a good thing for consumers?*

#### Set Readings

Ritzer, G. & Jurgenson N. 2010. "Production, Consumption, Prosumption: The nature of capitalism in the age of the digital 'prosumer'", *Journal of Consumer Culture*, 10:13, pp.13-33

Tapscott D. & Williams A. D. 2007. "The Art and Science of Peer Production" In *Wikinomics: How Mass Collaboration Changes Everything*. London: Atlantic Books, pp7-33.

#### Further Reading

McCracken, G. 2009. "Producers and Consumers" In *Chief Culture Officer: How to Create a Living Breathing Corporation*. New York: Basic Books, pp.79-93 [McCracken also has a Pinterest page of CCOs here: <http://pinterest.com/grantmccracken/chief-culture-officers-in-fact-or-spirit/>]

### 07.11.12 – Lecture – Psychology of Advertising and Visual Persuasion

#### 07.11.12 - Workshop: Visual Analysis II

Learning Outcomes:

- To describe and define the method of visual analysis
- To apply the method of visual analysis to a range of advertising examples
- To describe and explain how advertising functions as a form of persuasion
- To define and explain the concepts of symbols and metaphors
- To introduce and explain Freud's theory on subliminal advertising

#### Set Reading

Bignell, J. 1997, *Media Semiotics: An Introduction*, Manchester: Manchester University Press, pp.28-54

Scott L. M. & Batra R., 2003. *Persuasive Imagery: A Consumer Response Perspective*, London: Routledge, pp. 191-221, 297-310.

#### Further Reading

Lakhani, D. 2008. *Subliminal Persuasion*, New Jersey: J. Wiley & Sons.

WARC: Heath R., *Emotional Persuasion*, Admap, July/August 2006, issue 474.

WARC: C. E. Young, *TV ad effectiveness: Making connections*, Admap, September 2010.

### 9.11.12 – Remixing Authorship: What is a designer/advertiser? (PC/CS)

If remix culture is changing readership and consumption practices and our conception of the

reader and the consumer, it's doing the same to our idea of authorship: the designer and the advertiser. Once upon a time we were the privileged ones, the creative, the leader. Now... well when the (people formerly known as the) audience is active does that mean we are passive or some sort of partnership possible? This week the tutors will address that question, again from their different starting points.

### Set Reading

Manovich, L (n.d.) *Who is the Author? Sampling/Remixing/Open Source*, from [manovich.net/DOCS/models\\_of\\_authorship.doc](http://manovich.net/DOCS/models_of_authorship.doc)

### Further Reading

Huhtamo, E 2004, *Trouble at the Interface, or the Identity Crisis of Interactive Art*, Retrieved February 23, 2012, from

<http://193.171.60.44/dspace/bitstream/10002/299/1/Huhtamo.pdf>

Dean, J., 2010, *Blog Theory: Feedback And Capture In The Circuits Of Drive*, Polity, Cambridge; Malden, MA

Berry, D.M., 2008, *Copy, Rip, Burn: The Politics Of Copyleft And Open Source*, Pluto Press, London

Hassan, R. & Thomas, J. (eds.), 2006, *The new media theory reader*, Open University Press, Maidenhead, England; New York Part 3

## Week 7 NO CLASSES

### Week 8

#### 19.11.12 – No Remix Seminars

#### 20.11.12 – Remix ePub Progress Workshops 1 (PC/CS)

#### 21.11.12 – “Life’s a Pitch” - Agency Simulation Day

Life’s a Pitch simulates the experience of working in a marketing agency at one of the most exciting times – when pitching for a major piece of new business. Life’s a Pitch is a fast-paced event led by business professionals, where students create and run their own marketing agencies and pitching for a real life account!

You will have the chance to develop creative work for a youth orientated brand and to pitch your work to win the account – and prizes!

Learning outcomes

To understand the process of developing creative work

To learn and practice presentation skills for business

### Set Reading

WARC: Merry Baskin, **Best practice: The agency pitch process**, Best Practice: March 2010

WARC: Martin Jones, **10 things agencies need to know about clients**, Admap: May 2004, Issue 450

### Further Reading

McEwen W., 2006. *Married to a Brand: Why Consumers bond with some brands for life*, London: Gallup Press

#### 23.11.12 – Remix ePub Progress Workshops 1 (PC/CS)

## Week 9

### 26.11.12 – Remix Seminars: Memes, Viruses and the Death of the Ad Man (CS)

Remember the ‘genius’ Ad Man? The Don Draper on Madison Avenue who wears a nice suit and comes up with an amazing idea for a TVC for a client and becomes a superstar – that guy is dead. In networked digital culture, successful advertising is no longer simply creative development. With the proliferation of user-generated content or what Jenkins calls participatory culture, e.g. ‘virals’ and internet memes, the advertising agency’s role has now evolved into that of ‘community manager’ and must play an active, not just reactive role, because ‘brand fans’ have powerful interests. Advertisers must become “more adept at monitoring and serving audience interests” (Jenkins, 2006:148).

*Task Questions: Based on the two readings below, what is the difference between a viral and a meme? What strategies of engagement must advertisers use to build brand loyalty?*

#### Set Readings

Jenkins H. 2006. “Interactive Audiences? The “Collective Intelligence” of Media Fans”. In *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: NYU Press.  
Shifman L. 2011. “An anatomy of a YouTube meme” In *New Media & Society*, 14(2), pp187-203.

#### Further Readings

Barthes R. 1977. *The Death of the Author*. In *Image, Music, Text*. Trans. Stephen Heath. UK: Harper Collins. Available online here: <http://www.deathoftheauthor.com/>  
Rutherford L. M. 2009. “Industries, artists, friends and fans: Marketing young adult fictions online” In *First Monday*, Vol 14, no. 4. Available online: <http://www.firstmonday.org/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/2443/2160>

### 28.11.12 - Lecture – The Consumer – Targeting and Segmentation

Learning outcomes:

- To identify and define the major concepts used in targeting in consumer markets
- To explain the function of the tools used for targeting

### 28.11.12 – Reading Group

The group will read the following article and come to the reading group ready to discuss it: **Hamish Pringle and Jim Marshall, “How to write a good media brief”, Warc Best Practice: November 2011**

#### Set Reading

WARC: Young L., *How to use Segmentation effectively*, 2011  
WARC: Tupot M. L., Stock T., *What's next for segmentation?* ADMAP, February 2010  
WARC: Anderson P., *Segmentation: what makes consumers tick?* Admap, June 2008, Issue 495

### 30.11.12 – Lecture: Remixing Business – What is business? (PC/CS)

So we (or more correctly the remix media culture) has problematized the designer/advertiser and the reader/consumer, but maybe the challenge is even more fundamental than that. What if the rules of business, the nature of the organisation, the brand and what they do are changing – not in some sense of moving from a capitalist to a different economic system but



shifts in the nature of capitalist economics, business organisation and design itself. This session opens up those macro questions, looks at some models emerging and asking what they mean for us as designers, marketers and advertisers.

#### Set Reading

Van Dijck, J. & Nieborg, D., 2009, Wikinomics and its discontents: a critical analysis of Web 2.0 business manifestos, *New Media & Society*, 11(5), p. 855

#### Further Reading

Tapscott, D. & Williams, A.D., 2008, *Wikinomics: How Mass Collaboration Changes Everything*, Portfolio, New York

Tapscott, D. & Williams, A.D., 2010, *MacroWikinomics : rebooting business and the world*, Atlantic, London.

Bauwens, M., 2009, Class and capital in peer production, *Capital & Class*, 33(1), p. 121

## Week 10

### 3.12.12 – Remix Seminar: Transmedia Businesses (CS)

What should be the new business offering in remix culture? Jenkins argues that “reading across media sustains a depth of experience that motivates more consumption...offering new levels of insight and experience refreshes the franchise and sustains consumer loyalty” (2006:96). To offer this kind of transmedia consumer experiences, do brands have to rethink their business models?

*Task Questions: Pine and Gilmore wrote their classic essay “Welcome to the Experience Economy” over 10 years ago, how might we interpret ‘experience’ as a business offering in today’s remix cultures? Think of examples of traditional business models – design, value, organization - and explain how these might have to change if the company is to offer truly sustainable business offerings: ‘transmedia’ experiences.*

#### Set Reading

Jenkins H. 2006. “Searching for the Origami Unicorn” In *Convergence Culture: When New and Old Media Collide*. New York: NYU Press, pp.93-130

Pine J. & Gilmore, J. H. 1998. “The Experience Economy” In *Harvard Business Review*, July 1998, pp.98-105.

#### Further Reading

Sinclair, J. “Advertising and the media in motion” In *Advertising, the Media and Globalization*, London: Routledge, pp.49-79

### 5.12.12 - Lecture – Brand Characters and Celebrities in Advertising

#### Learning outcomes:

- Gain an understanding of how characters are used in advertising
- To appreciate the sell value of celebrities
- To introduce students to the media applications of a digital character
- To facilitate independent study techniques

#### Set Readings:

Pringle, H. 2004. **Celebrity Sells**, Chichester: John Wiley & Sons, pp. 49-78

WARC: Patterson S., Cooper, P., 2001, **The trickster: Myth and Magic in Great Ads**, Admap, April 2001, Issue 416.

### 5.12.12 – Reading Group

The group will read the following article and come to the reading group ready to discuss it:

**WARC: Old Spice Body Wash: Response Campaign, Cannes Creative Lions, Shortlisted, Creative Effectiveness Awards, 2012**

**WARC: Torode, A. 2009, How a Meerkat became a social media hero, creating a cult brand, Admap, September 2009, Issue 508**

### **7.12.12 – Lecture: Remixing Power – Perspectives on Media Power. What/who is powerful? (PC/CS)**

The new cultural practices, media and spaces we have been exploring are not neutral. They are deeply power-full. In order to make sense of these issues we need to explore what we mean by 'power', how does it work? What do we mean by powerful and powerless? This session explores those questions through the work of various theorists of power.

#### **Set Reading**

Foucault, M. 1980, Truth and Power, in C Gordon (ed), *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, The Harvester Press, Brighton, pp. 109-3

#### **Further Reading**

Sheridan, A., 1980, *Michel Foucault : the will to truth*, Routledge, London

Nealon, J.T., 2008, *Foucault beyond Foucault : power and its intensifications since 1984*, Stanford University Press, Stanford, Calif.

Chun, W.H.K., 2006, *Control And Freedom: Power And Paranoia In The Age Of Fiber Optics*, MIT Press, Cambridge, Mass.

Galloway, A.R. & Thacker, E., 2004, Protocol, Control, and Networks, *Grey Room*(17), pp. 6-29

Bucher, T., 2012, Want to be on the top? Algorithmic power and the threat of invisibility on Facebook, *New Media & Society*

Beer, D., 2009, Power through the algorithm? Participatory web cultures and the technological unconscious, *New Media & Society*, 11(6), p. 985

## **Week 11**

### **10.12.12 – Remix Seminar: Consumer Interfaces (CS)**

Following up on the discussions of power in the lecture, we will look at power relations within consumer-brand interfaces, e.g. mobile devices, TVCs, websites, a branded object, etc – virtually anything can be a consumer interface.

*Task Questions: Using some examples of consumer-brand interfaces, explain how might Foucault's power relations play out on these interfaces? How does power operate within these consumer-brand interfaces? Who is powerful and who is powerless?*

#### **Set Reading**

Foucault, M. 1980. Truth and Power, in C Gordon (ed), *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, The Harvester Press, Brighton, pp109-3.

### **11.12.12 – Remix ePub Progress Workshops 2 (PC/CS)**

### **12.12.12 – Lecture – Advertising Strategy Development**

Learning outcomes:

To describe and explain how advertising can be used at a strategic level

To identify some recent positive examples of advertising strategy in action  
 To describe how to plan, execute and analyse an advertising campaign

#### Set Reading

Wells W., Moriarty S., Burnett J., Lewin M., 2007, *Advertising, Principles and Effective IMC Practice*, London: Pearson-Prentice Hall, pp192-205

#### Further reading

WARC: *Internet advertising strategy of multinationals in China: a cross-cultural analysis*, IJA, Vol. 28, No. 1, 2009

#### 12.12.12 Reading Group

The group will read the following article and come to the reading group ready to discuss it:

Maneke de Mooij and Geert Hofstede. *The Hofstede model: applications to global branding and advertising strategy and research*. *International Journal of Advertising*, Vol. 29, No. 1, 2010

#### 15.12.12 – Remix ePub Progress Workshops 2 (PC/CS)

## CHRISTMAS HOLIDAYS & NEW YEAR – YAY!

### Week 15

#### 8.1.13 & 9.1.13 – Design 1 Assessment 2: Remix ePub Presentations

## Further Recommended Reading

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#### Recommended Journals

*Advertising Society Review*

*New Media & Society*

*Journal of Consumer Culture*

*JSTOR*

*Journal of Interactive Advertising*

*First Monday*

*Journal of Product and Brand Management*

*Design Studies*

*Design Management Journal*

#### Other Texts

Mathews, H., Brotchie, A. & Queneau, R., 2005, *Oulipo compendium*, Atlas Press ; Make Now Press, London; Los Angeles

Levin Becker, D., 2012, *Many subtle channels : in praise of potential literature*, Harvard University Press, Cambridge, Mass.

Sadler, S., 1999, *The situationist city*, MIT, Cambridge, Mass.; London

Robinson, E 2010, LITERATURA INGLESA: From Cut-Up to Cut and Paste,

<http://literaturainglesafhuce.blogspot.co.uk/2010/11/from-cut-up-to-cut-and-paste-plagiarism.html>

[The Real Kenny G](http://epc.buffalo.edu/authors/goldsmith/) PDFs from the Guru of UbuWeb.com <http://epc.buffalo.edu/authors/goldsmith/>

Burroughs, W.S., 1961, The cut-up method of Brion Gysin, *The Third Mind*. Available at

[http://www.ubu.com/papers/burroughs\\_gysin.html](http://www.ubu.com/papers/burroughs_gysin.html)

[Reality Studio](http://realitystudio.org/multimedia/) A William S. Burroughs Site <http://realitystudio.org/multimedia/>

[The Cut-Up Machine](http://languageisavirus.com/cutupmachine.html) An electronic cut-up generator.

<http://languageisavirus.com/cutupmachine.html>

MacFarlane, D., 2010, Photography at the Threshold: Atget, Benjamin and Surrealism, *History of Photography*, 34(1), pp. 17-28.

Benjamin, W., 2008, *The Work Of Art In The Age Of Its Technological Reproducibility, And Other Writings On Media*, Jennings, M.W., Doherty, B., & Levin, T.Y. eds. Translated by E. Jephcott, R. Livingstone & H. Eiland. Belknap Press of Harvard University Press, Cambridge, Mass.

Scott, C., 1999, *The spoken image: photography and language*, Reaktion books,.

## Plagiarism

All submitted work will be passed through plagiarism detection software. If plagiarism is detected in your work, your final grade will be penalized heavily or worse, you may fail the assignment altogether. You should submit only your own work and whenever you have engaged with someone else's work, you should attribute clearly to the source. You can view the WSA Academic Integrity Handbook on the School's Intranet via the SUSSED portal.

## Hand-in Requirements

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MA Assessment Guidelines which is under postgraduate section, assessment pg 5/6 on the WSA site on Sussed. 3.7 **Work Not Submitted and Late Work**

Meeting deadlines is an important part of the discipline of higher education, and marks for work handed in or presented late will be reduced to ensure fairness to students who submit on time. The reductions of marks for late work are as follows:

Work submitted up to 5 days after the deadline will be marked as usual, including moderation or second marking, and feedback prepared. The final agreed mark is then reduced by the factors in the following table. This applies to all students from 2010 onwards. If the calculations detailed below reduce your final module mark to below 50% you will have failed the module.

University Working Days late

1 day late (final agreed mark) X 0.9  
 2 days late (final agreed mark) X 0.8  
 3 days late (final agreed mark) X 0.7  
 4 days late (final agreed mark) X 0.6  
 5 days late (final agreed mark) X 0.5  
 More than 5 Zero

## Overall Aims & Assessment Criteria

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### The aims of this module are to:

Enable you to position and debate your ideas and work within a critical context  
 Develop critical thinking about your research  
 Explore and critically reflect on your work and ideas  
 Establish methodologies and ways of working to advance your work and ideas

### Knowledge and understanding

**Having successfully completed the module, you will be able to demonstrate knowledge and understanding of:**

The relevance and importance of the ideas and practices of your peers  
 Techniques applicable to your own areas of interest  
 Learning resources and study skills to support your research

How to experiment with your ideas through different working methodologies and references

### **Cognitive (thinking) skills**

#### **Having successfully completed the module, you will be able to:**

Question and articulate concepts of contemporary advertising design practice

Critically advance your ideas

Analyse your work and derive ways of advancing your ideas

### **Key transferable skills**

#### **Having successfully completed the module, you will be able to:**

Locate, analyse and synthesise information, ideas and/or practices, drawing balanced and insightful conclusions

Demonstrate an ability to communicate ideas, based on evidence and considered argument

Engage constructively in dialogue and debate about your own and others' work

Apply methods of search and retrieval of electronic and text-based information

### **Relationship between the teaching, learning and assessment methods and the planned learning outcomes**

In this module learning and teaching activities focus on helping you to explore and analyse your work and ideas. Feedback on your progress and development will be given through seminars and tutorials. Informal feedback in seminar situations will provide opportunities for peer group learning, self-evaluation and discussion of current issues in contemporary design. These sessions additionally allow you to develop your understanding of your ideas, help you to recognise and evaluate your analytical, critical, practical and transferable skills.

A study visit will familiarise you with current practices in practical industry contexts. You will be encouraged to attend, but it is understood that as you will have to self-finance the visit, it may not be possible for all students to attend for financial or other reasons, i.e. personal commitments or disability. Alternative study visits in the UK are provided for these students.

## **Resources**

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University e-learning

[www.blackboard.soton.ac.uk](http://www.blackboard.soton.ac.uk)

#### **WARC - World Advertising Research Centre**

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

#### **Keynote**

[www.keynote.co.uk](http://www.keynote.co.uk) - Market Research Database

#### **Blogs / Magazines**

Creative Review Blog <http://www.creativereview.co.uk/cr-blog>

It's Nice That <http://www.itsnicethat.com/>

D&AD blog <http://www.dandad.org/>

Landor blog <http://www.landor.com/index.cfm?do=thinking.blog&bhcp=1>

Ad Goodness <http://www.frederiksamuel.com/blog/>

Advertising blog <http://www.adverblog.com/>

Creativity online <http://creativity-online.com/>

**Ad news**

<http://adage.com/>  
[www.adweek.com](http://www.adweek.com)  
<http://www.campaignlive.co.uk/news>  
<http://www.marketingweek.co.uk/>  
<http://www.marketingmagazine.co.uk/>

**Social Media**

<http://www.steverubel.com/>  
[http://darmano.typepad.com/logic\\_emotion/](http://darmano.typepad.com/logic_emotion/)  
<http://socialmediatoday.com/>

**Social Media Research**

<http://measurementcamp.wikidot.com/>

**Major Advertising Agencies**

AMV BBDO – [www.amvbbdo.com](http://www.amvbbdo.com)  
 Y&R – [www.yr.com](http://www.yr.com)  
 Wieden+Kennedy - <http://www.wk.com/>  
 Crispin Porter + Bogusky - <http://www.cpbgroup.com/#/>  
 Mother - <http://www.motherlondon.com/>  
 BBH - <http://www.bartleboglehegarty.com/>  
 DDB - <http://www.ddb.com/>  
 EuroRSCG - <http://www.eurorscg.co.uk/>  
 Grey - <http://www.grey.co.uk/>  
 Leo Burnett – [www.leoburnett.com](http://www.leoburnett.com)  
 JWT – [www.jwt.co.uk](http://www.jwt.co.uk)  
 Saatchi & Saatchi – [www.saatchi.com](http://www.saatchi.com)  
 M&C Saatchi – [www.mcsaatchi.com](http://www.mcsaatchi.com)  
 Lowe London – [www.loweworldwide.com](http://www.loweworldwide.com)  
 Ogilvy and Mather Group – [www.ogilvy.co.uk](http://www.ogilvy.co.uk)  
 McCann-Erickson – [www.mccann.com](http://www.mccann.com)  
 TBWA – [www.tbwa.com](http://www.tbwa.com)

**Trade bodies and organizations**

Advertising Association - <http://www.adassoc.org.uk/aa/index.cfm>  
 APA - <http://www.a-p-a.net/>  
 Advertising Standards Authority - <http://www.asa.org.uk/>

**Equal Opportunities**


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In line with the University's Equal Opportunities Policy, individuals are treated on their relevant merits and abilities and are given equal opportunities within the module, School and University. The aim of the policy is to ensure that no prospective or current student should receive any less favourable treatment on any grounds which are not relevant to academic ability and attainment. Every effort is made to ensure that disabled students are aware of and assisted in making use of the support provided by the University; to ensure access to lectures, classes, learning materials; and to ensure that where necessary appropriate variations to normal examining arrangements are made.