



Module Guide

The Communications Manager

BBM-5-TCM

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School of Business

2019/2020

Level 5

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1. MODULE DETAILS

| | | |
|--|----------------------------|----------|
| Module Title: | The Communications Manager | |
| Module Level: | 5 | |
| Module Reference Number: | BBM-5-TCM | |
| Credit Value: | 20 CAT points | |
| Student Study Hours: | 200 | |
| Contact Hours: | 60 | |
| Private Study Hours: | 140 | |
| Pre-requisite Learning (If applicable): | N/A | |
| Co-requisite Modules (If applicable): | N/A | |
| Course(s): | BA Marketing | |
| Year and Semester | 2018/2019 Semester 1 | |
| Module Coordinator: | Nicola Hayes | |
| MC Contact Details (Tel, Email, Room) | Email hayesn6@lsbu.ac.uk | Business |
| | School Floor 3 | |
| Subject Area: | Marketing | |
| Summary of Assessment Method: | 100% Coursework | |
| External Examiner appointed for module: | Graeme Lindsay | |

2. SHORT DESCRIPTION

This module examines the role of marketing communications management within the business environment and the broad range of techniques of planning, control and evaluation to achieve marketing communications objectives.

3. AIMS OF THE MODULE

- To help students comprehend the rapid transformation of integrated marketing communication activities in domestic and global contexts.
- To enable students to develop a critical understanding of the importance of marketing communications management and its contribution to companies.

- To allow students to become familiar with strategic and tactical activities that are used to help managers successfully formulate and control marketing communications solutions to business problems

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

On completion of this module a student should be able to:

A1: Explain the main theories in integrated marketing communications.

4.2 Intellectual Skills

On completion of this module a student should be able to:

B1: Analyse and critique integrated marketing communication strategies and tactics developed and managed by organisations marketing products and services domestically and globally

B2: Collect, interpret and synthesise marketing information required to develop a marketing communications plan

B3: Apply appropriate information to develop, create and propose integrated communications objectives, strategies and set of tools to solve business problems

4.3 Practical Skills

On completion of this module a student should be able to:

C1: Demonstrate analytical and problem-solving skills through effective application of appropriate decision-making tools and techniques for the optimal management of marketing communications.

4.4 Transferable Skills

On completion of this module a student should be able to:

D1: Demonstrate skills in written and oral communication, team working, planning, organisation and the use of integrated marketing communication digital and traditional tools and applications, to produce original creative campaigns.

5. ASSESSMENT OF THE MODULE

Formative assessment:-

Formative assessment takes the form of a group presentation based on the case study students will be assessing for their individual marketing communications plan. The formative assessment is a crucial part of the learning on the module and will enable students to gain valuable feedback to prepare them for the assessed work. Groups should be formed of a minimum of 4 students and a maximum of 5. Presentations will take place in week 6

Summative Assessment:-

- 1) Individual Marketing Communications Plan : 50% of module marks **Week 10**
The individual marketing plan will be based on the case study provided to students. Students will create a communications plan that meets the stated communications objectives and illustrates understanding and the ability to apply the key concepts, theories and tactics covered during the module. Marking criteria can be found in the appendix of this module guide.
The Marketing Plan will be submitted in *Powerpoint format* and should be a maximum of 20 slides. Students may make use of the notes page for each slide to write a brief explanation of each slide.

- 2) Individual Assessed Essay: 50% of module marks **Week 13**
The individual assessed essay is an academic essay of a maximum 2,500 words. Students will be able to choose from 3 set questions and are expected to be able to discuss and analyse the key theories and concepts relating to the chosen question. A range of external sources and examples are expected to be included as well as academic literature .
The marking criteria can be found in the appendix of this module guide.

The group presentation is a Live brief to create an Agency Integrated Marketing Communications Campaign Plan.

6. FEEDBACK

Feedback will normally be given to students 15 working days after the submission of a summative assignment. Feedback for the formative presentation will be given verbally immediately to each group following their presentation.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

1. Marketing communication theory

This module introduces students to widely accepted models of communication theory and their application to the understanding and development of marketing communication strategy and promotional tactics. This section provides the basis and foundation for much of the work and material presented in the following sections below.

2. Marketing Communications Planning

The emphasis is on a planning process. This utilises a planning model which seeks to determine the internal and competitive environment, set objectives, develop strategies and tactics and draw up an action plan. Budgets, measurement and control will also be covered as well as a look at the ethical necessities in marketing communications and cross-border transferability.

3. Communication tools and the IMC process

The largest component of this unit focuses upon the individual promotional tools at a company's disposal and the formulation of an integrated marketing communications plan. Key differences and characteristics of each component are discussed in order to build a profile of the extended promotional mix, including; Advertising, Sales promotion, Direct marketing, Digital marketing, PR, Personal selling, Ambient promotion and emerging practice.

7.2 Overview of Types of Classes

The traditional formula of lectures and seminars in an interactive environment will prevail as the primary methods of delivery in this module. Within lectures, as well as the structured presentation of relevant content through slides and hand-outs, a combination of cases, examples, videos, promotional materials, class discussion and guest speakers will be used to help illustrate key points and assist in the practical understanding of the subject area.

The seminar programme consists of weekly 2 hour seminars which have been organised so that students develop an understanding of this subject. The activities have been designed to be student led; often requiring students to pre-prepare information, discuss and debate current marketing communication practices. This programme uses case studies, contemporary issues presented as debate statements, group exercises and the sharing of student experiences of marketing communications to foster deep approaches to learning. The interactive sessions are designed to motivate students to crystallise thoughts about topics within this specialist subject, acting as accumulative knowledge inputs for assessed work. Students are provided with the opportunity to prepare and develop the depth of understanding required to fulfil both summative assessments.

Guest speakers are also invited, when possible, to elaborate on topical issues related to the subject matter.

7.3 Importance of Student Self-Managed Learning Time

Learning in this module is highly dependent upon self-managed learning time in preparation for both lectures and seminars. A key feature therefore is independent learning. This requires that students prepare for lectures by reading relevant chapters from recommended books and more broadly from relevant academic texts/journals to increase their level of understanding. Some seminars require students to research specific topics to be able to take an active part in these interactive classes. They are expected to prepare for such seminars diligently either by reading case studies provided or by reading, sifting and collating evidence for discussion and debate. Thought and observation are important to this marketing discipline and will help increase their knowledge of marketing communication strategies.

7.4 Employability

Graduates of Marketing who are successful in this module may wish to work on the supply side of marketing communications. Agencies are increasingly specialising in distinct areas of marketing communications such as Digital Solutions, Public Relations, Experiential marketing, Direct Marketing, Sponsorship, Product Placement, Advertising, Sales Promotion, Convergence Marketing, Content Marketing and Event Management. Alternatively Full Service and A La Carte agencies are areas for employment.

In today's global competitive environment, marketing is increasingly vital to organisations of all types including not-for-profit organisations. Graduates would also be prepared for employment in Marketing Communications departments of product or service companies. These may be general marketing communications departments or in any one of a number of specialised departments in larger companies. Graduates who prefer a more generalist marketing career will have the added competitive advantage of specialised knowledge to enable effective client briefs to be presented to their chosen agency for effective and economic campaign execution.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

| Week | LECTURE TOPIC | SEMINAR TOPIC |
|---|---|---|
| 1 | Unit Introduction - Module guide, assessment programme. - Introduction to IMC The SOSTAC plan | Introduction to Seminars Course Work Assignments and group formation Seminar 2 preparation |
| 2 Wednesday 3 rd October | Communication theory - Models of communication -Consumer behaviour | Understanding Objectives |
| 3 Wednesday 10 th Oct | Marketing Communications Planning & Research - IMC planning SOSTAC model - The industry and competition - The internal environment | Communication Theory & Application |

| | | |
|--|---|--|
| 4 Wednesday 17 th Oct | Target marketing, campaign Tactics & management - STP - Campaign development/evaluation | Group discussion How advertising helps consumers decide to purchase Group assignment Formative session to help groups to plan a marketing comms campaign. |
| 5 Wednesday 24 th Oct | Advertising - Theories of advertising - Types and roles of adverts | Using data to underpin your communications plan |
| 6 Wednesday 31 st October | Formative Presentations | Formative Presentations |
| 7 Wednesday 7 th November | Traditional and digital media Public Relations, Sponsorship, endorsers and WoM | Group discussion Central theme: creative message and media choices Case Study Doritos “Alan” campaign case study Seminar 7 preparation – see appendices |
| 8 Wednesday 14 th November | Direct Marketing, Sales promotion and Personal selling | Student led Debate Who do customers look to for information before making their purchase decision? Brand marcomms or consumers on line? Seminar 9 preparation – see appendices |
| 9 Wednesday 21 st Nov | Guest Speaker | Group project: Formative assessment - Verbal group report: tracking and research findings to date. Report writing skills |
| 10 Wednesday 29 th Nov | B2B Communications, Internal marketing, | Media choice and budgeting exercise no prep necessary – bring a calculator Seminar 11 preparation – Read case study 3 <i>Bacardi</i> |
| 11 Wednesday 6 th December | Emerging theories, current practice. | Group discussion Putting it all together! <i>Bacardi case study discussion Q/A session to prepare for presentations</i> |
| 12 Wednesday 13 th December | International Communications Ethics and regulation | Formative Feedback Sessions for individual essay |
| 13 Wed 11 th Jan 2018 | SUBMISSION OF INDIVIDUAL ESSAY | |

9. STUDENT EVALUATION

Students will be asked to evaluate the module prior to the Christmas break. We take feedback seriously and take into account student comments when reviewing the module.

10. LEARNING RESOURCES

10.1 Core Materials

Fill and Turnbull (2019) *Marketing Communications (8th Edition)*: Pearson Education

Juska (2018) *Integrated Marketing Communications, Advertising & Promotion in a Digital World*: Routledge

De Pelsmacker, G. and Van Den Bergh, J (2018) *Marketing Communications: A European Perspective*. Pearson Education

10.2 Background Reading

Baines, P. and Fill, C. (2014) *Marketing* Oxford University Press. Cengage Learning.

Kotler, P. and Armstrong, G. (2016) *Principles of Marketing*. Pearson Education.

10.3 Optional Materials

Chaffey D and Ellis-Chadwick F, (2016) *Digital Marketing: Strategy, Implementation and Practice 6th Ed* Pearson Education Ltd

Clow, K. E. & Baack, D. (2016) *Integrated Advertising, Promotion, & Marketing Communications*, Global Edition. Pearson

De Pelsmacker P, Geuens M, & Van den Bergh J (2013) *Marketing Communications a European Perspective 5th Ed*. FT Essex Prentice Hall

Kolah A (2015) *Improving the Performance of Sponsorship* Routledge

Orr L. M. (2012) *Advanced Sales Management Handbook & Cases* Oxon Routledge

Pasquier M & Villeneuve JP (2012) *Marketing Management & Communications in the Public Sector* Oxon Routledge

Shimp, T. (2013) *Integrated Marketing Communications in Advertising and Promotion 9th Ed*. USA Thomson South Western

Publications

Admap
British Rate and Data (BRAD)
Harvard Business Review
Campaign (available online through Brand Republic – see Websites)
International Journal of Advertising
Journal of Advertising Research
Journal of Marketing Communications
Journal of the Market Research Society
Marketing (available online through Brand Republic – see Websites)
Marketing Week
Media Week (available online through Brand Republic – see Websites)
PR Week (available online through Brand Republic – see Websites)

Websites

| | |
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| www.abc.org.uk | ABC, Audit Bureau of Circulations |
| www.adbusters.org/campaigns | Adbusters – spoof ads |
| www.adassoc.org.uk | Advertising Association |
| www.asa.org.uk | Advertising Standards Authority |
| www1.bradinsight.com | BRAD (British Rates & Data) |
| http://www.brandrepublic.com | Brand Republic |
| bizednet.bris.ac.uk | Business education resources / links |
| www.cim.co.uk | Chartered Institute of Marketing |
| www.creativeclub.co.uk | UK advertising archives |
| www.dataprotection.gov.uk/dprhome | Details of latest data protection laws |
| www.dma.org.uk | Direct Marketing Association |
| www.itc.org.uk | Independent Television Commission |
| www.theidm.co.uk | Institute of Direct & Digital Marketing |
| www.ipr.press.net/ | Institute of Public Relations |
| www.isp.org.uk/ | Institute of Sales Promotion |
| www.rajara.co.uk | Radio Joint Audience Research Ltd |
| www.marketresearch.org.uk | Market Research Society |
| www.emerald-library.com | Emerald library and journal resources |
| advertising.utexas.edu/world/ | Useful University of Texas site |
| www.corporate-id.com/html/index.htm | Corporate lists |
| www.visit4info.com | To view TV, Cinema and Press adverts |
| www.warc.com | World Advertising Research Centre |

Key Media Sites

| | |
|--|------------------------------------|
| www.bbc.co.uk/news/business | BBC Business Magazine/info |
| www.itvplc.com | Independent Television |
| www.mediainfo.com | Directory of newspapers on the net |
| www.newslink.org | Links to the media worldwide |

11. [APPENDICES](#)

11.1 Appendix A - Preparation Guide for Seminars

The seminars are designed to encourage student-led discussion. They will broaden your levels of knowledge and encourage consideration of differing interpretations to problems through critical analysis and debate. The levels of activity and enjoyment you experience are entirely dependent on your individual and group preparation PRIOR TO THE SEMINARS. The following information provides seminar content and student preparation where necessary. Many of these are designed to help you prepare for both module assignments.

Seminar 2 Preparation - Research the company for the case study and think of questions that you will need to answer to begin your formative work. This session will focus on creating workable communications objectives.

Seminar 3 Preparation– This session will focus on applying communications theory. You will work in groups on a case study provided to you during the session.

Seminar 4 Preparation - Select 4 print advertisements as follows:

- 1 x rational appeal ad where limited problem solving might be applied to the purchase decision
- 1 x rational appeal ad where extensive problem solving might be applied to the decision to purchase
- 1 x emotional appeal ad where limited problem solving is applied to the decision to purchase
- 1 x emotional appeal ad where extensive problem solving might be applied to the purchase decision

Bring your examples to seminar 4 for discussion

Seminar 4 Part Two - Group assignments: An Integrated Marketing Communications campaign
This is a formative session to aid groups in planning a marketing communications campaign. Every member of the team should be conversant with the marking criteria for the group oral presentations before this seminar.

Seminar 5 A) Effective written communications - Copy writing, line writing, editing and checking. Preparation - **Bring an English dictionary to this session.** No other preparation necessary. B) Effective essay writing - How to write a persuasive essay. You will be given opportunity during this session to view some previous student essays.

Seminar 6 Preparation - Read case study 2; Doritos “Alan” campaign case study

During the seminar groups will discuss the case study and answer questions provided. The groups will present their findings.

Seminar 7 Student led Debate - which advertising appeals are the most successful in a consumer’s decision to purchase?

Central theme: Emotional versus rational advertising appeals. Groups 1 and 2 argue in favour of emotional advertising appeals while groups 3 and 4 argue in favour of rational advertising appeals.

Preparation - Each member of the team should bring the following to the seminar:

3 academic statements which support their argument: fully referenced, plus at least one industry example to support each statement with a full reference. All your statements should be sourced from academic journals such as Emerald, Business Source Premier or WARC.

Seminar 8 Student led debate – who do customers turn to for information before making their purchase decision? Brand marketing communications or consumers on line?

Groups 1 and 2 argue on favour of Brand advertising and other marketing communications strategies. Groups 3 and 4 argue that on line consumers are the new powerful communicators

Preparation - Each member of the team should bring the following to the seminar:

3 academic statements which support their argument: fully referenced, plus at least one industry example to support each statement with a full reference. All your statements should be sourced from academic journals such as Emerald, Business Source Premier or WARC.

Seminar 9 A formative presentation session. What have you prepared so far for coursework assignment?

What is missing? An informal session to check and discuss current status re: “tracking” a current campaign and research completed to date. Preparation - Bring all your group’s research notes and findings to the seminar.

Seminar 10 No preparation necessary. **Bring a calculator to the session.**

Seminar 11 Preparation - Read case study 3 Bacardi Superior Rum before this seminar.

During this seminar groups will discuss ethics and international marketing communications generally and specifically related to the case study and answer questions provided. Groups will present their findings.

11.2 Appendix B - Assessments

Formative Assessment

GROUP ASSESSMENT:

The groups (of four or five students) for the assessment will be organised in the first week; made up of students from the same seminar group.

Requirements:

Group Presentation Max 15 minutes

Deadlines: Presentation (Week 6)

Grading: Feedback will be given on the day

The Task:

Working in small groups of four or five (depending upon student numbers) you will be working on a current communications brief. The aim of the formative work is to 'set the scene' in terms of the background information you will need in order to be able to complete the first summative assessment.

You will provide:

a) A 15 minute oral presentation:

Review the current situation of the company and its major competition.

Compare the organisations' current marketing communications strategy and tactics with that of its competitors

Identify strengths and weaknesses of the company and current campaigns (if relevant) through thorough critical analysis

Note: Group work requires all members to take an active part in ALL group work.

If a group is experiencing problems with a group member because the member:

- Does not attend meetings (other than extenuating circumstances/ill health)
- Does not contribute information, ideas or fulfil their assigned group roles (other than extenuating circumstances/ill health)

in the first instance please contact the module leader face to face or via email.

Students must decide as a group to award each member 100%/75%/50%/25%/0% of the tutor awarded presentation marks.

Summative Assignment 1: Marketing Communications Plan - Powerpoint. (50%)

This assessment builds on the work you have completed for the formative presentations. You are expected to submit a marketing communications plan based on the case study. This will take the form of a 20 slide powerpoint presentation (with notes).

Students are expected to be able to identify the current situation, future trends and key target audience demographics. This should be used to underpin a creative and workable marketing communications plan for the product, including detailed information on the chosen communications tactics, justification for these tactics and key control measures.

| | |
|--|------------|
| <p>Communications Objectives and Background Information</p> <p>The communications objectives must follow the SMART format.</p> <p>Background information should be relevant to the overall brief and include competitive environment, current situation, data on target audience.</p> | <p>/20</p> |
| <p>Application of Key Theory & Market Data</p> <p>Understanding of Communications Theory shown and applied appropriately throughout the presentation.</p> <p>Market and target audience data used to underpin decision making,</p> | <p>/30</p> |
| <p>Relevance of Chosen Tactics</p> <p>Marketing communications tactics should be reasonable and relevant to the target audience. Tactics chosen must enable to plan to meet the chosen communications objectives</p> | <p>/30</p> |
| <p>Overall Presentation</p> <p>Slides should be consistent, interesting and well thought out in terms of content on each slide.</p> <p>Creativity in the presentation and the overall communications plan</p> <p>Referencing</p> | <p>/20</p> |

Summative Assessment 2 : Academic Essay (50%)

This is an individual assignment and requires you to write a 2,000 (+/- 10%) word essay based on a case study. You will be provided with the case study and essay titles during lecture week 6. The titles will also be posted on the Moodle site following the seminar announcement. You should select only ONE title from the alternatives offered.

The deadline for hand in for this assignment is Week 13, and this should be uploaded to two sites: the Moodle module essay site and Turnitin site. The essay will not be marked unless you have uploaded it to both sites.

You are expected to write a discursive essay (that is, an essay which asks you to 'discuss', 'critically discuss', 'critically analyse', 'analytically discuss' etc. – to look at a topic from two or more points of view). Be discursive rather than descriptive.

This entails researching, reading and reviewing the current views of academics on the topic you select. You should consider opposing arguments that academics make and critically discuss these. You are also expected to provide recent or current evidence from industry to support your arguments. This evidence may be advertising campaigns, promotional activities, media choice, communications messages, plus views and reports from the "real world"

Plan your essay – it should have an introduction (what you plan to do in the essay), four or five main points (but more or less are acceptable), and a conclusion (a summing up, or a conclusion you have reached). An essay which makes a clear argument will gain more marks than an essay which merely covers a number of points of information which the student knows about the topic.

For further help with essay format and writing please visit LISA– Booklet for report and essay writing.

Skeleton reading lists will be provided for each title; however you are expected to expand your research to provide an original analytical essay with evidence to support your arguments. See marking criteria below.

| | | | |
|--|--|--|-----|
| Use of relevant theory to support original analysis: | | | /25 |
| Evidence of appropriate contemporary marketing communications examples | | | /25 |
| Analytical competence, originality and strength of argument | | | /30 |

| | | | |
|---|--|--|-----|
| Presentation structure, coherence and written communications skills | | | /10 |
| Referencing | | | /10 |
| General Comments | | | |

11.4 Appendix D - Seminar Case Studies

Case study 1 Boots No. 7 Protect and Perfect Anti-ageing Serum

Alliance Boots is one of only three retailers (including Tesco and Marks & Spencer) in the UK to break the £1 billion profit mark, announcing in May 2010 that profits were up 12.7% to £1.07bn for the last trading year. All three retailers notably have steady, strong marketing strategies. Boots is by far the largest specialist retailer of beauty and toiletries in the UK, with sales of £2.1 billion (Mintel 2010). It has strong brand elements; the type face, logo and rich blue colour are all easily recognisable.

The British anti-ageing skin care market is estimated to be worth over £6 billion and Boots is the largest retailer of facial skincare products too. Boots has strong own brands including its No.7 beauty range, which also has distinctive brand elements. One of its biggest success stories has been the No. 7 Protect & Perfect serum, which competes very strongly with wellknown branded anti-wrinkle anti-ageing products. It was clinically tested for 12 months before its launch in 2004 and claimed to contain renewing, protecting agents which scientists said repair photo-aged skin and improve fine wrinkles. The 30ml serum retails at £16.75, attractively packaged with a fresh clean packaging design and is available nationwide from Boot's 2,600 retail stores. A mere trifle compared with some other brand offerings priced in excess of £300.

Facial skin care Marketing Communications

Press and TV advertising accounted for the bulk of all of Boot's above the line facial skin care media spending in 2008. Although a thoroughly integrated campaign for No. 7 Protect & Perfect continues to remind both male and female consumers of the benefits and value of the product. Its Protect and Perfect serum was voted best skincare product on a BBC Horizon programme in April 2007 and although the brand knew there would be an increase in sales, following such positive publicity; it was not prepared for the frenzied demand for this "miracle" cream

throughout the UK. In the first 10 days after the programme was aired, Boots sold a staggering 60,000 pots, compared with a normal weekly average of just 1,000.

This created a shortage and Boots ran out of stock for several months. This did not stop media hype and consumer demand. Over 100,000 women put their names on a waiting list for the product and it reputedly sold for as much as £100 on eBay.

Once it had restocked, Boots capitalised on its success through a concentrated £2m advertising campaign and in-store promotions with suitably designed merchandise at point of purchase. Its Protect and Perfect campaign continued to run in 2010. A series of 30 second TV advertisements were aired with strap lines such as “my daily beauty must-have” and “for younger looking skin.” More recent campaigns in 2009 and 2010 featured celebrity endorser, actress Keeley Hawes or women “just like you” who endorse the product. Boots promised or claimed that “when it comes to No 7 protect and perfect, we let you do the talking” and “9 out of 10 women said their daily must have was Protect and Perfect – only at Boots”.

The commercial advertisements use music including Eartha Kitt singing the sultry number “A Lady Loves” and more recently Bananarama’s very recognisable, popular “Na Na Hey Hey Kiss him goodbye” hit.

The ads tend to use a combination of emotional and rational appeals, although very much weighted towards emotional elements, messages and cues which promise the “magic cure” to ageing. The rave reviews of the brand’s beauty serum on its No 7 Facebook site formed the heart of the first birthday campaign of its No.7 Protect and Perfect range. “We were so amazed by the sheer volume and passion, we created a campaign based on the fans’ love for our product” said the No.7 marketing manager. “With fans permission, we quoted them instore, online, in press advertising and they had a starring role in our TV ad (“just like you” referred to above). It’s clear that customers like engaging with the brand via digital channels”.

To complement the commercials Boots use radio and outdoor advertising as well as print advertisements in glossy magazines. The latest ads feature a sales promotion offering a three for two product deal (October 2010) and the same offer can be seen on their official Facebook site.

In fact Boots features very heavily on the internet, where a basic Google search for No 7 Protect and Perfect in October 2010 resulted in 10,600,000 hits. YouTube offer 49 ads featuring this product and it has a presence on many other sites. The buzz caused by the Horizon programme fuelled comments online by all the major broadsheet and popular newspapers’ websites; many glossy magazines including Good Housekeeping, Glamour, OK, Oprah, Seventeen, Brides; while Stylist magazine reported online that a survey of its readers resulted in 22, 000 voted it the best anti-ageing product. A variety of forums and blogs exist where a discussion of positive results of using the product include www.moneysaving.com; www.mumsnet.com and www.studentroom.com, suggesting that the product is suitable for a wide age variety of women. Expert endorsers such as the beauty Director of Harrods said, Protect and Perfect was “an excellent product”.

Boots has a strong loyalty programme with a Boots Advantage card, which continues to attract new users, increasing by over 6% annually to 161/2 million card holders in 2008/9. The points system can be redeemed against treats and cardholders are mailed regularly with special offers and a customer magazine. The company has a recently revamped website which is closely integrated with online and stores, offering a new service of ordering online and collecting from a local store. Over 2,000 stores participate in this service as of early 2010.

It is not surprising then that with a consistently strong marketing strategy and products which feed consumers’ desires, Boots broke the £1 billion profit ceiling in 2010.

© Kim Roberts 2011

Questions case study 1

1) The case study mentions various communications tools which span above, through and below the line marketing communications, plus branding communications. Identify each of these and determine whether they are above, through or below the line activities. Which media were used? Did Boots have to pay for any media space? Which media vehicles in particular? If a medium is “anything capable of sending a message”, can you identify any which did not have to be paid for?

2) An integrated marketing communications (IMC) approach was taken in this campaign. Using Pickton & Broderick’s 4 E’s and 4C’s model*, identify and discuss how Boots was able to create synergy. Based on your analysis suggest ways in which the brand could further develop this strategy, by recommending other marketing communications tools and media to create even greater synergy.

* 4Es and 4Cs of IMC

| | |
|------------|------------------------------|
| Economical | Coherence |
| Efficient | Consistency |
| Effective | Continuity |
| Enhancing | Complementary Communications |

3) What types of message appeals used in this campaign? Discuss.

Case study 2 Doritos “Alan” campaign

The crisp and salty snack market grew rapidly in 2008 and 2009 to estimated sales of £2.6 billion in 2010. The market has benefited from rising demand for affordable treats and at-home snacks in the recession, including stronger demand for the premium segment, according to Mintel 2011. Pepsi owned Doritos brand have shown robust growth.

Doritos (PepsiCo) value shares in crisps and snacks, 2008-10 (Mintel 2011)

| 2008 | | 2009 | | 2010 (est) | | % change |
|------|---|------|---|------------|---|-----------|
| £m | % | £m | % | £m | % | 2008-2010 |
| 94 | 4 | 107 | 4 | 125 | 5 | +33.3 |

Doritos marketing communications campaign sought to positively engage Doritos' core target - 16 - 24 year olds (the so-called Millennials), who were feeling the pinch of the 2009 credit crunch. Their creative objective was to spark talkability and buzz by tapping into cultural trends. Doritos wanted a campaign that would not only engage Doritos fans, but sought to achieve their marketing objective of increasing frequency of purchase in order to emulate the +15% value growth (versus the previous year) achieved in 2008. Doritos already had a strong hold on social occasions by creating a spark of stimulation; it is the ideal brand for sharing, dipping, and putting everyone in a playful mood. Millennials were indeed swapping “big nights out” for “big fun nights in”.

The Campaign

The “Alan” campaign sought to capitalize on this trend by providing Millennials with social stimulation around “big nights in”. Snacking and entertainment are the two essential ingredients for a big night in, particularly for hypersocial entertainment searching Millennials. So a campaign was designed that amplified these two key ingredients. Agency Abbott Mead Vickers BBDO

scrutinized popular culture at the time, because youth brands like Doritos need to be “culture sleuths”. Guitar Hero is considered to be one of the most influential products of the 21st century (Source: The Guardian, 2009), and has become a part of popular culture. So Doritos teamed up with this cultural phenomenon. The unique collaboration enabled Doritos to own conversations in the here and now, and amplify brand relevance among a highly sceptical audience.

A “rags to riches” rock star was created. Alan's story unfolded across a multitude of platforms to amaze and engage the entertainment-hungry audience. The campaign not only provided Doritos fans with entertainment to make their nights in even bigger and better, but cutting edge online content to truly engage them.

“Alan”, the campaign character, was designed as a leather-clad rock god. Alan was born to live the rock god dream but, as the lyrics of a rock track written for the campaign explained, “life always seemed to treat him mean” and he was never able to realise his rock star potential. Until the day he came across the Doritos’ promotion and was finally able to fulfil those dreams by rocking out to Guitar Hero. The totally original rock track composed for the campaign was sung by Robin McAuley, the lead singer of Survivor (whose hits include rock classic Eye of the tiger). The song provides the soundtrack to 3 x 30” TV spots, as well as an epic, four-minute plus length rock promo.

In the music video, Alan comes out of the womb flashing the devil's horns, but it all goes downhill from there. He looks like a rock god with the pants, the hair, ambiguous sexual identity—but not the talent. The promotion was seeded across the net, and even broadcast Alan’s ‘rags to Spandex’ story in a full length promo in a one-off special that filled a whole ad break (during “School of Rock” on E4), and it ran in cinema for three weeks.

The video rich website hosted a ground-breaking advergame to enter the on-pack promotion. It employed a blend of live video action with 3D interaction; opening in Alan's living room which then transforms into the ultimate rock stadium. Players had to try and out-rock Alan by matching his guitar chords with keystrokes on the keyboard. The most masterful players of who outperformed rock god Alan not only get entered into the daily draw, but earned themselves a special spot prize.

A secondary Facebook Connect competition gave would-be rockers and desperate groupies, the chance to win a door-pass, to the ultimate rock n’ roll after party in a luxury penthouse hotel suite. The Rock Avatar creator let users create their own Rock God album cover in a bid to lure as many followers as they could – egging them on to become their groupies and fans by uploading a photo of their pants.

To get even closer to the audience, people were encouraged to engage with the brand at a much deeper level by distributing content and openly engaging in conversations across multiple social platforms. The campaign made use of viral seeding to generate buzz, grassroots seeding with selected bloggers, a Spotify partnership to promote the original rock track, a live Twitter feed, and MySpace / Bebo / Facebook fan pages keeping Doritos fans up-to-date with winners’ Rock Hero and Groupie status. The “Alan” campaign generated unprecedented hype, with Alan and his new girlfriend (Pamela Anderson) in the tabloids, a multitude of tweets, and even user-generated Alan Facebook fan pages.

The total media budget was £1.1million, but only 13% of this was allocated for online support, to reach fans to engage with content online. So, all Doritos branded content was both discoverable and shareable. Doritos were one of the first brands to fully integrate their website with Facebook Connect; users could automatically push content out and pull content in from Facebook causing more traffic and more users, making it more social. Results

The total campaign budget was £1,080,750 total, of which off-line spend was £946,195.00. The campaign produced an extraordinary +30% YOY sales uplift far exceeding the +15% target. "Alan" contributed to a long-term profit ROI of 3.3 for Online, i.e. the "Alan" Online activity paid back £3.30 for every pound spent over the last three years. The expected FMCG average for long term profit ROI for Online is just £0.39. It generated over 3,000 blog posts. Over 350,000 visits to the Alan 'Guitar Hero' website were recorded. More than 100,000 YouTube video views were achieved. The "Alan" advertisement achieved a high engagement score with an uplift of 7.69% versus 5.65% average for snacks campaigns. Alan also generated strong buzz amongst the target audience with 40% claiming they would talk about it with friends which was demonstrated by the flurry of "Alan" tweets. "Alan" is a story of triumph over adversity. The result was a campaign that not only entertained, but that people actively sought out and shared with their friends. This case study adapted from IPA (2011) Doritos case study: WARC: with extra information extracted from Mintel UK (2011) Crisps and Salty Snacks report. Kim Roberts 2011.

Case Study 2 Questions:

1. Do you think the strong or the weak school of advertising theory applies to Doritos? Justify your answer.
2. This case study suggests that Doritos used a variety of marketing communications mix tools plus paid and unpaid media to reach; engage and bond with their target groups. Identify the tools and media used.
Provide a summary of the media advantages and reasons for Doritos targeted strategy.
3. Ascertain the message appeals used in this campaign. Identify as many emotional cues and elements used as possible from the case study. What are the expected emotional responses likely from this message strategy?
4. Word of Mouth is a powerful marketing communications tool. Discuss. Identify all groups of Doritos endorsers

Case study 3: Bacardi Superior Rum

Family-owned Bacardi Limited was founded in Santiago de Cuba, in 1862 (151 years ago) by Spaniard, Don Facundo Bacardi Massó, who produced the company's original "light white" rum. This product was known as Bacardi Carta Blanca until 2006 becoming universally labelled "Bacardi Superior". This was pioneering refined "aged" rum, setting a new rum category for which Cuba became famous. The legendary Bacardi black bat set in a red circle logo which appears on every classic Georgia green bottle, was the idea of Don Facundo's wife, inspired by fruit bats living high in the rafters of her husband's first distillery. Bats were considered a symbol of good health, fortune and family unity in both Cuban and Spanish folklore. The bat symbol was a shrewd visual aid with which to recognise Bacardi rum. Its "flying" bat logo today still reflects the spirit of togetherness, luck and prosperity and since the Cuban revolution, freedom. Don Facundo's signature also still features on every Bacardi bottle, signifying timeless high quality production.

Bacardi continues to be a family-run business and is the largest privately held spirits company worldwide in 2013. Its superior rum is now made in Puerto Rico, transferring from Cuba after Castro's revolution. Bacardi's portfolio includes more than 200 brands and labels, including Grey Goose vodka; Bombay Sapphire gin, ultra-premium Eristoff vodka and Cazadores tequila. The company also introduced RTD (Ready to Drink) brand Bacardi Breezer, known commonly as an alcopop. Like other RTDs it went into free-fall when it became associated with under-age binge drinking a decade ago. However, key brand Bacardi Superior continues to dominate the UK rum market, increasing its market value by 5% in the UK white spirits market in 2011 to £105m, with 20% market share (Mintel 2012). It held a 35.4% share of the US market in 2012 according to Euromonitor. The product can be mixed with fresh ingredients and soft drinks to produce a long over-ice "Cuba Libre" with Coke, Daiquiris and the increasingly popular Bacardi Mojito.

Like other white spirits, the mainstay of consumption is among 18 to 34 year olds, followed by the 35-44 age-group (Keynotes 2012). Its advertising messages echo the activities, interests and personalities of young at heart drinkers. Its legendary spirit of Bacardi nights, Latin Quarter parties with music; dancing and fun have always been reflected in both its brand elements and

advertising. While this advertising positioning can be seen in vintage print advertisements which wished its target audiences luck and prosperity in seasonal advertising, broadcast advertising emphasized a party atmosphere, music and belonging to greatest advantage.

Well known footballer and actor, bad-boy Vinnie Jones became the face of Bacardi Superior's *Welcome to the Latin Quarter* 50 second TV ad campaign in 2001. He was perceived as cool by Bacardi's British young unisex target audience. He appeared in several advertisements, one in which he is an aggrieved man about town dressed in black tie who is mistaken for a waiter in the night club he enters. The very sexy Latina bar girl orders Jones to pour Bacardi for four beautiful women and get a tip. He pours their drinks and with bottles in hand salsas to the thumping music "Turn it up", finally dancing with the gorgeous bar tender. He is seen as the life and soul of the revelry of raving party-goers, which notches up a gear after drinking Bacardi Superior over ice. The campaign was supported with posters and cinema ads. Unfortunately, despite showing in excess of double-digit growth over the *Welcome to the Latin Quarter* campaign period (EACA 2004) Vinnie Jones was later dropped by Bacardi for a drink-fuelled air rage conviction in 2003 (Hastings 2003).

Binge drinking culture

Binge drinking steadily increased at the end of the 20th Century and into the 21st century, which created some very heavy media reporting. Binge drinking is referred to as *a high consumption of alcohol during a single short drinking session* (Keynotes 2012). It is common for the UK press to report in teenage binge drinking, as the figures show teenagers drank an average of six units of alcohol per week in 1994 and 13 units in 2007 (ITV 2012). However, binge drinking has also been found to occur among most age groups, with the 18-24 demographic continuing to drink the most alcoholic units per session (as they typically drink once a week) and over-35s drinking the most units of alcohol on a weekly basis as they drink the most at home (Mintel 2010).

The latest overall trend is a slight decrease in out of home (Keynotes 2012) but an upward trend in the home. The results of binge drinking create serious problems, not least *almost 1 million alcohol-related violent crimes and 1.2 million alcohol-related hospital admissions were recorded in 2010/2011* are real issues for the UK Government and various calls were made for tighter regulation of alcohol marketing. The government launched various "drink aware" campaigns and rules around marketing were altered to inform people that: binge drinking can lead to anti-social, aggressive and violent behaviour. It is also a factor in: one in three (30%) sexual offences; one in three (33%) burglaries and one in two (50%) street crimes. In fact some city centres have become no go areas because of rowdy drunken behaviour.

Based upon evidence that points to a link between alcohol advertising and people's awareness and attitudes to drinking the Advertising Standards Authority tightened rules in 2005 and were again re-evaluated and subject to full public consultation in 2009. The stringent rules apply across all media, are mandatory and seek to protect young people. They stipulate that marketing communications must be socially responsible. *Alcohol ads must not be directed at people under 18 years or contain anything that is likely to appeal to them by reflecting youth culture or by linking alcohol with irresponsible behaviour, social success or sexual attractiveness. The TV and radio advertising rules contain strict controls about the placement and content of alcohol advertising which are banned from appearing in and around programmes commissioned for or principally targeted at audiences below the age of 18, as well as programmes likely to appeal particularly to audiences below the age of 18.*

Although the government threatened repeatedly to introduce a minimum price for a unit of alcohol in England and Wales, it shelved such plans in July 2013. It did not have sufficient evidence that introducing minimum pricing would reduce problem drinking without hurting those who drink sensibly, despite problem drinking costing the taxpayer £21bn a year in crime and health issues.

Bacardi has continually committed to promote responsible drinking since the early 1930s. The Company pioneered programmes leading awareness against excess consumption and drunk driving and during the 1970s, creation of the “BACARDI mixes with everything EXCEPT driving.” advertisement was widely acclaimed for its social responsibility. Successful versions of this campaign continue today under the “Drink responsibly” slogan. The brand has used spokespeople such as Formula 1™ World Champion Michael Schumacher using the message “Drinking and Driving Don’t Mix” and since 2011, tennis champion Rafael Nadal has been its new Global Social Responsibility Ambassador in its *Champions Drink Responsibly* campaigns. The continuing corporate social responsibility programme is extensive. Employees, volunteer to help communities in need globally; the company has cut water usage by nearly 50% and reduced both energy use and greenhouse gas emissions by nearly 33% over the past six years. Bacardi is determined to reduce both its carbon footprint and impact on the earth’s natural resources. It is the only major Spirits Company to achieve certification in the top three international environmental and operating standards classifications.

Bacardi marked its 150th anniversary in a yearlong celebration in 2012. It buried a 6 foot time capsule full of memorabilia, messages and mementos at its headquarters in Bermuda for employees to find in 2062. It offers various downloadables on its website including cocktail recipes; a history of the company, its heritage, vintage advertisements, and opportunities to own a limited edition decanter, employee’s reflections and music tracks. Videos of its advertisements are available and also can be viewed on You Tube, while other videos explain its awards over the years and presentations by the family. Strict age restrictions apply to the website as is the requirement for all alcohol companies.

Recent Bacardi advertisements continue to reflect life is better shared with others. Bacardi Superior’s 2010 TV advertising campaign made its debut during the half-time break in the Live UEFA Champions League quarter-final, watched by over 7m viewers. The advert ‘Island’ shows friends coming together to build a ‘Bacardi Island’ where they enjoy Bacardi drinks and embrace the rum’s Latin spirit and dance all night. The party goers are all in their early to midtwenties therefore not principally targeting underage drinkers.

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Indicative References:

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Hastings C (2003) Vinnie Jones 'to forfeit Bacardi deal' over air rage *The Telegraph Newspaper* [<http://www.telegraph.co.uk/news/uknews/1449408/Vinnie-Jones-to-forfeit-Bacardi-deal-over-air-rage.html>]

ITV News (2012) Teen drinking cases soar: 'Binge-drinking gene' found ITV NEWS [<http://www.itv.com/news/story/2012-12-04/gene-link-to-binge-drinking/>]

Keynotes Report (2012) Spirits & Liqueurs Market

Mintel Report (2012) White Spirits and RTDS – UK March 2012

Case study 3 questions

- 1) Could Bacardi effectively launch their latest “Island” campaign globally?
- 2) How ethical are their campaign strategies? Do their corporate social responsibility and other activities earn them some moral high ground or is this white-washing?
- 3) Are you apathetic to or feel strongly about the issues of bingeing consumer behaviour raised in this case study? Do you think Government intervention is the right strategy?
- 4) Do Bacardi’s campaigns create sufficient synergy? Can marketing communications persuade us to purchase?

11.5 Appendix D - Referencing and Deadlines

Referencing

Students are reminded that all work must be fully referenced. This includes: a)

Thorough in-text referencing

b) Provision of a thorough and accurate reference list

Visit the Moodle site for help sheets, a referencing power point presentation and exercises. Alternatively use LISA help sheets which can be accessed electronically.

Deadlines

Work must be handed in by the dates and times specified.

Please note the regulations have change significantly from previously

The following are important guidelines which all students must consider when submitting coursework, projects and other submissions:

Published Deadline – up to two weeks later

1. If you are unable to submit your coursework by the published submission date you must notify your programme manager, course director, or year tutor prior to the submission date. You can notify the relevant person by: Notification of Late Submission form (available in Faculty Offices and the Student Gateway) or by email.
2. If you do not submit your coursework by the published deadline but within two weeks of the published submission date it will be capped at the pass mark (40% for undergraduate, 50% for postgraduate).
3. You may submit extenuating circumstances to support your late submission. All extenuating circumstances must have independent, supporting evidence, i.e. doctor’s note. If your extenuating circumstances are supported by the University you will receive the full mark achieved for your work. If your extenuating circumstances are not supported by the University you will receive a capped mark.
4. If you are registered with Disability and Dyslexia Support (DDS) you will receive the full mark for your work without the need to submit extenuating circumstances. You will need to

confirm on the coursework submission form that you have arrangements in place. You will also need to identify that you are registered with DDS when you notify that you will be submitting your coursework late.

Disability and Dyslexia Support (DDS) web address is:

[Http://www.lsbu.ac.uk/current.student/disability.shtml](http://www.lsbu.ac.uk/current.student/disability.shtml)

Published Deadline – after two weeks later

5. If you are unable to submit your coursework at any point you must still notify your programme manager, course director, or year tutor. You can notify the relevant person by: Notification of Late Submission form (available in Faculty Offices and the Student Gateway) or by email.

6. Work submitted after two weeks of the published deadline date will receive a mark of 0% (zero).

7. If you submit your coursework two weeks after the published deadline, you cannot be referred in the assessment. At the discretion of the Award and Progression Board, you may be allowed to repeat the unit in the next Academic Year. You will be required to pay the unit fee and to complete all components of assessment (including any previously passed).

8. You may submit extenuating circumstances for work not submitted two weeks after the published deadline date. If your extenuating circumstances are supported you may be deferred in the coursework to the next available submission date (normally August/September).

Extenuating Circumstances

9. If you submit extenuating circumstances you must follow the guidelines on the student gateway.

<http://www.lsbu.ac.uk/current.student/formsPublications.shtml>

10. If you submit extenuating circumstances after the two week late submission period, then the University reserves the right not to support your claim for extenuating circumstances.

11. If your extenuating circumstances persist into the next semester, you must submit a new claim for extenuating circumstances that covers the period directly following your last claim, and the course units affected by the new claim. If your extenuating circumstances persist you may wish to consider interruption of studies as an alternative. Please discuss this with your programme manager, course director, course administrator, or year tutor.

12. Your completed Extenuating Circumstances form (and Notification of Late Submission form) must not be submitted with any coursework, but must be handed to the relevant person in your Faculty Office.

13. It is expected to take a period of 4 working weeks between a claim for extenuating circumstances and the decision on whether or not the claim is supported. This period of time should not result in undue delay to the formal publication of your results.

