



**PR 340: Introduction to Advertising**  
**4 Units**

**Spring 2022 – Mondays – 6:30-9:50 p.m.**

**Section: 21141R**

**Location: Ann 406**

**Instructors: Kim Getty and Jeffrey Blish**

**Office:** Online/zoom

**Office Hours:** By Appointment

**Contact Info:** [kim.getty@deutsch.com](mailto:kim.getty@deutsch.com) Tel: (310) 862.3413

[blish@usc.edu](mailto:blish@usc.edu) Tel: (310) 849-1579

### **I. Course Description**

This class is for the undergraduate student interested in learning the fundamentals of today's advertising profession and its role in marketing communications. Advertising is one of the four aspects of the marketing communications plan (Promotions, Public Relations and Direct Response round out the remaining three). Advertising will be the primary focus; however, we will also address all facets of the Marketing Mix and how they are integrated so that the brand speaks with one voice.

Introduction to Advertising is a practical course and the first class in USC's Advertising Minor curriculum between the Annenberg and Marshall schools.

### **II. Overall Learning Objectives and Assessment**

PR 340 is designed to provide students with a practice in:

- 1) At the macro level, the advertising industry and how advertising agencies operate.
- 2) Brands and brand positioning and how they manifest in advertising.
- 3) The development of strategic insight and the role it plays in creation of an advertising campaign.
- 4) How advertising campaigns are created and executed.
- 5) The role digital/social plays in the today's marketing efforts.
- 6) The media landscape including how media is planned, purchased and sold.
- 7) How all the components of advertising (management, research, creative, media, production, direct, digital and promotions) work together to build a brand.

### **III. Description of Assignments**

The class will consist of 5 assignments - (4) individual + (1) group assignment, a midterm exam, and a final group project. A professional approach will be expected of all participants. Students are expected to attend all classes and arrive promptly. Attendance will be taken and missed classes will impact your grade. Presentation skills are critical in the advertising profession. Thus, class participation counts towards your grade more so than in other classes you may have. It often makes the difference in your final grade in the class.

## IV. Grading

### a. Breakdown of Grade

A total of 500 points may be earned in this class. Final grade will be determined based on the following:

Assignment	Points	% of Grade
Class Participation	50	10%
(5) Assignments	125	25%
Persuasive Communication Presentation	25	5%
Midterm	100	20%
Term Project	200	40%
<b>TOTAL</b>	<b>500</b>	<b>100%</b>

### b. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

### c. Grading Standards

**“A” projects** have writing near professional quality; one or no mistakes; clearly proofread and edited material. Excellent organization and flow; original thinking. Well thought out analysis of the material, with a clear point of view.

**“B” projects** indicate a completed assignment with a topline command of the material. There is an analysis of the topic, however, a strong argument or POV has not been established.

**“C” projects** indicate a completed assignment that covers the material, but fail to produce an analysis or POV on the topic.

**“D” projects** have more than 10 errors (spelling, grammar). Needs to be completely rewritten. Poorly organized with little or no understanding of journalistic style/standards. Needs to work with writing coach.

**“F” projects** are not rewritable, late or not turned in.

## V. Assignment Submission Policy

### Class Website

Lecture Keynote presentations can be downloaded from the PR 340 class website on Blackboard on the Tuesday following Monday’s lecture. If class must be cancelled for an unforeseeable circumstance, an email will be sent out to the entire class and will be noted on Blackboard as well.

### **Take-Home Assignments**

Written assignments are due the following class unless otherwise noted on the syllabus. **Assignments are to be submitted as both hard copy and on Blackboard (via Turnitin) by start of class each Monday.** Late assignments will not be accepted. Assignments must be **typed**. Importance will be placed on grammar, spelling and writing ability. Print ads referenced in the assignment must be attached (photocopies, printouts or tear sheets from a magazine/newspaper). Analysis of TV, radio digital, social media or outdoor advertising must include a detailed written description of the ad (a link to the spot should be included when possible). The magazine, newspaper, television program, or web site in which the ad was found should also be cited. You should be prepared to discuss your assignment in class on the day that it is due. In some cases, group review with your classmates will precede the final delivery of class assignments for grading.

### **Persuasive Communication Presentations**

During the course of the semester, students are required to present one case study of a current ad campaign they feel is particularly persuasive, including their personal rationale for the success of the effort. Additionally, it is expected that all students keep up to date on current industry events as students will be chosen at random in class to discuss the topics of interest in the industry. Presentations will **each be graded out of a possible 25 points.**

### **Reading**

If reading appears on the syllabus it is expected that the reading cited for that lecture will be completed prior to that class's meeting. Supplemental industry articles may be sent via email during the week.

### **In-Class Assignments**

In-Class assignments will encompass lecture and reading material as related to real world case studies. They cannot be made up without prior arrangement.

### **Midterm**

The Midterm will consist of a combination of definitions, essay questions and analysis. Questions will cover reading materials, lecture and guest speaker discussions.

### **Final Term Project/Presentation**

The Term Project will be a culmination of all that has been covered in the course. The class will be broken up into groups, each acting as an agency pitching a piece of business. We will provide you with a brand for the pitch, basic background information and a budget. The group is expected to research the brand, create a strategy, conceptualize the ad campaign, determine what media to use and when, and present an integrated campaign to the class. A deck encompassing all aspects of the pitch will be emailed to both professors by noon on **May 9**. Group presentations will start immediately at 7.00 p.m. on **May 9**. Term project decks will not be accepted late. Groups will be given 20 minutes to present their ideas. Your grade will be based on strategy, critical thinking, creativity, quality of the leave behind deck and presentation. 20% of an individual's Term Project grade will be based on a group evaluation form where group members evaluate each person's contribution to the project. If there are concerns amongst the group about the contribution of a member, it is imperative that they surface them early in the process.

## VI. Required Readings and Supplementary Materials

Course Text and Additional Reading

1. **Positioning: The Battle for Your Mind** by *Al Ries and Jack Trout*

2. "Look At Me When I'm Talking To You: Building Brand Attraction in an Age of Brand Aversion" by Jason Sperling  
<https://www.instagram.com/lookatmebook/>

**\*This is not a physical book; it's the first of its kind published exclusively on Instagram**

3. Subscribe to AdAge Daily email (it's free): AdAge, AdAge Digital, Creativity

4. Optional: pick one additional book from the following list to read during the course.

- Truth, Lies and Advertising by John Steel
- Hegarty on Advertising by John Hegarty
- Eating the Big Fish by Adam Morgan
- Hey Whipple, Squeeze This by Luke Sullivan
- The Idea Writers by Teresa Iezzi
- The Brand Gap by Marty Neumeier
- A New Brand World by Scott Bedbury

Industry Publications:

VERY IMPORTANT: Adage.com will be required reading on Monday of each week for class discussion

Additional publications: Adweek, *Fast Company* (*Fast Co-Create*)

Occasionally, additional material and relevant web sites will be announced in class.

## VII. Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [Annenberg Virtual Commons](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

### **Add/Drop Dates for Session 001 (15 weeks: 1/10/2022 – 4/29/2022; Final Exam Period: 5/4-11/2022)**

**Link:** <https://classes.usc.edu/term-20221/calendar/>

**Last day to add:** Friday, January 28, 2022

**Last day to drop without a mark of "W" and receive a refund:** Friday, January 28, 2022

**Last day to change enrollment option to Pass/No Pass or Audit:** Friday, January 28, 2022 [All major and minor courses must be taken for a letter grade.]

**Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Audit:** Tuesday, February 1

**Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade:** Friday, February 25, 2022 [Mark of "W" will still appear on student record and STARS report and tuition charges still apply.]

\*Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

**Last day to drop with a mark of "W":** Friday, April 1, 2022

## IX. Course Schedule: A Weekly Breakdown

*Important note to students: Be advised that this syllabus is subject to change – and probably will change – based on the progress of the class, news events, and/or guest speaker availability.*

### Week 1

Jan. 10

Topics: Course Overview Objectives and Assignments  
A little about your instructors and their careers  
A little about you  
The role of Advertising and IMC  
Persuasive Communication Semester Assignment  
Syllabus Review

In class work: Brand Baseline Discussion

#### Assignment #1 “Fight On”:

Attend the basketball game on **January 13 vs. Oregon State**. Literally **count the number of brands** you see trying to market themselves to you. Were they effective in persuading you? Which brands stood out the most and why? Which one was most successful and why? Examples can be sponsorships, in-game commercials (on the scoreboard), branding on the cups, brands with tents outside the stadium, people handing stuff out in the stands, etc. Take pictures to include in your analysis.

If you are unable to attend the game, you may watch it on television or online. In this case, examples would be commercials, surrounding banner ads (if watching online), in-game sponsorships, billboards, etc. The same assignment applies - Were they effective in persuading you? Which brands stood out the most and why? Which one was most successful and why?

No longer than one typed page for the analysis, not including example pictures (although pictures are encouraged). **Count and analysis due January 24. 25 POINTS.**

### Week 2

Jan. 17

Holiday, no class

### Week 3

Jan. 24

Topics: Persuasive Communication Presentations  
“Fight on” discussion  
IMC in today’s world  
The Advertising Industry, Organizational Structure of an Ad Agency, “The Client”, Client Relationships, Getting into the Industry The “4 P’s”  
Discussion of “. **Positioning: The Battle for Your Mind**” chapters 1-5; 25  
Anatomy of a pitch: Case study

Reading: *Positioning* 1-5; 25

#### Assignment #2: Observational Research

Pay attention for the next week to the coffee category. Specifically, look for all you can find out about Cofee Bean and Tea Leaf as a coffee brand: How does the brand speak to you through its website/social presence? Who are

they trying to appeal to? What types of people actually frequent CBTL? What products do they sell besides coffee?

Do this same exercise for two competitors in the coffee category.

Put your observations into a one-page write-up. Can be supported with video, photos, etc. if desired.

**Due Jan 31. - 25 POINTS**

#### **Week 4**

**Jan 31.** Topics: Persuasive Communication Presentations  
Observational Research Discussion  
  
Brands, positioning and the benefits of branding  
Sources of positioning inspiration: Company, Consumer, Culture, Competition  
  
Interview/focus group methods  
  
In-class Exercise: Practice focus groups  
  
Reading: Positioning: Chapters 6-8

#### **Assignment #3: Primary Research**

Conduct qualitative research with people who drink coffee and/or tea. Look for attitudes and insights as it relates to brands in the category. What is the role coffee or tea plays in people's lives? What makes them prefer one brand over the other? What insights can you uncover that would favorably impact CBTL's ability to get people engaged.

One page write-up of observations. Can be supported with video, photos, etc. if desired.

**Due Feb 7 -- 25 POINTS TOTAL**

#### **Week 5**

**Feb. 7**  
Topics: Persuasive Communication Presentations  
Primary Research Discussion  
Advertising Strategy, Targeting, and Research  
Role of quantitative in target selection and understanding/insight and positioning.  
  
In-class Exercise: Branding in politics: Positioning a candidate  
Share out of qualitative findings  
  
Read: Positioning chapters 14-22

**Week 6**  
**Feb. 14**

Topics: Persuasive Communication Presentations  
Elements of the Creative Brief  
The Creative Brief

In class exercise: Find the creative brief behind the campaign

Guest speaker: TBD

**Assignment #4 “Creative Brief”**

Develop a creative brief for CBTL using the template handed out in class.

**Due Feb. 28 -- 25 POINTS**

**Week 7**

**Feb. 21**            **President’s day - NO CLASS**

**Week 8**

**Feb. 28**

Topics: Persuasive Communication Presentations  
Creative Brief Discussion  
The BIG Idea  
Creative Execution: Executing your Big Idea  
Anatomy of a brand: Apple Case Study  
Midterm Review

Guest Speaker: TBD Creative

In-class exercise: Find the big idea behind a campaign

**Read:** *Look at Me When I’m Talking to You* (entire book)

**Assignment #5 “Mini-Campaign Creative Execution”**

Now you’ll work to develop the big idea for Coffee Bean based on your creative brief. It should include on print ad and one out of home ad. You may do more beyond that, video or social posts. But print & OOH as a minimum.

**You will present your ideas in class on March 14. Creativity counts. 25 POINTS**

**Week 9**

**Mar. 7**            **MIDTERM**

**Week 10**

**Mar. 14**           **Spring Break – no class**

**Week 11****Mar. 21**

Topics: Persuasive Communication Presentations  
Peer review and feedback session CBTL creative

Guest Speaker: TBD

Midterm: General review of results  
Final term project briefing and expectations for final presentations

**Week 12****Mar. 28**

Topics: Persuasive Communication Presentations  
Storytelling

Guest Speaker: Rob Klingensmith, CEO Folk Hero

In-class Exercise: Storytelling Exercise

Term Project Check-in: Target selection and research insights

**Week 13****Apr. 4**

Topics: Persuasive Communication Presentations  
The Wonderful World of Media  
Paid Media Planning Strategies and Budgeting

In class exercise: Media Sales Presentation

Term Project Check-in: Creative Briefs due

**Week 14****Apr.11**

Topics: Persuasive Communication Presentations  
  
Strategies for generating earned media: public relations, social media  
publicity, celebs  
  
Anatomy of an integrated campaign

Guest Speaker: TBD

In class exercise: What are some ideas that will help generate earned media for your brand

Term Project Check-in: Big Idea/Campaign Handles



## **Week 15**

**Apr. 18**

Topics:           Persuasive Communication Presentations  
                      Paid/Owned/Earned/Created Media  
                      Branded Content  
                      Leveraging Equity: Sponsorship and Partner Marketing

Guest Speaker:   TBD

Term Project Check-in: Creative execution/direction

## **Week 16**

**Apr. 25**

Topics:           Production –making it real

                      The whole campaign, putting it all together  
                      Class review

                      Presentation & Team Evaluation Ground Rules

Term Project Check-in: Final check-in before final presentations

## **Study Break**

**May 2 – No class.**

## **Final Exam Period**

**May 9, 7-9 p.m.           FINAL PRESENTATIONS**

*Reminder: There will be some adjustments in the syllabus during the semester. All guest lecturers are considered tentative.*

## **X. Policies and Procedures**

### **Internships**

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism class.

## Statement on Academic Conduct and Support Systems

### a. Academic Conduct

#### *Plagiarism*

Presenting someone else's ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* (<https://policy.usc.edu/scampus-part-b/>). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct (<http://policy.usc.edu/scientific-misconduct/>).

#### *USC School of Journalism Policy on Academic Integrity*

The following is the USC Annenberg School of Journalism's policy on academic integrity and repeated in the syllabus for every course in the school:

"Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an 'F' on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators."

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

### b. Support Systems

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*

[engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call*

[engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086*

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support - (213) 740-2421*

[studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

*Breaking Bread Program [undergraduate students only]*

<https://undergrad.usc.edu/faculty/bread/>

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally "breaking bread" over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.

## **XI. About Your Instructors**

**KIM GETTY**

**CEO, Deutsch Los Angeles**

As CEO of Deutsch Los Angeles, Kim leads a world-class team of entrepreneurial thinkers who roll up their sleeves to help businesses grow. Since joining Deutsch in 2003, Kim has been instrumental in building the agency into what *Fast Company* has recognized as one of the most innovative creative shops in advertising. During her tenure at Deutsch, she has driven the development of new practice areas for the agency, including experiential marketing, music and PR and has led the LA office to some of its greatest wins in nearly 20 years. She's spearheaded breakthrough campaigns for Deutsch's roster of clients including Volkswagen, Target, Taco Bell, DPSG, 7-Eleven, among others and has been a key player in landing the agency on Ad Age's Agency A-List numerous times.

Kim is an advocate for inclusion and diversity in the marketing industry and has spoken at leading conferences such as Cannes and Advertising Week on the role advertising plays in gender equality. She's been a force at driving the

conversation on media's impact on gender bias and has been frequently featured in *Fast Company*, *Adweek*, *Los Angeles Magazine* and *Ad Age*, among many others. Kim has made progressive parenting policies a priority during her tenure as president, championing both mom and dad in the workplace by extending leave time for dads and creating a 4-day work week for both, upon returning from leave. She's also advocated for unlimited PTO, flexible work schedules and remote years and sabbaticals. In 2018, she was honored by *She Runs It* as one of the top Working Mothers of the Year.

Committed to nurturing young talent, Kim serves as an adjunct professor at USC's Annenberg School and also sits on the board of directors for ADCOLOR and The Grady College of Journalism and Mass Communication at the University of Georgia. She's passionate about creating change in our industry and has been recognized as one of the most powerful women in advertising by *Business Insider*, a top LA executive by the *Los Angeles Business Journal* and has earned the American Advertising Federation's Mosaic Award for Industry Career Achievement. Kim is a regular contributor to *Fortune* and *Entrepreneur*. She's a California optimist and a proud mom of two daughters.

### **Jeffrey Blish**

Partner, Executive Strategy Director, Deutsch

Jeffrey began his career in marketing research, testing commercials for a living. He soon decided however that developing advertising would be more fun than testing it. So, he switched to the agency side of the business, starting with the Los Angeles office of McCann-Erickson, where he worked on brands like Hilton Hotels and Century 21. While there he became interested in a new approach to advertising research called Account Planning. That interest brought him to TBWA\Chiat\Day, the only agency practicing the discipline in the U.S. at that time. That move turned into 13 years at the agency building brands like Nissan, Infiniti, NutraSweet and Eveready.

In 1997 Jeffrey joined a fledgling LA office of a New York agency called Deutsch. He led the Account Planning function at Deutsch as that agency went from 10-person shop to one of the largest on the West Coast by winning accounts like Mitsubishi Motors, DirecTV, Taco Bell, Volkswagen, Dr Pepper and Target.

During his career, Jeffrey has also managed to stay married and raise three children, to more or less success depending on whom you ask.