



INTERNATIONAL COMMUNICATION BLOCK A

ERASMUSMINOR AND SPECIALIZATION

IC Block A Study guide '23-'24

JCOM-ASIC1.4V-22



Dear student,

Welcome to the Erasmus Minor and IC specialization! We wish you an inspiring and educational half year. We are excited and looking forward to working with you.

Best regards,

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Note: Even though this module guide was produced with the utmost care, there might be some small changes in the course. You cannot obtain any rights from this text. For the exact rules on the assessments we refer to the Exam Regulations of IvC and Osiris. Links to both can be found on the intranet of the HU: SharePoint.

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Introduction

During this 4th year specialization on International Communication we will focus on the different steps in the process from briefing until presentation of a marketing communication campaign. Consequently, the process and not the individual classes/topics will be leading during the first block. This new perspective on learning demands a lot of cooperation between the lecturers who can make the content of the courses more clear for the students. After all, working as a communication adviser also requires the competence of applying knowledge on the right moment and the correct manner. Communication professionals are often responsible for huge budgets.

Remuneration

This course presents 30 EC's. This means an investment of approximately 840 hrs study, including 13 weeks of lecture hrs, the preparation of assignments, guest lectures and self-study.

Requirements

Basic knowledge of marketing strategies, corporate and internal communications are required.

Subjects and core areas

Basically, we will look into domains of branding and communication:

- Product & service branding
- Corporate branding
- Internal branding

You will work on the following core areas:

Concept and Creation; Planning and Organizing; Context and Strategy and Target Group and Behavior.

International communication competencies

- Gaining the necessary experience in a real live situation by developing a complete communication advice within a given period of time.
- Showing, in the fourth year of the course Communication Management at the IvC, to have the right level of a (junior employee at either a communication agency, PR or a communication department of an organization).

Target group

Fourth year students of the IvC, differentiation IC with the ambition and prepared to work hard, follow classes in English and willing to do an internship abroad.

Teaching methods: (guest) lectures and individual assignments.

All subjects will be introduced in lectures and workshops, basically two hours each. Each course is taught between 2 and 3 hours during 7 weeks. Guest lectures are as much as possible scheduled in period B.

Attendance

Attendance of lectures is **mandatory** and highly recommended. If you are ill, please email the relevant lecturer.

End products and assessment

You will have to prepare several individual assignments (please check the separate assignments per lecturer that can be found on Canvas). Each assessment needs to score a 'sufficient' or higher. You collect the assignment you have completed and the feedback on it in your portfolio. You will discuss this portfolio with the lecturers at the end of period B.

- Course 1 Marketing communications and Media strategy equivalent 5 ECTS
- Course 2 Persuading and engaging with consumers equivalent 5 ECTS
- Course 3 Conceptual thinking and Online Marketing plus English equivalent 5 ECTS

Subjects of the guest lecturers are part of the courses!

Resit

You will receive feedback only once per project.

Consultations

By appointment only: for consultation make an appointment by e-mail with your lecturer.

Articles

A collection of articles to be studied (besides the books of the course) will be publicized on Canvas.

Slides

Slides will be posted on Canvas or handed out in class.

Schedule

(will be published online)

Literature

Anjali Barbosa: Course 1: Marketing Communications: Objectives, Strategy, Tactics, van John R Rossiter & Larry Percy, Sage Publications Ltd

https://www.amazon.co.uk/s?k=9781526452160&ref=nb_sb_noss

Suzanne de Bakker: Course 2: Scientific articles. The list of articles is presented in the description of the course 'IC Course 2: Persuading and engaging with consumers'.

Luc van Dijk: Course 3: Online Marketing and Conceptual Thinking
How Brands Grow part 2 – Byron Sharp

Dictionary.

Coordination

Luc van Dijk-Wijmenga

Other: The Canvas page also contains the study guide for period B. Additionally, you will also find all grading forms there as well as the general competencies for this course. All the files necessary for the course can also be found on our Canvas page.

IC Course 1: Marketing Communications

Marketing Communication, IC Course 1

Semester/trimester when the course unit is delivered: Fall (1st trimester)

Number of ECTS credits: equivalent **5 ECTS**

Lecturer: Anjali Brito Barbosa

Learning outcomes of the course unit

At the end of this course,

- You must be able to discuss theory about relevant Marketing Communications topics in an international context (please refer to course contents below¹ for a complete list of knowledge topics)
- You must be able to apply this knowledge in order to concept and create and plan on a strategic as well as tactical level.

Core areas:

During ICC Course 1 you will work on the core areas: Concept & Creation, Planning & Organizing, all at level 3.

¹Course contents

Topics that will be covered, discussed and applied are:

1. Creating strong brands in an international context (Concept & Creation)
2. Building Brand equity/ CBBE model Keller (Concept & Creation)
3. TCB Positioning model (Concept & Creation)
4. IDU brand positioning analysis (Concept & Creation)
5. Behavioural sequence model (Concept & Creation)
6. Target audience selection (Planning & Organizing)
7. Creative strategy – traditional approach and newest insights (Concept & Creation)
8. Media strategy – traditional approach and newest insights (Concept & Creation)
9. Effective frequency and strategic rules for implementing the media plan (Planning & Organizing)
10. Brand tracking (Planning & Organizing)

Link with professional practice

In professional practice, a communications professional needs to know how to advise on and develop a marketing communication strategy, for instance, advise on brand positioning or on how to concretely formulate smart communications objectives. A communications professional also needs to (know how to) create smart creative strategies, and to plan communications projects and campaigns.

The exam at the end of this course is actually a case drawn from professional practice from an international company that you have heard of before. You will put yourself in the shoes of an international marketing communications intern and demonstrate not only your expertise and your knowledge on the subject, but also your ability to advise, develop, create, and plan marketing communications, thus proving your competences in a real-life setting.

Similarly in each class brand situations from professional practice will be simulated and worked on by every student.

Language of instruction:

English

Active participation during class is very important. We will be practicing exam cases in each class. In case you are unable to be present in case of calamity, please notify us of your absence and the reason for this by e-mail in advance.

Number of ECTS credits allocated: equivalent 5 ECTS / 140 hours

- 23 hours lectures/work sessions/consultation/exam
- 24 hours prep for lectures
- 93 hours exam prep

Required reading: Marketing Communications: Objectives, Strategy, Tactics, by John R Rossiter & Larry Percy.

Other literature:

Anthony Young, Brand Media Planning (in the digital Era)
De Pelsmaecker Marketing comms: a European perspective
Helen Katz: The Media Handbook
<http://www.campaignlive.co.uk/>; Branding Magazine;
Warc database

Assessment methods and criteria:

At the end of the semester you will do an IC assessment for all courses in Periode A and B. Your results and feedback got on your Course 1 exam will be part of your assessment portfolio.

Assignment:

The exam is a written assignment (in week 9) in which you will be given a complex international advertising case from real life. The topics covered in the assignment have been mentioned above¹ on page 7 of this document)

You are expected to demonstrate your deep knowledge and understanding of theory (learning objective 1, weighs 50% of each question) and to be able apply it (weighs 50%), by giving solid advice/recommendations to the company in the case, creating and planning. You will practice for the assignment during the work sessions.

The duration of the exam is two hours. You are only required to take your pen with you, nothing else.

A resit will only be required if your total weighted average score for the assignment is insufficient. A resit for the Course 1 exam will be held in Period B.

Feedback form exam course 1 Marketing Communications

See other document.

Example of a case and assignment questions for Course 1 Marketing Communications.

Please note, many more examples will be discussed and worked out during class.

Case : Emirates Airlines

In June 2023, Emirates - one of the top airlines in the world - is going to launch a new positioning in order to reach a new type of target customer: “*globalistas*”: men and women in the age category 21-39 that love to travel and share their experiences with other *globalistas*. .



With this new international campaign Emirates is extending an invitation to try the unfamiliar, create new ideas, and form new visions. The theme encapsulates life’s potential and embracing the future with all the possibilities it holds.

The airline company wants to ultimately grow into a global lifestyle brand that enables global connectivity and meaningful experiences. In this way it wants to not only differentiate from the main competitors Qatar Airways* and Singapore Airlines but also target their current consumers. (....)

You are an intern at the Emirates European headquarters in Paris are helping the Emirates European brand manager Magda Janowski put together a strategic marketing communications plan for the Netherlands in collaboration with several agencies.

* It is known that the biggest competitor Qatar airways advertises frequently on TV in Holland, using an average OTS of 3 per cycle.

Example question Before you start thinking up campaign ideas for Qatar Airways, your manager Magda and you are brainstorming about how to set clear campaign communication objectives. What are the two universal campaign objectives? Please define. After defining theory, please formulate two (universal) SMART campaign objectives that you would advise Emirates based on the data given to you. **(0.5 points explanation of theory 0.5 points application to the case)**

Example question Finally, the campaign plans are set and all your manager Magda needs to plan now is how to track the results of Emirates’ new campaign. She comes to you (the expert!) for advice. What would you recommend to her in this case and why, based on what you learnt from your theory? (What are the best possible ways of measuring whether the campaign has met with success or not? 4 ways are sufficient) **(0.5 points explanation of theory 0.5 points application to the case)**

IC Course 2: Persuading and engaging with consumers

Equivalent 5 ECTS/ 140 hours

- 21 Hours Lectures & Consultations
- 92 hours working on assignments
- 30 hours preparation

Lecturer:

Dr. Suzanne de Bakker (Suzanne.deBakker@hu.nl)

Introduction

Organisations are communicating with their clients, employees and other stakeholder through the Internet on a daily basis. Organisations upload information on their corporate websites and via social media, whilst consumers comment on the comings and goings of organisations by using social media, review websites and consumer interest groups. Organisations try to take part in the online conversations with and between consumers.

In this course we study and discuss the literature on how organisations try to understand their audiences, try to talk to them and try to engage with them. During this course, six central themes will be discussed. These are: Setting the scene, Persuading consumers, Brands on social media, Creating engagement, Corporate political advocacy, Interactivity.

The course will be given for seven weeks, with one meeting each week. The insights in the learning material will be tested with one individual assignment and one group assignment.

Course 2 core areas:

During ICC Course 2 you will work mainly on your core areas: Context and Strategy and Target group and behavior.

Learning goals

1. The student must be able to discuss and critically reflect on (scientific) literature about the topic (Context and Strategy)
2. The student must be able to connect the theoretical insights from (scientific) literature to practical situations (Context and Strategy).
3. The student must be able to produce professionally written recommendations for marketers with regards to the subjects of course 2 (Target group and behavior).

Approach

Literature

Preceding and during the meetings, students study the literature at home. During the classes, the literature will be discussed and applied to practical cases.

Assignments

All candidates will write one individual paper for this course (a literature paper) and a group paper (marketing communications of The Hunger games).

The assignments have to be handed in in Canvas.

- Individual assignment: week A5, Friday before 23.59 hrs.
- Group assignment: week A7, Friday before 23.59 hrs.

The deadlines of the assignments are set on 12 AM. This means that you can use the whole day of the deadline to finish your assignment or essay. Hand in your documents via Canvas.

If you receive an insufficient review on the assignments, you can resit your work in period B: before week B5, Friday before 23.59 h.

Agreements

- Attendance of lectures is **mandatory** and highly recommended. If you are ill, please email the relevant lecturer.
- To be able to participate in the course, it is essential to study the literature before every class. In the lectures, we will build on the literature, make connections, study contradictions and discuss the practical usability.
- The assignments have to be written in English. Of course, the assignments must be linguistically correct and attention must be paid to the lay-out of the document. References and the reference list must be made up according to the APA rules (6th edition). The lay-out must be simple and legible.
- All written assignments will be checked on plagiarism.
 - o If (largely) identical assignments of students or groups of students are found, this will be seen as fraud and this will be reported to the examination board.
 - o There is talk of plagiarism when (parts of) the work of someone else is taken over without explicit mentioning of the fact that these words are originally written by someone else. Plagiarism is also the paraphrasing of (parts of) the work of others or taking over other's ideas, without stating that this train of thought is someone else's and without stating where this train of thought can be found. Plagiarism will also be reported to the examination board.

Schedule

Classes take place on Tuesday from 13.00 till 16.00 hrs (room: to be announced).

Week	Theme	Meeting	Assignment/Deadline
1	Setting the scene	07-09	Study literature Introduction of the case
2	Persuading consumers	14-09	Study literature
3	NO CLASS	21-09	
4	Brands on social media	28-09	Study literature

5	Creating engagement	05-10	Study literature Deadline individual assignment
6	Corporate political advocacy	12-10	Study literature
7	Interactivity	26-10	Study literature Deadline group assignment

Literature

During the course, we will use the following literature. Before the classes start, these articles need to be studied. You can find the articles in Canvas.

TIP: While reading the articles: focus on the introduction and theoretical background of the articles!

1. Setting the scene

Gensler, S., Völckner, F., Liu-Thompkins, Y., & Wiertz, C. (2013). Managing brands in the social media environment. *Journal of Interactive Marketing*, 27(4), 242-256.

<https://doi.org/10.1016/j.intmar.2013.09.004>

Macnamara, J. (2010). 'Emergent' media and public communication: understanding the changing mediascape. *Public Communication Review*, 1(2), 3-17. <https://doi.org/10.5130/pcr.v1i2.1867>

2. Persuading consumers

Fransen, M. L., Verlegh, P. W., Kirmani, A. & Smit, E. G. (2015). A typology of consumer strategies for resisting advertising, and a review of mechanisms for countering them. *International Journal of Advertising*, 34(1).

Evans, N.J., Phua, J., Lim, J., & Jun, H. (2017). Disclosing Instagram influencer advertising: The effects of disclosure language on advertising recognition, attitudes, and behavioral intent. *Journal of Interactive Advertising*, 17(2), 1-12.

Yuan, S. & Lou, C. (2020) How social media influencers foster relationships with followers: the roles of source credibility and fairness in parasocial relationship and product interest. *Journal of Interactive Advertising*, DOI: 10.1080/15252019.2020.1769514

3. Brands on social media

Fournier, S., & Avery, J. (2011). The uninvited brand. *Business Horizons*, 54(3), 193-207. Retrieved from <https://EconPapers.repec.org/RePEc:eee:bushor:v:54:y:2011:i:3:p:193-207>

Chen, Z.F., & Cheng, Y. (2019). Consumer response to fake news about brands on social media: the effects of self-efficacy, media trust, and persuasion knowledge on brand trust. *Journal of Product & Brand Management*, 29(2), 188-198. <https://doi.org/10.1108/JPBM-12-2018-2145>

4. Creating engagement

Fournier, S., & Avery, J. (2011). The uninvited brand. *Business Horizons*, 54(3), 193-207. Retrieved from <https://EconPapers.repec.org/RePEc:eee:bushor:v:54:y:2011:i:3:p:193-207>

Dolan, R., Conduit, J., Fahy, J., & Goodman, S. (2016). Social media engagement behaviour: a uses and gratifications perspective. *Journal of Strategic Marketing*, 24(3-4), 261-277, <https://doi.org/10.1080/0965254X.2015.1095222>

Tafesse, W. & Wien, A. (2018), Using message strategy to drive consumer behavioral engagement on social media. *Journal of Consumer Marketing*, 35(3), 241-253. <https://doi.org/10.1108/JCM-08-2016-1905>

5. Corporate political advocacy

Dodd, M. D., & Supa, D. (2015). Testing the viability of corporate social advocacy as a predictor of purchase intention. *Communication Research Reports*, 32(4), 287-293.

Rim, H., Lee, Y., & Yoo, S. (2019). Polarized public opinion responding to corporate social advocacy: Social network analysis of boycotters and advocates. *Public Relations Review*, 46. doi: 10.1016/j.pubrev.2019.101869

Korschun, D., Aggarwal, A., Rafieian, H., & Swain, S. D. (2016). Taking a stand: Consumer responses to corporate political activism. Available at https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2806476

6. Interactivity

Yang, F., & Shen, F. (2018). Effects of Web Interactivity: A Meta-Analysis. *Communication Research*, 45(5), 635–658. <https://doi.org/10.1177/0093650217700748>

Voorveld, H. A. M., Neijens, P. C., & Smit, E. G. (2011). The Relation Between Actual and Perceived Interactivity. *Journal of Advertising*, 40(2), 77-92. <https://doi.org/10.2753/JOA0091-3367400206>

Liu, Y., & Shrum, L. J. (2009). A dual-process model of interactivity effects. *Journal of Advertising*, 38(2), 53-68. <https://doi.org/10.2753/JOA0091-3367380204>

Assignment A: Literature paper (individual assignment)

The objective of this assignment is to train you in literature research and in writing a cohesive and clear paper. You can choose your own topic, but it must be related to communications/marketing. If you choose a topic, please consult Suzanne to check whether the topic is sufficient. After choosing the topic, you write a paper on this based on an extensive literature review (at least 10 sources of which 5 are scientific) answering your main and sub questions and with clear recommendations to communication and/or marketing professionals.

The literature paper consists of several elements, which are described shortly below. Of course you can find more information about literature reviews online. A good source is: <https://www.grammarly.com/blog/literature-review/>

During class, there will be a more elaborate instruction on assignment A.

Introduction

In the introduction you introduce the topic of your paper: what is it about? You can introduce the topic with a nice case or an example, to attract the attention of the reader. In addition, the introduction is also about the motivation of your topic: why is it a relevant topic? Motivation is not about that you find it an interesting topic, but what the relevance is for communication professionals and/or marketeers? What can they do with your insights? You finish the introduction with your research question that you want to investigate with your literature research. It is also possible that you formulate some sub questions, that together helps you with formulating an answer to your research question.

The research question is an open question (not to be answered with yes/no). There are different types of RQ's (source: <https://examples.yourdictionary.com/types-of-research-questions-with-examples.html>):

- *Descriptive Questions* seek to explain when, where, why, or how something occurred. They use data and statistics to describe an event or phenomenon.
 - Example: What percentage of college students have felt depressed in the last year?
- *Comparative Questions* compare one occurrence with another. Comparative questions are especially helpful when studying groups with dependent variables.
 - Example: To what extent are men more happy at work than women?
- *Relationship-based Questions* are about how one variable affects or influences another.
 - Example: To what extent do sponsored IG posts have an effect on brand attitude?

The comparative and relationship-based questions are the most common questions in a literature review, also because many of the empirical articles answer these types of questions.

Literature analysis

In this paragraph you describe the literature that you found in order to answer your sub questions and research question. In general, the structure of this analysis can be based on your sub questions. It is also possible that the structure is based on the variables in your research question. For instance, if your RQ is "To what extent do sponsored IG posts have an effect on brand attitude?" the analysis consists of a text on sponsored IG posts, one on brand attitude, and one on the effect of sponsored IG posts on brand attitude.

Conclusion

In the conclusion you give an answer to your research question (that is the conclusion). So, be sure that you really answer the question! In addition, describe what the conclusion means for communication professionals and/or marketeers.

Reference list

In-text citations (this means the references in the body text) and references in the list at the end of the assignment should be in APA style. Please check: <https://apastyle.apa.org/style-grammar-guidelines/references/examples> for reference examples and <https://apastyle.apa.org/style-grammar-guidelines/citations> for in-text citations. Please be sure that the in-text references correspond 100%

with the references in the list. This means that all references in the text should be included in the reference list.

Structure of the literature review:

- Title, name and student number
- Management summary of max 150 words
- Introduction
- Literature review
- Conclusions
- Reference list

Format: Minimum 2500 words-Maximum 3000 Words (ex references).

Rubric Assignment A: literature review course 2

The feedback below is intended to indicate whether the product is in line with the two competences being tested. The assignment fits both competencies, but the emphasis is on competence 1.

Core area Context and Strategy: The student proactively identifies developments in the internal and external environment for his / her market. Student initiates, executes, ranks and assesses the results of research and analysis.

Core area Target Group and Behavior: The student outlines communication policy and / or advises the market on communication policy.

*I master the **English** language at intermediate level B2: Can understand the main ideas of complex text. Without much effort can communicate spontaneously with native speakers. Can express my personal opinion in an understandable way.*

Feedback form in another document.

Assignment B: The Hunger Games: catching Fire (group assignment)

Description of the assignment

The following text is about the marketing campaign around The Hunger Games: Catching Fire. The text is derived from Sawney and Goodman (2016). So, this assignment is not about the movie itself, but about the marketing campaign for the launch of the film.

The assignment is about applying several of the theories/articles that are on our reading list to the marketing campaign and the evaluation of the campaign. So, in this assignment you have to indicate which theories or articles that are on the list for our course are relevant in relation to the marketing campaign and the evaluation of the campaign; which theories/articles can you recognize in which parts of the marketing campaign and/or evaluation of the campaign. In addition, describe why this theory or article is applicable. And, finally, what advice would you give to the producers of the marketing campaign? Did they do a good job, based on the theories/articles that you used, or should they have done things differently and why?

The written assignment consists of five parts, which are described shortly below. During class, there will be a more elaborate instruction on assignment B.

Introduction

In the introduction you introduce your assignment, in which you describe shortly the goal of the assignment and what you are going to do. In fact, this introduction serves as a debriefing of the assignment description that you can find below in this document.

Analysis: Link between marketing campaign and theories/articles

In this section of the assignment you are going to apply several of the theories/articles that are on our reading list to the marketing campaign of the movie. This means that you have to recognize which theories/articles are relevant or applicable to different parts of the marketing campaign. So, this section consists of three elements:

1. Description of relevant theories/articles: you do not have to describe the complete articles, but (parts of) the theories that you can use for this assignment.
2. Description of aspects of the marketing campaign: which parts of the marketing campaign can you relate to the theories/articles?
3. Link between the theories/articles and campaign: how are the theories/articles that you described earlier in this section related to the parts of the campaign that you described?

Conclusion

What is the conclusion that you can draw according to your analysis in the previous section? Did the marketeers do a good job, based on the theories/articles that you used, or not?

Advice

Based on the conclusion: should the marketeers have done things differently and why? What advice can you give them?

References

In-text citations (this means the references in the body text) and references in the list at the end of the assignment should be in APA style. Please check: <https://apastyle.apa.org/style-grammar-guidelines/references/examples> for reference examples and <https://apastyle.apa.org/style-grammar-guidelines/citations> for in-text citations. Please be sure that the in-text references correspond 100% with the references in the list. This means that all references in the text should be included in the reference list.

Structure of Assignment B:

- Title, names and student numbers
- Introduction
- Analysis: Link between marketing campaign and theories/articles
- Conclusions
- Advice
- Reference list

Max use of words: 2000-2500.

It is allowed to search for more information about the marketing campaign on the internet, and use this information (for instance, blogposts and non-scientific articles about the movie and the campaign) in the assignment. Do not forget to refer to the used sources (whether scientific or not).

Case description: Introduction to the film and the campaign

The Hunger Games film series began in 2012 with the launch of the first movie. In 2013 the second film, called *The Hunger Games: Catching Fire*, was released and set the record for the biggest opening weekend for any movie ever released in November.

The marketing campaign for the film was launched well in advance of its opening and employed a promotional campaign that leveraged digital and social media in a coordinated and holistic way to tell a brand story and to engage existing fans of the first movie. Lionsgate Entertainment and Ignition Creative collaborated to create a new type of marketing campaign that relied on storytelling in a digital world and blurred the lines between reality and fiction; brand storytelling. The campaign consisted of a mix of social media campaigns undertaken across a variety of platforms such as YouTube, Tumblr, Facebook, Twitter, and Instagram.

The Hunger Games got its start in the form of three novels written by American author and screenwriter Suzanne Collins. First in the trilogy was *The Hunger Games*, published in 2008. Next came *Catching Fire*, in 2009, followed by *Mockingjay*, in 2010. The novels were set in the imaginary, post-apocalyptic nation of Panem, which consisted of a wealthy Capitol and twelve districts, in varying states of poverty and starvation, which were ruled by the Capitol. The citizens of the districts were forced to participate in an annual televised competition called the Hunger Games.

Promotional Mix for *The Hunger Games: Catching Fire*

The producers of *The Hunger Games: Catching Fire* made social media the centerpiece of the film's marketing campaign. These social media channels served to illuminate the difference between the privileged life of the inhabitants of the Capitol and the bleak lives of citizens in the twelve districts ruled by the Capitol.

A traditional marketing campaign would have focused on creating brand awareness three to six months prior to the release of the film, using established elements such as ad placement on TV, radio, magazines, and billboards, as well as partnerships, a dedicated website, and YouTube teasers. Other traditional elements included in-person PR (interviews, red carpet), online PR (blogs and social media), and cross-marketing partnerships.

The story: Capitol Couture

Teaser billboards began appearing in April 2013, well in advance of the film's November opening, depicting futuristic fashion called "Capitol Couture". When curious fans googled the terms "Capitol Couture," they reached a Tumblr site about the Capitol. The Tumblr site in turn led to the Capitol's links on Facebook, Twitter, YouTube and Instagram.

Tumblr

The Capitol Couture Tumblr allowed Hunger Games fans to engage with the culture of the Capitol. Even though the Capitol formed an important part of the story's plot, it had remained mysterious in the books and movies. The Tumblr site changed this by offering fans a look into the strange world of fashion in the Capitol. The Capitol Couture Tumblr was designed like an online magazine and celebrated the "incredible achievements" of the Capitol in art, fashion, and design. Articles on fashion and culture were penned by real-life writers, who were featured on the site and given titles such as Editor-in-Chief, Fashion Designer, Capitol Correspondent and Capitol Contributor, thus blurring the lines between fact and fiction.

The online magazine, which borrowed its look and feel from real-life luxury magazines, also contained elaborate photographs of the film's characters, which consisted of a series of detailed and dramatic photographs that vividly depicted each of the eleven major characters in the film. Each portrait's release became a major event and was sent to the magazine's Facebook, Twitter, and Instagram feeds. Simultaneously, the portraits were also distributed to a team of partners such as Yahoo Movies, MTV, MSN, and the Huffington Post. These media outlets agreed to refer to the images as Capitol Portraits, and similar outlets did the same.

Even though the Capitol Couture Tumblr site did not add much to the film's story, it offered deeper insight into the ostentatious and fashionable life in the Capitol and served to expand the narrative and the fans' experience. The Tumblr site was clearly the showpiece of the campaign. It featured futuristic, avant-garde fashion as well as makeup and beauty (such as the CoverGirl Capitol Collection) and design and architecture at the Capitol. Capitol Updates led to a Twitter page consisting of tweets and updates. The Tumblr site also served as the gateway to links on Facebook, Twitter, Google+, Instagram and YouTube.

Promotional partners

There were no overt product placements in the movie, knowing that such gimmicks tended to turn off fans. Instead, promotional partners such as cosmetics brand CoverGirl, fashion e-tailer Net-a-Porter and nail-polish brand China Glaze were given space in Capitol Couture to promote their products which tied in to the film.

YouTube

YouTube served as another social sharing medium for Catching Fire. Called CapitolTV, the YouTube channel featured previews and trailers of the film and once again channeled the fervor and creative talents of the film's fan base. Fans were asked to post videos, which then aired on CapitolTV. The channel featured a number of videos, such as CapitolTV District Voices, which illustrated the various capabilities of the different districts—District 6's powerful assault vehicles, District 5's cutting-edge renewable energy technologies, District 8's textiles, and District 2's peacekeeping forces, to name a few.

Facebook

Visitors who clicked on the Tumblr site's Facebook icon were led to the "One Panem" Facebook page. It featured photos, videos, and apps, and it solicited feedback to questions ("What do you hope to see in the new Panem?"). The Facebook page had an "Invite Friends to Like this Page" link as well as visitor posts. The first Facebook page for the movie series was launched in October 2011, prior to the first Hunger Games film opening in March 2012. Prior to the release of *Catching Fire*, a Facebook post asked citizens (fans) to identify the district to which they belonged. The Facebook page encouraged citizens to celebrate the "victors"—their fellow citizens—and to serve their district well. The marketing campaign also used the Facebook page to launch a video teaser of the upcoming movie, calling it "an important announcement." Finally, Facebook again was used, this time to announce the 75th Annual Hunger Games (the central event of the movie) and that all citizens were required by law to view it. Not only the Capitol but also each of the twelve districts also had its own Facebook page.

Twitter

The marketing team regularly engaged with fans on Twitter and since the release of the first Hunger Games movie, the film's Twitter following had grown to almost one billion, a 75 percent growth over an eighteen-month period. The Twitter account (@thecapitolpn) served mostly to relay public service announcements from the Capitol and post ideological messages to Panem's citizens. These messages, for example, called upon citizens to respect their district's boundaries ("movement beyond your district is forbidden") and threatened punishment to those who ignored the call. In addition, the Twitter account contained links to Capitol Couture and featured the film's official trailers and promotional pictures.

Instagram

Many of the fashionable photographs featured in the Capitol Couture Tumblr were also posted on the Capitol's Instagram site (@capitolcouture). Fashion-conscious hipsters comprised a large section of Instagram users. The Instagram profile did not necessarily add to the story's plot, but it helped to create excitement among younger fans who used the site and who were expected to share the high-fashion pictures with friends and evangelize on behalf of the film and its characters. The Capitol's Instagram profile had 31,464 followers.

Audience Engagement

Target Audience and engagement

The *Catching Fire* storytelling campaign catered to a very specific target audience: passionate existing fans—not newcomers. The film's producers looked to utilize the book series' already-large fan base, most of whom were men and women under 25. At the very least, fans were expected to be steeped in the world of the first movie if not the book series. The social media campaign was designed to elevate the excitement among fans and cause them to start conversations about the movie and its characters with their friends and associates.

As a result, fans produced a vast amount of user-generated content. On the Capitol Couture Tumblr,

for example, a section called “Citizen Activity” encouraged “citizens” to post their pictures and videos showcasing their fashion creations, thus serving, whether knowingly or unknowingly, as brand ambassadors.

Fan challenges and participation

A hallmark of transmedia storytelling is the engagement of fans with the plot and character. As a result, fans weren’t just watching but were actively participating in the movie’s social media channels. Running the gamut of the film’s social media strategy, fan challenges constituted a crucial part of the film’s promotional strategy. On the Capitol Couture Tumblr site, fans were encouraged to enter the Capitol Art Challenge and submit their own fashion creations. Fans were called to “toast the victors” and fan submissions were posted on the Capitol Couture site under “citizen activity.”

Another challenge, labelled “Be Fabulous, Be Capitol, Be Seen” (#CapitolStyle), called upon citizens to post or tweet pictures of their Capitol-style fashion. In yet another challenge, fans chose their red-carpet style (#CapitolRedCarpet). A quartet of judges (three real and the fictional Effie Trinket) were said to evaluate the entries to choose six finalists and, ultimately, a grand winner. Here again, the fine lines between fiction and reality were further blurred. The Ultimate Fan Challenge was a gamification of fan participation. To participate in the challenge, fans had to register, use specific hashtags, enter competitions, and earn points. If they earned enough points, they could unlock badges they could use for bragging rights and to share with their friends and community.

Campaign Outcomes

The Capitol’s Facebook page had over 10 million likes and over 850,000 followers on Twitter. Catching Fire’s trailer was among YouTube’s most watched videos, and the term “Hunger Games” was one of the most searched categories on Google. The film was also a top trend on Twitter. Its Twitter account had grown to 969,373 followers. These numbers showed that the film had a solid and growing fan base that created vast amounts of user-generated content, including blogs, photos, and videos. On its opening weekend the film took in \$158.1 million at the box office on the way to a total of \$864.9 million globally.

Evaluating the Transmedia Storytelling Campaign

A key element of transmedia storytelling is whether the campaign focuses on telling a good story. Having a clear plot and main idea are central to the storytelling narrative. The Hunger Games campaign tried to create an elaborate “story world” with a real country, real citizens, and a real fashion magazine to play up the emphasis on fashion and apparel in the movie’s plotline.

A second element contributing to a campaign’s success is its distribution. The film’s marketing agency had to determine the role each social media platform would play. Each platform typically is exploited for its unique qualities. On the surface, the film’s marketing tried to follow through with this strategy. On Facebook, for example, fans could register for a district and have their own district badge, which gave them a sense of belonging to Catching Fire’s story world. They could connect with their communities on Facebook through active participation. On Twitter, fans were given an identity such as a district mayor or a recruiter. This encouraged fans to participate and to share with friends. The Tumblr blog reached out to fans with an interest in outlandish fashion, beauty, and photography.

Another key element is the involvement of the audience in shaping and sharing the story. Although fan participation and engagement was powerful, there were many questions regarding the campaign's impact. For example, why was the Capitol "in style," if it stood for violence, corruption, and oppression? Even fans seemed confused by the focus on the Capitol's fashion and entertainment. Some fans blogged about the confusing message—if the Capitol was unethical, they wondered, then why should fans feel good about a fashion line that ostensibly promoted the Capitol and its fantasies? As some fans noted, was it really worth aligning with the Capitol's outrageous ideals by becoming a part of the "future of fashion"? These observations led to many other questions. Did the fashion line really fit with the books' message? Why was the campaign taking a risk by promoting the Capitol's hollow glamor? Was the campaign simply selling to fans rather than selling the movie's particular message of triumph over evil? Was it meant to simply intrigue fans and make an impression for the short-term rather than build a compelling story covering the remaining films in the franchise?

Criterion for evaluating a transmedia campaign is whether each piece of the narrative was easy to find and if each element is connected to the main plot. This is essential to ensure that the audience did not get lost or confused by the subplots and stories. The *Catching Fire* campaign employed a plethora of channels to convey the film's message and story. Did these channels really help to move the plot or did they serve to confuse and interrupt the flow? For example, the Tumblr blog *Capitol Couture* did not add any elements to the movie's plot, but it illustrated the world of Panem citizens. Did it do anything to expand fans' understanding of the movie's plot, or did it serve to confuse fans about the eccentricities of the Capitol's inhabitants? Did the site serve to illuminate the fact that the Capitol's citizens lived off the wealth generated by the districts and to establish the contrast between the lives of the inhabitants of the districts and those of the Capitol? Real-life writers and designers also inhabited the blog. It was, as one critic said, "a test for those trying to find the line between reality and fiction."

The producers of the marketing campaign introduced new partnerships with the release of *Catching Fire*. But the tie-ins with brands like Subway, CoverGirl, and Net-a-Porter did not seem to connect well with the movie's storyline, despite significant fan interest in fashion and beauty products. The merchandising tie-up with Subway for a line of limited edition sandwiches seemed especially odd for a film about hunger and starvation. It was aimed at Subway customers who were already fans of *The Hunger Games*, as well as new enthusiasts. The beauty partnerships ignored men and children even though data showed many fans were hunting for men's and children's fashion pieces. Almost half of the film's fans were male, suggesting a strong potential for additional tie-ins. Another demographic to which the film did not strongly cater was mothers who shopped for themselves as well as for their children.

The *Catching Fire* campaign did not ignore traditional media such as print ads, TV commercials, and posters. Rather, it turned those efforts into carefully orchestrated online events. For example, the release of each character's poster became an online event as fans rushed to Twitter to look at the images. Also, one of the film's lead actors, Josh Hutcherson, introduced the first trailer on the TV show *Good Morning America*, which meant the online efforts were being amplified offline. Leading magazines also cooperated to release cover pictures of the characters to build buzz. Traditional was thus married with online to create a synergistic effort.

References

Sawnhey, M. & Goodman, P. (2016). *The Hunger Games: Catching Fire. Using digital and social media for brand storytelling*. Case study available from Harvard Business School Publishing. Retrieved from <https://hbr.org/product/the-hunger-games-catching-fire-using-digital-and-social-media-for-brand-storytelling/KEL964-PDF-ENG>

Rubric Assignment B: Hunger Games course 2

Feedback form in another document.

Course 3: Online Marketing and Conceptual Thinking

Welcome to this third course! We will take you along to the trends and developments within our communication profession. We will also think conceptually, in strategies and we will think about disruption and new concepts for products, services and companies.

We will do this on the basis of a good (scientific) book, the book 'How Brands Grow part 2' by Sharp, on the basis of SPRINT and guest lectures and on the basis of YOU! You are central during this course. You will conduct trend research into a particular theme yourself, and you will also present this to fellow students and the teacher several times. This way we all become enthusiastic and motivated to get started with the latest knowledge when it comes to innovation within our field of communication.

During the trend research you will be doing, you will learn to work with online analysis tools. So already during the route of your course, you are learning. You can also use the trend report as a basis for your thesis, but more about that later.

Just some basic information: the course has an equivalent 5 ECTS / 140 hours

- 18 hours Online Marketing and Conceptual Thinking lectures
- 12 hours English lectures
- 80 hours working on assignments / presentations
- 30 hours preparation of lectures

Lecturers:

- Suzanne Klatten (English)
- Luc van Dijk-Wijmenga (Online Marketing and Conceptual Thinking)

Online Marketing and conceptual thinking

During this block, you will gain insights about strategic online marketing and conceptual thinking. Insights from PR agencies, (Dutch) political parties and marketing communication professionals are shared.

- You are able to perform a **systematic listening analysis** using the materials of the course.
- You will develop and communicate a **personal vision on current subjects** and recommend appropriate do's and don'ts for practitioners.
- You are capable of professionally **writing and presenting** your recommendations.
- For the Dutch students: it is **thesis preparation** as well.

You will focus mainly on the core areas:

Context and Strategy and Target Group and Behavior. For more details please read the feedback form written assignment course 3.

The following subjects will be discussed extensively:

Online Marketing:

- Coosto
- Google Trends Analysis
- Personal Branding
- Practical examples via Instagram, Snapchat, Facebook, LinkedIn (personal branding) etc.

Conceptual thinking:

Social Business Model for companies and relevant scientific / theoretical models.

- Online Listening
- Content Creation
- Engagement and Social Media
- Measurement
- Results

Case studies

Messaging house

Customer Intimacy and Other Value Disciplines - Treacy and Wiersema

Ansoff growth matrix

Blue ocean strategy - Kim and Mauborgne

Literature

- ✓ How brands grow part 2 – Byron Sharp
- ✓ Lecture slides
- ✓ Relevant articles, will be distributed during class
- ✓ Coosto student license

Assignment:

As a junior marketer you often start listening. Online listening that is. You will investigate what is going on in the market or in society when it comes to a certain theme. You can do this at a PR agency, but it is also relevant at an advertising agency or the government. During this assignment you will be prepared to write a listening report yourself. You can choose a topic that interests you. Think of a topic that you would like to have more knowledge about. But remember that the topic must be relevant to your own professional practice.

What do you have to deliver? You have to make a listening report about a relevant theme / relevant themes in the international marketing communication business nowadays.

Submit the assignment via Canvas, please note: we always run a plagiarism check. Your work is being reviewed by Luc van Dijk (Online Marketing and Conceptual Thinking lecturer) and Suzanne Klatten (English lecturer).

Assignment: A social marketing communication listening report

1500 words

Based on the market

Deadline: Friday week 7, concept Friday week 3

What is hot and what is not as regards to your theme? Choose a relevant theme for marketing/communications at this moment, such as social business, storytelling, content marketing, mobile, purpose, AI, etc.

Make a listening report. Map relevant blogs, websites, offline magazines, papers and thought leaders about your theme. Your report shows that you have mastered the social media analysis program Coosto. Write your listening report for today's marketers. It provides you with information for your content creation.

Content creation for event announcements, social media content, storytelling and more.

After selecting your theme:

Step 1:

Use a multichannel approach and map relevant blogs, websites, offline magazines, papers and thought leaders as regards to your theme. Make clear how you used Coosto.

Step 2:

Read what they are writing about your theme.

Step 3:

Summarize what they are talking about and write your Listening Report.

Suggestion: limit yourself to five sources per theme.

Complete your assignment with scientific literature.

In addition, **personal branding** is central to one of the sprints. You will be sufficiently prepared to be able to write the introduction of your portfolio.

You must clearly show that you have researched multiple sources regarding your theme. The sources must be reliable (authoritative) and/or relevant to what you are researching. You must make it clear that your theme is currently relevant to your professional practice. The professional practice may be: marketing and communication professionals in the broadest sense of the word.

Tip: Because the assignment is so broad, you can indicate yourself why the sources you have chosen are good sources. For example, by indicating: this is an authority on X, or these are experts on Y.

In your report, you briefly state, based on the analysis you have made, what the professional practice can or should do with the information you have presented in the report. As an example: you give three tips to do or not to do at all. These can be some do's and don'ts, but you can also describe in more detail how to deal with the theme you have researched.

Handing in (timing) assessment

You hand in your work by email to Suzanne Klatten and Luc van Dijk-Wijmenga. You provide your work also via Canvas. Listening report: week A7, Friday before 23.59 h. During the ride, in week three, you can hand in a draft of your work to the teachers. You will receive feedback on this via Canvas and in person during the lecture.

Insufficient?

You will only receive feedback once from us on your work.

Schedule

Week 1: Introduction and personal moodboard presentation

- Prepare:
1. Read the page: Hofstede's Cultural Dimensions <https://www.business-to-you.com/hofstedes-cultural-dimensions/>
 2. Do the **COUNTRY COMPARISON TOOL** using the website <https://www.hofstede-insights.com/> Look, for example, at the differences between the Netherlands, France and the United States. Click on the button **READ MORE ABOUT CHOSEN COUNTRIES/REGIONS.**

Week 2: Trends! And do it yourself

- Prepare:
1. Book of Sharp: Chapter 1 and 2.
 2. Prepare a **personal pitch presentation** about the topic for your assignment, max. 2 minutes. Email your PowerPoint slide to luc.vandijk@hu.nl before September 13, 23.59h.

Week 3: Marketing strategies & case studies conceptual thinking 2021

- Prepare:
1. Book of Sharp: Chapter 3 and 4
 2. Only if you have a business Facebook or Instagram page: Download the Perfect Post Calculator: <https://www.coosto.com/en/knowledge-center/content-marketing/perfect-post-calculator> and if you are admin of a Facebook/Instagram Page, do the analysis.
 3. Email your Adobe Spark Visual about your listening report to luc.vandijk@hu.nl before September 20th 23.59h

Week 4: Targetting and micro targetting Dutch and Australian examples – guest lecture Henk Nieweg and Luc van Dijk

- Prepare:
1. Book of Sharp: Chapter 5 and 6
 2. Deadline Concept Listening Report on Canvas: September 24th 23.59h

Week 5: Personal Branding – assessment preparation

- Prepare:
1. Book of Sharp: Chapter 7 and 8

Week 6: Group Presentations Sharp and Q + A

- Prepare:
1. Book of Sharp: Chapter 9, 10 and 11
 2. Prepare your Sharp **Group Presentations**. Send the slides to luc.vandijk@hu.nl before 8th of October 23.59h

Week 7: Working independently - no lecture

Deadline Listening Report Final. Week A7, Friday before October 22th 23.59 h.

Feedback form written assignment course 3
Feedbackform in another document.

Feedback English:

	Above required level	At required level	Almost at required level	Not yet at required level
Vocabulary	Large vocabulary. Good word choice. Good use of idiom and synonyms. Much variation. Lively.	Vocabulary is adequate. Sometimes synonyms are used. Idiom is sufficient, there is not much variation but there are not too many disturbing repetitions.	Word choice is limited. Synonyms are not often used. Idiomatic expressions are not often used. There are repetitions..	Word choice is poor. Words are often used with the wrong nuance. Synonyms and idioms are not used There is mother tongue interference.
Grammatical correctness	There are few or no mistakes.	There are some mistakes but these are not disturbing and do not hinder understanding. Elementary grammar is sufficient.	There are quite some mistakes in elementary grammar. These sometimes hinder understanding.	There are many disturbing mistakes. Therefore understanding the text is difficult. Elementary grammar is insufficient. Much mother tongue interference in the English grammar.
Spelling and punctuation	There are few or no mistakes	There are some mistakes but these are not disturbing and do not hinder understanding. There are no elementary grammar mistakes.	There are quite some spelling mistakes. There are mistakes in punctuation.	There are many disturbing mistakes Also elementary spelling is insufficient. Punctuation is not used or not correctly used.
Coherence Correctness related to the content/coherence	The report is a coherent whole. There is a good division into paragraphs and there are good links between paragraphs (connecting words) The language used is	The report is a reasonably coherent whole. Some links are missing or are unclear. The division into paragraphs is not perfect. The language used is usually correct but comes with some mistakes.	Parts of the report are unclear. Often there is no division into paragraphs and there are no links between paragraphs. The language used is often not correct.	The report as a whole is unclear. There are no links and there is no division into paragraphs. The language used is incorrect and/or not fitting to the subject.

	fitting to the subject.			
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Portfolio design

During period A you will work on the first three chapters of your portfolio.

Introduction: Introduce yourself and post your personal resume here. Include here your personal SMART goals for the coming 5 months.

Chapter one: Feedback form Course 1

Chapter two: Feedback forms Course 2

Chapter three: Feedback form Course 3

Period B:

Chapter four: Feedback forms Ad Venture Student Competition

Attachments:

- A. Assignment course 1
- B. Assignment course 2
- C. Assignment course 3
- D. Assignment Ad Venture