

Government of the Russian Federation

**Federal State Autonomous Educational Institution of Higher Education
National Research University
"Higher School of Economics"**

Department of Integrated Marketing Communications

Course syllabus

INTRODUCTION TO ADVERTISING

For the Bachelor's Degree Program 031600.62

"Advertising and Public Relations"

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Moscow 2013

*This syllabus cannot be used by other University departments and other institutes of higher education
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1. Scope of Use

The present syllabus sets up minimal requirements and course objectives for students, defines the content of lectures and seminars and lays out students' evaluation criteria. The course is designed for professors teaching this course, their teaching assistants and BA students majoring in "Advertising and Public relations" 031600.62

The syllabus meets

- the educational standards of the Higher School of Economics developed for BA program 030200.62 "Political Science";
- the curriculum of the BA program 031600 "Advertising and Public relations"

The course is taught in the English language and is based on the study of history, theory and practice of contemporary work in advertising and PR.

Course prerequisites:

Have a competency in the English language

2. Learning Objectives

Course Objectives

The objective of this course is to provide students with a fundamental understanding of advertising and its place in business, branding, and society. As an introductory course, it will prepare students for further study in both basic and specialized areas of advertising and commercial communication.

The course is intended to

- introduce students to the main subfields and basic modern concepts/ideas, theoretical models, empirical instruments and data

sources in Advertising on the example of the most recent scientific papers published in the world leading Advertising journals

- encourage further interest in advertising studies
- develop professional communicative competence

3. Students' Competencies

Upon successful completion of this course, the student will be able:

- To demonstrate a working knowledge of the following areas associated with the advertising industry:

Target marketing, ad agency organizations and operations, media strategies, use of electronic media, outdoor media, print media, sales promotions, specialty advertising.

- To understand the communication process of advertising, marketing research, campaign strategies, concepts, budgets, creative process, and ethics in advertising.
- To identify the social, ethical and legal responsibilities of advertising
- To define the economical and social impact of advertising on society
- To define the role advertising plays in the marketing mix, how it interacts with other elements of that mix, and how its success or failure is frequently related to other marketing factors
- To list the advertising mediums available to advertisers, identifying medium characteristics, and advantages and disadvantages relative to each other
- To recognize and define basic production terminology and techniques used for print, broadcast, and Internet mediums, utilizing knowledge to produce an effective advertising campaign
- To understand the role and scope of advertising research and communicate how it assists in the development and evaluation of individual advertising messages as well as total campaigns
- To know how to be a more knowledgeable consumer through a better understanding of the field

Competency	Code	Description
Systemic	СК- Б1	is able to learn, acquire new knowledge and skills, including those in non-professional field
Systemic	СК-Б2	is able to apply professional knowledge and skills
Systemic	СК-Б3	is able to reveal scientific content of problems in the professional field
Systemic	СК-Б4	is able to solve problems in professional field on the basis of the analysis and synthesis procedures
Systemic	СК-Б7	is able to conduct research, analyze scientific problems, define goals and tasks, formulate the subject and the object of research, choose research methods and appraise the quality of research
Scientific	ОHK-1	is able to analyze socially important processes on the basis of scientific knowledge and methods
Instrumental	ИК- Б2.2	is able to analyze scientific texts both verbally and in black and white
Instrumental	ИК- Б5.6	is able to describe problems and situations from the professional field
Social and cultural	СЛК-2	aspires to self-development, hones professional skills

4. The Methods of Teaching

Class attendance and preparation of the class material is obligatory. Lecture classes will consist of a lecture by the instructor including discussions of the class material. The tutorials apply these new concepts through the discussion of cases or discussion-questions which have been assigned as homework.

The following **methods and forms of study** are used in the course:

- **Lectures** including class discussion on readings
- **Tutorials:** problem-sets or case discussions
- **Case** write-ups
- **Team tasks**
- Project paper**
- Presenting** the project in class
- **Self study**

The course has 50 contact hours consisting of both lectures and tutorials. The *lectures* are designed to help students to understand the main concepts of the course. The *tutorials* provide illustrations of the frameworks taught during the lectures. They are interactive and are aimed at enhancing problem solving skills. Students should be prepared to contribute to the discussions. As the aim of this elective is to develop a thorough understanding of issues relating to advertising, the *term project* applies the insights gained during the course on one case. The information on the term project is contained in a separate handout and in relevant LMS discipline.

5. The Course in the Structure of the BA program

The course is elective and closely connected to other professional disciplines such as Introduction to Specialty and Theory of Communications.

6. Course Plan

№	Topic	Total	Contact hours	Indep
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		hours	Lectures	Seminars	endent students' work
1	Introduction to Advertising. Definition of Advertising. The place and role of Advertising in Integrated Marketing Communications.	9	4		5
2	The history of Advertising in the USA	9	4		5
3	The famous admen	12	4	2	6
4	Brands. Brand management.	10	4		6
5	Global brands.	12	4	2	6
6	Creativity in advertising.	10	4		6
7	The rise and dawn of television advertising.	12	4	2	6
8	Advertising ethics.	12	4	2	6
9	The role of research in advertising.	12	4	2	6
10	Effective advertising strategies.	10	4		6
	Total	108	40	10	58

7. Forms of Control

Students' performance is evaluated on the basis of their participation in class discussions (ability to understand and analyze basic concepts and show relevance of their ideas), essays, team projects, final paper.

7.1 Grading Criteria

From	To	Mark
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0	3	Not passes
4	5	Satisfactory
6	7	Good
8	10	Excellent

In fairness to all students, grades are not negotiable.

7.2 Course Requirements

30% - Class Participation

30% - Home assignments

40% - Final Paper

7.3 Class participation grading

Each student will receive a participation score for each class and an average score will be given at the end of the course.

Grading Scale for Class Participation:

0 – Absent to class.

4- Late to class

5 – Present but does not participate.

6 – Participates with basic information such as case facts.

7 – Offers an opinion or asks/answers a basic question.

8 – Engages in a meaningful discussion with other members of the class.

9 – Shares an analysis using data or evidence from the case or reading.

10 – Provides insight or asks a question that is instrumental in advancing understanding

7.4 Home assignment

Students will receive assignments via LMS discipline for home reading, evaluation and further discussion. Each case is followed by questions, students choose one of the questions and express their ideas in the form of an essay, which should not be just a summary, but an analysis of the case, assessing strengths and weaknesses, comparing and evaluating different approaches to the topic, suggesting ways of improving the argument, making their own point on the matter.

7.5 Final Paper grading criteria

- no plagiarism
- an ability to read critically, analyze and provide logical argumentation
- academic style (including footnotes and bibliography)
- logical layout
- correspondence to the selected topic;
- the paper was delivered and accepted by the department on time;

Students must show their understanding of the chosen topic and take their side on how they would specifically think about the problem and why and how such an approach would contribute to the subfield.

7.6 The Final Grade Composition

The final grade for the course consists of the grades for the following types of work:

- Engagement in class discussions;
- Home assignments
- Final paper.

The formula for calculating the final grade is the following:

$$O_{final} = 0,3 * O_{sem} + 0,3 * O_{home\ as.} + 0,4 * O_{final\ paper}$$

8. Course Content

Overview:

Advertising in business can be defined as a form of marketing communication used to encourage, persuade, or manipulate an audience (viewers, readers or listeners; sometimes a specific group) to take or continue to take some action.

The course provides an **overview** of the advertising industry, discusses the roles and functions of advertising within society and business, its key components,

identifies the key players and their roles in creating advertising, explains the different types of advertising, summarizes the characteristics of effective advertising, explains why it is always goal directed and analyzes the changes affecting the advertising industry.

The course agenda covers such **topics** as definitions of advertising, the place and role of advertising in integrated marketing communications, types of advertising and their strengths and weaknesses, history of advertising, branding, global advertising, creativity in advertising, advertising ethics, research in advertising and effective advertising strategies and tactics.

I. Introduction to Advertising. Definition of Advertising. The place and role of Advertising in Integrated Marketing Communications.

What is advertising?

Different approaches to defining advertising.

The theoretical framework of advertising studies.

Features, characteristics and functions of advertising.

The place and role of advertising in Integrated Marketing Communications.

Required reading

Williams, Raymond. "Advertising: The Magic System." In *Problems in Materialism and Culture*. (London: Verso, 1980), 170-195.

Recommended reading

1. Solomon Dutka, *Defining Advertising Goals for Measured Advertising Results,* second edition, NTC Business Books, 1995
2. Packard, Vance. *The Hidden Persuaders* .Penguin, 1991

II The history of advertising in the United States of America

Stages in the development of American advertising:

- *1880-1920-ies (youth of American advertising);*
- *1920-1960-ies (mid XX century American advertising)*
- *1960 - today (modern American advertising).*

Evolution of the shape and role of the advertising agency. The largest advertising agencies.

Required reading

1. Sivulka, J. (2011). *Soap, Sex, and Cigarettes: A Cultural History of American Advertising*. Boston: Wadsworth Cengage Learning.
2. Lewis, Herschell Gordon, and Carol Nelson. *Advertising Age Handbook of Advertising*. Lincolnwood, IL: NTC Business Books, 1998.

Recommended reading.

1. McDonough, John, and Egolf, Karen, eds. *The Advertising Age Encyclopedia of Advertising*. Fitzroy Dearborn, 2003
2. Goodrum, C. and Dalrymple, H. *Advertising in America: The First 200 Years*. New York: Harry N. Abrams, 1990

III. Advertising "gurus": iconic names in the world of advertising.

Raymond Rubicam - a pioneer of American advertising.

Claude Hopkins - sales genius.

William Bernbach - copywriter and "King of Pun".

George Gallup - the first sociologist in advertising.

David Ogilvy - "advertising as an exact science."

Albert Lasker - "seller of air."

Leo Burnett - "Chicago-style advertising."

Dan Weeden - advertising as an art.

John Powers - the father of creativity in advertising.

Alex Osborne - brainstorming and CPS (Creative Problem Solving Process)

Required reading

Ad Age Advertising Century: Top 100 People. Published March 29, 1999 at Advertising Age <http://adage.com/article/special-report-the-advertising-century/ad-age-advertising-century-top-100-people/140153/>

Recommended reading

1. *Advertising Age*. "The Advertising Century." Available from <http://www.adage.com/century/icon07.html>.
2. Russell, J.T., and Lane, W.R. *Kleppner's Advertising Procedure*, 10th ed. Upper Saddle River, NJ: Prentice-Hall, 1998

IV. Brands and brand management.

What is brand?

Kinds of brands.

Characteristics of brands. What makes a good brand?

World Top brands - history and evolution.

Required reading

Scott Bedbury, *A New Brand World*. New York: Viking, 2002

Recommended reading

1. Simon Anholt and Jeremy Hildreth, *Brand America: The Mother of All Brands*. London: Cyan, 2004
2. Al Ries and Jack Trout, *Positioning: The Battle for Your Mind*. New York: McGraw-Hill, 1980
3. Doug Holt, *How Brands Become Icons*. Boston: Harvard Business School Press, 2004

V. Global advertising.

Globalization and advertising.

Peculiarities of marketing global brands.

“Think globally, act locally” principle.

Required reading

De Mooij, Marieke K. *Global Marketing and Advertising: Understanding Cultural Paradoxes*. Thousand Oaks, CA: Sage Publications, 1998

1. John Philip Jones, *International Advertising: Realities and Myths*. SAGE, 1999

Recommended reading

Kotler, Phillip. *Kotler on Marketing: How to Create, Win, and Dominate Markets*. New York: The Free Press, 1999

VI Creativity in advertising

The definition of creativity in advertising.

The impact of advertising strategy, advertising budget, price segment and the stage of brand life cycle on creativity in advertising.

Viral advertising.

"Old Spice" advertising campaign.

International Advertising Festival "Cannes Lions" and its winners.

Required reading

Robert E. Smith, Xiaojing Yang. *Toward a general theory of creativity in advertising: Examining the role of divergence*. SAGE publications, 2004 at <http://www.alexandujar.4t.com/generaltheoryofcreativeadvertising.pdf>

Recommended reading

1. Robert Weisberg, *Creativity: Understanding Innovation in Problem Solving, Science, Invention and the Arts*. Hoboken: Wiley, 2006
2. Frazer, C. ‘Seven Creative Strategy Alternatives Revisited’, in Charles Taylor *The Proceedings of the 2002 Conference of the American*

Academy of Advertising, p. 180. Villanova, PA: American Academy of Advertising, 2002

VII. The rise and dawn of TV advertising.

Emergence and evolution of TV advertising.

Types of commercials. Infomercials.

Strong and weak points of TV advertising.

The future of TV advertising.

Required reading

Paul Rutherford, *The New Icons? The Art of Television Advertising*. University of Toronto Press, 2004

Recommended reading

Zyman. *The End of Advertising as We Know It*. John Wiley and Sons, 2003

VIII. The ethics of advertising.

What is advertising ethics? Codes of ethics.

Legal and self - regulation of advertising.

The ethics of advertising tobacco, alcohol, fast food, prescribed drugs.

Representations of masculinity and femininity in advertising.

Product placement and celebrity endorsement.

Required reading

George G. Brenkert. *Marketing Ethics*. Blackwell Pub., 2008

Recommended reading

Sheehan K. *Controversies in contemporary advertising*. SAGE, 2004 (chapter 13)

IX. The role of research in advertising.

Evaluating advertising effectiveness.

Importance of research in advertising.

Types of research copy. Copy research and behavioral research.

Pre-testing and post testing methods of evaluation:

- *Pre-testing methods - methods for concept testing and copy testing*

- *Post - testing methods - sales and response rates, recall tests, recognition tests and attitude and opinion tests*

Demographic studies. Focus - groups.

Required reading

Jon Steel, *Truth, Lies, and Advertising: The Art of Account Planning*. New York: John Wiley & Sons, Inc., 1998

Recommended reading

Menlo Park, *Understanding U.S. Consumers*, California: SRI Consulting Business Intelligence, 2003

X. Effective advertising strategies.

Effectiveness criteria.

Case studies: examples of successful advertising strategies. (Coca Cola, Pepsi, Apple, Lurpak)

Required reading

Bogart, Leo. *Strategy in Advertising*. 3rd ed. Lincolnwood, IL: NTC Business Books, 1995.

Recommended reading

Wells, William D., ed. *Measuring Advertising Effectiveness*. Mahwah, NJ: Lawrence Erlbaum Associates, 1997.

9. Using technologies

The course is supported by LMS discipline, which functions are the following:

- To provide reading materials
- To ensure interactive communication with students
- To provide and assess home assignments
- To assist students on their projects

Each lecture is assisted with a Power Point presentation, which will be downloaded to LMS after the class.

10. Assessment

Assessment	Forms of assessment	3-nd module	Parameters
Ongoing assessment	Homework (reports, abstracts) Class participation	*	Abstract- 500 words Reports- individual 3-5 min class presentations
Final assessment	Final project (research paper)	*	5-10 double-spaced pages

For **the Final Project** each student has to choose from one of the tasks:

1. Analyze advertising campaign by a well-known brand in terms of effectiveness. (The recommended length is 10 double - space pages, Times New Romans, 14)

2. Study one of the topics suggested below and present it in the form of report (The recommended length is 10 double - space pages, Times New Romans, 14)
 - 1) *The different faces of advertising: evolution of term and concept.*
 - 2) *The early years of American advertising.*
 - 3) *Advertising in the USA in the middle of the twentieth century.*
 - 4) *Modern trends in US advertising.*
 - 5) *The world biggest advertising agencies.*
 - 6) *William Bernbach: life in advertising.*
 - 7) *Leo Burnett: life in advertising.*
 - 8) *David Ogilvy: life in advertising.*
 - 9) *Albert Lasker: life in advertising.*
 - 10) *Dan Wieden: life in advertising.*
 - 11) *Claude C. Hopkins: life in advertising.*
 - 12) *George Gallup: life in advertising.*
 - 13) *Raymond Rubicam : life in advertising.*
 - 14) *Steve Jobs: life in advertising.*
 - 15) *Modern well-known advertising managers and copywriters.*
 - 16) *The history of XXX brand. (Consult the teacher on your choice of brand)*
 - 17) *Insights into effective brand management.*
 - 18) *Global advertising: opportunities and threats.*
 - 19) *“Think global, act local” principle.*
 - 20) *The peculiarities of global branding.*
 - 21) *Creative advertising vs. Effective advertising.*
 - 22) *Viral advertising: opportunities and threats.*
 - 23) *The art of television advertising.*
 - 24) *Recent trends in TV advertising.*

- 25) *The early stage of TV advertising.*
- 26) *Ethical and legal in advertising.*
- 27) *The ethical code of advertising.*
- 28) *The place of marketing research in advertising.*
- 29) *Pre—testing in advertising.*
- 30) *Post—testing in advertising.*
- 31) *The features of effective advertising.*

The students present their findings in the classroom. Each presentation is followed by a discussion.

Questions for self-control

1. Define Advertising and explain its nature and features.
2. Explain the main objectives of Advertising.
3. Explain the importance of Advertising.
4. What is the Role of Advertising in Marketing Mix?
5. Explain the Role of Advertising in the Society.
6. What is brand? Why do we need brands?
7. What makes successful brands?
8. What is the connection between Advertising and Brand building?
9. Explain the main approaches to Brand building.
10. How can advertising be classified?
11. What are the stages in the development of advertising in the USA?
12. What advertising guru do you admire and why?
13. How does globalization influence advertising?
14. What are the advantages and disadvantages of global advertising?
15. What is creativity in advertising?
16. Is creative advertising effective?
17. Give examples of viral advertising.

sophisticated drinkers at dinner parties etc. It is important to have a good understanding of these segments and how your product can meet the needs of different segments in the overall market.

Organisations must choose a sector of a particular market in which they want to compete. The sector chosen will depend on: the ability of the producer to make quality products, the extent of competition in different market segments, chances of making profits in different segments and so on. There are dangers in any chosen segment. If you locate your product 'up market,' there may not be sufficient demand for the product. If you locate mid-market, there may be a lot of competition and it may be difficult to differentiate your product from the competition. Down market you can only sell at low prices and your product may be seen as being inferior.

Appealing to a larger audience

The Nescafé Gold Blend story, which we focus on in this case, shows how Nestlé made sure the product was positioned to meet the needs of the most appropriate audience for the product. In the late 1980s, Nestlé briefed the advertising agency McCann-Erickson to produce creative new ideas to ensure that the product appealed to a wider audience. Advertising agencies provide the expertise needed by organisations when communicating their products.

Gold Blend was launched by Nestlé in the mid sixties. It used the new freeze dried technology to provide a smoother, richer taste and was sold at a price premium to Nescafé of around 25%. It reached a peak brand share of 7.8% in 1969, but thereafter drifted away slightly until the mid 1980s when the share was around 6.5%. Up to 1987, advertising had concentrated on the product itself using the mnemonic of a gold bean to suggest product superiority - 'Nothing is as good as gold....Gold Blend'.

The problem was that, although Nescafé Gold Blend performed well as a product and was seen as upmarket and high quality, it was not accessible for the bulk of coffee buyers. The product message was only interesting to a minority of upmarket coffee drinkers. The brand's appeal was therefore limited. However, given the broad acceptability of the product, McCann-Erickson believed that a great opportunity existed. For many people in this country, coffee drinking has become an accepted and regular part of life. Coffee is also seen as

something of a luxury - people don't want to drink just any coffee, they want to drink the sort of coffee that makes them feel good about themselves. During the 1980s and 1990s, rising living standards have meant that increasing numbers of consumers are willing to spend more on their purchases. It was therefore decided to create advertising which, through its popular appeal, would make the brand more accessible to the mass market while still maintaining its quality, upmarket image and premium positioning.

Creating a more emotional approach

It was decided that the advertising should increase the customer's involvement more with the product by creating a more emotional campaign. The targeted result of the advertising campaign was: '*Gold Blend would be the coffee you drink to demonstrate your sophistication*'. The adverts therefore created a sophisticated world into which the consumer would become involved. Gold Blend would become a powerful brand to which anyone could relate. The brand would continue to be positioned in the same area of the market i.e. high quality, premium price etc, but it was to be a position to which an increasing number of consumers would aspire.

The creative insight - the original "Power of Love" story

The task set for the creative team was to produce a campaign that was talked about as much as TV programmes. The team came up with the novel idea of producing a sequence or series of adverts with an interesting storyline. At the time television viewers in the UK showed an avid interest in a number of upmarket 'soaps,' such as Dallas and Dynasty. There was also another important upmarket series called Moonlighting which featured two highly competitive stars who were clearly 'meant for each other.' However, something always conspired to keep them apart. It was a sophisticated romance with a theme that appealed immensely to the women who were to be the target of the Gold Blend series. The 'sophisticated romance' became the campaign theme and featured two central characters, Tony and Sharon, who were not only attracted to each other, but also shared a common appreciation of the finer things in life, including Nescafé Gold Blend.

The other original element was that each episode ended with a cliff-hanger, leaving the viewer wanting to know what happened next. Just as TV companies advertise future episodes with trailers and press advertisements, this campaign was to be

conducted in the same way. In the days before the second episode, small black and white press ads appeared in the TV listings pages, therefore creating widespread media interest in the popular press.

The success of the first series

Originally the first series was intended to run for six episodes. Due to its success, it ran for 12 episodes over five and a half years. There was a series of spin-offs based on the advertisements, including a full-length novel about the characters, called *Love Over Gold*, which became a bestseller. The success of the book led to a new tradition for Gold Blend; major promotions based on romantic themes were organised on each subsequent St. Valentine's Day. The *Love Over Gold* compact disc reached number three in the album charts within two weeks of its release in 1993. Even the search for a new Gold Blend girl for the second series of advertisements captured the nation's imagination. The Sun newspaper joined in the search and more than 4,000 women applied for the job.

As the story reached its climax, interest was so extreme that employees from both Nestlé and their advertising agency were offered large sums of money to reveal what happened next. All good stories come to an end and in early 1993 the first series closed with a compilation screening of all eleven episodes and a final commercial to round off the plot.

Summary of the advertising strategy

Target

The first series and thus the campaign was to be targeted at:

- Women of any class, who saw themselves as slightly more discerning than the norm, but who were not coffee connoisseurs.
- For the second series, a greater emphasis was put on younger women.

Objectives

- To position Gold Blend as an upmarket coffee, in a class of its own, worth every penny, but which anyone could drink.
- To build an emotional bond between the target consumer and the brand, through the shared Gold Blend world of sophistication and romance and hence to broaden the appeal of the brand to new, less overtly upmarket users.

Evaluating the success of the campaign

There can be little doubt the advertising strategy had been a success. Nescafé Gold Blend had

increased its volume share of the instant coffee market from 6.6 to 9.0 between 1987 and 1993. In the same period, advertising recall (the rate at which consumers could remember the advert and its key messages) had risen from 18 to 36. However, the main success of the advert had been with the over 45's. Nestlé felt that in order to secure a higher market penetration it would be necessary to create a new series which was targeted at younger consumers.

The new storyline

The new storyline once again focused on the 'Sophisticated Romance.' However, instead of a story of a couple brought together through the coffee, but kept apart by events, it was the classic battle between romance (and Gold Blend) on the one hand and material wealth on the other, represented by two male suitors.

Taking another leaf from the television programme makers' books, the advertising agency ran a trailer ad for the new campaign in the summer of 1993, as the first commercial which was to appear in November, 1993. By early 1996 the second series had run for six episodes and had proved on all key measures - awareness, appeal, involvement, brand awareness, and sales - to be building on the success of the first.

Sales are now over 60 higher in volume terms than before the campaign started, over a period in which there has been no growth in the instant coffee market, as a whole. By 1996, Gold Blend had a 13 share of the overall market, making it the second biggest brand behind Nescafé granules. Research indicated that the aim of the second series, to promote Gold Blend among a younger target audience, was working. Between 1986 and 1993, market penetration grew by 46 among over 45s but by only 4 among under 45s. Since 1993, the pattern has changed. From 1993 to 1996, penetration grew by 14 among over 45s and 15 among under 45s.

Improving the product

So far we have concentrated on the way in which advertising enabled Gold Blend to improve its position in the market, while making the lifestyle associated with the product accessible to a much larger target audience of consumers. While this was happening the product itself was not standing still. Today organisations are only able to maintain ongoing success through continuous improvement.

Over the period studied, Nestlé implemented a number of key product changes. Gold Blend has always done well in product tests. It regularly outperforms its major competitors in blind product tests. Since 1971 the product has seen a number of improvements; the most recent being an improved in-jar aroma in 1994.

Improving the packaging

Packaging is an important part of any product. The box, bottle or jar that contains a product can mean the difference between good and poor sales performance. Research into packaging design is thus an essential ingredient of marketing.

As Gold Blend has changed, so too has its packaging:

- 1965 - The original Gold Blend jar was curved with fluted sides.

- 1982 - Gold Blend was re-launched with the fluted jar being replaced by a smooth-sided jar bearing the first version of the current Gold Blend logo with gold-edged red lettering.

- 1987 - The square jar was introduced with metallised labelling.

- 1997 - Gold Blend was re-launched with a unique 'waisted' jar design which has been protected by trademark.

Recent customer research has revealed that the new design for the jar has created the upmarket image Nescafé Gold Blend seeks to maintain. Typical customer comments are:

"It's distinctive and unusual."

"You expect something luxurious and expensive when you pick it up."

"I might even keep the jar afterwards to put things in. It's very attractive!"

Appendix 2

TASKS AND ACTIVITIES (a Nestle Case Study)

1. Referring to The Power of Love series, David Hudson, the Communications Director of Nestle UK stated: "It is a campaign I take real pride in. Sometimes people ask me if the amount we spend on advertising is worth it. I tell them to look at the Gold Blend campaign."

Write a short 400 word report using a computer graphics package, explaining to shareholders of the Nestle organization why advertising is so important. Use the **Nescafe** Gold Blend case study to support your arguments.

2. As the director of the creative team, write a report to the Marketing Director of Gold Blend summarizing your plans to promote the brand further among the under 45s.

What advertising media would you use?

What themes would you develop?

3. The case study uses a number of business terms. Explain the meaning of the following terms that are used in the case study:

- sales volume
- target audience
- positioning
- up market
- down market
- market segment
- advertising agency
- living standards

- premium positioning
- emotional bond
- advertising recall
- brand
- market penetration
- packaging
- continuous improvement.

4. Examine the packaging for the new Gold Blend jars. What messages do you think the packaging is trying to communicate? What do you see as being the key strengths of the new designs?

5. What can other producers of up market products learn from the way in which Nestle has successfully advertised its product to a wider audience?

Appendix 3 Case study

Task: read the case study and think about the reasons for its success.

Is it creative advertising? What strategy was used?

OLD SPICE'S "THE MAN YOUR MAN COULD SMELL LIKE" CAMPAIGN

In the year 2010 Old Spice was dealing with a lot of problem. The sales were decreasing and the brand was dying. The number of competitors in the men's body wash category had been growing and Old Spice wasn't stacking up, in addition, the brand had long been associated with the scent of fathers and grandfathers, diminishing its appeal to the younger generation, an audience with incredible buying power and influence. It was clear that Old Spice was in need of a boost and that is exactly what happened after teaming up with Wieden + Kennedy, a Portland-based advertising agency, for their marketing campaign.

In 2010 Procter and Gamble launched the "The man your man could smell like" campaign with an online commercial starring ex NFL player Isaiah Mustafa. The ruggedly handsome man in shown in a bathroom clad in towel trying to tell the ladies out there that if their men used old spice body wash they will be like him or at least smell like him. The commercials became instantly famous over YouTube with the campaign receiving a total of 6 million views on the first day itself and have received a

total of 26 million views. The talk about the Old Spice guy was everywhere on blogs and on the social media forum. After five months Old Spice decided to take it to the new level. They wanted to engage and communicate on a more personal, intimate level, and so “The Response Campaign” was born. On the morning of July 13, 2010, Old Spice posted a simple message to Facebook and Twitter causing the campaign to become a viral sensation: - “Today could be just like the other 364 days you log into twitter or maybe the Old Spice man shows up @OldSpice”. For two days the Mustafa aka the Old spice guy kept on answering questions or responding to mentions on twitter through videos on YouTube. For this purpose as many as 180 videos were shot and uploaded on YouTube. He responded to individual Twitter users, celebrities, and influencers in short videos continuing with the humor and candidness of the original commercial. In order to choose which comments and questions to respond to, the crew built an application that scanned the Internet and looked for mentions along with the amount of influence of each fan. The creative team then chose messages that would allow them to produce the best creative content or would have the ability to embed themselves in an “interesting or virally-relevant community. Several factors were responsible for the success of this campaign. This was successful because of the seamless integration of the online and the traditional offline media. The campaign was able to create a personal bond with the people with people waiting every day in front of their systems waiting for the next video to be uploaded and hoping that in the next video they would be addressed. The real catch point was also that the advertisements rarely mentioned the old spice brand name but was still able to communicate with the people. The result the campaign showed was outstanding. It is regarded as one of the fastest growing and most popular interactive campaign in history. Statistics of the campaign, listed below, further solidify its place in social media history.

- o Day 1: The Campaign receives 5.9 million YouTube views.
- o Day 2: Old Spice has 8 out of the top 11 most popular videos on the web.
- o Day 3: Campaign touches 20 million views
- o Twitter following increased 2700%
- o Facebook fan interaction went up 800%

- o Traffic to Oldspice.com increased 300%
- o And Old Spice became the #1 all-time most viewed branded channel on YouTube

If we take the profitability into account then the campaign caused 27% increase in the sales within the first six months of the campaign release and Old Spice in firm as the no. 1 brand for body wash for men.

The campaign proves the fact that the most important thing that is important in Integrated Marketing is the marketing mix. In this case the mix was comprised on social media and interactive marketing which are not that costly but showed superb results. This lays stress on the fact that you don't always require mass media to have the desired outcome, the proper mix is very important and you need something more than mere communication.

Appendix 4

Student Information Sheet

Name: _____

Phone Number: _____

E-Mail: _____

Group: _____

Dream Job (if you do not know the exact position, just describe what you would like to do):

Why this course? / What do you most want to learn? _____

How much do you know about this field of study? Please summarize in plain terms: _____

Tell me something interesting about you (interests, hobbies, etc.) _____

Feel free to make additional comments.

Appendix 5

Project Presentation Evaluation Form

Presentations will be evaluated using the criteria below.

Presenter: _____

Topic: _____

Evaluation Criterion Score (circle please, 1- the lowest, 10- the maximum)

Application of tools & concepts: 1 2 3 4 5 6 7 8 9 10

Depth of analysis: 1 2 3 4 5 6 7 8 9 10

Insight of recommendations: 1 2 3 4 5 6 7 8 9 10

Responses to questions: 1 2 3 4 5 6 7 8 9 10

Overall clarity / easy to follow: 1 2 3 4 5 6 7 8 9 10

Total score: _____

What were the presenter's strengths / where did they excel?

What were the presenter's weaknesses / where could they improve?
