

UNIVERSITY OF ESWATINI
FACULTY OF HUMANITIES
DEPARTMENT OF JOURNALISM AND MASS COMMUNICATION
SECOND SEMESTER 2020/2021
EXAMINATION QUESTION PAPER: MAIN

TITLE OF PAPER: **ADVERTISING CAMPAIGNS AND CASES**
COURSE CODE: **JMC 407**
TIME ALLOWED: **TWO (2) HOURS**

INSTRUCTIONS:

1. ANSWER ANY THREE (3) QUESTIONS.
2. ALL QUESTIONS CARRY 20 MARKS.
3. THIS PAPER CONSISTS OF FIVE (5) PAGES, COVER PAGE INCLUDED.

THIS PAPER IS NOT TO BE OPENED UNTIL PERMISSION HAS BEEN GRANTED BY THE INVIGILATOR.

ANSWER ANY THREE QUESTIONS FROM THE LIST BELOW

QUESTION 1

Assume you're a Media Planner for Coca Cola ESwatini and apply the five-step program for developing an advertising strategy for its new product offering, *Coke Lemon*, which is targeted at health-conscious, 18-24 year old Swati youth.

20 MARKS

QUESTION 2

Explain why the 1984 Macintosh advert by Apple on page 3 is considered to be "The Greatest Commercial Ever Made" despite the challenges it initially faced with approval from the client. How does the concept of brand equity relate to it?

20 MARKS

QUESTION 3

Analyse the roles of advertising in the marketing mix and society, which are listed below:

- a. Marketing and communication roles
- b. Economic and societal roles

20 MARKS

QUESTION 4

Discuss how Coor's Light Beer capitalized on the strengths of online advertising for its campaign, which is described on page 4. Do you think they would have achieved the same results in the ESwatini market?

20 MARKS

QUESTION 5

What strategies are used to enhance brand equity and why is it difficult to evaluate marketing communication effectiveness?

20 MARKS

QUESTION 6

Select your favorite brand and explain how its relatively greater equity compared to a lesser brand in the same product category is manifest in terms of market share, brand loyalty, premium prices and revenue premium.

20 MARKS

A Matter of Practice

The Greatest Commercial Ever Made



The advertiser was Apple, the product was its new Macintosh, and the client—the person handling the advertising responsibility and making decisions—was Steve Jobs, Apple's CEO, who wanted a "thunderclap" ad. The agency was California-based Chiat/Day (now TBWA/Chiat/Day) with its legendary creative director Lee Clow (now global director for media arts at TBWA worldwide). The medium was the Super Bowl. The "supplier" was legendary British film director Ridley Scott of *Alien* and *Blade Runner* fame. The audience was the 96 million people watching Super Bowl XVIII that winter day in January 1984, and the target audience was all those in the audience who were trying to decide whether to buy a personal computer, a relatively new type of product for consumers.

It's a basic principle in advertising: The combination of the right product at the right time in the right place with all the right people involved can create something magical—in this case, Jobs's thunderclap. It also required a cast of 200 and a budget of \$900,000 for production and \$800,000 for the 60-second time slot. By any measure, it was a big effort.

The story line was a takeoff on George Orwell's science fiction novel about the sterile mind-controlled world of 1984. An audience of mindless, gray-skinned drones (who were actually skinheads from the streets of London) watches a massive screen image of "Big Brother" spouting an ideological diatribe. Then an athletic young woman in bright red shorts runs in, chased by helmeted storm troopers, and throws a sledgehammer at the screen. The destruction of the image is followed by a burst of fresh air blowing over the open-mouthed drones as they "see the light." In the last shot, the announcer reads the only words in the commercial as they appear on screen:

On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like "1984."

Was it an easy idea to sell to the client?

First of all, some Apple executives who first saw the commercial were terrified that it wouldn't work because it didn't look like any commercial they had ever seen. After viewing it, several board members put their heads

down in their hands. Another said, "Who would like to move on firing Chiat/Day immediately?" Legend has it that Apple's other founder, Steve Wozniak, took out his checkbook and told Jobs, "I'll pay for half if you pay for the other half." The decision to air the commercial finally came down to Jobs, whose confidence in the Chiat/Day creative team gave him the courage to run the ad. Recently, Clow and Steve Hayden, copywriter on "1984," said that Steve Jobs "put a stake in the ground," referring to how he wanted "technology in the hands of everybody."

Was it effective?

On January 24, long lines formed outside computer stores carrying the Macintosh, and the entire inventory sold out in one day. The initial sales goal of 50,000 units was easily surpassed by the 72,000 units sold in the first 100 days. More would have been sold if production had been able to keep up with demand.

The "1984" commercial is one of the most-talked-about and most-remembered commercials ever made. Every time someone draws up a list of best commercials, it sits at the top, and it continues to receive accolades more than two decades later.

Remember, the commercial ran only once—an expensive spot on the year's most-watched television program. The commercial turned the Super Bowl from just another football game into the advertising event of the year. What added to its impact was the hype before and after it ran. People knew about the spot because of press coverage prior to the game, and they were watching for it. Coverage after the game was as likely to talk about the "1984" spot as the football score. Advertising became news, and watching Super Bowl commercials became an event. That's why *Advertising Age* critic Bob Garfield calls it "the greatest TV commercial ever made."

Go to YouTube.com and search for 1984 Apple Hammer ad to view this award-winning commercial in its entirety as well as an interview with Ridley Scott about making this award-winning commercial.

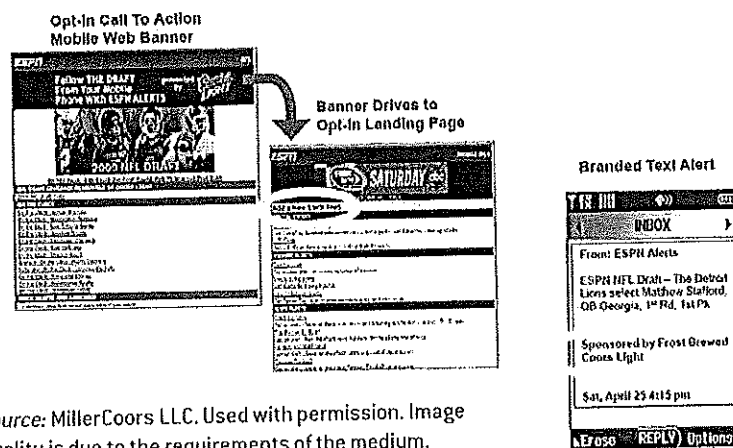
Sources: "The Breakfast Meeting: What Olbermann Wrought, and Recalling Apple's '1984,'" *New York Times Media Decoder*, April 2, 2012, <http://mediadecoder.blogs.nytimes.com>; Kevin Maney, "Apple's '1984' Super Bowl Commercial Still Stands as Watershed Event," *USA Today*, January 28, 2004, 3B; Liane Hansen (host), "Steve Hayden Discusses a 1984 Apple Ad Which Aired during the Super Bowl," *National Public Radio Weekend Edition*, February 1, 2004; Bradley Johnson, "10 Years after '1984': The Commercial and the Product That Changed Advertising," *Advertising Age*, June 1994, 1, 12-14; Curt's Media, "The 1984 Apple Commercial: The Making of a Legend," www.isd.net/cmcalone/cine/1984.html.

EXHIBIT 1-1

Coors Light Beer's Use of Online and Mobile Internet to Extend the Impact of Traditional Media

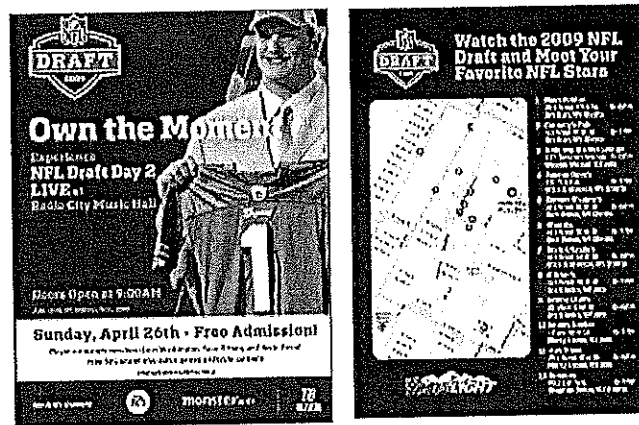
To kick off the summer, Coors Light used its status as the official beer of the NFL to connect the brand to the NFL Draft. The intent was to increase exposure during the off-season through TV, digital, mobile, outdoor, and on-site hospitality. So as the exclusive presenting sponsor of the draft on ESPN and the NFL Network, Coors Light ran NFL-themed creative and received in-program features and enhancements.

- Mobile alerts were created to provide customized content on players and teams, and they played a key role in keeping on-the-go fans informed while reinforcing Coors Light's official sponsor status.



Source: MillerCoors LLC. Used with permission. Image quality is due to the requirements of the medium.

- Through NFL.com, ESPN.com, and Yahoo Sports, customized video features were deployed, reinforcing the branded messaging present across other media. These included out-of-home advertising placements, collateral materials in restaurants and bars, and the appearance of retired NFL players in drinking establishments to promote and drive traffic to the NFL-themed Coors Light website, while raising awareness of Coors Light's NFL Draft partnership.
- Hospitality events for distributors and retailers were hosted in New York, including a flag football game with retail partners as players and retired NFL athletes as coaches.



Source: MillerCoors LLC. Used with permission. Image quality is due to the requirements of the medium.

- Coors Light sponsored *ESPN: The Magazine* events and an EA Sports luncheon during the draft weekend, providing consumers access to Coors Light products, event tickets, and an opportunity to meet NFL players.
- At the NFL Draft event, Coors Light hosted interactive press conference booths on-site. For those not able to attend, remote events were hosted for the New York Giants and Jets, including watching parties at respective stadiums and several Dave & Buster's restaurants in the New York area as well as team training facility locations.

Results

The campaign was seen as a big success. Hundreds of thousands of individuals signed up to receive mobile SMS alerts, and millions of branded alerts were sent out over the draft weekend. In total, Coors Light received tens of millions of impressions across all NFL Draft-related media.

A regional manager of a major retail chain responded positively to the overall NFL Draft experience, "Wow, it was awesome. Everyone loved it and would love to do more things like this. It was by far the best thing we have done as a team in a very long time."