

КИЇВСЬКИЙ УНІВЕРСИТЕТ імені БОРИСА ГРИНЧЕНКА  
Факультет права та міжнародних відносин

*Н. М. Трашова*

## **PROFESSIONAL READING AND VOCABULARY**

ADVERTISING AND PUBLIC RELATIONS

Навчальний посібник для студентів  
вищих навчальних закладів

Київ — 2018

УДК 811.111'24:659

Г87

Рекомендовано до друку Вченою радою  
Київського університету імені Бориса Грінченка  
(протокол № 8 від 29 серпня 2016 р.)

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Г87 Professional Reading and Vocabulary. Advertising and Public Relations : навч. посіб. для студ. вищ. навч. закл. / Н.М. Громова. — К. : Київ. ун-т ім. Б. Грінченка, 2018. — 180 с.

Цей навчальний посібник може використовуватися студентами I–III курсів очної форми навчання за напрямом підготовки «Реклама та зв'язки з громадськістю» для розвитку у них професійної іншомовної компетенції на базі читання професійно спрямованих текстів іншомовних періодичних видань з метою їх ефективного розуміння та аналізу.

Для студентів, які володіють знаннями англійської мови на середньому й високому рівнях в соціально-побутовій та соціально-культурній сфері комунікації, а також опановують професійну тематику.

ISBN 978-617-658-044-7

УДК 811.111'24:659

ISBN 978-617-658-044-7

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## Вступ

Посібник призначений для студентів I–III курсів, які навчаються за напрямом підготовки «Реклама та зв'язки з громадськістю». Також може використовуватись студентами, які вивчають «Журналістику» та «Медіа-комунікації».

Мета посібника — допомогти студентові збагатити та систематизувати свої знання з професійної лексики на прикладі текстів періодичних видань, а також розвинути вміння читати та аналізувати аутентичні тексти газетних статей з фаху.

Посібник створений на основі затверджених навчальних робочих програм з іноземної мови для студентів I, II та III курсів напряму підготовки «Реклама та зв'язки з громадськістю» і доповнює тематику курсу професійно орієнтованою лексикою. Розташування текстів засноване як на принципах відповідності тематиці навчальних робочих програм, так і з урахуванням складності лексико-граматичного матеріалу та довжини тексту.

Матеріалом для відбору текстів слугували електронні періодичні видання англійською мовою: [abahe.co.uk/business-administration/advertising-and-promotion.pdf](http://abahe.co.uk/business-administration/advertising-and-promotion.pdf), [smallbusiness.chron.com](http://smallbusiness.chron.com), [targetjobs.com.uk](http://targetjobs.com.uk), [research&ideas.com](http://research&ideas.com), [money.usnews.com](http://money.usnews.com), [decisionanalyst.com](http://decisionanalyst.com), [adage.com](http://adage.com), [psychcentral.com](http://psychcentral.com), [fastcompany.com](http://fastcompany.com).

Кожний розділ складається з текстів, дотекстових та післятекстових завдань до них, а також вправ для самоконтролю.

## Робота з посібником

Робота над кожним текстом передбачає такі етапи:

- 1) установка на обговорення теми (постановка діалогічних запитань, пояснення та коментування відомих висловів або ілюстрацій);
- 2) ознайомлення з лексикою, необхідною для розуміння текстів;
- 3) читання тексту;
- 4) виконання вправ на розуміння тексту, поповнення словникового запасу студентів та аналіз тексту.

Розглянемо кожний вид роботи детальніше.

### 1. Установка на обговорення теми

Перед читанням аутентичного іншомовного тексту необхідно активізувати мисленнєву активність студентів та зацікавити їх обговоренням проблеми тексту. Для цього використовуються такі прийоми:

- а) постановка діалогічних запитань;
- б) наведення відомих висловів або цитат для коментування студентами;
- в) пояснення або опис ілюстративного матеріалу.

Діалогічні запитання використовуються для уточнення, сумніву, згоди-незгоди з чиеюсь думкою, апелювання до власного досвіду. За допомогою діалогічних запитань викладач активує наявну лексику (brainstorm) студентів та залучає їх до розмови.

Наприклад:

*What do you know about the promotional mix? What are its main elements?*

*Which of the given advertising media do you consider the most effective? Why?*

*Why don't most people like telemarketing? What is your attitude to this advertising medium?*

Приєм коментування висловів або цитат відомих людей, окрім знайомства зі світовою культурою, спонукає до дискусії та залучає студентів до створення їх картини світу.

Наприклад:

***Work with a partner. Discuss the following quote.***

*"Most criticism of advertising is written in ignorance of what actually happens inside these agencies." Michael Schudson*

Використання ілюстрацій стимулює розумову активність студентів, зокрема уяву, пам'ять, увагу. Малюнки підкріплюють тематичний матеріал текстів та допомагають зрозуміти деякі терміни, уникаючи перекладу.

### 2. Ознайомлення з лексикою, необхідною для розуміння текстів

До початку читання аутентичного газетного тексту студентам необхідно ознайомитись з лексичними одиницями, які ускладнюють його розуміння. Такими лексичними одиницями виступають специфічні фахові терміни, ідіоматичні вислови, фразові дієслова тощо. Лексика представлена певними частинами мови: adj (*adjective*) — прикметниками, adv (*adverb*) — прислівниками, n (*noun*) — іменниками, v (*verb*) — дієсловами, а також перекладом словосполучень українською мовою згідно з контекстом даного тексту.

### 3. Читання тексту

Тексти, запропоновані для читання, стосуються фахової тематики і обрані як з електронного ресурсу [abahe.co.uk/business-administration/advertising-and-promotion.pdf](http://abahe.co.uk/business-administration/advertising-and-promotion.pdf), так і з матеріалів електронних періодичних видань.

Для студентів I курсу (*Part I*) з метою ознайомлення з основами ведення бізнесу в галузі реклами та зв'язків з громадськістю пропонуються тексти, які мають невеликий обсяг та простішу лексику. Наприкінці другого та четвертого розділів запропоновані тексти з періодичних видань для вивчення студентами особливостей побудови газетних текстів та їх лексико-семантичних властивостей.

Для студентів II курсу (*Part II*) підбрані тексти з періодичних видань, які мають більший обсяг та містять повідомлення про новинки з життя рекламних компаній та наукові дослідження з маркетингу й реклами.

Для студентів III курсу (*Part III*) дібрано тексти, присвячені юридичним питанням рекламного бізнесу та стосункам рекламних компаній з клієнтами.

#### 4. Виконання вправ на розуміння тексту, поповнення словникового запасу студентів та аналіз тексту.

Робота над розумінням тексту здійснюється за допомогою системи спеціальних вправ, які поділяються на лексичні завдання, завдання на розуміння інформації в тексті та завдання на аналіз тексту та обговорення проблеми тексту.

Лексичні завдання сприяють збагаченню словникового запасу студентів та відпрацюванню мовленнєвих зразків з метою використання їх в усному мовленні.

Завдання на розуміння інформації в тексті полягають у розрізненні правдивої та неправдивої інформації, пошуку відповідей на запитання, складанні плану тексту та виділенні його головної думки.

Вправи аналітичного характеру представлені описом та оцінкою тексту студентами, зверненням до автора та постановкою запитань до нього, написанням критичного огляду або коментарю до нього. Завдання на обговорення проблеми тексту передбачають роботу студентів індивідуально, в парах або невеликих групах, де вони повинні знаходити думку автора, висловлювати аргументи за і проти заявленої позиції автора, вміти дискутувати на тему, висвітлену в тексті.

Після кожного розділу пропонуються вправи для самоконтролю, які перевіряють вміння студентів оперувати новою лексикою для виконання репродуктивних та творчих завдань.

Навчальний посібник складається зі вступу, 3 частин, 10 розділів, які містять 32 тексти з вправами до них, завдання для самоконтролю до кожного розділу, предметного покажчика та бібліографічного опису.

## Part I

### Unit 1

## MARKETING AND ADVERTISING

### 1. BRAND LOYALTY

#### 1. What brands do you like / dislike? Why?



#### 2. Work with a partner. Discuss the following questions.

1. How do people show their loyalty to a particular brand?
2. What do companies do to satisfy their customers?

**3. Read the text to check your answers. Use the following vocabulary to help with new words.**

**Vocabulary**

loyal (*adj*) — прихильний до  
*to be "brand loyal"* — бути прихильником бренду  
 to purchase (*v*) — купувати  
 detergent (*n*) — миючий засіб, побутова хімія  
 generic (*adj*) — немаркований  
*to take advantage of a sale or promotion* — скористатись нагодою, купувати на розпродажі  
 competitive (*adj*) — конкурентоздатний  
 switching (*n*) — зміна (думки, уподобань, тощо)  
 dissatisfaction (*n*) — невдоволення  
 to deem (*v*) — вважати  
 adverse (*adj*) — ворожий  
 multiplier (*n*) — розповсюджувач  
*rule of thumb* — схвальний відгук  
 to ensure (*v*) — забезпечувати  
*to be satisfied* — бути задоволеним  
*to take measures* — вжити заходів  
*to win over customers* — завойовувати клієнтів  
 to equalize (*v*) — врівноважувати

**BRAND LOYALTY**

People who buy only a particular brand of product or service are considered by marketers to be "brand loyal." There are various levels of brand loyalty, from extremely loyal to brand terrorist and everything in between. Think about the products you buy; are you willing to purchase just any brand of detergent or coffee creamer? Some people will use only Clorox bleach or Coffee-mate coffee creamer, while others will be satisfied using private-label bleach

or a generic creamer and may not notice a difference beyond price. Others may be loyal some of the time; however, they will take advantage of a sale or promotion for another competitive product. For example, you may buy Coke regularly, but would you buy Pepsi instead if there were a sale? If so, you are not brand loyal to either Coke or Pepsi; you are capable of switching.

People who have bad experiences with brand-name products or services may tell others about their dissatisfaction; these people are deemed "brand terrorists" and may act as an adverse multiplier of reputation. A rule of thumb is that a positive experience will have a one or two-time positive effect, but a customer with a negative experience will tell 8 to 10 people. If you have a terrible meal at a local restaurant, chances are not only will you not eat at the restaurant again, but also you will tell friends or family about your negative experience. The same can be true with your experience with any kind of product. People who have a bad experience with a brand, product, or service are much more likely to express their reaction to their experience than those who have good experiences.

While there is no way of ensuring that every person is completely satisfied, companies can take measures to try to please their customers through high levels of customer service. They can also take steps to win over customers, or market share, from other products or services in order to equalize the balance between lost customers and new customers.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

**4. Decide if the following statements are true or false.**

1. People who buy different brands are called brand loyal. \_\_\_\_\_
2. There are two types of brand loyalty. \_\_\_\_\_

3. If you buy one brand products all the time and sometimes choose another brand product, you are capable of switching. \_\_\_\_\_
4. Brand terrorists are people who are dissatisfied with some product or service. \_\_\_\_\_
5. A rule of thumb has a multiple-time positive effect. \_\_\_\_\_
6. People who have a bad experience with a brand are more likely to express their dissatisfaction. \_\_\_\_\_
7. Companies can always please their customers. \_\_\_\_\_
8. Companies can please their customers through high levels of customer service. \_\_\_\_\_

**5. Use your dictionary to find five word collocations with 'brand'. Give definitions of the terms.**

Example:

*Brand identity is the visible elements of a brand that distinguish it in the mind of consumers.*

**6. Study expressions with the term 'loyal' and its derivatives and use them to make sentences.**

*to be loyal to sb or sth to  
inspire loyalty among sb  
to annoy loyal audience*

*loyally serve the company  
loyally follow advice*

**7. Work in small groups. Read the text again and answer the questions.**

1. What does 'being brand loyal' mean?
2. What is the difference between 'extremely loyal' and 'brand terrorist'?

3. Why are brand terrorists more dangerous for the brand reputation than brand loyal customers?
4. How do companies support your loyalty to their products?

**8. What is the text about? What is the purpose of the text?**

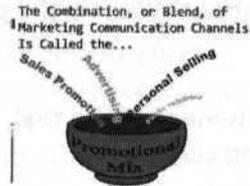
**9. Write a thesis statement of the text and its supporting claims.**

A *thesis statement* is a single sentence that interprets the subject matter under the discussion and presents the author's arguments to the readers.

*Supporting claims* aim at proving the validity of the thesis statement.

## 2. THE PROMOTIONAL MIX

### 1. What do you know about the promotional mix? What are its main elements?



### 2. Work with a partner. Discuss the following questions.

1. Why is the promotional mix important in marketing?
2. What do companies do to satisfy their customers?

### 3. Read the text to check your answers. Use the following vocabulary to help with new words.

#### Vocabulary

- to run a campaign* — проводити кампанію  
*methods of promotion* — рекламні методи  
*sales promotion* — розпродаж  
*personal selling* — продаж під час особистісного спілкування продавця з клієнтом  
*public relations* — зв'язки з громадськістю  
*to identify (v)* — визначати  
*target market* — цільовий ринок  
*to reach the defined target* — досягти поставленої цілі  
*size of the promotional budget* — розмір рекламного бюджету  
*extensive research* — ретельне дослідження  
*media outlet (n)* — засіб масової інформації  
*feasible (adj)* — реальний, можливий  
*product life cycle* — життєвий цикл продукції (від розробки до виходу на ринок)  
*economic conditions* — економічні умови  
*to coordinate loyalty program with advertising campaigns* — узгоджувати програми лояльності з рекламними кампаніями

## THE PROMOTIONAL MIX

The promotional mix is the use of different advertising and communication channels in a coordinated way to run an effective marketing campaign. These coordinated campaigns are part of an effective integrated marketing communications plan. The four main methods of promotion within the mix are advertising, sales promotion, personal selling, and public relations.

The most important factor in determining the optimal mix is identifying the target market. This can be determined through extensive market research. Once a company knows its target market, it can then research its use of various media outlets in order to come up with the best combination of marketing materials to reach the defined target. For example, if the target market is stay-at-home moms, an organization might find that television advertisements during certain daytime television shows are most effective for reaching them. If the target market is a young professional, the marketer might find that using billboards in a downtown commercial district and morning drive time radio advertisements are effective for getting the message to this target market.

The size of the promotional budget will greatly influence the chosen mix as well. Television advertising can be very costly and, therefore, may not be a feasible option for a company with a smaller marketing budget, at least not during prime viewing hours on major networks. Often the amount of money a firm spends on promotional activities will be affected by the product life cycle, general economic conditions, and the competition.

The promotional mix may involve a company coordinating its loyalty program with advertising campaigns and a promotional deal. For example, an airline may send out a mailer to its frequent fliers advertising 5,000 free bonus miles for booking a ticket



in the next month. In this instance, the airline is coordinating a direct mailing with loyalty program membership and a promotional campaign.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

**4. Match the word *market* and its derivatives in column A with the words in column B. Use them to make sentences.**

| A         | B                      |
|-----------|------------------------|
| Market    | mix                    |
| Marketing | budget                 |
| Marketer  | target                 |
|           | professional materials |
|           | campaign plan          |
|           | research mechanism     |
|           | experienced primary    |

**5. Complete the sentences with the most suitable prepositions from the box where necessary.**

|    |    |    |    |    |      |         |     |
|----|----|----|----|----|------|---------|-----|
| of | to | on | in | by | with | through | for |
|----|----|----|----|----|------|---------|-----|

1. Different advertising and communication channels are used ... a coordinated way to run an effective marketing campaign.

2. The four main methods ... promotion within the mix are advertising, sales promotion, personal selling, and public relations.
3. What is important ... determining the optimal mix is identifying the target market.
4. The target market can be determined ... extensive market research.
5. This is best combination of marketing materials ... reach the defined target.
6. This method is very effective ... getting the message to this target market.
7. The size of the budget can greatly influence ... the chosen mix.
8. The firm spends a big amount of money ... promotional activities.
9. What a firm spends on promotional activities can be affected ... the product life cycle and general economic conditions.
10. A company coordinates its loyalty program ... advertising campaigns.

**6. Check the meaning of the following phrasal verbs in the dictionary and use them to make sentences.**

*to come up with*

*to come along*

*to come across sth / sb*

*to come round*

7. **Work with a partner. Write three false statements on the subject of the text and read them to a partner. Let him correct them.**
8. **Write a thesis statement of the text and its supporting claims.**

**9. Think of some product or service and report about it following the elements of a promotional mix:**

1. Who are the audience and what type of advertisement is used?
2. What is the price of the product / service?
3. How does the company reach the customers?
4. Are there any loyalty programs offered?

**3. ADVERTISING**

**1. Study the scheme at the picture and add more media forms.**



**2. Work with a partner. Discuss the following quotes.**

1. "Doing business without advertising is like winking at a girl in the dark. You know what you are doing, but nobody else does." *Stuart Henderson Britt*
2. "Creativity without strategy is called art, creative with strategy is called advertising." *Prof. Jef L. Richards*
3. "Nobody counts the number of ads you run; they just remember the impression you make." *Bill Bernbach*

**3. Work in small groups. Answer the following questions and discuss them.**

1. What types of advertising do you know?
2. What type of advertising do you consider the most effective? Why?

**4. Read the text to check your answers. Use the following vocabulary to help with new words.**

**Vocabulary**

- to persuade (v) — *переконувати*  
*comparative advertising* — *реклама, яка дискредитує товар конкурентів*  
 to differentiate (v) — *розрізняти*  
 marketplace (n) — *ринок*  
 similar (adj) — *схожий*  
*to take blind taste tests* — *тестувати продукцію без назви*  
*reminder advertising* — *реклама-нагадування*  
*taste buds* — *смаки, знайомі з дитинства*  
 mature (adj) — *зрілий, дорослий*  
 beverage (n) — *напій*  
*institutional advertising* — *престижна реклама*  
 recruitment (n) — *набір (на роботу, службу)*  
*industry advertising* — *реклама промисловості*

**ADVERTISING**

Advertising is paid communication brought to audiences through different forms of media such as television, radio, newspapers, magazines, and billboards. A company uses advertising to inform, persuade, or remind its target market of its products or services.

Comparative advertising is used to differentiate a company's products in the marketplace from other similar products. For example, McDonald's and Burger King used to run comparative advertising, comparing their cooking methods for hamburgers. The "Pepsi Challenge" campaign was another form of comparative advertising in which consumers were asked to take blind taste tests to see if they could tell the difference between the products.

Reminder advertising is used once a product has matured in the marketplace —that is, once a product has been around for a while. Credit card companies use a lot of reminder advertising, such as American Express "Don't leave home without it" or Visa "It's everywhere you want to be" campaigns. Coca-Cola uses reminder ads to show us how refreshing the beverage can be on a hot day, and Budweiser wants to remind the consumer to "Make it a Bud night." Some ads use nostalgia to remind us of how much as children we enjoyed a product such as Oreo cookies; and although our taste buds may have matured, we can still enjoy them.

Institutional advertising promotes the company, organization, government agency, or a concept or philosophy, but not a specific product. For example, ads for BASF, one of the world's largest manufacturers of chemicals and chemical-related products, states, "We don't make a lot of the products you buy. We make a lot of the products you buy better." Another example is the U.S. Army recruitment commercials, "Be all you can be."

Industry advertising promotes a whole industry and not just one company or product. The most popular example of this is the "Got milk?" ad campaigns sponsored by the California Milk Processing Board. Another example is the "Hanker for a hunk of cheese" campaign that was sponsored by the Wisconsin Dairy Board.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

**4. Decide if the following statements are true or false.**

1. Advertising is communication brought to audiences through different forms of media and is free of charge. \_\_\_\_\_
2. Companies use advertising mainly to persuade its target market to buy its products or services. \_\_\_\_\_

3. Comparative advertising is used to compare a company's products in the marketplace to other similar products. \_\_\_\_\_
4. Reminder advertising is used for products which have been in the marketplace for some time. \_\_\_\_\_
5. All ads use nostalgia technique. \_\_\_\_\_
6. Institutional advertising promotes companies not products. \_\_\_\_\_
7. Industry advertising promotes a whole industry of milk products. \_\_\_\_\_

**5. Read the text again. Find the verbs that show the function of advertising and use three of them to make sentences.**

**6. Complete the following sentences with the words given below. Change their form if necessary.**

*advertise*  
*advertisement*

*advertising*  
*ads*

- 1) He was looking for a job in ... newspaper pages.
- 2) I saw several illegal ... in the underground carriage.
- 3) This new strategy will be a success in an ... market.
- 4) There are many websites where apartments and hostels ...
- 5) You should ... your company through different media channels.
- 6) I want to be a professional in an ... and public relations sphere.
- 7) I put an ... for a position of a manager.

**7. Work with a partner. Think about the types of advertising you have recently seen or heard. Describe them to the partner.**

**8. Write a thesis statement of the text and its supporting claims.**

**9. Make a simple plan of the text following the tips in the box.**

**Tips for writing a plan of the text**

1. Read the text.
2. Divide the text into parts according to the number of important ideas.
3. State the idea of each part in one sentence.

## 4. ADVERTISING TRENDS

1. What do you think about celebrities advertising goods?  
Why are they invited to endorse a product?



2. Read the text to check your answers. Use the following vocabulary to help with new words.

### Vocabulary

- endorsement (n) — залучення відомої особи до рекламування товару  
to hire (v) — наймати на роботу  
expertise (n) — знання, досвід  
trustworthy (adj) — такий, якому можна довіряти  
to buy into — увійти в долю  
infomercial (n) — інформаційна реклама  
extended (adj) — тривалий  
to run at off-peak hours — виходити в ефір у непіковий час  
to feature (v) — показувати  
rotisserie oven (n) — духовка з грилем  
to draw smb in — зацікавити  
to convince (v) — переконувати  
to generate response — викликати реакцію

### ADVERTISING TRENDS

A very popular way of getting a message across is using celebrity endorsements. Advertising companies are willing to pay top dollar

in order to hire celebrities to represent their brands. From Star Trek actors advertising cheap travel for Priceline.com to Michael Jordan drinking Gatorade while sweating neon colors, celebrities are part of an advertising message and campaign. Of course, using a celebrity spokesperson can be a risk, for example, using O. J. Simpson as the Hertz Rental Car spokesperson.

When choosing a celebrity to endorse products, it is important to find an appropriate match with the product or service. The relationship should be believable. It is also important that the celebrities endorsing the product be credible; they should either have expertise in the field or be trustworthy characters.

Sponsorship is a well-used form of promotion and advertising that allows the company to buy into a sporting event or activity. The amount of investment in a sponsorship can range from an athletic company supporting a college sports team by providing them with brand-name uniforms in order to promote the brand to a company sponsoring a college football bowl game such as the Tostito's Fiesta Bowl.

Another trend in advertising is the infomercial. This is an extended television advertisement and usually runs at off-peak hours or on lower-budget television or cable networks. Infomercials are usually at least a half hour long. Some of the most popular items that are sold through infomercials are fitness videos, skin care products, and kitchenware. Often they will feature celebrity endorsements and offer products that cannot be purchased in stores. Their low-budget appearance and late-night showing often characterize infomercials. If you turn on the television late at night, a former star is using the Thigh Master or hundreds of uses for a rotisserie oven may draw you in. Once the consumer is convinced to purchase the product, he or she will then be able to call and order the product over the telephone, generating a direct response to the infomercial.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

**3. Match the terms with their definitions.**

- |                |   |
|----------------|---|
| a) to hire     | 1. lasting long time                                |
| b) campaign    | 2. to persuade                                      |
| c) celebrity   | 3. to employ  |
| d) to endorse  | 4. to buy   |
| e) trustworthy | 5. series of actions to achieve a particular result |
| f) extended    | 6. a famous person                                  |
| g) expertise   | 7. knowledge, experience                            |
| h) to purchase | 8. to make public statement to support              |
| i) consumer    | 9. reliable   |
| j) to convince | 10. a person who buys goods or services             |

**4. Use the following phrases to make sentences.**

- |                             |   |
|-----------------------------|---|
| <i>to represent a brand</i> | <i>to support a team</i>                |
| <i>to endorse a product</i> | <i>to be sold through infomercials</i>  |
| <i>to have expertise</i>    | <i>to purchase some goods in stores</i> |

**5. Answer the following questions.**

1. What characteristics should a celebrity have to endorse a product?
2. Do you always trust celebrity endorsements? Why / Why not?
3. Why is sponsorship so popular?
4. What items are usually sold through infomercials?
5. What are distinctive features of infomercials?
6. Do you ever watch infomercials? Why / Why not?
7. What infomercials can you recall from your memory? Have you watched them or just noticed while changing channels?

**6. Work with a partner. Read the text again. Find advantages and disadvantages of each type of advertising trends mentioned in the text.**

**Discuss them with a partner.**

**7. What trend would you choose to advertise the following items?**

- |                        |                       |
|------------------------|-----------------------|
| <i>shampoo</i>         | <i>cigarettes</i>     |
| <i>a chocolate bar</i> | <i>a car</i>          |
| <i>wine</i>            | <i>a mobile phone</i> |

**8. State the thesis, claims and sub-claims of the text.**

*Sub-claims* usually give examples to support claims.

**9. Write a brief summary of the text (5-6 sentences) and state its main idea.**

*The main idea* of the text is a one- or two-sentence statement which includes important information, the plot and the author's opinion on the subject covered in the text.

## REVIEW (Unit 1)

### 1. Complete the sentences with the words from the box. Change their grammar form if needed.

|                    |                               |                 |                        |
|--------------------|-------------------------------|-----------------|------------------------|
| <i>campaign</i>    | <i>persuade</i>               | <i>consumer</i> | <i>brand terrorist</i> |
| <i>infomercial</i> | <i>please</i>                 | <i>sponsor</i>  | <i>advertising</i>     |
| <i>loyal</i>       | <i>promotional activities</i> |                 |                        |

1. Marketers think that people who buy only a particular brand of a product or service are ... to the brand.
2. People who tell others about their dissatisfaction with bad experiences of using brand-name products are called ... .
3. Companies try to ... their customers through high levels of customer service.
4. Marketers use different advertising and communication channels to run an effective marketing ... .
5. The amount of money a firm spends on ... is affected by the product life cycle, general economic conditions, and the competition.
6. Television ... can be very costly for a smaller marketing budget company.
7. Advertising is used to inform ... or remind its target market of its products or services.
8. ... are made to remember the brands by reminding them of their childhood habits.
9. Many ad campaigns are ... by big companies.
10. ... are characterized by low budgets and shown late at night.

### 2. Translate the following sentences into English.

1. Прихильність до певного бренду може набувати різних форм і свідчити про ваше задоволення якістю товарів або послуг.
2. Як правило, негативні відгуки про бренд поширюються швидше за позитивні, тому для компаній важлива їх репутація.
3. Компанії вживають різних заходів, щоб завоювати прихильність покупців.
4. Один з найважливіших чинників успішності на ринку — визначення цільової аудиторії.
5. Дослідження ринку проводяться з метою досягнення кращих результатів продажу.

## Unit 2

### SEARCHING FOR A CLIENT

#### 1. RELATIONSHIP STRATEGIES

1. Look at the picture below and define the meaning of these terms in a company-customer relationship.



2. Work with a partner. Discuss the following quotes.

1. "You can make more friends in two months by becoming interested in other people than you can in two years by trying to get other people interested in you."  
*Dale Carnegie*
2. "The two words 'information' and 'communication' are often used interchangeable, but they signify quite different things. Information is giving out; communication is getting through."  
*Sydney J. Harris*

3. "In many ways, effective communication begins with mutual respect, communication that inspires, and encourages others to do their best."  
*Zig Ziglar*

3. Read the text. Use the following vocabulary to help with new words.

#### Vocabulary

- to treat (v) — ставитись  
 to treat customers fairly — справедливо обслуговувати покупців  
 to ensure (v) — забезпечувати  
 to respond (v) — реагувати  
 to respond to customer complaints — реагувати на скарги покупців  
 to find workable solutions — знаходити реальні рішення  
 to resolve (v) — виправляти  
 graciously (adv) — шанобливо  
 to provide customers with truthful information — надавати покупцям правдиву інформацію  
 critical (adj) — вирішальний, необхідний  
 to run a cost-effective business — вести прибуткову справу  
 to possess interpersonal skills — володіти навичками міжособистісного спілкування  
 concern (n) — занепокоєння  
 to satisfy (v) — задовольняти  
 valuable (adj) — цінний  
 to benefit (v) — приносити вигоду  
 to benefit the company through purchases — приносити компанії прибуток, купуючи товари  
 share (n) — частка  
 to keep track of — відстежувати



## RELATIONSHIP STRATEGIES

Developing an effective relationship strategy can be the key to forming long-term relationships with customers and in turn creating loyalty. Good customer service and treating customers fairly become the critical first step for ensuring a healthy relationship. Fair treatment includes responding to customer complaints and finding workable solutions to resolving mistakes that have been made. Although the customer may not always be right, the customer should always be treated graciously. Providing customers with truthful information and creating personable contact with them are critical.

A company's internal structure is also very important to its ability to build relationships with customers. The company should be running a cost-effective business, possess interpersonal skills, and have the technical know-how regarding its product offerings. For many professional service providers, their staff may have more interaction with the client than the professional service provider, making it critical that the staff have the same level of concern for customer service and satisfaction as the provider.

Additionally, it's very important that companies recognize who their most valuable customers are. Those are the customers who benefit the company most through their purchases. Companies will want to focus their long-term relationship-building efforts on these types of customers, because it will be more profitable. In a competitive environment complicated by high marketing costs, most marketers are moving toward a relationship-building strategy of "greater share of customers" instead of "greater market share."

Many companies use forms of customer relationship management in order to keep track of their customers' purchases, determine who their most profitable customers are, and target special promotions and product or service offers to their customers

using the information they collect. Many banks are starting to offer these services, and you may notice that when you call to get account information the customer service representative will offer you other products.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

### 4. Answer the following questions.

1. What do relationship strategies include?
2. What does the term 'fair treatment' mean?
3. What are requirements to a company's internal structure?
4. Why are companies concerned with creating an effective relationship strategy?
5. How do companies find out which products or services to offer their customers?

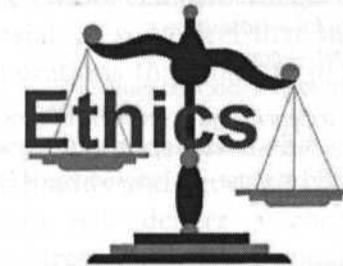
### 5. *Work with a partner.* Read the text again and complete the sentences with prepositions where necessary. Compare your answers.

1. Good treatment includes responding ... customer complaints.
2. The company always provides its customers ... truthful information about the products.
3. It's critical to create personable contact ... customers.
4. The company should possess ... interpersonal skills.
5. The staff should have high level ... concern for customer service.
6. Some customers benefit the company most ... their purchases.
7. Companies want to focus their long-term relationship-building efforts ... these types of customers.
8. A competitive environment is complicated ... high marketing costs.

9. Companies try to target special promotions and product or service offers ... their customers on the basis of the collected information.
6. **Work with a partner. Read the text again and find the words connected with treatment and the way customers should be taken care of. Use these words to write five sentences.**
7. **Work in groups of three. Write false statements on the subject and read them to another group of students. Let them correct your statements.**
8. **Work with a partner. Write tips for better CRM (Customer Relationship Management) and compare them.**
9. **Write a brief summary of the text and state its main idea.**

## 2. ETHICS AND REGULATORY ISSUES

1. **Are all promotional campaigns ethical? Have you ever noticed any ethical violations with them?**



2. **Work with a partner. Discuss the following quotes.**

1. "Never write an advertisement which you wouldn't want your family to read. You wouldn't tell lies to your own wife. Don't tell them to mine." *David Ogilvy*
2. "Advertising is only evil when it advertises evil things." *David Ogilvy*

3. **Read the text. Use the following vocabulary to help with new words.**

### Vocabulary

puffery (n) — надмірне вихваляння  
 deception (n) — обман  
 exaggerated (adj) — перебільшений  
 superiority (n) — перевага  
 to overhype (v) — занадто розхвалювати  
 to fall short — не відповідати

*inflated expectations* — завищені очікування  
*deliberately (adv)* — навмисно  
*legal recourse for deception* —  
 звернення в суд, позов за шахрайство  
*“bait and switch” advertising* — реклама  
 «заманити та замінити» (вид недобросовісної реклами)  
*available (adj)* — доступний, наявний  
*substitute (n)* — заміщення  
*solely (adv)* — лише  
*consistent (adj)* — послідовний  
*to create a clear image in the mind of consumers* —  
 створювати чітку картинку у свідомості споживачів  
*to gain market share* — отримувати частку ринку

### ETHICS AND REGULATORY ISSUES

Ethics in promotional activities is very important. Some common ethical violations with promotional campaigns include puffery and deception. Puffery is an exaggerated claim about the superiority of a product. Although puffery is legal, it may cause a company to lose its reputation with the public. As discussed earlier, a brand terrorist can do great amounts of harm to a company's reputation if a product is overhyped and falls short of its inflated expectations.

Deception involves a company deliberately making promises that are not true. A consumer may have legal recourse for deception. An example of a deceptive practice that is illegal is “bait and switch” advertising: A company advertises a low-priced product that is on sale, and when the consumer arrives that product is not available; the company then tries to sell the customer another more expensive product as a substitute.

Another area of ethical debate is marketing to children and teenagers. This is particularly a concern when it comes to tobacco

or alcoholic beverages. It is illegal for companies to target those who are legally unable to consume their products.

Other situations of ethical concern when it comes to marketing to children arise when a company such as a beverage company signs a contract with a school to supply solely its brand of beverages on the school campus. This is not an illegal practice, but it is controversial, as some feel that such schools are being controlled by corporations that want to get children to become brand loyal to their products.

There are many methods used by marketers to attract customers to their brands and products. A successful integrated marketing campaign will deliver a consistent message that is brought to the target audience through different mediums of the marketing mix. Advertising and promotional messages should be consistent and repeated often in order to create a clear image in the mind of consumers. Ideally, these promotional efforts will result in influencing consumers to either try new products, switch from their preferred products, or purchase more products from a company or brand. The end goal of all promotional efforts is to increase the company's product sales and profits through gaining or stealing market share.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

#### 4. Match the terms to their definitions.

- |               |  |
|---------------|--|
| a) puffery    | 1. to use  |
| b) deception  | 2. not allowed by law  |
| c) reputation | 3. aim   |
| d) claim      | 4. someone or something that takes place of someone or something |
| e) illegal    | 5. exaggerated commendation                                      |

- |                 |  |
|-----------------|--|
| f) substitute   | 6. showing complete support of someone or something            |
| g) to consume   | 7. to affect someone or something                              |
| h) loyal        | 8. an act of making people believe something which is not true |
| i) to influence | 9. the common opinion of someone or something                  |
| j) goal         | 10. saying that something is true                              |

**5. Explain the difference between 'to lose reputation' and 'to harm reputation'. Use these expressions to write sentences.**

**6. Decide if the following statements are true or false.**

1. Puffery and deception have the same meaning. \_\_\_\_\_
2. A consumer may sue the company for deception. \_\_\_\_\_
3. "Bait and switch" advertising means selling the customer another cheaper product as a substitute. \_\_\_\_\_
4. It is illegal for companies to target those who are not legally able to use their products. \_\_\_\_\_
5. Marketers generally use two methods to attract customers to their brands and products. \_\_\_\_\_
6. Promotional messages should be consistent. \_\_\_\_\_
7. The goal of all promotional efforts is to increase the company's product sales solely through gaining market share. \_\_\_\_\_
8. Puffery and deception are not illegal. \_\_\_\_\_

**7. Work with a partner. What do you think the author's attitude towards puffery and deception is? What vocabulary does he use to describe them? Discuss your ideas.**

**8. Work in small groups. Define the topic and the purpose of the text?**

**9. Write a thesis statement of the text and its supporting claims.**

**10. Use the Internet and find examples of deceptive advertising. Prepare a brief report on deceptive advertising in Ukraine.**

### 3. SMALL AGENCY AND BIG CLIENT

#### 1. What would you do if you were a small agency and wanted to attract big clients?



#### 2. Work with a partner. Discuss the following quotes.

1. "You can't just ask customers what they want and then try to give that to them. By the time you get it built, they'll want something new." *Steve Jobs*
  
2. "If you can't turn yourself into your customer, you probably shouldn't be in the ad writing business at all." *Leo Burnette*
  
3. "Your most unhappy customers are your greatest source of learning." *Bill Gates*
  
4. "If you do build a great experience, customers tell each other about that. Word of mouth is very powerful." *Jeff Bezos*

#### 3. Read the text. Use the following vocabulary to help with new words.

##### Vocabulary

- to land a client* — отримати клієнта  
*scout (n)* — розвідник, дослідник  
*to be on the lookout* — бути в пошуках

- up-and-comer (n)* — успішна людина  
*compelling (adj)* — приголомшливий  
*to punch above your weight* — стрибнути вище голови  
*capabilities deck (n)* — презентація  
*bar (n)* — планка  
*to articulate (v)* — чітко формулювати  
*calling card (n)* — візитна картка  
*mutual (adj)* — спільний  
*white paper (n)* — авторитетна доповідь  
*cold call (n)* — візит без підготовки  
*to bother (v)* — турбувати  
*assignment (n)* — завдання  
*to liken (v)* — порівнювати  
*mediocre (adj)* — посередній  
*Jack-of-all-trades (n)* — на всі руки майстер  
*hurdle (n)* — перепона

### HOW A SMALL AGENCY CAN LAND A BIG CLIENT LIKE MONDELEZ

#### Agency Scout Debra Giampoli Offers Up Her Dos and Don'ts

Landing a big client can seem impossible when you're a small agency. But companies like Mondelez International are always on the lookout for up-and-comers.

At Ad Age's Small Agency Conference in Portland, Ore., Debra Giampoli, the agency scout for Mondelez, shared tips on how to get her attention. Here are some of her dos and don'ts:

**Do have a story to tell.** Make sure your shop has a compelling story about who you are and what you do. If you want to punch above your weight, have more than a capabilities deck to show.

**Do know how to articulate your strategy and talk about your work.** "The bar is just as high for small agencies as it is for big ones," Ms. Giampoli said. "Great work is every agency's best calling card," she added.

**Do invite prospective clients to your office.** Ms. Giampoli said she likely wouldn't work with an agency whose space she hadn't visited.

**Do make yourself visible.** Approach marketing executives through mutual connections, conferences or writing white papers on interesting topics. "If you're really good at what you do, I will find you... When you do get found, have a great story to tell" about who you are and what you do.

**Don't cold call potential clients without doing your homework.** Ms. Giampoli said she wouldn't work with an agency that hadn't researched her role and what she valued in agencies. "If you are going to cold call," she said, "the only chance you have is if you've done your homework."

**Don't send out LinkedIn invites if you haven't met.** Ms. Giampoli said she guarded her LinkedIn connections closely and only accepted requests from people she knew personally.

**Don't bother with newsletters.** Ms. Giampoli said she rarely read agency newsletters, even from shops she loved.

**Don't expect a meeting to lead to an immediate assignment.** "I don't believe in love at first sight," said Ms. Giampoli, enjoying her process to dating in that she usually doesn't have a project in mind when contacting an agency. "I might meet you and like you a lot, but that doesn't mean that something's going to happen quickly."

**Don't be a general agency with a mediocre offering.** Ms. Giampoli said, "It's far better to be a shop with a smaller, more specialized offering than a jack-of-all-trades without anything compelling."

But even if Ms. Giampoli — or other executives like her — doesn't know much about your agency, don't feel like being small is too big a hurdle to working with a large client. "I get emails from small agencies all the time apologizing for being small... Don't apologize for being small."

(Source: <http://adage.com/article/small-agency-awards/mondelez-s-debra-giampoli-landing-a-big-client/243330/>)

**4. Read the text again and match the following activities with *Dos* and *Don'ts*.**

1. Come to potential customers without being well-prepared.
2. Have a story about your company.
3. Build mutual connections with executives.
4. Accept all LinkedIn connections.
5. Send newsletters regularly.
6. Invite prospective customers to your office.
7. Make a specialized offer.
8. Make an ordinary offer.
9. Get ready for an immediate response.
10. Utter your statements distinctly.

**5. Work with a partner. How strict is the agencies scout Debra Giampoli about choosing the right agency? Find examples to support your opinion.**

**6. Work in small groups. Write tips how to attract big clients. Use *Do* and *Don't* constructions.**

## REVIEW (Unit 2)

### 1. Complete the sentences with the words from the box. Change their grammar form if needed.

|                           |                            |                      |
|---------------------------|----------------------------|----------------------|
| <i>compelling story</i>   | <i>build relationships</i> | <i>newsletters</i>   |
| <i>make promises</i>      | <i>lose reputation</i>     | <i>keep track of</i> |
| <i>ethical violations</i> | <i>offering</i>            | <i>treat</i>         |

1. A healthy relationship can be ensured by ... customers fairly.
2. Internal structure of a company is very important to its ability to ... with its customers.
3. Most companies try to ... their customers' purchases by using different forms of customer relationship management.
4. Puffery and deception are common ... with promotional campaigns.
5. Illegal actions may cause a company to ... its ... with the public.
6. When a company deliberately ... that are not true it is called deception.
7. One of the agency scout's tips how to attract clients is to tell a ... about your company's achievements.
8. There's no use to send ... to companies or clients because they don't read them.
9. Specialized ... are much more appropriate than the general ones.

### 2. Translate the following sentences into English.

1. Надання клієнтам правдивої інформації про продукт або послугу є важливою умовою побудови щирих стосунків.

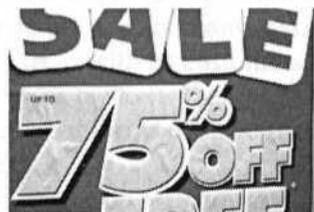
2. Компанії пильнують за покупками клієнтів та визначають найприбутковіших покупців.
3. Порушенням етичних норм є продаж товарів тим, хто не має законного права їх споживати.
4. Серед найпоширеніших порушень — неправдиве перебільшення характеристик товару або невиконання обіцянок.
5. Спеціалісти пропонують встановлювати персональний контакт з потенційними клієнтами, запрошуючи їх до офісу.
6. Не варто зустрічатися з клієнтами без ретельної підготовки.

## Unit 3

## MARKETING STRATEGY

## 1. SALES PROMOTION

1. Look at the picture and say what strategy to sell a product is used here.



2. Work with a partner. Discuss what sales promotion strategy you would apply to sell Coca Cola glasses. Share your ideas with the group.
3. Read the text. Use the following vocabulary to help with new words.

## Vocabulary

incentive (n) — стимул

to give consumers a short-term incentive — давати споживачам тимчасовий стимул для здійснення покупки

to generate immediate sales —

викликати негайне бажання купити

to perceive (v) — сприймати

to alter (v) — змінювати

affordable (adj) — доступний

time-bound (adj) — обмежений в часі

ultimate (adj) — кінцевий

competitor (n) — конкурент

to combat increase in market share —

протистояти підвищенню долі ринку

to decline (v) — занепадати

overstocked (adj) — заповнений товаром

rival (adj) — конкурентний

to motivate consumers to switch from a rival brand —

заохочувати споживачів відвернутись

від конкурентного бренду

to increase product consumption —

підвищити обсяг споживання товару

to reinforce the marketing communications efforts —

зміцнити і розширити зв'язки з діловими колами

to increase profits and market share —

збільшити прибуток та частку ринку

to gear (v) — керувати

to be geared toward getting consumers to try products —

бути створеним для того, щоб спонукати споживачів

спробувати продукцію

sample (n) — зразок

sweepstake (n) — тоталізатор

point-of-purchase display (n) — стенд, полиця з товаром

intermediary (n) — посередник

retailer (n) — роздрібний торговець

to offer financial incentives —

пропонувати фінансові заохочування

to reduce the cost of the product — зменшити вартість

товару

item (n) — річ

to place at eye level — розташовувати на рівні очей



## SALES PROMOTION

Sales promotion consists of many activities used to sell products. They are activities that give consumers a short-term incentive to make a purchase. Sales promotions are also activities that change the price and value relationship of a product as perceived by the target audience with the possible effect of generating immediate sales. It is possible that a sales promotion can also alter the long-term value of the brand by making what might be a premium product more affordable.

Sales promotions are generally time-bound programs that require participation on the part of the consumer through either immediate purchase or some other action. The fundamental goals of sales promotion are tactical, strategic, and ultimate. The tactical goals are to combat a competitor's increase in market share, to combat other competitors' promotional efforts, and to move brands that are either declining, overstocked, damaged, or not selling fast enough. The strategic goals are to motivate consumers to switch from a rival brand, to increase product consumption, to reinforce the marketing communications efforts for the brand, and to motivate brand loyalty. The ultimate goal of a sales promotion is to increase sales, profits, and market share.

Consumer promotions are geared toward getting consumers to try a company's products. Some examples of consumer promotion activities include coupons, sampling, sweepstakes, point-of-purchase displays, and special packs.

Trade promotions are geared toward marketing intermediaries as opposed to consumers. A snack food manufacturer, for example, may offer a discounted price to a retailer who buys a large quantity of a product. These types of promotions are most successful when they offer financial incentives and serve to effectively reduce the cost of the product.

Another form of trade promotion is paying for shelf space. On the shelf at the grocery store, product placement is very important. Items placed at eye level on higher shelves have proven to sell much better than products placed on lower shelves.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

#### 4. Complete the table. Match the following functions with goal types.

- to motivate consumers to switch from a rival brand
- to increase sales
- to motivate brand loyalty
- to combat a competitor's increase in market share
- to increase product consumption
- to move brands that are not selling fast enough
- to combat other competitors' promotional efforts
- to increase market share
- to reinforce the marketing communications efforts for the brand

| Tactical Goal | Strategic Goal | Ultimate Goal |
|---------------|----------------|---------------|
|               |                |               |

#### 5. Answer the following questions.

1. What are sales promotions?
2. What are the goals of sales promotion?
3. What actions do manufacturers take to promote their products?
4. Why are shelf places so important?
5. Which channels for sales promotion are well-known to you? Which of them have you never heard of?

6. **Work with a partner.** Write 5 questions you would like to ask the author of the text. Imagine that your partner is the author and you are a journalist. Role-play the interview with your partner.

7. **State the main idea of the text.**

## 2. MARKETING AND ADVERTISING MEDIUMS

1. **What advertising media do you know? Which of advertising media do you consider the most effective? Why?**



2. **Read the text. Use the following vocabulary to help with new words.**

### Vocabulary

*target audience* — цільова аудиторія

to reach (v) — досягати

to divide budgets among the various media resources —

розподіляти бюджет серед різних медіа ресурсів

appealing (adj) — привабливий

Hispanic (n) — латиноамериканець

predominantly (adv) — переважно

budgetary constraints — бюджетні обмеження

time slot — проміжок (часу)

### MARKETING AND ADVERTISING MEDIUMS

There are advantages and disadvantages to each media type, and when selecting the advertising mediums to use, companies must understand who their target audience is and which

the most effective method for reaching them is. Marketers must be able to divide their budgets among the various media resources in order to stretch them the farthest to reach the most customers.

Television advertising is the leading medium for reaching U.S. audiences. Although a very expensive form of advertising, television ads reach the largest percentage of the U.S. population at once and can be very appealing due to their visual nature as well as their sound.

TV ads can be classified into national, local, and cable advertisements. The type of network chosen will depend on which audience the marketer is trying to reach. If the advertisement is for a local restaurant, the company may choose to advertise only on local stations or in local ad space on cable channels or national networks. Companies targeting Hispanics may choose to advertise on a Spanish-language cable station such as Telemundo, or advertise during a television show whose viewing audience is predominately Hispanic. The time an advertisement is shown is also an important decision that companies must make in order to reach the target audience. Budgetary constraints will also be a factor in choosing time slots for advertisements. Super Bowl ads are extremely expensive, but can be cost-effective for reaching an audience of sports fans.

Advertising in newspapers and magazines is another way of reaching customers with a company's message. Print ads are effective because of their visual quality and can be run in many different types of publications. Marketers selling products or services to consumers may choose national publications such as Time magazine or local newspapers such as the Chicago Tribune. Businesses trying to sell products or services to other businesses will often advertise in trade publications of the industries they are trying to reach. Companies may also

target specialized publications; for example, a new computer product may be advertised in PC World or another specialty technology publication.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

### 3. Decide if the following statements are true or false.

1. Marketers never divide their budgets among the various media resources. \_\_\_\_\_
2. Television advertising is the most effective medium for reaching U.S. audiences. \_\_\_\_\_
3. Before the type of network is chosen the marketer should define the target audience. \_\_\_\_\_
4. Budget is more important for reaching the audience than time an advertisement is shown. \_\_\_\_\_
5. Print ads are effective because they can be run in many different types of publications. \_\_\_\_\_
6. Businesses place their advertisements only in local specialized publications. \_\_\_\_\_

### 4. Work with a partner. Discuss the following questions.

1. What is it important to do before choosing an advertising medium?
2. Why is television the most effective medium?
3. What factors are taken into account while selecting the medium?
4. Where else can businesses advertise?
5. What is the aim of advertising media?

### 5. Work in small groups. Write a list of advantages and disadvantages of each advertising medium and discuss it with another group.

**6. Work with a partner. Write 5 questions to the author of the text. Express disagreement or doubt in your questions. Role-play an interview with a partner.**

Example:

1. *Why do you claim that... ?*
2. *Isn't it better to advertise in the Internet ?*
3. *What makes you think that... ?*
4. *Aren't print publications out-of-date now?*

**7. State the main idea of the text.**

## REVIEW (Unit 3)

**1. Complete the sentences with the words from the box. Change their grammar form if needed.**

|                    |                  |                        |                        |
|--------------------|------------------|------------------------|------------------------|
| <i>shelf space</i> | <i>visual</i>    | <i>sales promotion</i> | <i>reach customers</i> |
| <i>slot</i>        | <i>promotion</i> | <i>publication</i>     | <i>strategic</i>       |

1. ... can make high price of a product more affordable.
2. The fundamental goals of sales promotion are tactical, ..., and ultimate.
2. Consumer ... are aimed at getting consumers ... to try a company's products.
3. It is very important to take into account ... which means placement of products in the supermarket.
4. TV advertisements are popular because of their ... character.
5. Time ... chosen by the company depend on the budget of the company.
6. Advertisements on TV and in newspapers try to ... as many ... as possible.
7. Marketers selling products or services to consumers may choose local or national ... .

**2. Translate the following sentences into English.**

1. Методи просування продукції на ринку спрямовані на те, щоб викликати бажання купити товар, який рекламують.
2. Просування продукції базується на бажанні побороти конкурентів на ринку, підвищити споживання певної групи товарів або розширити частку ринку.
3. Методи просування продукції на ринку можуть поширюватись як на покупця, закликаючи його купити

товар, так і на посередників, пропонуючи їм вигідні умови співпраці.

4. Обираючи відповідний медійний засіб, треба враховувати обсяг бюджету та цільову аудиторію.
5. Обмеження бюджету впливають на вибір періодів часу показу реклами на телеканалах.
6. Реклама в різних типах друкованих видань приваблює своєю візуальною формою.
7. Переваги та недоліки кожного типу медійних засобів можуть вплинути на перебіг рекламної кампанії.

## Unit 4

# CREATING AN ADVERTISEMENT

## 1. AD MEDIUMS

### 1. Answer the following questions.

1. Which of the advertising media do you consider the most effective? Why?
2. Why don't most people like telemarketing? What do you think of this advertising medium?



### 2. Read the text and find information about the role of ad media in marketing. Use the following vocabulary to help with new words.

#### Vocabulary

- to lack appeal* — не вистачати привабливості  
*to tune in* — слухати (радіо)  
*immediacy (n)* — швидкість  
*to permit immediacy of purchase* — дозволяти швидко купити  
*a high level of convenience* — дуже зручно  
*tool (n)* — засіб

*to sustain loyalty* — підтримувати довіру  
*to remove (v)* — видаляти  
*to vary (v)* — відрізняти  
*to purchase (v)* — купувати  
*downside (n)* — недолік  
*invasiveness (n)* — нав'язливість  
*to offend (v)* — викликати роздратування  
*nonreceptive (adj)* — такий, що не сприймає, не реагує  
*household (n)* — родина, сім'я  
*to offset (v)* — компенсувати

### AD MEDIUMS

Although lacking the visual appeal, radio can be an effective medium for reaching target consumers. The average radio listener tunes in for three hours a day, and often on a regular basis. When using radio advertisements in your marketing mix, it is necessary to make sure that the company and product or service is clearly identified. As with television, it is also necessary to find the right station for advertising to the target consumer.

The Internet has become an important electronic medium, and its interactive quality is unique. It permits immediacy of purchase and a high level of convenience. It can be personalized and individualized. The Internet and the World Wide Web are becoming essential tools in an integrated marketing plan and effective tools in sustaining customer loyalty and satisfaction.

Mailing advertisements or promotions directly to people's homes is another commonly used method of reaching consumers. Direct mail campaigns can be expensive, due to printing and postage costs, but these campaigns can be effective if the mailings reach the right consumers. Often companies will purchase lists of consumers or collect data themselves to build a mailing list. The people on these lists will then be sent targeted mailings.

The utilization of telemarketing has been greatly affected in the United States by the recent implementation of the national "Do Not Call" registry, where millions of Americans signed up to have their telephone numbers removed from telemarketer lists. Internationally, however, regulations regarding telemarketing vary, and it may still be a very effective method of reaching consumers. The downside of telemarketing is that most people do not like the invasiveness of being called at home, though unfortunately many mass marketers find the risk of offending nonreceptive households is offset by the effective results and benefits from these marketing methods.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

### 3. Read the text again and find advantages and disadvantages of each advertising medium.

### 4. Complete the sentences with the words from the box. Change their grammar form if needed.

|                      |                 |                 |                  |
|----------------------|-----------------|-----------------|------------------|
| <i>collect</i>       | <i>identify</i> | <i>consumer</i> | <i>reach</i>     |
| <i>advertisement</i> | <i>campaign</i> | <i>medium</i>   | <i>effective</i> |

- Radio is quite effective for reaching target ... .
- Before launching an ad the audience must be ... .
- The Internet is one of important ... .
- Direct mailing ... are held to reach the right customer.
- Companies ... data to build a mailing list.
- Telemarketing is a very effective method of ... consumers.
- In spite of people's dissatisfaction by being called at home telemarketing is considered to be an ... tool.
- Radio ... should be run on the right stations to get the right customer.

### 5. Match expressions with the appropriate meaning.

- |                                       |                                    |
|---------------------------------------|------------------------------------|
| a) to be defined                      | 1. regarding telemarketing         |
| b) audience aimed at                  | 2. to be offset                    |
| c) to allow to buy quickly            | 3. to be greatly affected          |
| d) to get known to customers          | 4. to collect data                 |
| e) to gather information              | 5. to reach consumers              |
| f) to get seriously influenced        | 6. to permit immediacy of purchase |
| j) to be connected with telemarketing | 7. to be identified                |
| h) to compensate risks                | 8. target audience                 |

6. **Work with a partner. Write a wrong summary of the text. Make at least 5 false statements and let your partner correct them.**

7. **Work with a partner. Make up a dialogue based on the text above. Imagine that one of you is the reader, the other one is the author of the text. Discuss the following information. Ask and answer at least 5 questions expressing your disagreement or doubt. Role-play your dialogue.**

8. **Write a complex plan of the text (statements and supporting claims). State its main idea.**

## 2. PUBLIC RELATIONS AND PUBLICITY

### 1. What do you know about public relations? What are the duties of a public relations specialist?



### 2. Work with a partner. Discuss these quotes.

- “PR is a mix of journalism, psychology, and lawyering – it’s an ever-changing and always interesting landscape.” *Ronn Torossian*
- “It takes 20 years to build a reputation and five minutes to ruin it. If you think about that, you’ll do things differently.” *Warren Buffet*
- “If I was down to the last dollar of my marketing budget I’d spend it on PR!” *Bill Gates*

### 3. Read the text and find information about the role of public relations in marketing. Use the following vocabulary to help with new words.

#### Vocabulary

- to foster (v) — сприяти
- to undertake actions — докламати зусиль
- to form a favorable view in the public eye – сформувати привабливий вигляд для аудиторії

- to add credibility, believability, and legitimacy* —  
додавати довіри, правдоподібності та законності  
to enhance (v) — покращувати  
*to increase demand for its products in effective manner* —  
ефективно підвищувати попит на свою продукцію  
to tarnish (v) — зіпсувати  
to submit (v) — подавати до друку  
*to gain attention* — завойовувати увагу  
awareness (n) — обізнаність  
*to create / to maintain awareness* —  
інформувати / робити відомим  
launch (n) — випуск  
to display (v) — показувати  
*to invite top clientele* — запрошувати елітних клієнтів  
in-person (adj) — особистий  
*to spread rumours* — розповсюджувати плітки  
insight (n) — розуміння  
relevant (adj) — відповідний

## PUBLIC RELATIONS AND PUBLICITY

An organization's public relations and publicity activities are the means to foster its relationships with its various audiences and to communicate with them. Public relations efforts are undertaken in order to form a favorable view in the public eye. Favorable publicity can enhance an organization's image and increase demand for its products. A positive article or review about a product or service adds credibility, believability, and legitimacy in a much more effective manner than paid-for advertising. Negative publicity, on the other hand, can tarnish an organization's reputation. Most public relations strategies include press releases, special events, and press conferences.

Press releases are articles or brief news releases that are submitted to publications by the firm. They often provide information

about company happenings: new hires, new products or services, or changes in management. They can be an effective way of gaining attention and creating or maintaining awareness.

Many organizations sponsor special events such as product launches. A fashion company may sponsor a fashion show to display its new line of clothing. A musician may hold a record release party for his or her new album. The firm will often invite top clientele, industry insiders, and media to these events.

A news conference is an in-person announcement of recent organizational events to the media. It is an effective method of informing the public of recent happenings without causing rumors to be spread, because the information will come straight from the source.

Through the mentioned tools, PR specialists give the target audience a better insight into their clients' activities and products/services as well as increase publicity. A PR specialist is usually required to have a relevant type and level of education such as a Bachelor's degree in communications or journalism. Proper education, however, is not enough to become a PR and much less to become a successful PR. A PR specialist needs certain skills (they are acquired through additional education and training), in the first place excellent writing and verbal communication skills. But a PR specialist also must know to work under pressure and be able to answer a variety of questions including unpleasant ones.

(Source: [www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf](http://www.abahe.co.uk/business-administration/Advertising-and-Promotion.pdf))

- 4. Work with a partner. Make a list of vocabulary connected with a positive and a negative influence of public relations on a product reputation.**



**5. Complete the following sentences with suitable prepositions.**

1. Companies try to establish good relationships ... various audiences.
2. A lot of company's efforts are taken to form a favorable view ... the public eye.
3. Good publicity can increase demand ... a company's products.
4. Many press releases are submitted ... publications by companies.
5. Press releases provide information ... company happenings.
6. Firms often invite top clientele and media ... product launches.
7. They try to inform the public ... all recent happenings.
8. PR specialists give the target audience a better insight ... their clients' activities.
9. He obtained a Bachelor's degree ... advertising and public relations last year.
10. The successful candidate must be able to work ... pressure.

**6. Answer the following questions.**

1. What is the goal of PR and publicity activities?
2. What is the impact of public relations on a company's reputation?
3. What tools do PR specialists use?
4. What are the requirements for PR specialists?
5. Do you think you would be able to become a good PR specialist? Why / Why not?

**7. Read the text again and write five more questions.**

**8. Write a brief summary of the text.**

**9. State the main idea of the text.**

**3. ADVERTISING TECHNIQUES**

**1. Answer the following questions.**

1. What is the purpose of applying advertising techniques?
2. What techniques are you aware of?



**2. Which of the following techniques can you give examples of?**

- repetition
- making claims
- associations

**3. Read the text and find information about the advertising techniques. Use the following vocabulary to help with new words.**

**Vocabulary**

- likelihood (n) — вірогідність  
 identity (n) — визначальні риси  
 to create identity awareness — створювати знання про справжність  
 to disguise (v) — маскувати  
 delivery (n) — спосіб подачі інформації  
 to develop expectations in buyer — викликати у покупця певні очікування  
 hype (n) — перебільшення

to mislead (v) — обманювати  
 omission (n) — пропуск  
 weasel word (n) — слово, сказане, щоб ухилитись від відповіді  
 subtle (adj) — тонкий, хитрий  
 to render (v) — перетворювати  
**to encourage emotional response in customers** —  
 викликати емоційну реакцію у споживачів  
 virtually (adv) — фактично  
 catchy jingle — мелодія, що легко запам'ятовується  
 brewer (n) — пивовар  
 bandwagon (n) — переконування інших в тому,  
 що якусь думку підтримує більшість людей  
 glittering generalities (n, pl) — переконливе звучання доказів  
**limited-time offer** — короткострокова пропозиція  
**entry deadline** — останній термін подачі заяв

## 5 MOST COMMON ADVERTISING TECHNIQUES

A successful advertisement creates a desire in viewers, listeners or readers. It also provides information on how to fulfill that desire and makes the potential customer feel good about doing so. With so many products and service providers in the marketplace, using a proven technique in your advertising increases the likelihood that your ad dollars will return value. Basic techniques used in propaganda transfer successfully to advertising and remain the most frequently employed.

### Repetition

Repetition is a simple yet effective technique used to build identity awareness and customer memory. Even advertisements using other successful approaches mention the product or company name more than once, particularly in television because its combination of sight and sound, allows the advertiser to disguise the repetition by changing its delivery (from visual to audio). An ad first shown

during a Super Bowl broadcast for a product called HeadOn remains the classic example of this advertising technique. Though the advertisement never explained what the product does, viewers remembered its name.

### Claims

Advertising that promotes specific features or makes claims about what a product or service can do for the potential customers provides successful results by informing, educating and developing expectations in the buyer. Claims can state facts or simply use hype, such as calling one brand of orange juice “the best” when nutritionally it is identical to other brands. Claims may mislead through omission or by using what some advertisers and political campaigners call “weasel words”. These are subtle statement modifiers that render the claim meaningless if studied closely. Common weasel words include “helps”, “fights” and “virtually”.

### Association

Associating a product or company with a famous person, catchy jingle, desirable state of being or powerful emotion creates a strong psychological connection in the customer. Sporting equipment companies use successful athletes in their ads, automakers display their cars in front of mansions, brewers show their beer consumed by groups of friends having fun and cosmetic companies sign celebrities to represent their products. These ads encourage an emotional response in customers, which then is linked to the product being advertised, making it attractive through transference.

### Bandwagon

The bandwagon technique sells a product or service by convincing the customer that others are using it and they should join the crowd. Other bandwagon advertisements suggest that the customer will be left out if they do not buy what's being sold. These ads often

employ “glittering generalities”, words linked to highly valued ideas or concepts that evoke instant approval, which may or may not relate to the subject of the advertisement. “America loves...” connects patriotism with a product, creating an automatic positive response.

#### Promotions

Coupons, sweepstakes, games with prizes and gifts with purchases create excitement, and participation encourages customers to build a relationship with the sponsoring product or service. The attraction of getting something “free” or earning “rewards” makes promotions successful. Limited-time offers and entry deadlines add urgency to this advertising technique’s call to action.

(Source: <http://smallbusiness.chron.com/5-common-advertising-techniques-15273.html>)

#### 4. Decide if the following statements are true or false.

1. A successful advertisement aims at creating a desire. \_\_\_\_\_
2. Competition on the market is very high and advertising techniques will help companies to sell their products. \_\_\_\_\_
3. Repetition is used to create identity awareness. \_\_\_\_\_
4. A product name is enough to be mentioned once. \_\_\_\_\_
5. The advertiser succeeds to avoid repetition by changing sound and images. \_\_\_\_\_
6. Making claims about some product or service can develop expectations in the buyer. \_\_\_\_\_
7. Using hype in advertising means to show that one brand is identical to other brands. \_\_\_\_\_
8. “Weasel words” add meanings to a claim. \_\_\_\_\_
9. Famous people, catchy jingles, desirable state of being or powerful emotion establish necessary associations in customers. \_\_\_\_\_

10. The bandwagon technique states that the customer should join other premium class customers who are already using the brand. \_\_\_\_\_
11. The idea of getting something free scares customers. \_\_\_\_\_
12. Games with gifts encourage customers to buy products. \_\_\_\_\_

#### 5. Make claims about each type of advertising techniques.

Example:

*Repetition builds...*

*Making claims state facts...*

#### 6. Read the text again. Analyze information given in the text? Is it new, well-known or confusing? Mark analyzed ideas with the following symbols.

‘+’ — well-known      ‘-’ — new      ‘?’ — confusing

#### 7. Work with a partner Make a list of questions to confusing pieces of information and put them to your partner.

#### 8. Write a summary of the text and state its main idea.

## REVIEW (Unit 4)

### 1. Match the following terms to their definitions.

- |                           |   |
|---------------------------|---|
| a) reach                  | 1. advertising that states facts about what a product or service can do for the potential customers |
| b) purchase               | 2. a news story written for and released to the news media  |
| c) mailing advertisements | 3. a process of disseminating information through various media to attract public notice            |
| d) telemarketing          | 4. a feeling full of joy and exhilaration   |
| e) publicity              | 5. the act of buying or the thing you bought  |
| f) press release          | 6. the act of bringing ideas or events together in memory or imagination                            |
| g) product launch         | 7. an expert who deals with a promotion intended to create goodwill for a person                    |
| h) tool                   | 8. a method of reaching consumers by sending them information                                       |
| i) PR specialist          | 9. mentioning the product or company name more than once  |
| j) repetition             | 10. the act of propelling some goods with force   |
| k) claim                  | 11. convincing the customer that others are using the product and they should join the crowd        |
| l) association            | 12. sth that you use to perform the duties  |
| m) bandwagon              | 13. approach in order to touch  |
| n) excitement             | 14. the use of the telephone as an interactive medium for promotion                                 |
| o) news conference        | 15. the act of financial or official support  |
| p) sponsorship            | 16. an in-person announcement of recent organizational events to the media                          |

## Part II

### Unit 1

## MODERN LIVING

### 1. DIFFERENCE BETWEEN MARKETING AND ADVERTISING

1. Can you explain the difference between marketing and advertising? What does marketing involve? What does advertising involve?



**2. Read the text to check your answers. Use the following vocabulary to help with new words.**

**Vocabulary**

- objective (n) — *ціль, мета*  
 customer acquisition strategy — *стратегія залучення нових покупців*  
 distinct (adj) — *такий, що відрізняється*  
 to streamline (v) — *спрямувати*  
 to involve (v) — *передбачати*  
 to align image of product with the interests of audience — *поєднувати імідж продукту з уподобаннями аудиторії*  
 to spread the word — *поширювати інформацію*  
 to convince (v) — *переконувати*  
 to market (v) — *продавати*  
 to identify (v) — *визначати*  
 to face (v) — *мати перед собою*  
 conscious (adj) — *обізнаний*  
 to showcase (v) — *демонструвати*  
 high end (adj) — *витончений*  
 to reach out — *прагнути, тягнутись до чогось*  
 edgy (adj) — *різкий*  
 forward-thinking (adj) — *завбачливий*  
 tool (n) — *інструмент*  
 venue (n) — *місце проведення кампанії*  
 to increase likelihood — *збільшити вірогідність*

**WHAT IS THE DIFFERENCE BETWEEN  
MARKETING AND ADVERTISING?**

At first glance, marketing and advertising seem to be different terms to describe the same thing — getting a product or service sold. In actual fact, although they both contribute to the same end objective, they are distinct from each other and each has its own process.

Understanding the difference between marketing and advertising will help you streamline your customer acquisition strategy.

**Marketing**

Marketing refers to the process of preparing your product for the marketplace. It involves understanding who your potential customers are and what they want to get from your product or service. Colors, logo and other design elements help to align the image of your product with the interests of your target audience. It is marketing that defines your brand and attracts the market share you want.

**Advertising**

Advertising is the process of making your product and service known to the marketplace. It is essentially spreading the word about what your company has to offer. While marketing is the way in which you convince potential buyers that you have the right product for them, advertising is how you communicate to them the existence of that product.

**How to Market**

To market your product or service, you must first study your target audience. Identify their values and needs. If you face a conservative, quality conscious demographic, develop a campaign that showcases your brand as being high end, tried and true. If, on the other hand, you are reaching out to the dynamic risk takers, use an edgier, more forward-thinking approach to develop the image of your product. Compose an easy-to-remember slogan or mission statement that communicates your brand message, and create promotional materials that reflect the tone and personality of that message.

**How to Advertise**

Once your product image is developed and your marketing strategy is in place, present your product or service to your audience through advertising. Print, television, radio and the Internet are all

venues that can communicate your brand to potential buyers. Social media is an inexpensive but powerful option; tools such as *Twitter*, *Facebook* and *Google+* can help spread the word about what it is you have to offer. Because your marketing strategy has identified your target audience, you can now focus your advertising dollar on the specific types of media used by that audience to increase your likelihood of successfully acquiring new customers.

(Source: <http://smallbusiness.chron.com/difference-between-marketing-advertising-25047.html>)

### 3. Match the following terms with their definitions.

- |                       |   |
|-----------------------|---|
| a) objective          | 1. the process of getting something   |
| b) customer           | 2. the particular group of people to which an advertisement is directed   |
| c) acquisition        | 3. the number of things a company sells compared with the number of things of the same type that other companies sell |
| d) target audience    | 4. something that you plan to do or achieve   |
| e) market share       | 5. the place where a public event happens   |
| f) to attract         | 6. to put two or more things into a straight line   |
| g) to spread the word | 7. to pull or draw someone or something towards them  |
| h) to align           | 8. to show the best qualities of something  |
| i) to convince        | 9. to communicate a message to a lot of people  |
| j) to showcase        | 10. to persuade someone   |
| k) venue              | 11. a person who buys goods or a service  |

### 4. A. Work with a partner. Read the text again and find expressions with the following verbs.

- |               |           |
|---------------|-----------|
| to contribute | to refer  |
| to involve    | to align  |
| to define     | to spread |

- |              |                |
|--------------|----------------|
| to convince  | to communicate |
| to study     | to identify    |
| to reach out | to create      |
| to present   | to focus       |
| to increase  | to acquire     |

### B. Write three sentences with some of the verbs.

### 5. Decide if the following statements are true or false.

- Marketing and advertising seem to be different terms to describe different things. \_\_\_\_\_
- Marketing refers to the process of preparing your product for the marketplace and making it known to the marketplace. \_\_\_\_\_
- Marketing deals with understanding who your most frequent customers are. \_\_\_\_\_
- The brand is defined by advertising. \_\_\_\_\_
- Advertising deals with telling clients about the product. \_\_\_\_\_
- The kind of audience influences the kind of advertising. \_\_\_\_\_
- Social networks are the most efficient venues to advertise. \_\_\_\_\_

### 6. Answer the following questions.

- What is similar in marketing and advertising? What is different?
- Why is it important to understand the difference between the processes?
- What helps to define the target audience interests?
- What's the aim of advertising?
- How does an advertising campaign adjust to the type of target audience?

6. What should be done before the product is shown to the audience through advertising?
7. Where are the products advertised nowadays?

**7. Work in small groups. Write false statements about the text and let your groupmates correct them.**

**8. Write a brief summary of the text.**

## 2. DIFFERENCE BETWEEN MARKETING, ADVERTISING AND PR

**1. Can you explain the difference between marketing, advertising and PR?**



**2. Read the text and check your answers. Use the following vocabulary to help with new words.**

### Vocabulary

- to boost awareness* — зробити більш відомим
- umbrella term (n)* — загальний термін
- to pinpoint a customer* — точно визначити покупця
- to commission (v)* — призначити
- to come up with* — пропонувати
- artwork (n)* — художнє оформлення
- to liaise (v)* — встановлювати зв'язки
- air time (n)* — ефірний час
- to gear towards* — стосуватись, бути спрямованим на
- sole (adj)* — єдиний
- savvy (adj)* — обізнаний
- subtle (adj)* — тонкий
- clipping (n)* — вирізка з газети
- newsletter (n)* — інформаційний бюлетень
- to keep records* — фіксувати, записувати
- to give a statement* — зробити заяву

### WHAT'S THE DIFFERENCE BETWEEN MARKETING, ADVERTISING AND PR?

Understanding the difference between marketing, advertising and PR is a must if you're thinking of a graduate career in this sector.

Marketing is the overall process of boosting public awareness of a product, person or service.

It's easy to get confused about the differences between marketing, advertising and PR — all three are there to promote an organisation and its products. However, if you're considering a career in one of these areas, you need to understand what each area involves and how it fits into the bigger picture.

#### **What is marketing?**

Marketing is the overall process of boosting public awareness of a product, person or service, while advertising and PR are promotion methods that fall under the 'marketing' umbrella term.

The marketing team is responsible for planning the company's promotion, right through from pinpointing a product's target customer, researching the market and setting a marketing budget to putting on product launches and evaluating the success of the campaign.

Jobs in marketing are usually found in large organisations that have in-house marketing teams, or you can find work with marketing agencies that other organisations go to when in need of marketing help.

If you take up a career in this area, your responsibilities could involve conducting interviews and market research, creating website content, organising conferences or exhibitions, commissioning advertising and coming up with new ideas to market the product.

#### **What is advertising?**

When a marketing team decides it needs advertising as part of a campaign, it will go to an advertising agency. Sometimes a large marketing consultancy will have its own advertising department but most jobs in this area can be found in agencies.

Advertising is a method of persuading a target audience to buy a product. This is usually through television, radio, print publications, the Internet, posters or billboards, but advertising agencies are always finding new and innovative ways of getting the message out to potential customers.

If you go into advertising as a career, you could work on the creative side, developing the concepts, words and artwork for the adverts, or on the account management side, liaising with the clients and discussing what they're looking for. You could also work in media planning, deciding on the print space or air time needed to show the adverts and negotiating deals with newspapers or television channels, for example.

#### **What is PR?**

While advertising is more geared towards pushing sales of a new product, PR focuses on maintaining the good reputation of the company in the media.

Most PR jobs can be found in the in-house PR team of larger companies. Alternatively, you could be the sole PR officer on a general marketing team, or you may find work in the few specialist PR consultancies.

The goal of PR officers is to get their employers or clients noticed by the media. While audiences are savvy about advertising, any positive press coverage puts the organisation in the public eye and promotes it in a more subtle way.

PR officers are generally tasked with writing press releases, contacting media professionals and informing them of their organisation's news, speaking about their organisation at public forums, taking clippings from print publications, writing in-house magazines



and newsletters and keeping records of when their organisation is mentioned in the press. They also act as a representative in public when their organisation needs to give a statement or comment.

(Source: <https://targetjobs.co.uk/career-sectors/marketing-advertising-and-pr/advice/414074-whats-the-difference-between-marketing-advertising-and-pr>)

### 3. Match the following terms to their definitions.

- |                    |   |
|--------------------|---|
| a) to boost        | 1. a series of activities designed to produce a particular result |
| b) to research     | 2. reports about something in newspapers                          |
| c) responsibility  | 3. to assist in further development                               |
| d) campaign        | 4. to cause someone to accept a point of view                     |
| e) to persuade     | 5. to study something thoroughly                                  |
| f) press coverage  | 6. to register in a written form                                  |
| g) to keep records | 7. duty   |
| h) statement       | 8. to establish relations with someone                            |
| i) to liaise       | 9. something stated, a declaration                                |

### 4. Work with a partner. Read the text again and find the verbs connected with responsibilities of a marketing manager, an advertiser, a PR specialist.

Example:

*A marketing manager is responsible for planning... / plans...*

### 5. Complete the following sentences with suitable prepositions.

- The customer was thinking ... commissioning the agency to promote his product.
- He felt confused ... the difference between the terms.
- Public awareness ... the product resulted in the sales increase.

- A marketing manager is responsible ... the promotion process.
- Young specialists always try to find work ... leading companies.
- A creative sales manager should come up ... new ideas to boost sales.
- Your task is to get this message ... to customers and make them buy the product.
- An advertising specialist must work ... the creative side.
- It's important to liaise ... the clients and be ready to discuss what they are looking ...
- He was tasked ... keeping records ... feedback from the clients.

### 6. Study the following patterns and use them to make three sentences.

to be responsible for *planning the company's promotion*  
*researching the market*  
*valuating the success of the campaign*

to involve *conducting interviews*  
*creating website content*  
*commissioning advertising*

to be tasked with *writing press releases*  
*contacting media professionals*  
*speaking about their organization at public forums*

### 7. Find the meaning of the following expressions from the context or look them up in the dictionary and use them to make sentences.

- to fall under the 'marketing' umbrella term
- to put something in the public eye

### 8. Read the text again and make a complex plan of the text.

### 9. State the main idea of the text.

### 3. PLAYING WITH BRANDS

1. What does 'playing with brands' mean?  
Give an example.



2. Read the text and check your answer.  
Use the following vocabulary to help with new words.

#### Vocabulary

*to engage consumers* — приваблювати покупців  
*to backfire (v)* — повернутись бумерангом  
*outlandish (adj)* — незвичний  
*cross (n)* — гібрид  
*lid (n)* — ковпак  
*to hit out of the ballpark* — досягти феноменального успіху  
*to chalk up* — записувати бали на рахунок  
*hard sell (n)* — жорсткий нав'язливий продаж  
*brand equity (n)* — репутація бренду  
*to spark (v)* — викликати, спричинити  
*mish-mosh (n)* — суміш  
*haphazard (adj)* — випадковий  
*to qualify (v)* — отримувати право голосу  
*tomfoolery (n)* — балаган  
*maven (n)* — спеціаліст  
*to bond (v)* — пов'язувати  
*to take a dive* — програвати, піддаватись  
*stunt (n)* — фокус, трюк  
*incremental (adj)* — такий, що зростає  
*hoax (n)* — обман

*constituent (n)* — складова, компонент (тут: наркотик)  
*deliberate (adj)* — навмисний  
*spike (n)* — шип, гострий кілок  
*cutting edge* — гострий край  
*mockable (adj)* — такий, що висміює  
*button-down (adj)* — консервативний  
*contrived (adj)* — удаваний, нещирий  
*to come up with* — розмірковувати, знаходити  
*obstacle (n)* — перепона  
*reluctance to take chances* — небажання ризикувати

#### ADVERTISERS GET SERIOUS ABOUT PLAYING WITH THEIR BRANDS

In social media marketing, companies often try to engage consumers with a playful approach. But play is serious business that can backfire if not done correctly. John Deighton and Leora Kornfeld discuss three "rules of play".

At last year's Grammy Awards, singer Pharrell Williams wore such an outlandish hat — a cross between Smokey the Bear's forest-brown lid and The Sorting Hat at Gryffindor — that it quickly received its own Twitter account. Then some marketing genius at Arby's, whose corporate logo is a hat of similar design, hit it out of the ballpark. The roast beef chain tweeted Williams a message during the live broadcast.

By the next morning, the tweet garnered 75,000 retweets, more than 40,000 favorites, and high-profile media coverage. Williams later auctioned off the hat for charity, which Arby's won with a \$44,000 bid.

Chalk up another win for companies that are willing to be a little playful with their brands, a potentially dangerous tactic that can easily backfire but that creates big wins with consumers if done

well. Social media marketing, in fact, is all about interacting with consumers, not hard selling — and a great way to do that is to spend a little brand equity on playfulness to spark conversations.

### The rules of play

Marketing — in the form of the mish-mosh of online posting, uploading, commenting, and sharing on YouTube, Twitter, and Instagram — may appear haphazard, but is in fact governed by a set of rules, the rules of play, according to John A. Deighton, Harold M. Brierley, Professor of Business Administration at Harvard Business School, and Leora Kornfeld, adjunct faculty, Schulich School of Business, York University.

“A lot of brands try really hard to be cool and use hip-hop talk or Kardashian talk and sometimes they go a little bit too far.”

Play involves both intentional interaction and turn-taking — and social media engagement between marketer and consumer certainly qualifies — making play an appropriate word for “the tomfoolery of much of the current online activity”, the researchers recently wrote in a *GfK Marketing Intelligence Review* article called “Beyond Bedlam: How Consumers and Brands Alike Are Playing the Web”.

In the last decade, marketers have used digital media in different ways. First, many brands made it their mission to pursue followers, signing up as many Facebook friends as possible. “Coke was proud to say it had more followers than any other brand,” Deighton says. “But that lost favor.” Next, online marketers deemphasized treating social media as a broadcast medium and instead focused on generation of viral content. “Getting 10 million hits became the marker,” Deighton says.

These days, marketing mavens realize that social media is best at building emotional bridges with consumers, done by inviting them to be part of the process. And so they are hard at work inventing playful games and other activities to bond company with consumer. Playing on social media, particularly when the playful activity

occurs in real time during a live event, can charm an audience — while in some cases costing little to do so.

Dutch shipping container company Maersk Line ran a social media campaign about shipping a giraffe from the Auckland Zoo to her new home in Melbourne, showing the giraffe all packed up in a giant container and inviting the public to share their own photos of interesting containers.

“The cost of running the campaign was under \$100,000 which is a tiny budget, and they got a lot of attention from that, with 1.2 million Facebook followers,” Deighton says. “It’s fascinating when you look at a company like that and what it was able to achieve.”

The company also enjoyed a nice side benefit: As a result of the social media campaign, prospective employees started viewing the company as a fun, interesting place to work, and the company’s recruitment costs took a dive. “That’s advertising and HR resources that they don’t have to use anymore,” Kornfeld says.

### Types of play

The researchers categorize several types of play engaged in by marketers.

One is “*playing against*”, used when marketers try to get through to consumers who really don’t want to be bothered. On social media, an ad can involve a lot more play than seen in traditional advertising — in some cases to the point where the consumer isn’t sure what, exactly, is being advertised. Comedian Nathan Fielder received publicity for his TV show by briefly opening a parody coffee shop in Los Angeles in 2014 called Dumb Starbucks. Write Deighton and Kornfeld: “The stunt’s function as promotion for the show was eventually deduced by journalists and the public. The delayed reveal was an element of play.”

A second type of play is “*playing with*”, where company and consumer play together. For example, PepsiCo invited the public to propose new Lay’s potato chip flavors, offering \$1 million to the person whose flavor

earned the most votes on the Lay's website. While many people offered real flavor suggestions, others had fun with the contest, submitting ideas like "7<sup>th</sup> grade locker room" and "summer bike ride bug inside mouth". Images were displayed all over social media, leading to hundreds of thousands of incremental impressions for Lay's.

Other forms include "*playing with play*", such as skateboarder Tony Hawk's massively viral video of him riding a hoverboard seemingly in mid-air (he later admitted the hoax) and "*who's playing whom?*" such as Toronto mayor Rob Ford's selfie-mania with constituents.

### Going too far

Given the loose, spontaneous nature of social media marketing, things can go wrong in a hurry, the researchers note. In the competitive hunt for media coverage, brands have made deliberate "mistakes" or released misleading statements just to induce a spike in online chatter, revealing later that the actions were stunts damaging their credibility. Deighton and Kornfeld say brands should be careful not to take playfulness too far.

Boston Red Sox baseball player David Ortiz took a selfie with President Obama, which seemed playful at first until it was later revealed that he had done so on behalf of Samsung cameras. Some fans are not amused when the "soft edge of play" is displaced by "the hard edge of a trick," the researchers say.

"It wasn't authentic," Deighton says. "You really want to try to cultivate the opposite of that in the culture of your marketing team."

Social media messages can also backfire when brands try too hard to be youthful and cutting edge, turning off their audiences instead of engaging them. "A lot of brands try really hard to be cool and use hip-hop talk or Kardashian talk, and sometimes they go a little bit too far," Kornfeld says. On social media, that's a mockable offense.

Yet at the same time, mistakes in this new, more spontaneous and immediate marketing culture are almost expected. "There will

be more missteps in this climate than in the button-down climate of copy strategies that didn't change for 20 years," Deighton says.

### The rules of play

The researchers outlined three rules for marketers who play online:

1. **Lighten up a little:** It's important to have fun. Social media planning shouldn't be so contrived and serious.

"The corporate culture is such that line executives don't want to get playful," Deighton says. "As soon as you try to come up with your positioning line and try to translate that into content, you sound like somebody trying to sell something. Marketing has been a deliberate business for a long time. Now it's not so deliberate at all. We say, lighten up. The dead serious stuff doesn't work."

2. **No risk, no result:** The public enjoys playing with brands, so companies should decide if they want to invite this playful activity. The reward is attention and consumer engagement. But the risk is that the play may take some unexpected turns, and the brand needs to be prepared to go along for the ride.

"The biggest obstacle in coaching companies about how to use medium is the reluctance to take chances," Deighton says. "Companies need to take more risks."

3. **Rule out the rules:** Play can generate quite a bit of charm, even when the message is not straightforward. Brands should be creative and flexible — and as long as the marketing episode does not involve trickery, the public will likely play along happily.

"Just because you've always done (marketing) this way before doesn't matter as much anymore," Deighton says. "Breaking through the noise is more difficult. You have to be more imaginative."

(Source: <http://hbswk.hbs.edu/item/advertisers-get-serious-about-playing-with-their-brands>)

**3. Read paragraph *The Rules of Play* again and find English equivalents for the following expressions.**

- керуватись правилами
- заходити занадто далеко
- залучення до діяльності за допомогою медійних засобів
- завойовувати шанувальників
- втрачати прихильність
- будувати зв'язки
- причаровувати публіку
- провести рекламну кампанію
- побічна перевага

**4. Work in groups. What do 'hip hop talk' and 'Kardashian talk' mean? Find examples of these ways of speaking in the Internet and report about them.**

**5. Answer the following questions.**

1. What does the term 'play' involve according to the text?
2. How did the marketers use digital media and how has it changed now?
3. Why do marketers invite customers to be part of the process?
4. Why do you think Maersk Line ran a social media campaign about shipping a giraffe?

**6. Work with a partner. Read paragraph *Types of Play* again and complete the following sentences with suitable prepositions where necessary.**

1. Sometimes marketers try to get ... to consumers who really don't want to be bothered.
2. An ad can involve a lot more play than seen ... traditional advertising.
3. One person received publicity for his show ... briefly opening a parody coffee shop.

4. One company invited the public to propose ... new potato chip flavors.
5. Some people had fun ... the contest.
6. Images lead ... hundreds of thousands of incremental impressions for the product.
7. Some forms of play include videos ... famous people.

**7. Match the following types of *play* to their definitions.**

- |                          |   |
|--------------------------|---|
| a) "playing with"        | 1. marketers try to get through to consumers who really don't want to be bothered |
| b) "playing with play"   | 2. company and consumer play together   |
| c) "playing against"     | 3. the person gets too much involved into playing roles                           |
| d) "who's playing whom?" | 4. using tricks in images   |

**8. Explain the meaning of the following expressions. What association do they make with regard to chips flavors?**

- "7<sup>th</sup> grade locker room"
- "summer bike ride bug inside mouth"

**9. Work in small groups. Discuss the purpose of play types mentioned in the paragraph and share your ideas with another group.**

**10. Work with a partner. Read paragraph *Going Too Far* and find the words (nouns, adjectives, verbs) connected with *playing tricks on somebody* or *finding the truth*. Find more words in a dictionary and draw a spider gram with the word 'tricks' as a key term. Compare your spider gram with your partner's.**

11. Read the final paragraph *The Rules of Play* and state the biggest problems the companies face when try to achieve success and think of the ways to settle them.
12. Work with a partner. Write a list of advantages and disadvantages of playing with brands.
13. Make a complex plan of the text.
14. State the topic, the purpose and the idea of the text.
15. Write a review of the text following the structure in the box.

#### Review of the text

1. The topic.
2. The idea.
3. Who is the author? Is he qualified enough to write on the subject? What type of journal is the article published in?
4. What is the purpose for writing the article or for doing the research?
5. What type of audience is the author writing to? (i.e.: general public, scholars, policy makers, professionals, teachers, practitioners etc.). Is this reflected in the author's style of writing or language?
6. Does the author make any assumption or express any biases which affect the rationale of the publication?
7. What conclusions does the author arrive at? Is it a clear, appropriate and reliable analysis of the data? Are unexpected results, reservations, or limitations of the study design discussed?
8. Are the conclusions supported by the data? How does this study compare with similar studies? Does the study offer important practice or theory for the future?

## REVIEW (Unit 1)

### 1. Translate the following sentences into English.

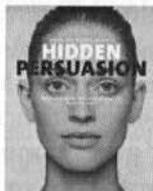
1. Поняття маркетингу та реклами відрізняються одне від одного та позначають різні процеси просування продукту на ринку.
2. Маркетинг передбачає розуміння того, хто є потенційним покупцем та які його очікування від продукту.
3. Реклама передбачає поширення інформації про продукт та переконання покупців у тому, що це саме те, що їм потрібно.
4. Для того щоб вивчити цільову аудиторію, необхідно визначити її цінності та потреби.
5. Різні засоби масової інформації сприяють поширенню інформації про продукт та збільшують вірогідність успішного заохочення нових покупців.
6. Якщо маркетинг є загальним процесом ознайомлення споживачів з продуктом, то реклама та зв'язки з громадськістю є методами просування продукції на ринку та складовими поняття маркетингу.
7. Незважаючи на використання багатьох традиційних засобів масової інформації, рекламні агентства завжди знаходять нові шляхи донесення повідомлення до потенційних покупців.
8. Завданням фахівців зі зв'язків з громадськістю є підтримка репутації компанії у засобах масової інформації.
9. Багато компаній у грайливій формі намагаються привернути увагу покупців.
10. Інколи загравання з аудиторією призводить до непередбачуваних наслідків.
11. Оскільки медійні засоби здатні встановити емоційні зв'язки з покупцями, то компанії вигадують грайливі акції, щоб побудувати тісні взаємини з потенційними споживачами їх продукту.

## Unit 2

## CONSUMING

## 1. CRITICISM OF ADVERTISING

1. What are typical ways to persuade customers to buy goods? Are all these ways ethical?



2. Work with a partner. Discuss this quote.

“Most criticism of advertising is written in ignorance of what actually happens inside these agencies.”

*Michael Schudson*

3. Read the text. Use the following vocabulary to help with new words.

### Vocabulary

*to face criticism* — піддаватись критиці  
*false claims* — неправдиві заяви

*to urge to make purchases* — спонукати робити покупки  
*to eschew (v)* — уникати  
*to disparage (v)* — зменшувати значущість  
*to woo (v)* — приваблювати  
*disenchanted (adj)* — розчарований  
*innuendo (n)* — натяк  
*exposure (n)* — увага  
*to take advantage of* — отримувати вигоду

4. Read the text and mark the facts with '+', and '?' symbols to assess the given information.

'+' — well-known    '-' — new    '?' — confusing or doubtful

### WHAT IS THE MOST COMMON CRITICISM OF ADVERTISING

Advertising plays a key role in your company's marketing plan. To effectively attract customers, you must engage in advertising that promotes your services and products. Prepare to face criticism, however from those who believe advertising is deceptive. Much criticism of advertising centers around the false claims made in promoting products, and that they too often urge consumers to make purchases they don't need.

### Unethical

The ethics of advertising campaigns often comes into question, particularly when consumers are urged to make unneeded purchases or are given false and misleading information. According to the Communications Council, for example, placing a price on an ad that really belongs on an inferior product is both unethical

and illegal. Relying on racial or gender stereotypes is another unethical practice the council eschews. Tiny, illegible print can't overcome patently false claims made in the larger advertising print, such as in the case of the Humira ad run by Abbott Labs in 2009. In that case, the unethical advertising resulted in a \$70 million fine for the drug manufacturer, according to CBS News.

### Exaggerated

Advertising that exaggerates the differences between your product and your competitors' products often is criticized as false and misleading. It sometimes disparages competition unfairly in an effort to woo consumers. Customers often become disenchanted with negative ads, which then can backfire on the originator of the exaggerated claims.

### Offensive

Advertising critics often point to the use of sex and sexual innuendos as offensive and unnecessary. Some advertising campaigns draw protests from area churches, women groups or parenting associations, such as the Calvin Klein commercials in the 1970s that featured a teenage Brooke Shields. Critics called the ads pornographic and exploitative. Boycotts and legal actions may follow offensive advertising that ultimately can lead to even more exposure for your brand. For example, the clothing retailer Benetton received extensive coverage and criticism of its so-called "unhate" campaign in 2011 when it featured President Obama kissing Hugo Chavez, a Venezuelan leader.

### Materialistic

Another strong criticism of advertising is that it corrupts society by promoting materialism. Proponents of social responsibility accuse advertisers of taking advantage of the free enterprise system to exploit various populations with unethical, misleading and offensive advertising. The result, they say, is a less informed and less caring

population of consumers. According to the American Educational Foundation, critics claim that ads play on peoples' emotions with promises of social acceptance and sex appeal, causing them to make purchases they can't really afford and don't need. Advertisers can't force consumers to buy something they don't need, but enough effective advertising can increase consumer wants and desires.

(Source: <http://smallbusiness.chron.com/common-criticism-advertising-68007.html>)

### 5. Compare your information assessment marks with your partner and tell the group about new pieces of information.

### 6. Work with a partner. Read the text again and find the words which mean the following.

*to involve*

*trustless*

*to persuade to buy*

*common beliefs*

*to defeat*

*to reduce*

### 7. Answer the following questions.

1. Which actions of advertisers are most criticized?
2. Which criticism do you approve of and which one you don't? Why?
3. Can you think of any advertisements you would criticize? What problems would you find worth criticizing?

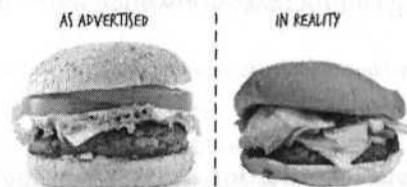
### 8. What vocabulary does the author of the article use to describe criticism? What do you think the author's standpoint on criticizing advertisements is? Make a list of vocabulary used in the text to support your opinion.

### 9. Write a review of the text.



## 2. FALSE AND DECEPTIVE ADVERTISING

### 1. How do advertisements affect your life? Are you resistant to persuasion?



### 2. The text below tells you about the ways to avoid deceit. Use the following vocabulary to help with new words before reading the text.

#### Vocabulary

- deceptive advertising* — оманлива реклама  
*barrage (n)* — потік  
*enticing (adj)* — спокусливий  
*hype (n)* — перебільшення  
*to lead to shopper's remorse* —  
 призводити покупця до розчарування  
*to alert to deceit* — попередити про шахрайство  
*track (n)* — шлях  
*conscious (adj)* — свідомий  
*to trigger craving instincts* —  
 викликати пристрастні інстинкти  
*to let everything come on board* — сприймати все  
*to create a sense of urgency* —  
 створювати відчуття терміновості  
*to scrutinize (v)* — аналізувати, вивчати детально  
*to reap (v)* — отримувати  
*to ignite fear* — викликати побоювання  
*hardwired (adj)* — запрограмований

- to override (v)* — відхилити  
*to come into the equation* — втручатись, мати місце  
*coincidence (n)* — збіг  
*to feed off* — підгодовувати  
*fraud (n)* — шахрайство  
*outright (adj)* — відкритий  
*entity (n)* — організація  
*to file an action* — подавати позов у суд  
*tip off (n)* — натяк  
*rip off (n)* — здирництво  
*wary (adj)* — обережний  
*burden (n)* — тягар  
*mortgage (n)* — іпотека  
*testimonial (n)* — заява  
*disclosure (n)* — розкриття  
*blur (n)* — розмита пляма  
*host (n)* — багато  
*to right the wrong* — подолати несправедливість  
*to scam (v)* — обманювати  
*attorney (n)* — юрист

### 3. Read the text in parts. Make a pause after each paragraph and try to predict what information is going to be given in the following part. Check if your predictions are right.

#### THE TRUTH ABOUT FALSE AND DECEPTIVE ADVERTISING

#### How to keep ads from getting the best of you (and your wallet)

Whether on the television, radio or city bus, consumers face a barrage of advertisements throughout the day. Amidst the enticing slogans and images, it can be hard to tell which products and services are really worth the hype — and which could lead to shopper's remorse.

Before you dial that 800 number or checkout your online shopping cart, consumer protection experts advise taking a moment to educate yourself about what exactly you are (or are not) buying. There's more to advertising than you might think, and understanding exactly how advertisers attract consumers can alert you to potential deceit.

### **How advertisers draw you in**

Advertising is a combination of marketing and science, or neuro-marketing, according to Martin Lindstrom, author of the New York Times best-seller "Buyology: Truth and Lies about Why We Buy", which details his study of how ads affect consumers. Advertisements operate on two tracks: the conscious, using information you can read and understand, and, more commonly, the subconscious, using information and techniques that you are not clearly aware of. "Seventy-five percent of everything you and I do every day takes place in our subconscious mind," Lindstrom says. "In my opinion, advertising industries are doing pretty well in terms of drawing us in. Most of us think we are deeply rational but we are really not."

Subconscious advertisement techniques can include making soda poured over ice in a glass have a high amount of bubbles or increasing the noise of a steak sizzling on a grill. "It triggers our craving instinct," Lindstrom says. "It's the same spot in your brain that's activated when you are gambling, hungry for chocolate or jogging."

Even if consumers aren't giving an advertisement 100 percent of their attention, that doesn't mean the ad's message doesn't get through. "For example, most people don't watch TV commercials anymore, [they] listen to them," Lindstrom says. "Because you are not directly focused on the screen, your critical senses are dialed down and you are much more affected by the messages because you let everything come on board."

Another common subconscious advertising technique is creating a sense of urgency. "The ads that are getting the most

attention and are most successful are the ones that call consumers to quick action," says Brent Brien, the American Consumer Protection Group's senior vice president of enforcement. "When people feel there is a sense of urgency, they don't process or scrutinize information correctly."

Advertisers also reap benefits by igniting fear in consumers. "We are hardwired to override any other behavior when fear comes into the equation," Lindstrom says. Sending an audience the right message at the right time, also called contextual advertising, helps create consumer fear. For example, a home insurance company could purchase printed ad space near a story about wildfires. "You may think that it is pure coincidence, but it's not," Lindstrom says. The variety of mediums advertisers use can make contextual messages more advanced, as companies begin to feed off consumers' social media profiles and Internet activity.

### **What to watch for**

There are three general types of companies that engage in deceptive advertising practices, according to Brien. "Fraud-by-night companies are generally just outright frauds and are gone in a month or two after they take what they can," Brien says. "We believe those companies are the most harmful to consumers and the marketplace. There are also companies that have been around for a little while and aren't really widely known but engage in massively deceptive behavior and until government entities take notice, they can operate like that for years. The third type is made up of larger companies practicing hidden deceptive behavior where consumers generally can't file litigation action themselves because they don't have the resources to uncover the deception."

Regardless of what kind of company produces it, an ad that claims its product or service will make something overly simple or cause the consumer to quickly build wealth could be a "tip off

to a rip off”, according to Mary Engle, head of the Federal Trade Commission’s Advertising Practices Division. “In areas like weight loss and exercise, consumers should be suspicious of any claim that says fast or easy,” Engle says. “The company may have a small study or rely on some science, but the claims are so greatly exaggerated beyond what the product can actually do.”

Consumers should also be wary of advertised financial services that promise to quickly reduce financial burdens such as a mortgage or other debt. “Most of the problems we see there are that they are just false rip-offs, and all they want to do is get your financial information,” Engle says. Also pay close attention to testimonials from people who have had extraordinary results. “Is that really representative of what consumers will get or is this a one-in-a-million example?” Engle says.

“Advertising shouldn’t be deceptive and if [ads] use disclosures, they have to be clear and prominent,” Engle says. “And what that means is that if it is on the screen or presented in audio, it needs to be big and clear enough so that a consumer will notice and have time to read and comprehend it. If it’s just a blur on the screen, they are pretty much saying ‘but not really’ in the fine print.”

Lastly, pay attention to advertised money-back guarantees and the claims they make. “We settled a case last year with this product called the Ab Circle Pro, an abdominal exercise device,” Engle says. “For three minutes a day, you were supposed to work out with this product and get nice abs. Their claim was ‘Lose 10 pounds in two weeks or your money back.’ To us, they were claiming that users were going to lose 10 pounds in two weeks.” Companies willing to lie about products may also be more likely to lie about money-back guarantees, so take caution, she adds.

### **How you can take action**

Experts recommend researching the items that catch your eye before making any investments to protect yourself from deception.

Be sure to turn to trusted and reliable organizations. “You can go online and look at product reviews, but be careful because we have seen that some companies will put up websites that appear to be independent reviews,” Engle says. “You can get a sense for the place or the product, but you should be skeptical of the ones that are the most or least glowing.” The Federal Trade Commission has a host of readily available consumer-protection information about what to look for in ads based on past cases and general reports.

Consumers who feel they have been deceived by an advertised product or service have several ways to help right the wrong. Individuals can complain to the FTC either through an online complaint form or by calling the organization directly. Additionally, they should complain to the Better Business Bureau, “and complain to the company, which should actually be the first step because legitimate companies are going to respond to consumer complaints, while most frauds will not,” Engle says.

Many industry-specific products and services are regulated outside the FTC, so if a consumer is interested in making sure others are not scammed in the future, Brien suggests going to the designated regulating agency, such as the Food and Drug Administration or the Department of Transportation. State attorney generals will enforce Unfair or Deceptive Acts or Practices regulatory proposals, although the extent may vary among states.

Engle’s final piece of advice? “Look for advice from reliable organizations, do business with companies you know and trust, and complain if you don’t get what is offered.”

(Source: <https://money.usnews.com/money/personal-finance/articles/2013/07/22/the-truth-about-false-and-deceptive-advertising>)

4. **Work with a partner.** Read the part *How Advertisers Draw You In* again and find the ways to affect the customers. Do you agree with the author on everything mentioned in the paragraph? Do you know any other ways of influence? Share them with the partner.
5. Read the part *What to Watch For* again and make a list of legal vocabulary used in it. Use the vocabulary to write five sentences.
6. **Work in small groups.** Write tips for a customer on how to take caution to protect yourself from deception. Compare your list with another group.
7. **Work with a partner.** Read the part *How You Can Take Action* again and make a list of actions a consumer may take against deceptive advertisements. Share your ideas with the partner.
8. **Analyze the topicality of the information in the text.** How useful is it? Who would you recommend to read this text for?

### 3. ADVERTISING EFFECTIVENESS

1. Look at the picture and say what advertising effectiveness means.



2. Look at the title of the text and predict what information it may include. Write questions you would like to ask the author of the text.
3. Read the text and find out if your questions are answered in it. Use the following vocabulary to help with new words before reading the text.

#### Vocabulary

assurance (n) — забезпечення, страхування  
 inconsistent (adj) — непослідовний  
 harsh (adj) — суровий  
 assertion (n) — твердження  
 to face barriers — зустрічати перешкоди  
 feedback loop (n) — зворотний зв'язок  
 to go on air — виходити в ефір  
 out-of-stock (adj) — немає в наявності  
 bias (n) — упередженість  
 lunatic fringe (n) — екстреміст  
 to stand on the way — ставати на шляху  
 self-delusion (n) — самообман  
 inept (adj) — нездатний  
 to confound efforts — ускладнити зусилля

sophisticated (*adj*) — складний  
 pristine (*adj*) — незайманий  
 pervasive (*n*) — глибокий, ретельний  
 to undermine (*v*) — руйнувати  
 to thwart (*v*) — руйнувати  
 subtleties (*n, pl*) — тонкощі  
 tinkering (*n*) — налагоджування, ремонтування  
 tweak (*n*) — хвилювання  
 to be at fault — бути винним  
 squarely (*adv*) — безпосередньо  
 aversion (*n*) — відраза  
 to craft (*v*) — створювати  
 continuity (*n*) — цілісність  
 risk aversion — запобігання ризику  
 wiggle room — простір для маневру  
 invincibility (*n*) — непереможність

- 4. Read the text in parts. Make a pause after each paragraph and try to predict what information is going to be given in the following part. Check if your predictions are right.**

### ADVERTISING EFFECTIVENESS

The advertising industry, as a whole, has the poorest quality-assurance systems and turns out the most inconsistent product (their ads and commercials) of any industry in the world. This might seem like an overly harsh assessment, but it is based on testing thousands of ads over several decades. In our experience, only about half of all commercials actually work; that is, have any positive effects on consumers' purchasing behavior or brand choice. Moreover, a small share of ads actually appears to have negative effects on sales. How could these assertions possibly be true? Don't

advertising agencies want to produce great ads? Don't clients want great advertising? Yes, yes, they do, but they face formidable barriers.

Unlike most of the business world, which is governed by numerous feedback loops, the advertising industry receives little objective, reliable feedback on its advertising. First, few ads and commercials are ever tested among consumers (less than one percent, according to some estimates). So, no one — not agency or client — knows if the advertising is any good. If no one knows when a commercial is good or bad, or why, how can the next commercial be any better? Second, once the advertising goes on air, sales response (a potential feedback loop) is a notoriously poor indicator of advertising effectiveness because there is always so much "noise" in sales data (competitive activity, out-of-stocks, weather, economic trends, promotional influences, pricing variation, etc.). Third, some of the feedback is confusing and misleading: agency and client preferences and biases, the opinions of the client's wife, feedback from dealers and franchisees, complaints from the lunatic fringe, and so on.

### Barriers to Great Advertising

Advertising testing could provide a reliable feedback loop and lead to much better advertising, but many obstacles stand in the way. The first great barrier to better advertising is self-delusion. Most of us believe, in our heart-of-hearts, that we know what good advertising is and that there is no need for any kind of independent, objective evaluation. Agencies and clients alike often think that they know how to create and judge good advertising. Besides, once agencies and clients start to fall in love with the new creative, they quickly lose interest in any objective evaluation. No need for advertising testing. Case closed.

Strangely, after 40 years of testing advertising, we cannot tell you if a commercial is any good or not, just by viewing it. Sure, we have opinions, but they are almost always wrong. In our experience, advertising agencies and their clients are just as inept at judging advertising as we are. It seems that none of us is smart enough

to see advertising through the eyes of the target audience, based purely on our own judgment.

A second barrier to better advertising is the belief that sales performance will tell if the advertising is working. Unless the sales response to the advertising is immediate and overwhelming, it is almost impossible to use sales data to judge the effectiveness of the advertising. So many variables are beyond our control, as noted, that it's impossible to isolate the effects of media advertising alone. Moreover, some advertising works in a few weeks, while other advertising might take many months to show positive effects, and this delayed response can confound our efforts to read the sales data. Also, advertising often has short-term effects that sales data might reflect, and long-term (years later) effects that most of us might easily overlook in subsequent sales data. Because of these limitations, sales data tends to be confusing and unreliable as an indicator of advertising effectiveness.

Sophisticated marketing mix modeling is one way to measure these advertising effects on sales, but it often takes millions of dollars and years of effort, and requires the building of pristine databases of sales information along with all of the marketing input variables. Few companies have the budget, the patience, the accurate databases, and the technical knowledge necessary to succeed at marketing mix modeling. Even so, marketing mix modeling does not help us evaluate the contribution of a single commercial but rather the cumulative effects of many different commercials over a long period of time. Also, marketing mix modeling does not tell us why the advertising worked, or failed to work. Was it message, or media weight, or media mix that made the advertising effective? Generally, marketing mix modeling cannot answer these types of questions. So, again, sales data is of limited value when you make critical decisions about your advertising.

A third barrier to better advertising is a pervasive tendency of many (but not all) advertising agencies to delay, undermine, and

thwart efforts to objectively test their creative "babies." Who wants a report card on the quality of their work? It's very threatening. The results can upset the creative folks. The results can upset clients. The agency can lose control. Agencies can be quite creative in coming up with reasons to avoid copy testing. Some of our favorites:

- There's no time. We have to be on air in five days, so we'll just have to skip the testing.
- These ads are built on emotion and feelings, and you can't measure such delicate, artful subtleties.
- We've already tested the ads with a focus group during the development process.
- These are image ads, and you can't test imagery with standard advertising testing techniques.
- We have so much equity in this campaign that it doesn't matter what the testing results are. We can't afford to change.
- We're in favor of testing, but let's remove those questions about purchase intent and persuasion from the questionnaire.
- We are in a new age, with new media and new messages, and none of the old copy testing measures apply any more.

The fourth barrier to more effective advertising is the big creative ego. The belief that only the "creatives" in the agency can create advertising — and the conviction that creativity is their exclusive domain — constitute a major barrier. Great advertising tends to evolve over time, with lots of hard work, fine-tuning, and tinkering — based on objective feedback from target consumers. Big creative egos tend to resist such evolutionary improvements. We have seen great campaigns abandoned because agencies would not accept minor tweaks to the advertising. To be fair, big egos are not limited to advertising agencies. Big client egos can also be a barrier to good advertising. Research firm egos are yet another problem. Big egos create barriers because emotion is driving advertising decision making instead of logic, reason, and consumer feedback. Big egos lead to bad advertising.

A fifth barrier to better advertising is the widespread belief that one's major competitors know what they are doing. So, just copy the advertising approaches of the competition, and success will surely follow. We recently had a client who was about to copy the advertising strategy of a major competitor, but we were able to persuade the client to test all major competitive commercials as a precaution before blindly copying the competitor's advertising approach. This competitor was the industry leader in market share and profitability. Our testing quickly revealed that this industry leader was the industry leader in spite of its bad advertising. The testing also revealed that another competitor, in contrast, had great advertising. Needless to say, the client's desire to copy the industry leader quickly vanished.

The sixth barrier to better advertising is lack of strategy, or having a poor strategy. The client is most often at fault here. The client has not done his homework, has not thought deeply about his brand and its future, and has not developed and tested strategy alternatives. The client tells the agency to go forth and create great advertising, without providing any strategy guidelines. The agency is left to guess and speculate about strategy. Great advertising is rarely created in a strategy vacuum. If the client cannot define a sound strategy, the agency cannot create great advertising. Again, the responsibility for strategy falls squarely on the client.

A seventh barrier to better advertising is client ineptness. Some clients' processes, policies, and people tend to discourage the creation of great advertising. Arrogance, ambiguity, impatience, ignorance, risk aversion, and inconsistency tend to be the hallmarks of these "agency killer" clients. Bad clients rarely stimulate or tolerate great advertising.

The eighth and last barrier to better advertising is poor copy testing by research companies. Many advertising testing systems are limited to a few markets (and cannot provide representative samples). Some systems are so expensive that the cost of testing exceeds the value of the results. Research companies have been

guilty of relying on one or two simplistic measures of advertising effectiveness, while completely ignoring many other very important variables. For instance, for several years research companies argued publicly over which was more important, persuasion measures or recall measures? The truth is that both are important, but of greater import is the fact that neither of these measures alone, or in combination, measures advertising effectiveness. To judge the effectiveness of an ad, many different variables must be measured and considered simultaneously.

### **Creating Better Advertising**

Given all of these barriers to better advertising, how can client, agency, and research company work together to create more effective advertising?

1. The client must craft a sound strategy for its brand, based on facts, not wishful thinking and self-delusion. The client must carefully define the role of advertising in the marketing plan and set precise communication objectives for the advertising. What exactly does the client want the advertising to convey, to accomplish? Agencies are too often asked to create advertising in an informational vacuum. Agencies are not miracle workers. Once strategy and positioning alternatives are identified and tested, the strategy should be locked down... and rarely changed thereafter.
2. As creative executions are developed against the strategy, each execution should be pretested among members of the target audience (pretesting refers to testing advertising before it is aired, and / or before final production. When the term "testing" is used in this article, it is a shorthand term for "pretesting.") The greater the number of executions pretested, the more likely it is that great advertising will emerge. Testing the creative provides a reliable feedback

loop that helps agency and client alike become smarter over time. Once a conceptual family of commercials is identified as the optimal campaign of the future, then the campaign should be locked down. Long-term continuity of advertising message is essential to maximizing effectiveness.

3. Use the same pretesting system consistently. There is no perfect advertising pretesting system. Some are better than others, but any system will help improve your advertising. The secret is to use one system over and over, so that everyone (client, agency, and researchers) learns how to interpret the pretesting results for the category and the specific brand.
4. If budget permits, test the advertising at an early stage in the creative process (i.e., the "storyboard" or "animatic" stage) and also test at the finished commercial stage. Early-stage testing allows rough commercials to be tweaked and fine-tuned before you spend the big dollars on final production. Early-stage testing tends to be highly predictive of finished commercial scores, but not always. Testing the finished commercials gives you extra assurance that your advertising is "on strategy" and working.
5. Build your own "action standards" over time. As you test every execution, you will begin to learn what works and what doesn't work. Think of the pretesting company's norms as very crude, rough indicators to help you get started with a testing program. But, as quickly as possible, develop your own norms for your category and your brand (yes, all of the advertising effectiveness measures vary by product category and brand). What you are searching for, long-term, are not norms, but action standards (that is, the knowledge that certain advertising testing scores will translate into actual sales increases).
6. Use a mathematical model to derive an overall score for each execution. It doesn't matter that an ad has great persuasion

if it does not register the brand name. It doesn't matter that an ad registers the brand name if no one will notice the commercial itself. It doesn't matter that an ad increases short-term purchase interest if it will damage the brand's quality reputation over time. So, all of the key variables must be put together intelligently to come up with a composite or overall measure of advertising effectiveness.

7. Use the pretesting results as a guide, as an indicator, but do not become a slave to the mathematical model. Read all of the open-ended questions carefully. Make sure you really understand the underlying reasons. Base your decisions on this comprehensive assessment of the results, and leave yourself some wiggle room. No model or system can anticipate every marketing situation, or give a 100 % perfect solution every time. Informed human judgment remains important.
8. Client and agency need to accept that "continuous improvement" of the advertising is an important goal. This means that every execution is tested and tweaked based on scientific evidence from the target audience. We are not talking about changing the strategy or changing the campaign, but making sure that every execution is "on strategy" and working as hard as possible.
9. The ultimate goal of testing is an advertising success formula that works. That is, the goal of advertising creative development, and the goal of advertising testing, is to identify the elements / ideas essential to advertising effectiveness, and then to make sure that those elements / ideas are consistently communicated by all advertising executions.

### **The Power of Advertising**

We believe in the power of advertising, based on thousands of studies in our archives. Advertising has the power to persuade, the power to influence the mind and shape destiny. It has the power



to change markets and improve profit margins. Advertising has short-term power (conveying new information, building awareness, enhancing credibility, etc.) and long-term power (conveying brand image, attaching emotional values to the brand, building positive reputation, etc.). The great power of advertising is seldom achieved in practice, but we can't give up. The potential and the promise are too great. The companies that master the creative guidance and the testing systems to consistently develop and deploy great advertising will own the future and the fortunes that go with it. Great advertising is a cloak of invincibility.

(Source: <https://www.decisionanalyst.com/whitepapers/adeffectiveness/>)

6. **Work in small groups. Analyze the text. Who is its target audience? Is it well-structured? Describe its style and vocabulary.**
7. **Make a summary of the text. State its main idea.**
8. **What guidelines would you adhere to if you were an advertiser? Write a list of five guidelines how to create a great advertisement. Share your ideas with a group.**

#### 4. ADVERTISEMENT ASSOCIATIONS

1. **Have you ever associated chewing gum with exciting experience in your life?**



2. **Read the text and find out how advertisers could associate these things. Use the following vocabulary to help with new words before reading the text.**

#### Vocabulary

exhilarating (*adj*) — захоплюючий  
 heart-pounding (*adj*) — хвилюючий  
 sales slumping — зниження продажів  
 thrill (*n*) — захват  
 backed by the tagline — підкріплений слоганом  
 to fuel lasting growth — забезпечити тривалий ріст  
 to tout (*v*) — рекламувати  
 tingling (*adj*) — такий, що поколює  
 brand's sleek packaging — елегантна упаковка бренду  
 to stuck in a long-running slump —  
 застрягти у тривалому спаді  
 key target — ключова мета  
 to restore the category to sustainable growth —  
 відновити категорію до стійкого зростання

3. **Write all possible questions to clarify, disagree or doubt the facts while reading the text.**

*SOMETHING EXHILARATING HAPPENING  
IN YOUR LIFE? CHEW GUM*

**Wrigley 5 Aims to Lift Sales with 'Life Happens in 5' Campaign**

Wrigley's 5 gum for years has been asking consumers to "Stimulate Your Senses". Its highly produced ads were often set in futuristic surroundings meant to dramatize the ordinary act of chewing by linking it to heart-pounding experiences.

But with sales slumping, the thrill appears to be gone. And now the marketer is changing things up with new ads that include skinny-dipping teenagers, young love and a ballerina — all backed by the tagline "Life Happens in 5".

The push by Energy BBDO retains the polished feel of the old campaign. But the ads take the brand into a more emotional — and less functional — direction. Instead of touting the tingling, warming or cooling sensations of its various flavors, the gum is seen as a part of exhilarating moments of teenage chewers.

"We saw an opportunity to evolve the 5 gum positioning in order to stay relevant and be more relatable to a broad consumer audience, and among teens in particular, ultimately creating a stronger connection to the brand," John Starkey, VP-gum and mints at Wm. Wrigley Jr. Co., said in an email interview. "When 5 gum first launched, the brand and its creative really stood out in the gum category," he added. But "we felt it was time for the creative story to progress".

In one ad, a female ballerina chews the gum just before she takes the stage, her heart is racing. Another spot shows a male teen chewing the gum just before he jumps in the pool as he looks to be stripping down to nothing. In another ad the gum plays a central role in a teenage kiss.

The ads seek to "capture the feeling you get the moment before you are going to do something exhilarating. The idea that 'Life Happens in 5' suggests that there are five seconds before you step into the unknown, before you try something new, take a chance

and escape your comfort zone," Mark Taylor, chief creative officer at Energy BBDO, said in a statement.

Wrigley 5 was a gum game-changer when it first launched in 2007. The brand's sleek packaging and unusual flavor names — like Cobalt and Rain — gained attention and fueled lasting growth. In 2011 Ad Age named 5 one of "America's Hottest Brands", noting that sales were growing at a double-digit rate.

But sales have declined the past two years, including dropping from \$262.3 million in 2013 to \$254.8 million in 2014, according to Euromonitor International, which estimates the gum has about 9 % market share in the sugarless segment.

Part of the problem is that gum as a category is less popular with young adult chewers, who have long been a key target. "It's just not exactly a hot product with younger consumers and millennials," said Jared Koerten, a senior food analyst for Euromonitor. "Mints and savory snacks like beef jerky seem to be stealing gum's thunder," he said.

As a result, most gum brands have been stuck in a long-running slump. Sugarless gum category sales in the U.S. fell 2.3 % to \$2.6 billion in the 52 weeks ending Jan. 25, according to IRI.

Wrigley's Mr. Starkey said that "while we have experienced declines in the gum category and on this brand, we have seen improvements in the last year. Wrigley, as the category leader, is committed to restoring the category to sustainable growth."

He added: "We know that teens and young adults have been chewing less gum than in previous years, so we're focused on getting the right products in the right format in every channel and ensuring we're supporting our brands with relevant marketing."

Wrigley spent \$42.7 million in measured media on 5 gum in 2014, up slightly from \$40.1 million the year prior, according to Kantar Media. Mr. Starkey declined to reveal spending plans this year but noted that "5 gum is a major focus for us and as one of our biggest brands, we are supporting it accordingly."

(Source: <http://adage.com/article/cmo-strategy/wrigley-5-gum-ends-stimulate-senses-campaign/297690/>)

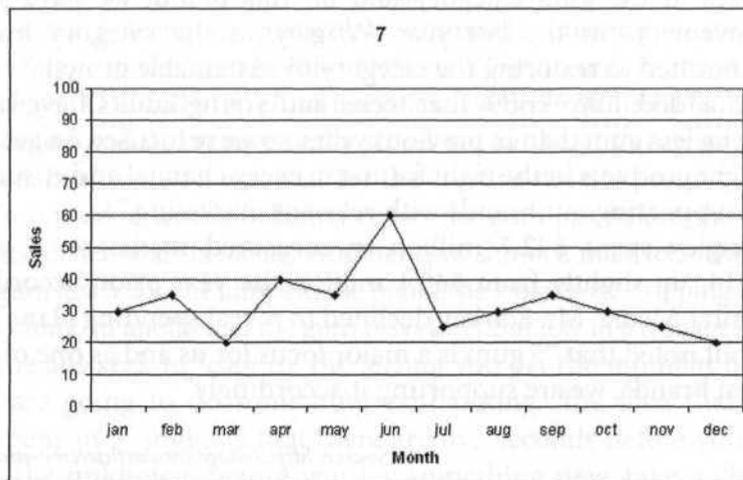
5. **Work with a partner. Write a list of vocabulary connected with sales decrease / increase.**

Compare your list with another pair of students.

6. **Work with a partner. Write three wrong statements and let your partner correct them.**

7. **Describe the following graph of ice cream sales last year. Use the vocabulary given below.**

| Upward          | Downward     | Speed of Change     | Size of Change              |
|-----------------|--------------|---------------------|-----------------------------|
| to climb        | to fall      | rapid — rapidly     | noticeable — noticeably     |
| to rise         | to decline   | slow — slowly       | substantial — substantially |
| to go up        | to do down   | sudden — suddenly   | considerable — considerably |
| to improve      | to drop      | sharp — sharply     | slight — slightly           |
| to increase     | to decrease  | steady — steadily   | significant — significantly |
| to reach a peak | to hit a low | gradual — gradually | dramatic — dramatically     |
| to recover      | to slip back | fast — quickly      | negligible — negligibly     |



## REVIEW (Unit 2)

1. **Explain the following terms in English.**

- false claims
- exaggerated claims
- to urge to make purchases
- subconscious advertisement techniques
- to scam
- to build awareness
- to be more relatable to a broad consumer audience

2. **Answer the following questions.**

1. What is the most serious criticism of advertising to your mind?
2. How can an advertisement be offensive?
3. What does exaggeration mean in advertising?
4. Why do advertisers use subconscious advertisement techniques?
5. How can consumers protect their rights against fraudulent companies?
6. How can companies receive feedback from consumers?
7. What barriers to effective advertising can you find in the texts?
8. Why most companies try to avoid testing?
9. How has Wrigley changed the image?  
What ideas are hidden behind the advertisements?
10. Do you think the policy change in Wrigley will bring success to the company? Why / Why not?

## Unit 3

### MODERN SCIENCE AND LIFE

#### 1. THE PSYCHOLOGY OF ADVERTISING

##### 1. How important do you think it is to be a good psychologist for an advertiser?



##### 2. Work with a partner. Discuss these quotes.

1. "The most common trouble with advertising is that it tries too hard to impress people." *James Randolph Adams*
2. "The philosophy behind much advertising is based on the old observation that every man is really two men — the man he is and the man he wants to be." *William Feather*
3. "Human behavior flows from three main sources: desire, emotion and knowledge." *Plato*

##### 3. Read the text and find out how psychologists contribute to boost sales. Use the following vocabulary to help with new words before reading the text.

#### Vocabulary

- fearful (adj) — наляканий  
 ploy (n) — хитрість  
 dismiss (v) — звільняти  
 rage (n) — лють  
 to appeal to emotions — викликати емоції  
 appeal (n) — привабливість  
 to apply scientific approaches — застосовувати наукові підходи  
 pivotal (adj) — основний  
 to process (v) — аналізувати, обробляти  
 to evidence (v) — свідчити  
 to assert (v) — стверджувати  
 suggestible (adj) — такий, на якого легко впливати  
 obedient (adj) — слухняний  
 to pursue (v) — проводити (дослідження)  
 slew (n) — велика кількість  
 to become fixture — стати постійно присутнім

##### 4. Read the text and mark the facts with '+', '-' and '?' symbols to assess the given information:

'+' — well-known    '-' — new    '?' — confusing or doubtful

#### THE PSYCHOLOGY OF ADVERTISING

How often have you seen a teeth-whitening ad that shows the person with bright, white teeth as more attractive — sexier even? Or viewed an ad for a green cleaning product that made you fearful that using a chemical product would harm your kids?

Or just think of any product — diet food, skin care, insurance company, car, medication — that features celebrity testimonials or the words of other consumers who've achieved "incredible results".

For these common advertising ploys, you can thank John B. Watson, the founder of behaviorism here in America.

After getting fired from his academic post at Johns Hopkins, Watson began working for one of the biggest advertising agencies in New York City, J. Walter Thompson. (He was dismissed for his scandalous divorce. Short story: He fell in love with a graduate student while he was married to a woman who was one of his undergraduate students 17 years earlier.)

He believed that in order for advertising to be effective, it should appeal to three innate emotions: love, fear and rage.

As Ludy Benjamin and David Baker write in *From Séance to Science: A History of the Profession of Psychology in America*, Watson's "...ads sold toothpaste, not because of its dental hygiene benefits, but because whiter teeth would presumably increase an individual's sex appeal" (p. 121).

Watson also believed in doing market research, which meant that he applied objective, scientific approaches to advertising. For instance, according to C. James Goodwin in *A History of Modern Psychology*, Watson used "demographic data to target certain consumers" (p. 316). And, as stated above, Watson promoted the use of celebrity endorsements.

Before Watson, three other psychologists become pivotal players in advertising.

The first psychologist to work in advertising was Harlow Gale, though he played a minor role. In 1895, he sent a questionnaire to 200 businesses in Minnesota inquiring about their perspectives on advertising and their practices.

Gale was interested in learning how people processed ads "from the time they see the advertisement until they have purchased the article advertised". Unfortunately, only 10 percent of the businesses

actually returned their responses. (Advertising firms would later change their tune, eventually teaming up with psychologists, as evidenced above with Watson.) Gale discontinued his advertising work.

Walter Dill Scott published a book on advertising in 1903 called *The Theory and Practice of Advertising*. Interestingly, he asserted that people were highly suggestible and obedient.

Scott wrote "Man has been called the reasoning animal but he could with greater truthfulness be called the creature of suggestion. He is reasonable, but he is to a greater extent suggestible" (Benjamin & Baker, p. 119-120).

Scott believed in using two advertising techniques, which involved commands and coupons: 1) stating a direct command such as "Use such and such beauty product" and 2) asking consumers to complete a coupon and mail it into the company.

While there was no scientific evidence to support the effectiveness of Scott's advertising techniques (there were testimonials), he was critical in psychology's participation in advertising.

Scott's ideas became incredibly popular. As Benjamin and Baker write, "Scott gave scientific credibility to psychology's involvement with advertising and opened the doors for other psychologists who would enter the field, such as Harry Hollingworth and John B. Watson..." (p. 120).

Speaking of Harry Hollingworth, he was really behind the use of effective advertising.

He believed that advertising had to accomplish four things:

1. attract a consumer's attention
2. focus the attention onto the message
3. make the consumer remember the message
4. cause the consumer to take the desired action (this really determined the effectiveness of an ad).

In addition to proposing this paradigm, Hollingworth pursued its testing. He wanted to isolate the parts of an ad that were the most effective by using his approach.

Initially, he tested his approach by evaluating multiple ads for various products, such as soap, that companies had sent to him. The companies had a relatively good idea of the effectiveness of their ads based on sales data. Hollingworth gave each ad his own rating. When his rating was compared to the sales data, the correlation was .82. (1 would mean a perfect correlation.)

By the 1930s, a slew of other psychologists followed in these pioneers' footsteps and became fixtures in the advertising world.

(Source: <https://psychcentral.com/blog/archives/2011/02/15/the-psychology-of-advertising/>)

**5. Work with a partner. Compare your choices marked with symbols and discuss confusing parts of information.**

**6. Read the text again. Find the words and expressions connected with research and use them to write five sentences.**

**7. Answer the following questions.**

1. What do you think about psychology's role in advertising?
2. Would you use psychological research in your advertising job? Why / Why not?
3. What do you think should the effective advertising be like?

**8. Write a summary of the text, state its main idea and your opinion on the problem of the text.**

## 2. SOME TACTICS TO INFLUENCE CONSUMER BEHAVIOR

**1. How do marketers influence our behavior? What psychological appeals do they use?**

**2. Look at the picture and say what psychological appeal is used.**



**3. Read the text and find out how advertisers use psychological approach to influence customers. Use the following vocabulary to help with new words before reading the text.**

### Vocabulary

*to engage consumers* — приваблювати споживачів

*to compel (v)* — примушувати

*to run ideas* — використовувати ідеї

*to resonate (v)* — резонувати

*feature (n)* — зображення

*to outsell (v)* — продаватись краще

*vat (n)* — діжка

*avarice (n)* — жадібність

*to highlight (v)* — наголосити на чомусь

*flaw (n)* — недолік

*to doubt marketing claims* —

сумніватися в претензіях щодо реклами

*to raise credibility* — підвищити довіру

shortcoming (n) — дефект  
*to point out product's shortcomings* —  
 вказувати на дефекти продукту  
 glove compartment (n) — бардачок  
*to miss the boat* — втратити можливість  
 preoccupation (n) — турбота  
 reposition (n) — переміщення  
 to delve (v) — розшукувати  
 self-esteem (n) — самоповага  
 tagline (n) — надпис  
*to work in the long run* — мати довготривалий ефект  
 counterproductive (adj) — неефективний  
*to nuke the competition* — викликати конкуренцію  
 ominously (adv) — загрозово  
 landslide win — вражаюча перемога

#### 4. Read the text and mark the facts with '+', '-', and '?' symbols to assess the given information:

'+' — well-known    '-' — new    '?' — confusing or doubtful

### 5 PSYCHOLOGICAL TACTICS MARKETERS USE TO INFLUENCE CONSUMER BEHAVIOR

The vast majority of marketers aren't psychologists. But many successful marketers regularly employ psychology in appealing to consumers.

Smart, skillful, honest marketers use psychology legally, ethically, and respectfully to attract and engage consumers, and compel them to buy.

Here are a few tips and tricks for using psychology to your own marketing campaign's advantage:

#### 1. Run emotional ideas

Studies have shown emotional and psychological appeals resonate more with consumers than feature and function appeals. In advertising copy, benefits — which often have a psychological component — generally outsell features. Demonstrating how that new computer will improve a potential customer's life tends to have more influence rather than explaining how it works.

Salespeople have long understood the power of emotional appeals. In the 18<sup>th</sup> century, when the contents of the Anchor Brewery were being auctioned off, the auctioneer said: "We are not here to sell boilers and vats, but the potentiality of growing rich beyond the dreams of avarice."

#### 2. Highlight your flaws

It's no secret that consumers tend to doubt marketing claims — for good reasons. Many simply aren't credible. One way to raise credibility is to point out your product's shortcomings.

Among the most famous examples was an ad for Volkswagen, which contained a one-word headline: "Lemon". Opening body copy below a VW photo read: "This Volkswagen missed the boat. The chrome strip on the glove compartment is blemished and must be replaced. Chances are you wouldn't have noticed it; Inspector Kurt Kroner did." The ad went on to discuss a "preoccupation with detail". The Lemon ad became a textbook example of how to optimize credibility.

#### 3. Reposition your competition

In *Positioning: The Battle for Your Mind*, Al Ries and Jack Trout delve into the limited slots consumers have in their brain for products and services, and the importance of positioning one's business in the ideal slot.

They also write about repositioning — changing the position a business occupies in consumers' minds. A prominent example

of repositioning the competition is when the Jif brand launched the “Choosy moms choose Jif” campaign, competitors were suddenly repositioned as products for mothers who didn’t give a damn about the food their kids consumed. What mother didn’t want to think of herself as a choosy mom?

#### 4. Promote exclusivity

Near the top of Maslow’s hierarchy of needs pyramid sits self-esteem. People want to feel important; like they’re part of an exclusive group. That’s why advertising copy sometimes says: “We’re not for everyone.”

The U.S. Marines ran a very successful campaign for years with the tagline: “The Few. The Proud.” Perhaps the most famous modern example of exclusivity in advertising is the American Express tagline: “Membership has its privileges.” But to make an exclusivity appeal work in the long run, marketers must mean what they say. Empty claims tend to be counterproductive.

#### 5. Introduce fear, uncertainty, and doubt

Fear, uncertainty, and doubt, or FUD, is often used legitimately by businesses and organizations to make consumers stop, think, and change their behavior. FUD is so powerful that it’s capable of nuking the competition.

In at least one case it did just that. When Lyndon Johnson ran against Barry Goldwater in 1964, he wanted to stoke public fear that a President Goldwater would raise the risk of nuclear war. The “Daisy” ad, which ran only once, showed a little girl, followed by a nuclear explosion with a voiceover of LBJ ominously stating, “These are the stakes. To make a world in which all of God’s children can live, or go into the dark.” Johnson carried 44 states, and took 61 % of the vote in a landslide win.

(Source: <https://www.fastcompany.com/3032675/>

*5-psychological-tactics-marketers-use-to-influence-consumer-behavior*)

5. **Work with a partner. Compare your choices marked with symbols and discuss confusing parts of information.**
6. **Make a complex plan of the text.**
7. **Work with a partner. Discuss each tactic given in the text. Which one do you consider the most effective?**
8. **Analyze the text (its structure, style, vocabulary, topicality).**
9. **Give a brief presentation of the tactics citing your own examples.**



### 3. REMEMBERING ADS

1. **Have you ever manipulated anybody? Have you ever been manipulated? What consequences did that manipulation lead to?**



2. **Work with a partner. How manipulative do you think advertisements are? Discuss your ideas with the partner.**
3. **Read the text and find out how advertisers make you remember information. Use the following vocabulary to help with new words before reading the text.**

#### Vocabulary

performance (n) — виконання  
 to buy into a stereotype — повірити у стереотип  
 bias (n) — упередженість  
 to root for — уболівати  
 to target consumers with promotions —  
 повернути увагу споживача за допомогою реклами  
 to capitalize on — збагачуватись на чомусь  
 to pitch (v) — підходити  
 gear (n) — обладнання  
 to consider reverse mortgages —  
 замислитись над зворотною іпотекою  
 inconsistent (adj) — несумісний  
 to interfere (v) — заважати  
 to create identity-threat ad —  
 створювати загрози для особистості рекламу  
 to prime (v) — готувати, навчати

to enhance (v) — підсилювати  
 to impair (v) — порушувати  
 to pit against — виставляти проти  
 old hat — застарілий

### HOW ADVERTISERS GET YOU TO REMEMBER ADS

#### Are you being manipulated?

In the last couple of columns I have been explaining how stereotyping affects performance. For example, if seniors buy into the stereotype that they are supposed to have failing memories, they are more likely to have failing memories. How you identify yourself (young, old, male, female, and so on) is a key factor in how you will respond to advertising. Indeed, self-identity creates all kinds of bias, from the sports team you root for to the candidate you want to become President.

Marketing research has established that most consumer decisions are memory based. You buy something because you remember a persuasive ad for it. Thus, advertisers seek to find ways to get consumers to remember their products and services. One obvious way is to repeat the ad over and over. But that costs a lot of money.

One advertising strategy is to target consumers with promotions that capitalize on social identity. The idea is that you will prefer a product that is pitched to your identity. No doubt you have seen the TV ads on reverse mortgages, where a clearly older celebrity makes the pitch. You are supposed to be persuaded by the ad because you can identify with such a person. He's a senior, you're a senior. He's a star, and you can imagine how great it might feel if you were one. In other words, your personal identity is wrapped up in how responsive you are to a given ad. This same principle is at work

in ads that use beautiful models to sell clothes and star athletes to sell athletic gear.

Social identity can be threatened when the ad presents events, information, or choices in a way that is inconsistent or negative. A senior, for example, would not be persuaded to consider reverse mortgages if the salesman was a young and gorgeous female model. Recent studies show that these kinds of cognitive disconnect interfere with how consumers encode and remember advertising messages. Advertisers certainly don't want to create identity-threat ads because consumers will be automatically motivated to forget the ads.

The process of motivated forgetting is being explored by Hong Kong University marketing professor, Amy Dalton and her colleague, Li Huang. When people see or hear an ad that presents identity threat, they are automatically motivated to forget it. It's a defense mechanism. Naturally, the effect is greatest in people who have the strongest in-group identities. That's why advertisers have to be really careful in ads that involve such emotionally charged matters as gender, race, religion, or political belief.

In their studies, they use identity-linked promotions, such as "Ladies get one drink free," or "10 percent discount for seniors," and the like. To enhance attention and encoding, they prime the experimental audience ahead of time to reinforce the intended identity. In one experiment, they primed a social identity, produced identity-linked promotions, introduced social identity-threat, and then tested for memory of the promotions.

For example, experimental subjects were students. Students were primed about their student identity by telling them that the experiment was being performed also with students at other universities. Students then watched 20 print ads for three seconds each and told they would be quizzed on how much they remember of the ads. Identity-linked promotions were created for eight of the ads by stating that "Additional 10 percent discount for Hong

Kong University students." Then students read news reports about their university, either neutral reports or negative ones (in the identity-threat group).

What they found was that identity strength enhanced memory for identity-linked promotions if the identity had been primed. When the primed identity was threatened, ad memory was impaired, reflecting the motivated forgetting effect.

A related experiment tested the role of the news source for neutral and negative-identity conditions. Identity strength increased the resistance to read news from a source that presented an identity threat but not in control conditions. This may explain why some people steadfastly get their news from a single distinct identity source, such as NBC (more liberal viewers) or Fox News (more conservative viewers). Such loyalties minimize identity threat and make the news and opinion better remembered. Obviously, such loyalties contribute to political polarization. In U.S. politics, voters are not identified as people. They are identified as voting blocs (Blacks, Hispanics, seniors, females, millennials, poor, rich, and so on). Often these groups are pitted against each other (as in "the rich exploit the poor, blacks are victims of white racism," and so on). What politicians exploit is social identity.

While identity politics is old hat, consumer identity research is in early stages. But you can bet there will be more such research, as advertisers have their own motivations: spend less money through fewer ads, make their ads more memorable, and get you to spend more money.

(Source: <https://www.psychologytoday.com/blog/memory-medic/201402/how-advertisers-get-you-remember-ads>)

**4. Work with a partner. Analyze the text (structure, style, vocabulary) and discuss its topicality.**

5. Find the words and expressions connected with research. Use them to make five sentences.
6. *Work with a partner.* What additional information would you like to ask the author about? Write questions and put them to your partner.

#### 4. EXAMPLES OF PSYCHOLOGY IN ADVERTISING

1. What do you know about buzz words? Look at the picture and define their meaning.



2. How often do you use buzz words in your presentations, speeches and meetings?
3. A. Read the text and find out what other psychological techniques advertisers use to sell a product. Use the following vocabulary to help with new words.

#### Vocabulary

*to encourage purchases* — викликати бажання купувати

*to entice the audience to buy* –

заохочувати аудиторію до покупки

*psychological ploy* — психологічна хитрість

*wired (adj)* — створений

*to bank on* — спекулювати

*to generate excitement* — викликати збудження

- B. Write dialogical questions to the author while reading the text.

## EXAMPLES OF PSYCHOLOGY IN ADVERTISING

Buzz words such as “special” and “madness” can encourage purchases.

You might not realize it, but good advertising uses psychological techniques to entice the target audience to buy the product. If your business advertises, you should be using these techniques, too. A good way to learn how to put psychology into your ads is by looking at techniques that other companies, big and small, have used and implementing these techniques yourself.

### Positive Feelings

One psychological ploy is to take a product you’re trying to sell and put it in an ad next to other items that your audience will already feel positively about. By seeing the items together, the viewer might transfer his positive feelings about the other item onto your product. This technique is called affective conditioning. For example, a toothpaste company might publish an ad that shows happy people brushing their teeth, or a company that makes soup might show an ad with a happy football player eating its brand of soup.

### Child Targets

Psychological studies have shown that children are wired to need more intense visual stimulation. Because of this, advertisers who market to children may make their ads bigger, more colorful or, in the case of TV ads, even noisier and faster. For example, when Heinz sold EZ Squirt ketchup for kids, it made the TV ads for that product extremely colorfully and edited them to move from one shot to another very fast. Small businesses can imitate this by making sure that ads for children’s products are extra colorful and have eye-catching graphics.

### Making Memories

Memories can be slightly altered. Some advertisers bank on this by trying to make commercials that encourage viewers to think they had positive experiences with a product. Disney ran a series of TV ads with the theme “Remember the Magic,” featuring positive childhood experiences with the theme parks. One study focused on viewers who didn’t have any memories of meeting a character at a theme park. After seeing the commercial, 90 percent reported that they thought they might have met a theme park character and had a good experience in the past. Small businesses can try this tactic by also running ads that encourage positive memories of their product.

### Buzz Words

Studies have shown that certain buzz words affect readers and viewers emotionally, making them more likely to want to buy a product. These words include phrases that imply getting a good deal (such as “10 percent off”) phrases that give a feeling of urgency (such as “imited time”) and phrases that generate excitement (such as “sizzling product” or “stronger and faster”). Small-business owners can capitalize on this by studying buzz words and including a few of them in print ads, TV commercials or radio ads.

(Source: <http://smallbusiness.chron.com/examples-psychology-advertising-69400.html>)

4. **Work with a partner. Write some advice for those who don’t want to be manipulated. Mention what people should be aware of. Give examples.**
5. **Give the main idea of the text and your own opinion on the problem.**

## REVIEW (Unit 3)

### 1. Translate the following sentences into English.

- 1) Більшість психологів цікавилась тим, як споживачі сприймали та аналізували інформацію від моменту, коли вони побачили рекламу, до моменту покупки продукції, яка рекламувалась.
- 2) Голінгворт запропонував нову парадигму, провів серію тестів щодо нового підходу до проведення рекламної кампанії та отримав гарні результати.
- 3) Маркетологи використовують дані психологічних досліджень для створення ефективних емоційних звернень до покупців.
- 4) Наголошення на відчутті самоповаги відіграє важливу роль у створенні позитивного іміджу продукту, що рекламується.
- 5) Почуття страху, невпевненості та сумніву можуть змінити поведінку споживачів.
- 6) Стереотипи та стійкі спогади є основою поведінки покупців.
- 7) Загроза самоідентичності покупця у рекламі сприяє її забуванню.
- 8) До психологічних хитрощів належить створення позитивних відчуттів шляхом перенесення гарного враження від одного продукту на розташований поряд із ним.
- 9) Одним з прийомів впливу на покупців є використання спеціальних слів, що створюють шумовий фон та впливають на підсвідомість.

### 2. Which psychological ideas do you find interesting for your future career? Which of them can you apply in your everyday life?

## Unit 4

### AT WORK AND AT HOME

#### 1. BRIEFING WITH CLIENTS

##### 1. How close do you think advertising agencies should work with clients? Why / Why not?



##### 2. Is it difficult to work together with clients?

What problems may such work be connected with?

##### 3. Before reading the text, try to predict what information the author will suggest. Use the following vocabulary to help with new words before reading the text.

#### Vocabulary

thud (n) — глухий звук

brief (n) — резюме

boot (n) — сектор завантаження

to sift (v) — аналізувати

bullet point — основний параграф

overdrive (n) — активність

to envision (v) — уявляти

edgy (adj) — гострий

to back to the well — повернутись до надійних джерел

alignment (n) — уточнення, поправка  
 iterative (adj) — повторюваний  
 springboard (n) — трамплін  
 exploratory (n) — дослідження  
 to wind up — завершувати  
 elusive (adj) — невловимий

## HOW (AND WHY) AGENCIES SHOULD DEVELOP A VISUAL CREATIVE BRIEF WITH CLIENTS

### Agencies and Clients Need to Work Together on Creating a Visual Language

Thud. The latest creative brief lands on your desk. It's seven pages long, has a half-inch thick PowerPoint deck attached, with a few emails copied and pasted in to boot. As you sift through the bullet points and marketing data, your brain scrambles into overdrive to envision what a possible design solution could be. Key words flash in front of your eyes: "It must be premium." "It must be approachable." "It must be edgy."

Fast forward a week and a half to the first client presentation. After all of the head-scratching and late nights, there's an anticipation of applause after the big "tada!" moment. Instead, silence; perhaps a cough. "Sorry, that's not quite what we had in mind. I think we're going to need to see some new options and ask you to go back to the well."

Sound familiar? This is not only every agency's nightmare — it's actually every client's as well.

Both teams have given blood, sweat and tears to create a new campaign, product, brand, etc. Yet this scenario plays out time and time again with precious hours wasted on ever-shortening deadlines. And it's been this way since before Don Draper. Isn't there a better way?

The key problem is that agencies are forced to start this process by translating the verbal into the visual. Why not get clients and designers to speak the same language — a "visual" one, as well as engage in a more tightly-knit collaborative process? Enter what we call the "visual creative brief".

We started doing this several years ago, soon after our agency launched, when a trusted client — launching a film production company — agreed to be our test pilot. Like most great tools, it's deceptively simple to do.

You start by getting all of the key decision-makers in a room to build the brief together, and it absolutely must be visual. Our creative team generally collects and edits about 100 images in advance that we think will generate a thought-provoking discussion, and we ask the client to bring visual inspiration as well. Typography, graphic forms, illustrations, photography, even a structural inspiration — we talk through each of these categories together. Roll our sleeves up. Spread all the images out on the table. Move them back and forth. Sometimes it takes a few tries for everyone to get warmed up, but soon everyone is in the flow.

We ask the client to talk openly about the "whys" and the "why nots" when selecting or rejecting an image. This is where the magic happens and deeper understanding is formed. Not only do our designers get access to greater depths of insight, but clients are now communicating in visuals and creating greater alignment among their own team as well.

The whole process is an opportunity for creative and client teams to co-create in a fast, inexpensive and iterative way, and leads to a surprisingly clear result. The visual creative brief becomes our focal point of inspiration and springboard for the design exploratory, and consistently leads to a smarter, faster, better route to success, because it starts with alignment. An additional side benefit is that it often helps clients feel comfortable stretching beyond where they're typically willing to go, because we've pulled back the curtain

and brought them behind the scenes as an active part of the design process.

Once our clients do this exercise, they become converts. Some have said, “It’s as if we’re designing it ourselves.” Well, while not exactly true, we are equipping them with tools to talk about design in language that designers understand — pictures.

Collectively, we wind up with common visual definitions of what some of the most notoriously elusive words can mean for a brief (every project has its own particularly vague terms). We have a better understanding of what “premium” means, what “approachable” means, even what “edgy” means — and we know it together and we’re getting to great work faster. And that feels good. Hope you’ll give it a try with your clients as well.

(Source: <http://adage.com/article/small-agency-diary/develop-a-visual-creative-clients/299934/>)

#### 4. Answer the following questions.

1. What are the difficulties in preparing advertising ideas to clients?
2. How can an advertising agency avoid problems with creating an advertising image?
3. Why is co-creation more gratifying for advertisers?

#### 5. Work with a partner. Find vocabulary connected with creating an image process. Use five words to make sentences.

#### 6. Write a brief summary of the text and state its main idea.

## 2. MARKETING ABROAD

### 1. What do you know about peculiarities of advertising in other countries? How do cultural differences influence the way advertisers do business?



### 2. Work with a partner. Read the following information and share ideas about how failed translation can be crucial to a brand’s reputation.

1. “The Jolly Green Giant” for **Green Giant** in Arabic directly translates to “Intimidating Green Ogre”. (Source: White, M. (2009). “A Short Course in International Marketing Blunders”. Marketing mistakes made by companies that should have known better. World Trade Press).
2. **Braniff International Airways’** slogan “Fly in leather” came out as “Fly naked” in Spanish (“Vuela en cuero”). (Source: Brady, D. (2011). “Essentials of International Marketing”. ME Sharpe).
3. **Mitsubishi** launched the rover vehicle “Pajero 4WD” in Spain ignoring the fact that the word “pajero” means “jerk” in Spanish. The car’s name has then been changed to Mitsubishi “Montero”.
4. The Italian mineral water company promoted their water **Traficante** in Spain not knowing that the word “traficante” means “drug dealer” in Spanish.

5. When **Kentucky Fried Chicken** opened their first store in China, it did not take long before they discovered their slogan, “finger lickin’ good” translated to “eat your fingers off”.
  6. **Pepsodent** promoted its toothpaste in a distinct area in Southeast Asia by highlighting that it “whitens your teeth”. This campaign entirely failed because the locals chew betel nuts to blacken their teeth as it is considered attractive. (Source: Verderber, K. and R., Sellnow, D. (2012). “*Communicate*”).
  7. The Brewing Company **Coors** translated its slogan “Turn it loose” into “Suffer from diarrhea” in Spanish. (Source: Haig, M. (2004). “*Brand Failures: The Truth about the 100 Biggest Branding Mistakes of All Time*”. Kogan Page Limited).
  8. An American **T-shirt** designer printed shirts for the Spanish market to promote the visit of the Pope. Instead of “I saw the Pope” (el Papa), the shirts read “I saw the potato” (la papa). (Source: Ardagh, P. (2009). “*Howlers, Blunders and Random Mistakery*”).
- 3. Modern life can also influence the way people accept things. Read the text and find out what young people choose in China today. Use the following vocabulary to help with new words before reading the text.**

### Vocabulary

millennial (*n*) — молодь, народжена після 90-х  
 gap (*n*) — відстань  
 hardship (*n*) — труднощі

scarce (*adj*) — малий, недостатній  
 values shift — зміна цінностей  
 implication (*n*) — ускладнення  
 to make smb tick — дізнатись більше про когось  
 lighthearted (*adj*) — безтурботний  
 mascot (*n*) — талісман  
 brick-and-mortar store — традиційний магазин

## FIVE INSIGHTS ON MARKETING TO CHINA'S MILLENNIALS

### Unlike Older Generations, They're Focused on Now Instead of Building for the Future

In China, more than in most other places, there's a massive gap between millennials and their parents. Unlike previous generations in China, the so-called post-90s generation, or those born in the 1990s, grew up during boom years of double-digit growth.

They have fewer memories of hardship than their parents, and high hopes for the future. Western brands were scarce when their parents were young; now people in remote areas can use their mobile phones to order foreign brands off the internet.

And since they grew up under the one-child policy, many enjoyed the undivided attention of both parents plus two sets of grandparents. For marketers, appealing to post-90s youth is a major fixation — after all, there are 135 million of them.

For China's youth, “their purpose in life is different than the former generation, they really want to make this moment interesting and happy rather than living for the future and for others — I think that's a critical values shift,” said Ellen Hou, McCann Worldgroup Shanghai's group managing director and chief strategy officer. “The implication for brands is how to make the brand be alive in this moment”.



Ms. Hou became one of the first generation of planners born in mainland China to work at an international agency when she joined TBWA in 1998. Today, working with McCann Shanghai's clients including Coca-Cola, L'Oreal and Wyeth, she's constantly thinking about what makes millennials tick. Ms. Hou, honored as one of Ad Age's 2015 Women to Watch China for turning insights into strategies that connect with people's lives, shared what works in youth marketing, and what no longer applies.

### **Keep it relaxed and lighthearted**

Chinese drinking culture used to focus on building "guanxi", or connections, especially for business. "Before it was all about serious relationships, drinking as a ritual, and everyone had to drink according to the rules," said Ms. Hou. "Drinking alcohol was about closing a deal, now it's about having fun, taking a break, sharing freely and making new friends. There's a trend among the younger generation, with relationships becoming more lighthearted and casual. People are seeking authenticity in friendships; it's not always with some other purpose." Brands can keep things "qing song", or nice and easy, she said. McCann kept that insight in mind to make a new brand statement for China's Rio, the country's No. 1 bottled cocktail, which is a booming category in China. It's "Rio: Let's Make Friends".

### **If you nod to tradition, make it playful**

For the Lunar New Year, Coca-Cola revived two seasonal mascots originally launched in 2001. Inspired by traditional Chinese clay doll folk art, the mascots are two chubby kids named A Fu and A Jiao. McCann and Coke modernized the styling and put them on packaging; people could scan the package to get animated stickers to send as holiday greetings on mobile app We Chat. "This goes back to the idea of having fun and taking it easy — you can do that with traditional Chinese culture too," Ms. Hou said. "The campaign helped increase brand Coca-Cola's volume

9 % despite slowing economic conditions," CEO Muhtar Kent said during the first-quarter earnings call.

### **Reassess what resonates**

L'Oreal's Maybelline, which traditionally associated its brand with New York, shifted its messaging slightly. For Chinese youth, the focus on New York was "too distant and too vague," Ms. Hou said. "So we took the key essence of New York," she said, the idea of excitement and things happening in the moment. The updated messaging is about "being beautiful now".

### **The e-commerce boom changed the game**

Fashion companies are among the brands that should rethink the purpose of their brick-and-mortar stores, given how quickly China has embraced e-commerce, overtaking the U.S. to be the No. 1 market globally. McCann is helping fast fashion chain C&A on product selection, communication and store design, and it sent anthropologists to several cities to talk to young people about their fashion and shopping habits.

"The current store is more like a premium supermarket — you see tons of products," Ms. Hou said. "The new direction is more about enjoyment. The store should be a collection of 'moments' or experiences rather than a collection of products — product does not matter as much to people because you can buy lots of clothes on Taobao," the Alibaba online marketplace.

### **Swim in pop culture**

"Before when you were working on a youth brand you'd normally do so-called 'advertising' to broadcast the message, 'we are a cool and young brand,'" Ms. Hou said. Now it's quite effective to place the brand in movies or soaps, often South Korean ones that are popular in China. Rio, the bottled cocktail, bought product placements in seven youth-oriented shows. "Young brands need

to market themselves as pop culture rather than a product or brand, and that's a big shift," she said.

(Source: <http://adage.com/article/special-report-women-to-watch-china-2015/insights-marketing-china-s-millennials/299877/>)

**4. Work with a partner. Make a list of tips for a Ukrainian advertiser who wants to work in a Chinese market. Share your ideas with a partner.**

**5. Write a commentary upon the text following the structure in the box.**

### Commentary upon the text

#### Main elements of the commentary

1. Topic and the main idea of the text, the plan of the text, its topicality and importance
2. Definition of the author's standpoint
3. Assessment of the reader's experience and the text's topicality
4. Emotional response to the text
5. Brief summary of the text

## REVIEW (Unit 4)

### 1. Explain the meaning of the following idioms in English.

1. to give blood, sweat and tears to create a new campaign
2. to roll one's sleeves up
3. to pull back the curtain
4. to go back to the well

### 2. Translate the following sentences into English.

1. Рекламисти уявляють майбутній дизайн продукту сучасним, доступним та своєчасним.
2. Інколи доводиться збирати всю команду фахівців та клієнтів для обговорення дизайну із залученням ілюстративного матеріалу.
3. Клієнти відкрито обговорюють «за» і «проти» під час добору необхідних зображень для реклами.
4. Зустрічі з клієнтами надихають команду рекламистів та слугують трампліном для дослідження й створення успішного дизайну продукту.
5. Разом з командою ми з'ясуємо значення термінів, що використовуються в рекламі.
6. Зміна цінностей в Китаї привела до того, що люди бажають наповнювати своє життя цікавими подіями, аніж жити заради майбутнього.
7. Вчені досліджують стратегії, що керують людським життям, цікавляться тим, що є актуальним на молодіжному ринку, або тим, що більше не є суттєвим.
8. Сучасним трендом серед молоді є жити й вести справи легко та весело, тому маркетологи модернізують традиційні ідеї відповідно до сучасних потреб людей.

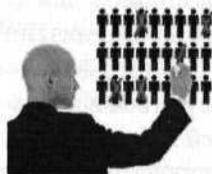
## Part III

### Unit 1

## CAREERS AND HEALTH

### 1. JOB CUTS

1. **Work with a partner. What are the reasons for firing people? Make a list of possible ideas and compare them with your partner.**



2. **Read the text and find out what changes the company Kraft is facing. Use the following vocabulary to help with new words before reading the text.**

#### Vocabulary

cut (n) — скорочення  
to eliminate (v) — видаляти

merger (n) — злиття  
to slash jobs — скорочувати робочі місця  
to acquire (v) — захоплювати  
streamlined (adj) — модернізований  
to leverage (v) — підвищити  
to enable faster decision making — прискорити процес прийняття рішення  
to elaborate (v) — пояснювати  
severance benefits — матеріальна допомога під час зміни місця роботи  
outplacement (n) — працевлаштування

### KRAFT HEINZ CUTS 2,500 JOBS WEEKS AFTER KRAFT ACQUISITION

#### Massive Job Cuts at Kraft Heinz Had Been Rumored Following Deal

Kraft Heinz Co. said that on Wednesday it would eliminate about 2,500 jobs across the U.S. and Canada, or more than 5 percent of its total workforce.

Massive cuts at the maker of Kraft macaroni and cheese and Heinz ketchup had been rumored since the merger was completed in early July.

Before Wednesday's cuts, Kraft Heinz had about 46,000 employees overall. The announcement includes slashing about 700 jobs at Kraft's headquarters.

Heinz already eliminated thousands of jobs soon after it was acquired by 3G and Berkshire Hathaway.

"We have developed a new streamlined structure for our organization to simplify, strengthen and leverage the company's scale," spokesman Michael Mullen said in a statement. "This new structure eliminates duplication to enable faster decision making, increased accountability and accelerated growth."

It was not immediately clear which areas were affected by the cuts and Mr. Mullen declined to elaborate.

Kraft Heinz began eliminating some top-level marketing jobs last month. Those who have already left the company include Tom Bick, senior director-integrated marketing communications and advertising for the Oscar Mayer business; and Kara Henry, senior marketing director, communications and agency relations, Ad Age reported in July.

Kraft Heinz is the world's fifth-largest food and beverage company, with eight brands that each pull in more than \$1 billion in annual sales.

The company aims to eliminate \$1.5 billion in annual costs by the end of 2017. In an earnings statement issued Monday, Kraft Heinz CEO Bernardo Hees said the company was focused on "the difficult and challenging process" of merging the two businesses.

Last month, Kraft Heinz announced plans to move its Chicago-area staff from Northfield to a smaller location in downtown Chicago. The Heinz business continues to operate out of the company's other headquarters in Pittsburgh.

Mr. Mullen said employees affected by the move would receive a minimum of six months of severance benefits and outplacement services.

(Source: <http://adage.com/article/advertising/kraft-heinz-cuts-2-500-jobs-weeks-kraft-acquisition/299933/>)

**3. Read the text again. Find words and expressions connected with employment and use them to make five sentences.**

**4. Write a short summary of the text and state its main idea.**

## 2. ENDORSEMENT FAILS

**1. Why do you think some celebrities harm brands reputation more than promote it?**



**2. Read the text and find out how brands may be affected by law violations. Use the following vocabulary to help with new words before reading the text.**

### Vocabulary

- to cut both ways* — бути двосічним
- disclosure rules* — правила розкриття інформації
- prominently (adv)* — чітко
- to reap the benefits* — скористатись вигодами
- halo (n)* — ореол
- reach (n)* — коло впливу
- assertion (n)* — твердження
- adage (n)* — вислів
- in accordance with rules* — згідно з правилами
- to adhere to guidelines* — виконувати (правила)
- paramount (adj)* — головний
- to forgo (v)* — відмовлятись
- proliferation (n)* — розповсюдження
- ambiguity (n)* — неясність, незрозумілість
- ailment (n)* — захворювання
- aversion (n)* — нелюбов
- prone (adj) to* — схильний

*KARDASHIAN ENDORSEMENT FAIL:  
CELEBRITIES AND SOCIAL MEDIA STILL  
CUT BOTH WAYS FOR BRANDS*

**A Short-Term Awareness Boost Isn't Worth the Long-Term Risk**

More than five years ago, when the Federal Trade Commission issued new endorsement disclosure rules for social media marketing, Ann Taylor Loft was one of the first companies to get dinged for giving social influencers incentives to write about its brand. Fast-forward to today, and Kim Kardashian's missteps endorsing a morning-sickness drug show marketers still haven't gotten it right.

Ms. Kardashian, who had been paid to promote the anti-nausea drug Diclegis, may have broken FTC rules when she endorsed the product in social media with only the vague disclosure that she was "so excited and happy" about the drug's results for her that she was "partnering" with its maker "to raise awareness about treating morning sickness".

And the star violated strict FDA pharmaceutical marketing regulations, which require marketers to prominently disclose prescription drugs' safety risks when and where they promote the drugs' benefits.

But it's the marketer of Diclegis, pharmaceutical company Duchesnay, that will feel the ill effects, just as it hoped to reap the benefits of associating itself with Ms. Kardashian in the first place. It received a warning letter from the FDA dated Aug. 7, calling out Ms. Kardashian's Instagram post about Diclegis, which it said "misleadingly fails to provide material information about the consequences that may result from the use of the drug and suggests that it is safer than has been demonstrated".

"If you are hiring celebrities, be sure you have proper controls in place," said Linda Goldstein, partner at Manatt, Phelps & Phillips, where she is chair of the advertising, marketing and media division.

Most brands already know the guidelines, but the incident reinforces the point: The halo and reach that comes with celebrity can also draw the attention of regulators.

It's unclear how the FDA will proceed if it doesn't like Duchesnay's response, which it asked to receive by Aug. 21.

It's also unclear what course the FTC will take. A spokesman for the agency declined to comment for this article, citing a policy against commenting on cases or potential cases before they're public. But Ms. Kardashian's celebrity, social-media power and frequent endorsements might make it tempting to use her as an example, Ms. Goldstein said.

A spokeswoman for Duchesday confirmed that the company paid Ms. Kardashian to promote Diclegis on Facebook, Twitter and Instagram. That's despite Ms. Kardashian's assertion just in June that her Instagram feed is "off limits" to brands.

"Duchesnay USA takes our regulatory responsibilities very seriously, and acknowledges that our communications, including in social media, need to be in accordance with all applicable rules and regulations," she said by email. "We are taking quick action in responding to the Food & Drug Administration's (FDA) Warning Letter and immediately and effectively address any issues. We appreciate and fully support the FDA's objective of ensuring that promotions remain consistent with approved labeling. Duchesnay USA stands by its product. The FDA's Warning Letter does not question the safety or efficacy of our product. The issues raised relate to omission of risk information, limitations of use, and important safety information. Again, we are taking corrective action to quickly address these issues."

Despite that, and adages about all publicity being good, the affair is beginning to look like a net negative for Duchesnay.

"Ms. Kardashian's endorsement and ensuing press may have put Diclegis on the radar of more people than another campaign that actually followed the rules. But it will come at some price

to the marketer's reputation — which isn't ideal for a drugmaker," said Shift Communications CEO Todd Defren.

"At the end of the day, any paid promotion in the pharma sector must adhere to the strict FDA guidelines," Mr. Defren said. "From a brand perspective, with a high-profile endorsement like this one, the company's awareness will increase in the short run — but brand trust will likely erode in the long run. When you're a pharmaceutical company, dealing with life and death issues, safeguarding that trust must always be paramount."

A light touch in disclosing payment is dangerous, too. "Some brands — and even some influencers — want to make the partnerships seem as natural as possible, so it's very tempting to be elusive of, or even forgo disclosure altogether," said Rebecca McCuiston, senior VP of influencer marketing at digital agency 360i. "But in most cases it's not worth the risk, as public violations like this show that the industry and consumers are watching."

That's likely more true the more famous your endorser is.

Social-media marketing hiccups and outright violations are rising along with new platforms such as Snapchat, where disappearing content makes enforcement tough, Ms. McCuiston said. Add the proliferation of social influencers looking for income and you can expect more endorsement controversies.

In the case of Ms. Kardashian and Diclegis, it was good to see action taken, Ms. McCuiston said. "It's harder for advertisers who follow guidelines to appear authentic when celebrities and other influencers don't follow the rules of disclosure," she said. "Since this case included the highly-regulated pharma industry, it was especially important for the point to be made that regulators won't let this slip by."

There can be a "gray area across advertising, PR and influencer marketing when it comes to the interpretation of FTC guidelines," she said. "But if the rules aren't clear, marketers should use extra caution," she said.

Big pharma usually takes that advice. "The FDA drafted guidelines for online promotion of prescription drugs over a year ago, and they're still not finalized," said Kavin Shah, an MD who is VP and group medical director at Publicis Groupe's DigitasLBI. "It's because there's so much ambiguity in the space, and big pharma is saying it's not worth our time."

But it's not impossible to use social media, and some pharmaceutical marketers have embraced it. Unbranded campaigns focused on disease categories or ailments have fewer restrictions than branded campaigns for specific drugs. Despite the heavily regulated market and an aversion to social platforms prone to regulatory violation, this year's top pharma prize at the Cannes International Festival of Creativity's health awards went to DigitasLBI for "Take it From a Fish" — a disease education campaign for pharma giant AstraZeneca that relied on digital media.

"We couldn't say anything about heart risk," said Dr. Shah. "So how do we educate the public and target an audience without stepping over the line to say this condition will lead to heart attacks? We started with an unbranded [campaign], just talking about a disease state and why it's so harmful."

The shop's "Take it From a Fish" campaign introduced two talking dead fish who comically attempt to educate unhealthy men on the nutritional value of triglycerides, starring in YouTube videos and offering interactive elements such as a "fish slap" that could be emailed to unhealthy friends.

(Source: <http://adage.com/article/agency-news/kardashian-endorsement-fail-highlights-grey-social-regulation/299944/>)

- 3. What is the author's opinion on the problem stated in the text? Is she being biased? Does she give enough other people's standpoints to support her opinion?**

4. Write five dialogical questions to the text (clarifying, doubting, asking about practical use of this information, anticipating).
5. Write a critical review of the article. Comment on the text characteristics, the author's intention and the problem under the discussion.

### 3. BRANDS YOU SHOULD KNOW

#### 1. What makes brands worldwide-known?



2. Read the text and find out what brands are worth knowing. Use the following vocabulary to help with new words before reading the text.

#### Vocabulary

- to cleave (v) — *приєднувати*  
 to stem (v) — *походити*  
 to sprout (v) — *розвиватись*  
 to grow outside of sb's shadow — *вийти з чийсь тіні*  
 under the umbrella — *під загальною назвою*  
 core (adj) — *основний*  
 titular (adj) — *номінальний*  
 to mitigate (v) — *пом'якшити*  
 akin (adj) — *пов'язаний*  
 to zero in on — *спрямовувати, цілитись*

3. Read the text and mark the facts with '+', '-' and '?' symbols to assess the given information:

'+' — well-known    '-' — new    '?' — confusing or doubtful

## ALPHABET'S 7 BRANDS YOU SHOULD KNOW

### You May Know Google, but What About Calico or Sidewalk?

On Monday Google cleaved itself into a new company called Alphabet. Made up of several companies that had previously constituted Google, Alphabet is already being likened to Berkshire Hathaway, Warren Buffett's holding company that most people may not be familiar with despite knowing its subsidiary companies which include Geico, Dairy Queen and Fruit of the Loom.

There's Google, of course, but Alphabet houses other companies people may not be familiar with, such as Sidewalk, which seeks to improve cities, or Calico, which wants to find the fountain of youth. That appears to be a major reason for the decision to create Alphabet. These companies may have stemmed from Google, but they're sprouting into their own organizations and need room to grow outside of Google's shadow. And it doesn't hurt that separating their costs from Google's may help Wall Street investors appraise Google's business without its profit-shrinking former side businesses.

To get a clearer picture of Alphabet, here's a list provided by a Google spokeswoman of the major brands under the Alphabet umbrella and the execs in charge of each business. The spokeswoman said a final, complete list wasn't available.

#### Google

**Who runs it:** Sundar Pichai, who ran Google's Android and Chrome teams before being promoted to oversee all of Google's core products last year.

**What it does:** This is what you first think of when you think of Google: search, YouTube, Android, Gmail, ad-tech and maps.

[x]

**Who runs it:** Sergey Brin, who co-founded Google and will also serve as president of Alphabet.

**What it does:** If it weren't for Google's "moonshot" lab, Alphabet may not exist. This future-building division — which has been home to Glass, the self-driving car, a drone delivery service called Wing and an internet-service provider called Fiber — incubated Google's expansion beyond being a digital media-and-advertising company.

#### Nest

**Who runs it:** Tony Fadell, who led Apple's team that created the iPod and iPhone before founding Nest in 2010.

**What it does:** Originally an internet-connected thermostat and smoke detector manufacturer, Nest has been expanding into more smart-home products like its streaming home security camera since Google bought the connected-home company for \$3.2 billion in January 2014.

#### Calico

**Who runs it:** Art Levinson, who spent 14 years as CEO of biotech company Genentech and continues to serve as chairman of Apple's board of directors.

**What it does:** Calico may mitigate most cynicism about Google's "don't be evil" mantra. Formed in September 2013, Calico wants to create the fountain of youth. The health-focused organization is researching and developing ways to extend people's lifespans by slowing the aging process and fighting age-related diseases.

#### Sidewalk

**Who runs it:** Dan Doctoroff, who served as former New York Mayor Michael Bloomberg's deputy mayor of economic development and rebuilding and served as CEO of Bloomberg's titular company until last year.

**What it does:** Google's stated mission is to organize the world's information; Sidewalk's mission appears to be organizing the world.



Created in June 2015, the New York-based division aims to update cities' infrastructure by developing products to facilitate things like streamlining transportation, lowering the cost of living and reducing energy usage.

### Ventures

**Who runs it:** Bill Maris, who handled Swedish investment firm Investor AB's biotechnology portfolio and launched and sold web-hosting company Burlee.com before founding Google Ventures in 2009.

**What it does:** One of Google's two investment teams, Ventures invests in growing startups like Uber, Slack, Medium, Periscope and 23andMe.

### Capital

**Who runs it:** David Lawee, who had been Google's first VP-marketing before joining its mergers and acquisitions team as VP-corporate development.

**What it does:** Akin to Ventures, Capital was Google's other investment arm. But instead of pouring money into startups, this division zeroes in on more established private companies like FanDuel, SurveyMonkey and Glassdoor.

(Source: <http://adage.com/article/digital/a-list-alphabet-s-brands/299921/>)

4. **Work with a partner. Discuss information marked with symbols '+', '- and '?'**
5. **Read the text again. Find the verbs connected with doing business. Use them to make five sentences.**
6. **Express your doubts on the prospects of the brands from the text. Use the following expressions.**

*I'm afraid...*

*I don't see how...*

*But the problem is...*

*I doubt...*

*Possibly, but...*

## REVIEW (Unit 1)

### 1. Translate the following sentences into English.

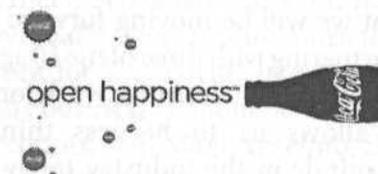
1. Багато працівників постраждали від скорочень в результаті поглинання їх компанії іншою.
2. Останні зміни в реструктуризації компанії пов'язані зі спрощенням, підсиленням та оптимізацією її ієрархічної системи.
3. Голова компанії планує зменшити щорічні витрати та ліквідувати великий відсоток керівних посад.
4. Через злиття двох компаній персонал змушений переїхати до маленького міста, але отримує виплати, пов'язані з переїздом та працевлаштуванням.
5. Зірки, що рекламують ліки, не повинні порушувати правил маркетингу фармацевтичних засобів.
6. Фармацевтичні компанії повинні надавати чітку інформацію про побічні дії лікувальних засобів.
7. Рекламні кампанії щодо лікування захворювань без участі відомих брендів мають менше обмежень.
8. Для компанії, що має справу з життям та смертю, головним має бути збереження репутації та довіри до бренду.
9. Деякі компанії, маючи спільне коріння, розходяться в різні напрямки бізнесу та потребують власний простір для розвитку.
10. Ця компанія займається розвитком технологій майбутнього та розширює свій асортимент товарів в галузі створення розумного будинку.
11. Існує організація, яка досліджує та розробляє технології продовження життя людей завдяки уповільненню процесів старіння.
12. Відома компанія вирішила спрямувати свої ресурси на сприяння розвитку не нових молодих проектів, а більш стабільних приватних фірм.

## Unit 2

### TRAVELLING ABOUT THE USA

#### 1. LEADING GLOBAL CAMPAIGNS

1. Why do you think Coca-Cola brand is so popular? What do they do to keep their leading position on the market?



2. Read the text and find out what strategies Coke uses to succeed in business. Use the following vocabulary to help with new words.

#### Vocabulary

- roster (n) — *перелік, список*
- to harness thinking — *підкріпляти*
- to pitch (v) — *представляти*
- to draw pause — *викликати*
- to embrace an approach — *використовувати підхід*

*WPP IS BIG WINNER IN COKE'S  
GLOBAL CREATIVE REVIEW*

**Ogilvy, Sra Rushmore and Santo Will Lead Next Big Campaign**

Coca-Cola Co. has selected three WPP agencies to lead its next big global campaign for brand Coke, completing a review that began in March and involved 10 roster shops. Emerging victorious are Ogilvy, New York; Sra Rushmore of Madrid; and Santo of Buenos Aires, the marketer confirmed to Ad Age.

"We set out in this process with the goal of uncovering the best ideas and marrying those to executional excellence, anticipating that they may come from different sources," Coke said in a statement. "The outcome is that we will be moving forward with a networked agency approach, partnering with three of the 10 agencies in the initial stages to create the first round of creative work for Coca-Cola."

The approach "allows us to harness thinking from some of the best agency minds in the industry today and see the great work that comes from collaborating against a common brief for Coca-Cola." The seven agencies that participated in the review but did not make the final cut will remain on Coke's roster and will "contribute to the final pool of work," the company stated.

That includes Wieden & Kennedy Portland, which has been a key agency in the U.S. for Coke. W&K created the ongoing "Open Happiness" campaign that debuted in 2009 and emerged as a global platform for most ads. It is possible that "Open Happiness" could be shelved, although a Coke spokeswoman declined to elaborate on the timing and details of the new campaign under development by the three lead shops.

Other shops invited to pitch for the review that began in late March in Atlanta included David; Dentsu; FCB of South Africa, Mercado McCann in Buenos Aires; McCann of Madrid and The Cyranos McCann in Barcelona.

The review marks the first big agency move under Chief Marketing Officer Marcos de Quinto, who took over as CMO in January. Mr. De Quinto, formerly the president of Coca-Cola's Iberia business unit, is familiar with Sra Rushmore via his previous post. The agency worked on a spot called "Benditos Bares", or "Blessed Bars", along with Carat that drew praise across Spain last year.

The ad is an ode to the many cozy, inviting bars that are integral to both the Spanish culture and economy, as Ad Age reported last October.

Santo was named Ad Age's International Agency of the Year in 2010, soon after Santo won Vodafone's global creative account.

Santo's positioning has always been to work for the world from Argentina, and Coca-Cola was one of its first clients. One of Santo's two partners, Sebastian Wilhelm, moved to Miami last month and will eventually open a Santo office there because they're doing so much work for U.S. clients like Coke, Avon and Diageo. At this point, Santo's business is about 60 % international and 40 % local Argentina accounts, said Maxi Anselmo, Santo's other partner.

Ogilvy's inclusion further cements the shop's status as a favored Coke agency. The agency is in position to handle some media-strategy assignments as part of a separate North American media-agency review that the marketer recently completed.

Coca-Cola Co. selected UM as the lead media agency for North America, but the company is embracing what it calls a "hybrid approach" that will include handing some media-strategy assignments to other shops. Ogilvy could be considered along with other shops such as Spark SMG, an executive told Ad Age last month.

Coca-Cola spent more than \$ 406 million on measured media in the U.S. last year, according to Kantar Media. Spending is accelerating this year as the company implements a global cost-cutting program with some savings poured into media.

(Source: <http://adage.com/article/agency-news/wpp-big-winner-coke-s-global-creative-review/299962/>)

3. Read the text again. Find the words and expressions connected with doing business. Use them to make five sentences.
4. *Work as a group.* What is your prediction for Coca-Cola brand for the nearest future? Share your prediction with another group.
5. *Work as a group.* Make a press conference with Coca-Cola spokesperson. Ask questions about their strategies of doing business and perspectives.

## 2. ADVERTISING AND PIRACY

1. Do you think advertising on pirate sites is unethical? Why / Why not?



2. Read the text and find out what can be done to solve the problem of advertising on pirate sites. Use the following vocabulary to help with new words.

### Vocabulary

- to compel (v) — примушувати
- to jeopardize (v) — піддавати ризику
- to shrink (v) — скорочувати
- conventional wisdom* — здоровий глузд
- to swap (v) — обмінюватись
- unsavory (adj) — непривабливий
- to applaud the efforts* — схвалювати зусилля
- legitimate concerns — занепокоєння щодо законності
- to sever ties* — розривати зв'язки
- inadvertent (adj) — ненавмисний
- to seal of approval — отримати схвалення

3. Write three questions to the author before reading the text. Read the text and find out if your questions are answered.

## MARKETERS: STOP ADVERTISING ON PIRATE SITES

### A Call to Take the Profit Out of Online Piracy

*Dear Major Brands,  
Please stop advertising on pirate websites that profit  
from stolen creative works. They harm individual creatives  
and contribute nothing to the creative economy.  
It's bad for our business, your brand and audiences.  
Thank you,  
The Creative Community*

As a young girl growing up in a small Ohio town, I was inspired by my early heroine, Della Street, the fictional secretary on TV's "Perry Mason". She didn't suffer fools and brilliantly followed case leads to help her boss bring bad guys to justice and clear the names of the good guys.

Recently, I became aware of a lead that I, myself, am compelled to follow. My "Perry Mason" moment: Online piracy is funded by advertising from major brands.

My own show, "Hannibal", was the fifth most-stolen TV show during its first season on the air, despite being available for legal digital streaming the very next day. While I appreciate the enthusiasm of our fans, as executive producer I am responsible for all production costs for the show. Piracy directly affects my bottom line, including the wages for hundreds of cast and crewmembers.

I have been blessed with a successful, 30-plus-year career in entertainment. During that time, I have seen how the growth of online piracy directly impacts the economics of creativity. Piracy jeopardizes the rights of creatives to be compensated for their work — making it even harder to build a career in a creative field. It forces companies to either shrink their production budgets or commit to fewer, less risky projects. And ultimately, it harms audiences by limiting the types of stories that creatives can tell.

It's a real lose-lose, unless you are the operator of a pirate site.

The image of "pirates" in conventional wisdom has always been wrong. Piracy is not just kids in dorm rooms swapping files. It's a massive, black-market business that is facilitated — albeit unwittingly — by legitimate, well-respected major brands. Pirate site operators make money by selling ads or through subscription payments that are processed by major credit card companies.

A single pirate site can bring in millions of dollars annually, and because they don't pay for the distribution rights to films and TV shows, they can generate profit margins in the range of 86 % to 93 %. A recent study found that the top 600 pirate sites generated \$209 million from online advertising in a single year.

To be fair, most advertisers are unaware that their ads appear on pirate sites. The complicated nature of the online ad market has, until recently, made it extremely difficult to track exactly where ads are placed. It doesn't take a marketing genius to recognize the potential harm to a brand's reputation, especially when ads can unintentionally end up on pirate sites or other unsavory sites.

Fortunately, some progress has been made. The American Association of Advertising Agencies, the Association of National Advertisers, and the Interactive Advertising Bureau distributed a statement of best practices that included a recommendation that digital ad marketing contracts specifically prohibit ads from being placed on pirate sites. A slew of ad verification services is now available to help brands keep their good ads off bad sites. And earlier this year, the same advertising associations launched the Trustworthy Accountability Group (TAG), whose mission includes certifying vendors that can effectively limit unwanted ad placements.

The creative community applauds these efforts, and that's where I come in. I am a proud member of the Leadership Committee of CreativeFuture, a coalition made up of more than 400 companies and organizations in creative industries. My colleagues and I

recently launched a letter-writing campaign directed at major companies whose ads routinely appear on pirate sites.

Our message to advertisers is simple: One, you have a problem. Two, solutions are available. Three, we stand ready to applaud those companies that commit to fixing the problem, but are also prepared to call out advertisers that are unresponsive to our legitimate concerns.

Will getting major brands to sever ties with pirate sites put an end piracy? No. But that's not exactly the point. Many of the major global brands receiving these letters are trusted household names with reputations to protect. Without these brands' inadvertent "seal of approval", pirate sites would look more like what they really are: criminal operations unworthy of the patronage of legitimate brands or responsible customers. Without their ad dollars, we can take the profit out of piracy. That would make Della proud.

(Source: <http://adage.com/article/digitalnext/advertisers-profit-piracy/299924/>)

**4. What do you think the author's intention is? Why did she write it?**

**5. How does the author show her presence in the text? What tools are used?**

**6. Write your commentary on the text introducing your counter-arguments.**

*Even so...*

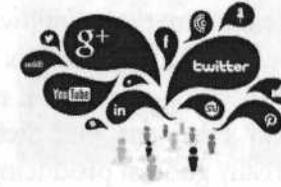
*That may be so, but...*

*That's probably true, but...*

*Possibly, but...*

### 3. SOCIAL MEDIA INFLUENCERS

**1. What do you know about social media influencers? What are their functions?**



**2. Use the following vocabulary to help with new words.**

#### Vocabulary

disposable (adj) — одноразовий  
 to reign supreme — безроздільно володіти  
 to bring to the table — внести свою лепту  
 outlier (n) — сторонній  
 there's a catch — тут є пастка  
 to loosen a grip — послабити хватку

**3. Ask dialogical questions to the author while reading the text.**

*HOW MUCH IS A SOCIAL MEDIA INFLUENCER'S AUDIENCE REALLY WORTH?*

#### Laundry Service CEO Jason Stein Breaks Down Social Media Economics

Just how much is a social media influencer's audience worth?

According to Jason Stein, founder of Laundry Service and the second expert in our Digital Crash Course, it's a lot more than you think.

“Advertisers pay for people, they pay for audiences, they pay for eyeballs, they pay for attention, they pay for trust, they pay for influence,” Mr. Stein said. “And the only way to continue to engage that audience and retain that audience is to create great content.”

“But more importantly,” he said, “social media influencers distribute their own content to their followers. And in a world of disposable content, audience loyalty reigns supreme.”

“Many influencers are reaching as many, if not more, people than traditional publishers every single day,” Mr. Stein said. “They got that reach because they were really good at producing original content that people wanted with the specific point of view they brought to the table.”

Mr. Stein said the average social media influencer makes in the low six-figure figures whereas the outliers can make millions.

But there’s a catch. He warned that brands looking to engage an influencer have to loosen their grip on brand messaging. He said a brand’s influencer should be in the demographic they’re trying to reach and that a brand must understand what resonates with those influencers rather than tell them what to create or how to make it.

“Authenticity is king on the internet,” Mr. Stein said. “If you have a big celebrity who cares nothing about a certain product all the sudden say, ‘Hey, go buy this.’ That’s what doesn’t work, that’s what doesn’t make sense.”

#### 4. Which of your questions were asked in the text?

5. **Work with a partner.** Read the text again and find vocabulary connected with the job of an influencer. Compare your vocabulary list with a partner.

6. Write what the role of an influencer is. Why do brands engage influencers?

7. Write a commentary upon the text.

## 4. BECOMING A BETTER CLIENT

### 1. What relationships should there be between a client and an agency?



### 2. A. Read the text and find out information about client-agency relationships.

Use the following vocabulary to help with new words.

#### Vocabulary

- to brief (v) — надавати інструкції
- to propel to greatness** — просувати, вести до успіху
- coverup (n) — маскування
- loafer (n) — ледар
- template (n) — трафарет
- intimidated (adj) — сором'язливий
- gut reaction** — негайна реакція
- to strive (v) — прагнути
- to pick battles — обирати, за що боротись

### B. Write dialogical questions to the author while reading the text.

*YOUR AGENCY HATES YOU  
AND YOU DON'T EVEN KNOW IT*

**Former Heineken CMO Offers Five Tips for Becoming a Better Client**

We've all been there. You have briefed your agency, waited for what seems like forever, and finally it is the day when you will see this amazing work that will propel your brand to greatness. What follows is a big blur and the next thing you know, you are saying in not so many words, "All of this is crap, go back and give me some more ideas."

No matter how charming you are and how nicely you said it ... I can pretty much guarantee they hate you. And by the way, it's probably your fault, not theirs.

I have been fascinated over the years to watch my agency partners do a fantastic job of appearing to like someone on my team that they really, really don't like. It's their job. And it's not hard to see why. Their job is to make work. So they need to find a way to get to the finish line. Thus, the great cover-up. I have known people who quit the whole industry over one person.

One person. Please, make sure that person isn't you.

So like in a good poker game, you are looking for tells, and sometimes you are going to have to look hard. I am a firm believer in the fact that everyone who interacts with you is assessing you and what you will buy. And like buying a pair of shoes, they are thinking about whether you are a sensible loafer girl or a Converse girl, and their work will reflect it.

This is hard. Really hard. So while I'll never be sure that my agencies don't secretly hate me (I have worked with some really good poker players), here is what I have learned that I think has helped make me a better client.

**1. Tell your shop your problems**

You have asked for their help for a reason, so why would you pretend you know the answer? They are problem solvers. And creative problem solvers, which you probably are not. In my experience, many brand people feel they are failing if they don't have all the answers. In the boardroom you need to look like you know your shit. But with your agency team, you should be honest. And what the heck, why not be totally crazy and actually ask what they think?

**2. Let your shop help you define the brief**

You know that no matter what you give the agency, it changes when the creative team is briefed, right? So don't worry about the template, the boxes and all the window dressing. Just get to the seven to 10 words that the creative team is going to create from. Sometimes a creative brief is right on strategy but not going to net good ideas. Look the creatives in the eye like you're Larry David and make sure they actually like it. The brief for the now famous "Gorilla" ad for Cadbury chocolate (which grew the business by 8 %, by the way) was "Make me feel how I do when I'm eating Cadbury chocolate." And it wasn't even on paper.

**3. Get to know your creatives personally**

Let's admit it: Creatives are way cooler than we are. They can wear shorts to a creative presentation. They probably are part owners of a craft brewing company. You live in the suburbs and take your kid to soccer practice. Don't tell me that it doesn't play into the dynamic of not wanting to tell the cool kids who never talked to you in high school that you don't like their idea. I absolutely love interacting with creatives. I find them genuine, funny and super talented at something I could never do. If you can get past being intimidated, you might find the same.



#### 4. Tell them what you actually think in the meeting

Make sure you find a way to give creatives clear direction. I repeat: Clear direction. This means pick a couple of horses early in the race and don't make them go back and work on everything. Figure out if there is a grain of a good idea that may have been executed wrong. If you don't have this intuitive sense yourself (you may not — that's why we don't work at agencies), find someone on your team who does and listen to them. I have several times been in a situation where the most junior person liked an execution that no one else did, and it ended up being the winner.

Oh, and for God's sakes, give them your gut reaction. React, laugh, grimace, anything. Do not give them a prepared polite response. If you say "I loved No. 3, hated No. 2 and think No. 1 has potential, they will come over and kiss you. If you don't know, say it and say why. Someone once told me the best clients are the ones who, if you walk into the room, you wouldn't know who was the agency and who was the client. Strive for that.

#### 5. Pick your battles

Once when I started a new assignment, I learned that one of the media plans had 45 changes made to it within the previous six months. Another agency partner told me that someone on my team sent the agency back 40 times for a few lines of copy for a Facebook post. Forty times. Probably enough to quit the whole industry, right?

One last piece of advice: Enjoy it. You have the best job in the world, even if you don't get to wear shorts to work. You are actually part of creating something. And that's pretty cool.

(Source: <http://adage.com/article/viewpoint-editorial/agency-hates/299532/>)

3. Read the text again and define the author's intention.
4. *Work in small groups.* Write a list of tips how to be a better client. Add your own ideas. Compare your list with another group.
5. Write a commentary upon the text.

## REVIEW (Unit 2)

### 1. Translate the following sentences into English.

1. Американська компанія вирішила найняти декілька рекламних агенцій, які запропонують нові ідеї та поєднують їх виконання з відмінною роботою найкращих фахівців.
2. Гібридний підхід передбачає передачу виконання деяких завдань іншим компаніям, що не входять до кола основних представників.
3. «Кока-Кола» витратила велику суму грошей на рекламу в американських медійних засобах і планує витратити ще більше на інвестування проекту економії витрат.
4. Піратська діяльність в галузі телебачення безпосередньо шкодить виробникам продукту, найбільше це стосується витрат на заробітну платню знімальній команді.
5. Піратство піддає роботу творчих людей ризику та сприяє або скороченню бюджету виробництва, або виробництву менш ризикованих проектів.
6. За новим законом, право на рекламу бренду передбачає отримання схвалення від представників самого бренду задля захисту його репутації.
7. Людина, яка впливає на думку аудиторії й рекламує бренд, повинна бути представником того прошарку населення, для якого її думка є вагомою.
8. Автентичність є головним чинником успішної реклами.
9. Рекламна агенція завжди оцінює клієнта та його купівельну спроможність.
10. Спеціалісти з реклами є творчими особистостями, які вмiють вирішувати проблеми та мають талант до чогось, що є недосяжним для інших.

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**ГРОМОВА Наталія Михайлівна**

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вищих навчальних закладів

За зміст поданих матеріалів відповідає автор

Видання підготовлене до друку в НМЦ видавничої діяльності  
Київського університету імені Бориса Грінченка

Завідувач НМЦ видавничої діяльності *М.М. Прядко*

Відповідальна за випуск *А.М. Даниленко*

Над виданням працювали *Л.Ю. Столітня, Т.В. Нестерова, Н.В. Клименко*

Підписано до друку 15.03.2018 р. Формат 60x84/16.

Ум. друк. арк. 10,47. Обл.-вид. арк. 8,35. Наклад 30 пр. Зам. № 8-024.

Київський університет імені Бориса Грінченка,  
вул. Бульварно-Кудрявська, 18/2, м. Київ, 04053.

Свідоцтво суб'єкта видавничої справи

ДК № 4013 від 17.03.2011 р.

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[www.kubg.edu.ua](http://www.kubg.edu.ua)

ISBN 978-617-658-044-7



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