

ANALYSIS

This research project looked to better understand the Italian social identity phenomenon of *campanilismo*, defined by the online *Garzanti Linguistica Dizionario* as an “exaggerated attachment to one’s own city; a tendency to defend local interests against more general interests,” and determine its influences, if any exist, on the creative strategies of Italian advertising campaigns. In addition to a deeper comprehension of *campanilismo*, the researcher also aimed to learn about the usages of global advertising techniques, specifically standardization, global consumer culture positioning (GCCP), local consumer culture positioning (LCCP), and foreign consumer culture positioning (FCCP).

Standardized advertising campaigns are released internationally and are executed by the incorporation of consistent creative elements, such as images or copy, throughout (Alden, Steenkamp, & Batra, 1999). GCCP campaigns involve a brand that aims to position itself as a global brand or product, and utilizes and promotes signs to position itself in such a way (Alden *et al.*, 1999). LCCP can be defined as a way that a brand positions itself as a local brand, made for local consumers, incorporating local cultural signs and symbols, while satisfying the characteristics and tendencies of their consumption habits (Alden *et al.*, 1999; Taylor, Okazaki, & Mueller, 2012). The final advertising technique studied, FCCP, is executed when a brand represents or symbolizes a foreign culture (Taylor *et al.*, 2012).

These advertising campaigns are directly related to the concepts of globalization and a budding global consumer culture. These two theories argue that the world’s consumers are becoming more and more alike in relation to their wants, needs, and values

as a consumer. Akaka & Alden (2010) define GCC as a group of common signs that are understood by a homogeneous group across the globe. The discussed advertising techniques, specifically standardization, take these ideas into consideration when developing the creative strategy of a global advertising campaign.

To better understand these topics, qualitative research in the form of participant observation and semi-structured interviews were held. Through these methods of qualitative research, the researcher looked to answer the following research questions:

RQ1: How is *campanilismo* displayed in an Italian

communications agency, demonstrated by the agency's staff?

RQ2: What challenges and opportunities present themselves when applying a standardized advertising campaign to an Italian product?

RQ3: How does product type influence which advertising technique Italian advertising professionals choose to utilize when developing an advertising campaign?

RQ4: What influences does *campanilismo* have on the creative strategies behind the advertising campaigns of Italian products?

RQ5: How is *campanilismo* incorporated in creative strategies of Italian campaigns that utilize consumer cultural positioning techniques?

RQ6: How do Italian advertising campaigns incorporating the various advertising techniques reviewed resonate with the average Italian consumer?

Participants of this study were either Italian advertising professionals or Italian citizens who have never worked in advertising or a related field, further referred to as average

Italian consumers. All interviews were held in Italian and transcribed by a professional from Italian to English. The interviews were held in Italian regardless of the participant's knowledge of English in an effort to allow the participant to speak in their native language, which would allow them to express themselves as deeply, clearly, and thoroughly as possible.

RQ1 was answered through the form of participant observation, in which the participants were advertising professionals that the researcher worked with during an internship over the course of Summer 2014 at a communications agency in Pisa, Italy. As *campanilismo* is a phenomenon somewhat unknown and undefined outside of Italy, participant observation in the workplace was incorporated in order to gain insight into how Italian advertising professionals demonstrate, and prove the prevalence of, *campanilismo* in everyday life. This aspect of the study was completed in effort reach the goal of grasping the true essence of *campanilismo* and its effects on Italian advertising. Any of the Italian advertising professionals with whom the researcher worked with at the communications agency were considered possible subjects for this portion of the study, and the researcher wrote down any organic usage and demonstrations of *campanilismo* in the workplace.

Italian advertising professionals were once again utilized to find answers to RQ2-RQ5, as they participated in semi-structured interviews, all lasting roughly 30 minutes, involving discussion of *campanilismo*, Italian advertising, and the studied advertising techniques. Semi-structured interviews were used because they are considered to generally be more casual, as the direction and topic of the interview may deviate somewhat from the prepared list of questions that the researcher will bring to the

interview. Additionally, semi-structured interviews were deemed appropriate for this study, as it allowed the researcher the opportunity to speak with those who work in advertising in Italy. The participants were searched for online and contacted via phone or the Internet, and represented a diverse sample of 10 people from seven different agencies, hailing from six different cities. As *campanilismo* may encourage stronger or weaker individual sentiments, the researcher determined that it was important to speak with as many professionals from varying cities as possible.

The recruitment process for these interviews was somewhat difficult. The researcher contacted roughly 50 agencies throughout Italy's major cities either via phone or e-mail, but was largely ignored. Oftentimes, the researcher was told to expect a response from a potential participant, only to never hear back. Fortunately, ten Italian advertising professionals agreed to participate in the study, therefore the researcher was able to reach the 10-12 range noted in the proposal for this project.

In an effort to answer RQ6, the researcher held semi-structured interviews with the average Italian consumer. Through these interviews, the researcher hoped to discover more perspectives on *campanilismo*, as well as determine the average Italian consumer's appreciation for Italian advertising, specifically those incorporating standardization, GCCP, LCCP, FCCP, as well as those promoting sentiments of *campanilismo*. For this aspect of the project, eight average Italian consumers participated in semi-structured interviews. The participants were encouraged to discuss their reactions to the various advertisements and explain how the advertisements resonated with them as consumers. Their responses were used to evaluate the effectiveness of each ad and to discover the subjects' overall preference of the type of message to which they responded most

positively. The researcher looked to interview six to nine consumers, as multiple perspectives and insight were sought. A convenience sample was utilized to reach these participants, as all participants had a previous relationship with the researcher, either as a relative or a friend, prior to participation in the study.

The participants of this study agreed to participate in the project prior to beginning the participant observation or interviews. They were told that their identities would remain confidential and would be referred to by a unique name, which were, in the case of the advertising professionals, related to their job titles.

Results

This section will discuss the summarized responses to the predetermined research questions. As previously stated in this chapter, participant observation in the workplace (one of a communications agency) was used to answer RQ1, semi-structured interviews with Italian advertising professionals were used to answer RQ2-RQ5, and semi-structured interviews with average Italian consumers were used to answer RQ6.

RQ1: How is campanilismo displayed in an Italian communications agency, demonstrated by the agency's staff?

To answer this question, the researcher worked for a communications agency located in Pisa, Italy for a 13-week period over the course of Summer 2014. The agency consisted of six full-time employees, hailing from three different Italian towns (three from Pisa (*Pisani*), one from Livorno (*Livornese*), one from a small town in Calabria, one from a small town in the province of Lucca, Tuscany). As this study took place in Tuscany, where sentiments of *campanilismo* are said to be strongest, and involved individuals from two of Italy's most historic "rival cities" in Pisa and Livorno, the

researcher anticipated strong sentiments of *campanilismo* in the workplace, even if it came in the form of joking and harmless humor. What was discovered, however, was quite the opposite. While a popular chant of the *Pisani* is “*Livorno merda!*” (Livorno is s***!), a phrase that also happens to be spray painted on various walls throughout the city, feelings of this rivalry were very rarely, if ever, displayed in the workplace.

There are several different explanations for why sentiments of *campanilismo* were not displayed in the workplace. The first argument offered by the researcher was this particular *Livornese*'s feelings on their own hometown of Livorno. The *Livornese* often referred to those of Livorno as “uneducated,” and even made reference to how the slang spoken by *Livornesi* makes a mockery of the Italian language. Contrary to what would be expected from a *Livornese* and their dislike for all-things-Pisa, this particular person was quick to mention that, even though they hail from Livorno, they have lived more than half their life in Pisa.

A second reason that *campanilismo* may not have been displayed in the workplace is simply that it has no place in a work environment. *Campanilismo* is a personal, individual sentiment that may become more evident when individuals are grouped with others from the same city in very specific and occasional situations, such as in a soccer stadium against a rival team. The workplace, however, is a place of professionalism and one in which people work together for a common purpose, in this case developing campaigns, pleasing clients, and increasing profits and revenue. Criticizing or isolating others based on where they come from would not result in efficient work and a cohesive, positive work environment.

The only time in which sentiments of *campanilismo* could ever be argued to have been demonstrated during the researcher's time with the agency would be when a non-Italian speaking intern began working at the agency. This intern was learning Italian and learning different phrases every day. The *Pisani* on staff were quick to teach the intern the phrase "*Livorno merda,*" which caused the *Livornese* to quickly teach her a second phrase, the obvious rebuttal of "*Pisa merda!*" These instances, however, occurred outside the workplace at staff lunches and were much more humorous than belittling in nature.

Based on the time spent with this communications agency, the researcher concludes that *campanilismo* is not displayed in the workplace by an Italian staff. Given the historic rivalry between Pisa and Livorno, one could have assumed that some feelings of *campanilismo* would have existed between a staff including people from those towns, but the opposite was true. *Campanilismo* is unrelated to the goals of an agency and the environment of a workplace, therefore its displays are more likely to be found in soccer stadiums or town festivals, where the pride and love for one's hometown can be expressed in a more appropriate manner.

RQ2: What challenges and opportunities present themselves when applying a standardized advertising campaign to an Italian product?

Ten semi-structured interviews involving Italian advertising professionals were held to answer this and the following three research questions. As zero of the participants had ever worked on a campaign that was released internationally, which is what a standardized campaign often is, they offered their insight on the question in regards to their knowledge of standardized advertising campaigns and national campaigns that they

have worked on, which incorporated consistent images and copy, an attribute of standardized campaigns.

The responses given from the Italian advertising professionals were quite varied, as several viewed some aspects of a standardized campaign as a challenge, while others viewed the same aspect as an opportunity, and vice versa. Several discussed that finding the appropriate target was the biggest challenge for applying a standardized campaign to an Italian product, as the creative aspect needs to be one that can be consumed positively by a large, sometimes diverse group of people. One of the more interesting comments on this question came from Media1, who referenced the large cultural gap between young and old Italians. Media1 discussed how 60% of Italians are over the age of 65 and that “there are creative elements that are too advanced and that can be really effective with young people, but on a national level and with a wide target, there might be a lack of understanding.” Since a standardized advertising campaign is one in which creative elements remain consistent wherever it is released, it becomes difficult speaking to an Italian population divided by the young and old, as the groups’ language, values, and culture varies greatly. Therefore, a major challenge presents itself when promoting a single message to try to reach both groups.

As mentioned, developing the creative aspect of a standardized campaign becomes very difficult when speaking to the Italian population, one in which a large cultural and age gap exists. This gap is significant enough in that it spreads to the language that many older Italians speak. According to Accounts1, a major challenge of utilizing a standardized campaign for an Italian product is creating a message that is easy to understand, therefore it would need to be written in standard, perfect Italian.

Accounts1 states, however, that a national campaign with an older target would be very difficult, as many older Italians speak only their local dialect and would not understand standard Italian. Media1 reiterated this idea, as they expressed that the creative strategy of a standardized campaign in Italy cannot be very risky, because it is imperative that the campaign does not confuse older Italians. Accounts1 says that, should the campaign be solely for one region, the copy may be written in dialect in order to reach an older target that does not speak standard Italian.

Another major challenge expressed by some of the participants was the constantly changing and developing forms of media that exist. Copywriter1 discussed that each media has its own language, and it is very challenging to share the same message, with the same meaning, across the different forms of media. For this reason alone, CreativeDirector1 explained that he does not ever consider standardized campaigns for the products he promotes. CreativeDirector1 reinforces Copywriter1's belief that different forms of media offer different opportunities to share a different message, and says that it is "not useful to deliver the same message in any situation."

While considering the target when developing the creative strategy for a standardized campaign was said to be a major challenge, the participants referenced this same, large target as an opportunity to have a successful campaign. It was mentioned by several of the participants that, by using a standardized campaign, you are able to use a simple message to reach a large target, which would ideally result in bigger sales. Media1, who expressed the difficulty in communicating with an older target, explained that the older market offers an important opportunity in that it is easier to manipulate than a younger audience.

While responding to this question, the participants tended to emphasize the *challenges* of applying a standardized campaign, rather than the *opportunities*. Speaking to an Italian audience, one with a noticeable cultural and age gap, is clearly a major challenge. In this diverse Italian audience, one finds groups of people who speak different languages, hold different values, and may not comprehend a message even if it is written in Italy's national language of Italian. When releasing a consistent campaign throughout the peninsula, the fact that many of those consuming the ad may not even understand it due to a language barrier is an obvious and unique challenge that may not exist in the majority of other countries.

RQ3: How does product type influence which advertising technique Italian advertising professionals choose to utilize when developing an advertising campaign?

A collective response was given by nearly all of the participants to this question. It was widely agreed upon that, with each product comes its own specific target market, and the advertising strategy would be catered to the target market. According to CreativeDirector2, the "most important aspect of the campaign is the target audience," and this sentiment was felt by the other participants. It was discussed that each target market needs to be spoken to in a certain language and through a certain medium. As every product satisfies the wants and needs of different target markets, the creative strategy will be altered due to the behavior of the product's target market.

It was stressed, however, that the product type would still have some influence on the creative strategy and advertising technique utilized on the campaign, aside from the focus on the target market. "When the type of product changes, you have to change the rules," (Accounts1, personal communication, September 22, 2014). These rules are

directly related to the creative strategy, as participants made it a point that creative elements such as color, imagery, and language used will vary depending on the product. While some of the participants mentioned how certain products, especially those considered luxurious, may alter the creative elements, the incorporated elements will still cater to the values, language, and needs of the target market.

Interestingly, the product's origin, rather than type, may have more of an influence on the creative strategy implemented in the campaign. When asked about the importance of a product's origin when determining advertising techniques, the participants responded that, if the product's origin is an added value for the product, then it certainly would be considered and incorporated in the creative strategy. This is often seen with Italian foods produced in specific locations, such as mozzarella from Naples or prosciutto from Parma.

The question regarding the importance of the product's origin, especially when promoting abroad, brought about a discussion on the "Made in Italy" tagline that is often associated with Italian food, drink, and high-quality, products such as leather. According to the participants, the "Made in Italy" tagline is appreciated worldwide, as Italy is known throughout the world for the aforementioned products. By simply adding "Made in Italy" to the packaging of a product or an advertisement, the product's value increases. For this reason alone, the product's origin is often considered in the creative strategy if it can bring an added value to the product. It should be noted, however, that all of the participants were not in agreement with the idea that "Made in Italy" brings value to a product. Administrator1 cited research completed by marketing research company GFK Eurisko, who claim that the "Made in Italy" tagline is no longer considered a very

positive aspect by Italian and brings little value. The tagline still holds weight abroad, however, and is appreciated in many other European countries.

RQ4: What influences does campanilismo have on the creative strategies behind the advertising campaigns of Italian products?

The shared sentiment among the participants on the concept of *campanilismo* was somewhat negative, especially when applying the idea to advertising. “Advertising is usually used as an instrument of aggregation rather than division...if I use symbols connected to *campanilismo*, I will lose part of my target” (Administrator1, personal communication, July 14, 2014). CreativeDirector3 expressed this same idea, and even emphasized the fact that Italy being a Catholic country, one that looks to “avoid exclusion” and “please everyone,” as a reason why *campanilismo* is not promoted in their advertisements. According to Media1, a national campaign utilizing sentiments of *campanilismo* would not be successful, as the promoted message would only be understood by a select few Italians, and would bring confusion to the rest of the consumers. Therefore, the consensus agreement among the participants was that *campanilismo* is rarely, if ever, considered when developing a creative strategy of an advertising campaign.

Several of the participants did acknowledge that the opportunity to utilize *campanilismo* in the creative strategy could exist, but under very specific circumstances. According to those interviewed, *campanilismo* could play a role for local products made for and promoted to local consumers. CreativeDirector2 believes that, in this situation, *campanilismo* can be seen as a positive trait, since it promotes pride to local products that carry national value, such as Tuscan wine. When a localized niche group such as this, is

the target market, promotions of *campanilismo*, such as language or humor that would be understood by the target, may be used. Media1 offers the example of a small bicycle shop in Livorno that uses the slogan that “The *Livornesi* are bicycle thieves,” which makes fun of the stereotype that people from the city of Livorno steal bicycles. Since this is a very small business with a local clientele, humor and irony related to *campanilismo* may successfully and appropriately be incorporated in advertising. MarketingManager1 reinforced this with a similar, but hypothetical, idea. If promoting a local product, such as a beer, to a local market, such as the citizens of Perugia, the colors associated with Perugia may be incorporated in the promotion of the beer, as each city in Italy is associated with certain colors. These colors would not be used, however, if promoting the beer in Terni, the rival city of Perugia. Since the colors promote a certain city and would be related to the feelings of *campanilismo* of the local people, this is a way in which *campanilismo* may be incorporated in the creative strategy.

While few references of how *campanilismo* may be utilized in the creative strategies of advertising campaigns were made, the general belief among the participants was that *campanilismo* is not used or considered in advertising. The goal of advertising is to reach as many people as possible, and incorporating *campanilismo*, especially on a national level, would only bring confusion and displeasure from many of the consumers. Therefore, *campanilismo* has little to no influence on the creative strategy behind Italian advertising campaigns.

RQ5: How is campanilismo incorporated in creative strategies of Italian campaigns that utilize consumer cultural positioning techniques?

As highlighted in the summary of RQ4, the participants of this study rarely, if ever, consider *campanilismo* when developing an advertising campaign utilizing *any* specific technique, let alone GCCP, LCCP, and FCCP. When asked about the incorporation of *campanilismo* in a GCCP or FCCP-utilized advertising campaign, they explained how it would not be plausible, as *campanilismo* is an Italian sentiment and would not be understood by a global or foreign audience when presented in a global or foreign context.

ArtDirector1, however, gave one example of a campaign that involved both *campanilismo* and LCCP. ArtDirector1 discussed a project completed with the tourism industry of Siena, a Tuscan city known for being divided into 17 different neighborhoods and its strong sentiments of *campanilismo* among the citizens of these 17 neighborhoods. ArtDirector1 worked on a campaign promoting a tourism experience with the *Palio di Siena*, a famous horse race that takes place in Siena's city center, involving 17 horses that represent the 17 different neighborhoods. The promotion involved a complete immersion into the event, as well as the *campanilismo* sentiments felt by the various citizens of Siena. This is one, albeit extreme, instance of how *campanilismo* influenced an LCCP-utilized campaign, as Siena is an ideal example of *campanilismo* and the *Palio di Siena* offers a rare opportunity to promote the phenomenon to outsiders.

RQ6: How do Italian advertising campaigns incorporating the various advertising techniques reviewed resonate with the average Italian consumer?

In order to answer this question, eight average Italian consumers hailing from four different Tuscan towns were shown four television commercials and one magazine advertisement and responded to questions regarding their feelings about the

advertisements. The advertisements viewed by the participants incorporated the reviewed advertising techniques: standardization, GCCP, LCCP, and FCCP, as well as promotions of *campanilismo* and the “Made in Italy” tagline. The participants were asked about their feelings about each specific advertisement after viewing, as well as whether or not they were convinced to purchase the promoted product after viewing the advertisement.

The first advertisement studied was a television commercial for the global technology company IBM. This 30-second spot incorporated both standardization and GCCP, as it included IBM’s international slogan, “Together, we can build a smarter planet,” and promoted IBM’s global reach and the international connectedness that comes with their products, in this case IBM smartphones. As discussed in the Literature Review (see: Appendix 1), advertisements utilizing standardization and GCCP are often used for high-quality products that are considered useful by an international audience that is seemingly becoming more and more homogeneous. English, which is considered the *lingua franca*, is often used in these types of advertisements. While this particular advertisement was spoken entirely in Italian, there was English copy seen at the end of the commercial.

The responses given by the participants after viewing this advertisement was rather mixed. While the commercial promoted the fact that, with IBM products and smartphones, our world becomes connected and everyone can become reachable at all times, the message did not seem to positively resonate with several of the participants. It was argued that the global appeal of IBM’s products was not of significant importance and that owning an IBM product does not make you any more or less “global,” as cell phone users often exclude themselves from the outside world and are focused solely on

the phone in their hands. According to Person2, “it looks fake...everyone has a phone but they could speak without phones...it seems that it brings people together but it is actually an instrument that divides people...they are not communicating, they are actually alone.” Half of the participants, however, appreciated the global aspect of IBM’s products, as connectedness is important and technology has improved our world and made everyone more accessible.

From an interviewer’s standpoint, the researcher feels that the group of participants offered the most lukewarm and unimpressed response to this particular advertisement. In comparison to the other reviewed advertisements, the participants had the least amount to say about this commercial. In addition to this, the emotion emitted even by those who appreciated the commercial was no more than minimal and lacked excitement. There can be a multitude of reasons to explain the participants’ response to the advertisement, but it can be concluded that this standardized, GCCP-incorporating advertisement was considered somewhat forgettable by those involved in the study.

The second television commercial viewed during the interview was a 90-second spot for the Italian car company Fiat and one of their newest versions of their car, the Fiat Panda. This advertisement utilized LCCP, as it involved Italian images, Italian people, and promoted the diligence, dedication, and attitude of the Italian people.

This commercial elicited the deepest emotional response from the participants. While, overall, the commercial caused strong feelings of pride and appreciation to be Italian, discussions on hypocrisy and inaccuracies were often had after viewing this commercial. This commercial promotes stunning images of Italy, such as picturesque landscapes, as well the beauty and greatness that comes with being Italian. These same

promotions, however, irritated several of the participants who referenced the fact that Fiat, in the midst of the nation's major recession, left Italy for the United States. Person2, again, had significant criticism of this advertisement, stating that "there is hypocrisy...showing the artistic side of Italy is fine, but with these issues it's delicate...why are you moving the production abroad? Fiat is a historical Italian brand!" In addition to this, it was said that the Italy promoted in the advertisement is not the "real" Italy that Italians live in everyday, as the current Italy, one with very few jobs, money, and opportunity, is unlike the Italy that one sees in the commercial.

Given the plausible arguments for the hypocrisy that Fiat may show in this commercial, it was understandable that some of the participants were somewhat soured on the company and the commercial. However, almost all of those involved with the study expressed strong feelings of pride after viewing the commercial, as they quickly associated Fiat with being an Italian brand for the Italian people. In regards to this commercial and the responses, it is important to consider the participants' responses to the advertising technique utilized, rather than their thoughts on the brand and product promoted. Because of the strong, positive emotional feeling that the Italian participants had after viewing a commercial that promoted, more than anything, Italian people, the researcher believes that one can conclude that this LCCP commercial resonated positively with the studied Italians.

The FCCP-incorporated advertisement viewed by the Italian participants was a 30-second spot for the Swiss brand Ricola and their throat lozenges. This advertisement, though spoken in Italian, involved a German word *chrütercraft*, a plant that is used as an ingredient in Ricola's cough drops, and talked about how this plant helps make Ricola's

cough drops the most refreshing and tasty that one can buy. In addition to this, stereotypical images of Switzerland, especially a yodeler, were promoted in the advertisement. These images, along with the incorporation of a foreign word from one of Switzerland's national languages (*chrüterchraft*), make it clear that Ricola's Swiss "heritage" is utilized as a positive feature of the product, especially for a foreign audience.

The foreign appeal of this product, however, was unimportant to the participants. While the majority enjoyed the advertisement, citing its simplicity and humor as reasons why they liked it, the fact that Ricola is a Swiss product meant little to nothing to them. According to the participants, the Swiss features promoted, such as the foreign plant *chrüterchraft*, add minimal value to the product. While many expressed their interest in trying the product if they needed to buy cough drops, it was not due to the idea that Ricola would be better than another brand because it is a foreign product. Therefore, it can be concluded that the foreign appeal of Ricola did not interest the Italian participants enough for it to become a reason that they purchase the product. Their appreciation for the advertisement rather lied in the spot's humor, lightness, and the popular Ricola jingle.

The fourth commercial viewed was a 70-second spot from the Italian food brand *Galbani*. This advertisement, which was part of a multi-spot campaign titled *Sfida in Dialetto* (Challenge in Dialect), promoted the concept of *campanilismo*, as the two competitors spoke in their respective dialects to try to find the ingredients for a popular and typical Italian dish, such as tiramisu. The commercial's announcer, however, spoke in standard Italian. While this advertisement does not truly incorporate any of the reviewed advertising techniques, the researcher deemed it important to determine

whether or not Italians appreciated *campanilismo*-promoted advertisements, as *campanilismo* and its influences on Italian advertising is the main topic of this study.

It is important to state that the dialects spoken in the studied advertisement were ones of the regions Veneto and Puglia, while all the participants are from Tuscany. Therefore, it was extremely difficult, if not impossible, for the participants to understand the parts that were spoken in dialect, as they are not from Veneto or Puglia. The researcher chose to select a spot that utilized foreign dialects, as it may neutralize any possible bias that would come with a spot in which a competitor spoke in traditional Tuscan.

The *campanilismo* aspects of this commercial, though, did not have a significant influence on whether or not the participants would purchase the product. While the participants' feelings on the commercial and the usage of dialects varied, it was not considered a reason why they would or would not purchase Galbani products. Upon expressing this, they were asked if they would have appreciated the commercial more if one of the contestants spoke in Tuscan, a language that they would understand. Again, the participants said that while it may have made them enjoy the advertisement more, it likely would not have made a difference in convincing them to buy the product or not. "I don't understand properly (the dialect)," said Person8, "I would never go to a supermarket to buy this product...it's not a personal thing and it's not due to dialect. It's the ad in itself." The responses given to this advertisement do not necessarily confirm the advertising professionals' belief that *campanilismo* does not have a place in advertising, but blatant promotions of the phenomenon may not be enough to sway Italian consumers one way or another in their purchasing decision.

One of the more interesting responses to this advertisement came from Person2. In the advertisement, a man from Veneto basically reads a shopping list in his dialect, while a woman from Puglia runs around a room with various food products and picks what she thinks to believe the correct product. This irritated Person2, who explained that they did not appreciate the fact that the commercial showed “the man giving orders and the woman running.” While she admitted that she did not know if all of the other spots in the campaign are like this, and they are not, she did not like how the southern woman from Puglia was made to look dumb, as she was unable to understand the “intelligent” man from the northern region of Veneto.

Person2’s comments become even more interesting when applied to Furnham & Voli’s (1989) study of the usage of Italian stereotypes in Italian television commercials. According to the study, men were often shown in authoritative roles, while women were seen as submissive housewives. These stereotypes were clearly commonplace in advertising over 25 years ago, but perhaps Italians have grown bitter toward these dated gender roles and no longer appreciate seeing them in modern advertising.

The final advertisement viewed by the eight participants was a magazine advertisement for a pair of women’s sandals. This advertisement was picked solely because it incorporated the tagline *Prodotte in Italia* (Produced in Italy), which is a common variation of the “Made in Italy” tagline discussed by many of the advertising professionals interviewed. This particular advertisement was also selected because it promotes a fashion product, a product type in which it was said that “Made in Italy” holds value. While planning for this study, the researcher did not anticipate using a “Made in Italy” promotion. However, after the consistent references to the tagline by the

advertising professionals, especially the disagreement on whether or not it holds value, the researcher believed that it would be important to get the average Italian consumer's opinion on the tagline.

The feedback received from the participants in regards to the "Produced in Italy" tagline depended on whether or not they liked the promoted sandals. Essentially, those who liked the product also liked the fact that they were made in Italy. Person7, for example, did not even notice the "Produced in Italy" graphic upon their first viewing. Upon being shown it, though, they said that they like the product even more now that they know it was made in Italy. The participants who did not care for the product, however, did not have their minds changed just because the sandals were made in Italy. While many expressed appreciation for products made in their home country, where the product is produced is often secondary to product features like quality and price.

Discussion

The primary goals of this project were to both better understand the Italian social identity phenomenon *campanilismo* and determine its influences on the creative strategies behind traditional Italian advertising. Through 18 interviews with Italian people, 10 of which have made advertising their career, the goal of this study has been reached.

According to the participants, *campanilismo* is an attachment to both country and hometown, as well as paying strong homage to the culture and traditions to one's own land. The idea of *campanilismo* encouraging an disattachment to Italy, as a whole, was never significantly emphasized by any of the participants. Personal sentiments of *campanilismo* may vary, however, depending on age. The oldest participant in the research, a 79 year old average Italian consumer referred to as Person7, expressed

stronger feelings of *campanilismo* than any of the other participants, even going on to say that they feel unlike themselves when they are anywhere but their hometown, regardless of distance. Person7 also demonstrated classic *campanilismo* sentiments, as they say that they “are not even related to people from Arezzo or Massa,” two other Tuscan cities, and that they are lucky to have born and raised in the Tuscan town they grew up and live in.

Based on Person4’s comments about *campanilismo* being more evident and having stronger influence in the past, it can be inferred that Person7 represents an older mentality and personification of *campanilismo*. Person4 goes on to say that, while *campanilismo* still exists, the tradition of the phenomenon has weakened as the years have passed, as Italians are now more likely to move away from their hometowns and local festivals and traditions have lost importance. The feeling of a weaker *campanilismo* was the general tone of the overwhelming majority of the participants, who ranged between the ages of 30-55, who acknowledged *campanilismo*’s existence, but stopped short of referring to *campanilismo* as a major influence on daily Italian life.

Because of *campanilismo*’s weakening tradition, as well as the idea that a creative strategy strongly influence by *campanilismo* could exclude and alienate part of the target, the influences that *campanilismo* has on Italian advertising are minimal, if not nonexistent. While the advertising professionals who participated in this project explained that the product’s origin, if it adds value, would be promoted in the advertisement, that is not an example of *campanilismo*, as it is just an added feature of the product. *Campanilismo* could never be incorporated in a national campaign, as the message would confuse the part of the target audience who are unattached to that particular sentiment (such as a person from Milan not understanding an advertisement

promoting Pisa and mocking Livorno), and could offend the group of the target that the *campanilismo* influence is making fun of (such as the people from Livorno in the previous example).

It should be noted, however, that the lack of consideration of *campanilismo* when developing the creative strategy of an advertising campaign helps confirm the idea of globalization and a global consumer culture. For the purpose of this study, the country of Italy can be looked at as a world of its own, one in which many different cultures, lifestyles, and languages exist. By not incorporating sentiments of *campanilismo*, though, the advertising professionals demonstrate the idea that the Italian population's values in regards to products and brands remain consistent throughout the country. Even though Italians from the North and Italians from the South live lives that would be considered foreign to the other group, their wants and needs as a consumer remain consistent.

The only way true sentiments of *campanilismo* may be seen in Italian advertising would be in an extremely localized campaign, likely for a small, local business. In this situation, humor would likely be used and the message would be understood by the local target, while not offending or alienating anyone else. Examples of these types of advertisements and promotions are rare and, once again, very localized. Therefore, they would go unseen on a national, or even regional, level, which was the level in which this research project was looking to analyze.

Future Research Possibilities

As this project concluded in both a better understanding of modern *campanilismo*, Italian advertising, and *campanilismo*'s influences on domestic Italian advertising, the researcher feels that this study offers opportunities for future research into these topics.

Considering the disparity between the comments regarding *campanilismo* made by the oldest participant and the ones made by the youngest, a 20 year old who was unfamiliar with the word, as well as Media1's belief that there are extreme differences in how to communicate with older and younger Italians are spoken to, it may be interesting to study the advertising techniques used in advertisements for these two target markets. This study can cover the types of media used, usage of imagery and copy, as well as the usages of hard and soft-sell techniques. This would offer interesting insight into how both these markets can be successfully spoken to, as well as discover some of the major dissimilarities between the population-dominating target market of older Italians and the Italian youth.

A second idea of research related to the studied topics, as well as the growing immigration trend in Italy, would be the visibility of minorities in Italian advertising. As discussed in Chapter II, Weekly Report #6, *campanilismo* is often tied with xenophobia, and minorities, Italian or not, have been the victims of racism and ostracizing in Italy. As the number of non-Caucasian Italians continue to grow, it will be useful to see how they are both portrayed and spoken to in Italian media and advertising. This study would lend itself both to qualitative and quantitative research, as advertising professionals could once again be spoken to, and advertisements can also be collected and used as the research materials.

Conclusion

Through the internship with the Pisa-based communications agency and independent research with advertising professionals and average Italian consumers, this study has resulted in a deeper comprehension of both Italian advertising and

campanilismo. While the influences of *campanilismo* can still be seen in the Italian people, the phenomenon's reach does not extend to the creative strategies behind Italian advertising campaigns. *Campanilismo* is a personal sentiment, shared by Italians nationwide, but its influence on daily life and Italian culture are not significant enough for it to be found in magazines or on the television. It would be interesting to revisit the concept of *campanilismo* over the next several decades, as many of the participants expressed the phenomenon's weakening influence on the Italian people, a population that, at the same time, is becoming less attached to the country due to its growing ethnic diversity.

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