

PUBBLICITÀ ALL'ITALIANA: UNDERSTANDING CAMPANILISMO AND
DETERMINING INFLUENCES ON ITALIAN ADVERTISING

A Professional Project

Presented to

the Faculty of the Graduate School
at the University of Missouri-Columbia

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

VINCENT TACCHI

Dr. Esther Thorson, Project Chairwoman

Dr. Amanda Hinnant, Committee Member

Dr. Shelly Rodgers, Committee Member

DECEMBER 2014

ACKNOWLEDGEMENTS

I would like to thank my chairwoman, Dr. Esther Thorson, for her constant guidance and motivation over the course of my project. Dr. Thorson's expertise and insight in the field of advertising was invaluable throughout this entire process. My deepest gratitude also extends to my two brilliant committee members, Dr. Amanda Hinnant and Dr. Shelly Rodgers. It was an absolute privilege to learn from them, as they are the two best professors that I have ever had. I cannot thank them enough for their accessibility and interest in my studies over the past 16 months.

I would also like to thank my parents, Mark and Andrea Tacchi, for everything. Thanks for listening to my hour long rants on how "I didn't sign up for this" and how "there's no way I'm going to get all this done." Without them, none of this would have ever been possible. Thank you to my wonderful siblings, Leah and Steven, who were always there to make me laugh and relax during hectic times. I love them all so, so much and am the luckiest person on Earth to have them as parents, siblings and best friends.

Now, I will write in Italian. Ringrazio i miei carissimi prozii, Silvano e Deanna. Non ci sono parole che riuscirebbero spiegare quanto sono grato per tutte le cose che avete fatto per me. Mi avete accomodato come vostro figliolo e mi avete fatto sentire sempre a casa. Vi voglio bene con tutto il cuore.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iv
KEY WORDS.....	v
Chapter	
1. INTRODUCTION.....	1
2. FIELD NOTES.....	5
3. EVALUATION.....	30
4. PHYSICAL EVIDENCE.....	33
5. ANALYSIS.....	42
APPENDIX	
A. PROJECT PROPOSAL.....	68
B. INTERVIEW QUESTIONS & TRANSCRIPTIONS.....	110

CAMPANILISMO AND ITS INFLUENCES
ON ITALIAN ADVERTISING

Vincent Tacchi

Dr. Esther Thorson, Project Chairwoman

ABSTRACT

This study seeks a deeper understanding of the Italian social identity phenomenon *campanilismo* and to discover its influences on the creative strategies of domestic Italian advertising campaigns. Four advertising techniques: standardization, global consumer culture positioning, local consumer culture positioning, and foreign consumer culture positioning, were utilized as frameworks in this study of Italian advertising.

In order to better comprehend the topics of this project, ten semi-structured interviews were held with advertising professionals, eight semi-structured interviews were held with average Italian consumers, and a 13-week internship with an Italian communications agency was completed.

The information received through the internship interviews demonstrated minimal to zero influence from *campanilismo* on the creative strategies of Italian advertising campaigns. Advertisements incorporating the studied advertising techniques do not resonate deeply with Italian consumers, though overall preference goes to those advertisements incorporating Local Consumer Culture Positioning, which promote Italy and the “Italian-ness” of the product.

The results from this study give a unique perspective on the utilization of the reviewed global advertising techniques, as the *campanilismo*-influenced Italy offers a population with various cultures, dialects, and values in one country.

KEY WORDS

International advertising

Campanilismo

Italy

Global Consumer Culture

Standardization

Italian advertising

Local Consumer Culture

Foreign Consumer Culture

Italian

Cross cultural advertising

Chapter I

I did not know that a little promise made to my Great-Uncle Silvano in Pietrasanta's *Piazza Duomo* would have an everlasting effect on my life. I was 16 when I first met him, but we were unable to communicate outside of hand signs due to the English-Italian language barrier. My promise to him was that I was going to change that, and that I was going to return to Italy within five years and I will bring with me the ability to speak the Italian language.

Learning Italian started as something that I did during my free-time, as I thought that learning a few words and verbs as I went along would render me a capable speaker by the time I returned to Italy five years after my initial promise. Something happened during my lax, non-intensive self-taught lessons, however, that caused me to dedicate more of myself to learning the Italian language. Perhaps it was my immediate appreciation for the Italian rock star Vasco Rossi – whose songs helped teach me grammar – or maybe it was seeing my Italian relatives again two years after making my promise and the realization that my progress over the past couple years had been rudimentary and minimal, but I was newly motivated to learn the language of my Grandfather and his family.

Needless to say, all-things-Italian became an obsession and, at the time, my lone academic passion. I took every Italian class that I could at the University of Missouri, declaring an Italian Area Studies minor in the process. As a freshman in college, I began looking for career paths that would allow me to utilize my future-fluency in Italian, as I was positive that the dedication and diligence that I had toward language learning would

result in me not only fulfilling the promise that I made to my Great-Uncle, but in complete bilingualism.

I returned to Italy four years after the promise was made, one year less than anticipated, as a speaker of the Italian language. While my fluency continued to develop over a semester abroad in Florence, I was proud to have maintained my promise with my Great-Uncle. It was during this time in Italy, however, that my dreams of working in Italy were put on hold. In the midst of a recession, it was clear that the work opportunities, and the opportunities for me to find a job in a place where it would be mandatory to speak in Italian, were limited. As a 20 year old with one academic passion and beginning preparations to enter “the real world,” I was unsure of a career path to take, and where that path could possibly take me.

Oddly enough, it was once again something Italian-related that helped me realize my other passion: advertising. Shortly after my return from my semester abroad in Italy, Fiat’s newest advertising campaign was released in America. The commercial was very Italian in nature, and I was enthralled. For the first time in my life, I felt *spoken to* by an advertisement and wanted to become a part of the group of people who can speak to the masses and can use nothing more than a slogan or a 30-second commercial to emit emotion. As a student already enrolled in the University of Missouri School of Journalism’s Strategic Communication department, I began considering focusing the majority of my studies on advertising.

This project is the combination of my two greatest passions, and I am lucky to have had the opportunity to complete it. With this project, I looked to better understand Italian advertising, as well as the social identity phenomenon of *campanilismo*. As I have

an intended career path in international advertising, I viewed the opportunity to work and complete research in a foreign country as an experience that would be both beneficial and invaluable as I prepare myself for a future in advertising.

The framework of my study is advertising techniques utilized for speaking with, what is believed to be, the world's population that is becoming more and more globalized. The country of Italy, one with citizens heavily influenced by *campanilismo*, a phenomenon that influences attachment to one's hometown and a disassociation with the country as a whole, offers an interesting location and scope in which to apply these advertising techniques. While Italy can be considered a "world of its own," as it is a country with various cuisines, dialects, and values that vary by its 20 regions, I was interested in discovering if the studied advertising techniques were utilized in a way that combated or promoted the existence of *campanilismo* among the Italian people.

It is important to mention that this project was just as much a personal endeavor as an academic one. I planned on using my time in Italy to continue to improve on my fluency and reach absolute bilingualism, as well as search for work with global advertising agencies located in Italy. One of these goals was reached, as I can say with both confidence and certainty that I am bilingual. My goal to one day work in Italy, however, was once again deterred by Italy's on-going recession and my personal desire to begin my career in the United States.

Upon completion of this project, I feel more than prepared for a future career in advertising. I now enter the workforce with international work experience, augmented fluency of a foreign language, and insight on both the advertising habits of Italian agencies and products and the values of Italian consumers. As my career goal is to

become an advertising consultant with expertise in global advertising and communication, I feel that I am on the right path after developing a deep understanding of Italian advertising and the Italian people.

Chapter II

Weekly Report #1 (June 6, 2014)

Today, June 6, 2014, concluded my first week as an intern with Sidebloom in Pisa, Italy. I received brief orientation from one of the company's founders, (*name omitted for privacy, will be referred to as Founder1*), and was also introduced to the other members of the staff. Founder1 explained to me that I would begin this internship working with my own client, a local hotel named (*name omitted for privacy, will be referred to as Hotel X*), as the hotel owners are interested in developing a larger American clientele. My work thus far with the hotel has been rather preliminary, but is as follows:

- Receive tour of hotel, all 12 rooms, outdoor garden, bathing and eating areas
- Visited hotel's current webpage and created a list of site's strengths and weaknesses
- Ran *Google Analytics* on hotel's homepage to receive visitor data
- Began researching past studies that looked into how American tourists plan for vacations and their usage of the Internet during the same process
- Brainstormed with co-workers on ideas of which types of media to promote Hotel X on

In addition to my work on Hotel X, I have also been asked to help translating correspondence to and from foreign clients from Italian to English.

This past week with Sidebloom has also been my first experience with working for an advertising agency, and it has been unlike any previous work experience that I

have ever had. Sidebloom is a very small and new agency, as there are more people on staff (6, including myself and a secretary) than years that the agency has been operating (2). Perhaps it is due to the fact that the agency itself is so young, or it could be due to the fact that advertising agencies cannot make money if they do not have clients, but the staff of Sidebloom seem very dedicated to catering to their clients and doing whatever is necessary to maintain the agency-client relationship. For example, over the past couple months, Sidebloom has been working diligently toward signing (*name omitted due to privacy, company will be referred to as Airline*) Italian branch to their agency. While I was out to a lunch with the staff, an employee from Airline called Sidebloom's other founder, (*name omitted due to privacy, will be referred to as Founder2*), to discuss a meeting and the pending contract between the two companies. As I listened in to the conversation, Founder2 was adamant about his willingness to travel from Pisa to Bologna, where Airline's Italian branch is located, to sign the contract. Upon immediate arrival back to the office from lunch, Founder2 had me draft an English e-mail explaining his willingness to travel to *any place necessary* to sign the agreement between Sidebloom and Airline. I later found out the next day that Founder2 had traveled to Milan, even further away than Bologna, and signed Airline as a client. I was somewhat surprised that Airline did not travel to Pisa to come to Sidebloom's office, as I was under the impression that clients often come to the advertising agency to handle these type of things. It was interesting to observe Founder2's willingness to appease a potential client, and his dedication to coming to an agreement with Airline certainly paid off.

In regards to my research, I have already begun planning interviews with advertising professionals across the country. This month, I will be holding interviews

with a two men, a creative director and an administrator, in Milan, as well as another advertising/marketing professional in Perugia. I am hoping to conduct the majority of my interviews before August, as that is when Italians go on vacation from work. I have also begun searching for traditional advertisements to use in my interviews with the typical Italian consumer, but have been unsuccessful up to this point. Between the magazines that I have looked through and the television commercials that I watch, I have not noticed a single product that has been promoted with any sort of *campanilismo*-feeling, but rather being promoted as things that make the user feel or look good, two things that Italians value greatly. I will begin looking for magazines targeting a regional audience, as I hope that I will be more likely to find *campanilismo*-influenced ads in magazines like that.

Weekly Report 2 (June 15, 2014)

During this past week of work at Sidebloom, I have been initiating a social media campaign for Hotel X. Much of my time has been spent studying social media advertising, as well as better understanding Hotel X's current social media presence. After conducting secondary research on social media advertising and studying the analytics of Hotel X's Facebook page, I have noted an encouraging opportunity for Hotel X to reach a currently ignored audience, Americans, in what is expected to be an effective way, through Facebook advertising. By using previous research as a foundation, I have created an "ideal customer" who will be targeted through future Facebook advertisements once the campaign begins over the upcoming weeks. This "ideal customer" is a married woman, aged 35-60 with children living at home. She is interested in traveling, history, and Italian cuisine, and keeps up with these interests via social media. She consistently checks Facebook and is always interested in reading reviews on

travel sites and keeping herself updated on vacation deals and packages. By defining this ideal customer, I will be able to work with an employee of Sidebloom who specializes in social media to create content that would appeal to this “ideal customer” and would influence visits to the hotel’s website and, hopefully, bookings of a new vacation package that we plan to promote.

As I work at Sidebloom, I have been able to immerse myself in an Italian work environment, and it is something that I have certainly have had to adapt to. While I have constant access to my boss and am able to speak with him whenever necessary, all of my work with the agency thus far has been autonomous. Coming into this job with Sidebloom, I anticipated taking on more of a “shadow” role with my boss and playing a collaborative role in dealing with his clients and helping him in that manner. Rather, once I was informed about my “own” client in Hotel X everything that I have completed has been initiated and decided by myself with minimal, if any, guidance. I have yet to be asked for any updates with my work, as I have had to inform my boss of any news regarding the project myself. I expected more guidance and collaboration on this project with the hotel, but that has not been the case. Perhaps my expectations were from an “American” point of view and this autonomous, individual work environment is more “Italian.” This may certainly be the case, as it seems that the three bosses of Sidebloom seem to deal with their own clients themselves, rather than take on a group effort to create and execute campaigns for Sidebloom’s clientele.

In regards to my research on *campanilismo* and Italian advertising, I am continuing to schedule interviews and seek Italian advertisements to use in the interviews with the typical Italian consumer. On June 27, I will be traveling to Milan to meet and

interview (*omitted*), the creative director of (*agency omitted*), an ad agency that he opened.

Weekly Report #3 (June 21, 2014)

This past week at Sidebloom was dedicated to releasing a Facebook advertising campaign for Hotel X. To best prepare myself for initiating this campaign, I had to do a fair amount of research on the “Do’s and Don’ts” of Facebook advertising, as I had never done social media advertising before. It was important to me to educate myself on Facebook advertising because I wanted to be sure that I was allocating the funds of an already small budget in the best, safest way possible. Because of this, I did not release the first advertisement, one that offered a 20% discount on lodging fees if they booked within the next two weeks, until the end of the week. In addition to my work with the Hotel X social media campaign, I spent much of the week contacting owners of various, Tuscany-related travel blogs in an effort to collaborate with them to promote the hotel. After making several phone calls and e-mails to companies both in Italy and the United States, my efforts ended up being fruitless.

Per usual, I was also called upon several times to aid the agency in Italian-to-English translation. One of Sidebloom’s Italian clients is beginning to sell cookies and olive oil in the United States, so I was asked to review all translations on the American packaging. In addition to this, for translation purposes, I sat in on an interview with a new employee from Turkey, as she only spoke Turkish and English, while only one of the members on Sidebloom’s staff speaks rudimentary English.

(sensitive information omitted)

I will be traveling to Milan this upcoming week to hold my first interview with an advertising professional. In addition to that, I have also scheduled two more interviews with people who work in advertising for the month of July. I hope to continue to plan more interviews over the next few days.

Weekly Report #4 (June 30, 2014)

I continued working on Hotel X's social media campaign this week, releasing two new ads to two different target markets in Chicago, Ill., and New York, NY. My boss has asked me to monitor the advertisements to and keep track of statistics such as frequency and click-through-rate, and the data received has been encouraging thus far. In addition to my work with Hotel X, I have also been asked to work with the *(store name omitted due to privacy, will be referred to as Homegoods)* home goods store. The Rome-based store has enjoyed success with locals, but would like to reach the large tourist market that Rome boasts. In an effort to do this, I am in the process of organizing a list of American and British tour guides based in Rome and will be contacting them within the next few days to bring their tour groups to Homegoods for a shopping break. The tour guides, in turn, would receive a portion of the profits that Homegoods makes on the purchases of the tourists.

Sidebloom recently signed a contract with Airline's Italian branch and a "party" of sorts was held at Pisa International Airport to celebrate the collaboration between the ad agency and the airline. I was lucky enough to attend the party, and it was an exciting experience to sit-in on Airline's presentation, meet their marketing staff, as well as listen to my boss formally welcome Airline to the Sidebloom family.

I am beginning to ponder whether or not the concept of *campanilismo* is as prevalent as anticipated, or as demonstrated in Tak's (1990) study. Perhaps, as the years have passed, the sentiments of hometown pride have diminished, but I have yet to observe one single comment or statement in the workplace that promotes *campanilismo*. Also, I am yet to come across an advertisement of any kind with a theme of *campanilismo*. I feel that it is important to note, however, that the World Cup is taking place this summer. Therefore, many products are promoting the Italian soccer team and national pride as a whole. The fact that the World Cup is this summer has certainly had some sort of influence on the creative strategies of recent advertising campaigns.

This past weekend, I traveled to Milan to hold my first interview with (*name omitted*), founder and creative director of (*agency omitted*). The interview went very well, as (*name omitted*) spoke very openly about the goals of advertising lend themselves toward avoiding *campanilismo*-influenced themes, as advertising is “inclusive” and should not aim to exclude any group of people, which may happen if feelings of *campanilismo* came up in an advertising campaign. I consider myself very fortunate to have spoken with (*name omitted*), as his expertise in the subject of advertising was evident from the moment our interview began.

Weekly Report #5 (July 7, 2014)

The majority of my time this week at Sidebloom was spent researching Chinese, Japanese, and Korean-speaking tour guides based in Rome to gauge their interest in collaborating with Sidebloom and the home goods store Homegoods. Initially, I was reaching out to English-speaking tour guides, specifically ex-pats, as my boss expressed Homegoods' owner's interest in augmenting his American and British clientele. The

focus changed to tour guides of Chinese, Japanese, and Korean tourists, however, when an American tour guide in Rome that I spoke with explained to me that tour groups from those countries always have “shopping breaks” on their tours. Because of this, I created a list of roughly 100 tour guides whom I contacted via e-mail about a possible collaboration with financial benefits with Homegoods. In addition to this, I continued work on Hotel X’s Facebook campaign and am pleased with the results thus far, as the hotel’s Facebook page has received many more “likes” from American users and several people have responded to a 15%-off offer that we promoted through Facebook ads.

Finally, I completed typical translation tasks that I am often asked to do for the agency. More specifically, I translated an Instagram campaign idea that Sidebloom’s social media expert created for Airline. This campaign was presented to Airline for the first time on July 3, and received a positive response.

An issue did arise in the workplace, however, regarding this Instagram campaign. Once my Italian-to-English translation was completed, another intern, who was born and raised in Turkey, completed an English-to-Turkish translation. I worked with her on the translation, and we both noticed a lack of clarity with the campaign as a whole. We brought up our concerns with our bosses, as the presentation to Airline was later that day. While our bosses explained what the creator of the campaign (the creator works from Florence, I have yet to meet her) meant with her ideas and did clarify the campaign somewhat, both the other intern and myself had questions that remained unanswered. *(sensitive information omitted)*

I continue to reach out to various agencies around the country to try to set up interviews with their employees. I am currently in contact with *(agency name omitted)*,

and also have another interview planned for June 14 with the founder of (*agency name omitted*) an advertising agency in Milan. During the month of July, I plan on preparing myself for the interviews with the typical Italian consumer and will actively research commercials and magazine advertisements that I feel demonstrate some sort of *campanilismo* sentiments.

Weekly Report #6 (July 13, 2014)

The majority of my time and attention this past week was dedicated to Sidebloom's client Homegoods. As mentioned a previous report, Homegoods is looking to collaborate with tour guides and tour agencies in an effort to develop a larger tourist clientele. My completed tasks related to this client are as follows:

- Called over 100 Rome-based private tour guides who speak Chinese, Japanese, and/or Korean to gauge interest in offer that Homegoods has for tour guides
- Contacted tour agencies located in Japan via Skype to discuss including Homegoods as a shopping break location on their tours
- Reached out to Italian affiliates of the *Japan Association of Travel Agents* to notify them about Homegoods' offer to tour agencies

In addition to my work with Homegoods, I was asked to sit in on, and translate, a lengthy presentation of another campaign related to Homegoods, as the presenter does not speak Italian and the Sidebloom staff member she was presenting do does not speak English. Also, I began preliminary research on a client that I will begin working on in the future, (*company name omitted due to privacy, will be referred to as ShoeShop*). ShoeShop specializes in hand-made, personalized shoes and would like to build a larger American clientele.

Although I have never worked in an advertising/communications agency in America, I cannot help but assume that there would be some differences between agencies in America and agencies in Italy. Perhaps it is because the overwhelming majority, if not all, of the major forms of social media are created and initially released in America, but I feel that Sidebloom may be struggling somewhat in their utilization of social media as a platform for advertising. Sidebloom employs a “social media expert/coordinator” who works from her home in Florence, and this same person creates and handles several social media campaigns for Sidebloom’s clients, even the most significant ones. While this person is certainly savvy and informed about social media, I fear that Sidebloom’s staff relies too heavily on her opinions and ideas. I say this after sitting in on a social media presentation that this coordinator gave to the entire staff this past week when she came to the office. The presentation was essentially a PowerPoint of different graphics on what type of content to post, when to post it, and from which form of social media. While the information she was giving was likely accurate, she provided no sources to her research or any real-life examples of businesses, specifically small-businesses like many of Sidebloom’s clients are, that enjoyed successful social media campaigns utilizing the tips that she presented. (*sensitive information omitted*)

While I have questioned the existence of *campanilismo* sentiments displayed through advertising in past reports, I am beginning to feel that advertising may be Italy’s key toward developing nationalistic pride among its citizens and creating a more “unified” Italy. In the past, I have discussed how many advertisements in Italy this past summer have included the country’s flag and promotions of the country as a whole because the Italian national soccer team was participating in the World Cup. During a

discussion of the World Cup at lunch this past week, a Sidebloom staff member began discussing how he has noticed more nationalistic pride among Italians this past World Cup than ever before. This caused me to consider the advertisements that I have observed over the past several weeks, specifically one from a large Italian telephone company. In a television commercial released by this company, several Italians, of varying ethnicities and races, are shown individually singing the Italian national anthem in a recording studio, ending with a large, extremely diverse group singing the anthem together. While I cannot be certain, as I have never lived and studied in Italy for a long period of time, I feel that an advertisement like this may be unprecedented due to the fact that the majority of the people in the commercial were not Caucasian and clearly not of Italian descent. *Campanilismo* primarily promotes local pride and a detachment from the homeland, but it also promotes strong xenophobic feelings. This commercial sent a message of significance: that Italy is not only becoming, but has already become, a country that people of countless races and ethnicities call home, and that message was made even clearer by the fact that the people in the commercials were singing the Italian national anthem. As *(name of interview participant omitted)* said our interview, advertising is about inclusion. I believe that commercials as the one described not only include the often ignored and excluded non-Caucasian and “non-Italian” citizens of Italy, but also consider them as Italians. This inclusion combats everything that *campanilismo* promotes, and this message was sent throughout the peninsula.

Weekly Report #7 (July 21, 2014)

Much of the past week was spent continuing to find ways to increase Homegoods’ reach to foreign customers, specifically tourists, as well as performing website analysis

on one of Homegoods' competitors. I have been working closely with another intern at Sidebloom, as we have brainstormed new ideas to get tourists in the Homegoods' store. We contacted several Rome-based tourism agencies that specialize in shopping and food tours to inquire about a possible collaboration with Homegoods. The results so far, however, have been discouraging as none of the agencies we've contacted showed much interest in making Homegoods a stop on their tours.

Fortunately, I have been able to compare some things that I have discovered through my interviews to creative strategies that are being applied to promotions of Sidebloom's clients. Both of the advertising professionals that I have conducted interviews with brought up the popular promotional tagline of "Made in Italy." According to these two professionals, this tagline, which utilizes the Local Consumer Culture Positioning technique that has been used as a foundation for my project, has proven to be very unsuccessful over the past several years when promoting Italian products. They explained that the "Made in Italy" tagline enjoys consistent success abroad, but Italian consumers generally respond better to products from other countries that incorporate Foreign Consumer Culture Positioning.

One of Sidebloom's primary clients is the (*company named omitted due to privacy, will be referred to as Design*), a local business specializing in high-end furniture, exhibits, and interior design. I worked on Italian-to-English translations for Design this past week for one of their social media accounts, and the tagline "Made in Italy" was promoted rather heavily in many of the posts. While Design boasts international clients who may respond well to this tagline, the same tagline is also being promoted to potential Italian consumers. This is another case in which I feel that Sidebloom's effort in research

may be lacking, as both the professionals I interviewed advised against using “Made in Italy” when wanting to reach Italian consumers.

(sensitive information omitted)

Through my interviews, I have been able to deepen my knowledge of *campanilismo*, as well as gain more different perspectives on the phenomenon. While speaking with the man from my latest interview, I expressed how I noticed more examples of *campanilismo* during my previous visit to Italy three years ago, and have noticed it very sparingly during my current stay. He laughed to himself and quickly responded: “Well, there really isn’t *campanilismo* anymore.” He went on to explain that Italians simply “don’t have time for *campanilismo*” anymore, as the country’s economic crisis has forced Italians to concern themselves with other things rather than *campanilismo*. I found this to be rather interesting, as this person somewhat alludes to the idea that it took some sort of effort to “do” *campanilismo*, and that more important issues are taking away time that had previously been spent dedicated to *campanilismo*. Perhaps this economic crisis that is negatively affecting the entire nation has caused Italians to come together and collectively improve the country’s situation.

Weekly Report #8 (July 29, 2014)

Since Sidebloom is closing for the month of August, the final two weeks of July are being spent completing the projects that the agency has been working on over the past two months. The majority of my time was once again dedicated primarily to Homegoods, as a co-worker and I have worked hard to increase the company’s reach to tourists in Rome. This week, we finally received a positive response from a Rome-based food tour agency that expressed interest in making Homegoods a “stop” on their food tours. We

hope to speak more with this possible collaborator next week, in hopes to finalize an agreement before the agency closes for vacation. In anticipation of an agreement with this tour agency, my co-worker and I have begun brainstorming event ideas and promotions that Homegoods can run while working with the tour agency.

(sensitive information omitted)

The month of August will be dedicated to completing semi-structured interviews with the typical Italian consumer. As I prepare the advertisements that I am going to show and discuss with the participants, I am looking to include advertisements that incorporate a Foreign Consumer Culture Positioning (FCCP) technique. Based off of the interviews that I have already conducted with two advertising professionals, Italians respond very well to advertisements of products that come from a foreign country. On the other hand, they are less responsive to promotions of Italian products using a Local Consumer Culture Positioning (LCCP) technique. It will be important for me to include both of these types of advertisements, as I will be able to somewhat confirm the statements of the advertising professionals by receiving opinions directly from the typical Italian consumer.

From a researcher's viewpoint, I am intrigued by the idea that Italians respond better to advertisements incorporating FCCP and, according to the advertising professionals, are relatively disinterested in those incorporating LCCP. While *campanilismo* encourages a detachment from the country as a whole, I am not sure that *campanilismo* is a major factor to the fact that LCCP advertisements, mainly the "Made in Italy" promotion, are unsuccessful in Italy. I feel that Italians, like many people, are intrigued by foreign products, as FCCP advertisements often represent higher quality

products and are used by those of a higher class. As Italians are suffering through an economic crisis, perhaps purchasing foreign, “classier” products makes them feel that they can still live a higher quality of life even though the country is suffering financially.

Weekly Report #9 (August 4, 2014)

Prior to closing for vacation, the owners of Sidebloom traveled to Rome for an important meeting with the owner of Homegoods. This meeting was held to review the progress that Sidebloom had been making in its efforts to develop a larger tourist clientele for Homegoods. Because of this, my duties this past week were to condense and organize all of the tour guides and agencies that I had contacted over the past several weeks for my bosses. Also, the intern that I work closely with and I made a late effort to come to an agreement for a collaboration with the food tour agency that I made reference to in my previous weekly report. Unfortunately, we were unable to come to an agreement, as the food tour agency did not consider Homegoods a relevant “stop” on their food tours.

Once my work with Homegoods was completed, I was asked to begin an “exercise in Account Management,” which is requiring me to search for various small, Chicago-based communications agencies and evaluate the work they have completed with their smaller clients. If I feel that the agency’s work for specific clients could be improved upon, I have been asked to make a list of those clients in order to contact them once Sidebloom re-opens from vacation. (*sensitive information omitted*).

Sidebloom currently has a very respectable portfolio and list of clients. By continuing to produce solid work, larger and foreign clients will come in time. (*sensitive information omitted*)

During the fall of 2011, I interned at a small newspaper based out of Florence, Italy. Therefore, my time with Sidebloom is not my first experience working in an Italian work environment. I have observed comparable ways in which both businesses tried to grow and expand their reach, and have come to a temporary conclusion that these two Italian businesses tried to, or are currently trying, to take “shortcuts” in their development. For example, the newspaper’s staff in Florence asked the interns to walk around the entire city, enter shops and restaurants, and ask the owners they wanted to advertise in a newspaper that was still rather unknown. Not surprisingly, our efforts were often all for naught, as the storeowners were hesitant to pay money and advertise in a newspaper that was not read by many people. Instead, the newspaper could have put their time, focus, and effort on improving their product and reputation throughout the city. That way, it can be assumed that local businesses would have more interest in advertising in a well-known newspaper. (*sensitive information omitted*)

Since I will not be working at Sidebloom for the month of August, this month will be dedicated to completing semi-structured interviews with the typical Italian consumer. During the interviews, I will be showing and discussing Italian advertisements incorporating Global, Local, and Foreign Consumer Culture Positioning. In addition to these advertisements, I will also include advertisements that promote *campanilismo* sentiments and the “Made in Italy” tagline. I feel that the latter is important to include in the interviews, as both the Italian advertising professionals that I have interviewed mentioned the “Made in Italy” tagline and Italians’ generally poor response to it. By including an advertisement promoting the “Made in Italy” tagline, I can receive feedback

from the typical Italian consumer and compare it to the comments of the advertising professionals that I had already interviewed.

Weekly Report #10 (September 9, 2014)

Sidebloom resumed work this past week after having the entire month of August off for vacation, which is very common among Italian businesses. My time at the agency was spent working on a catalog for (*product name omitted due to privacy, will be referred to as OliveOil*), a Sidebloom client that specializes in high quality olive oil and health foods. OliveOil is releasing a new catalog, which will promote their new line of products, in Italian, English, and Portuguese. As the only native English speaker within the agency, I was asked to translate the 12-page catalog from Italian to English. Also, I have been helping prepare an event for Design, another Sidebloom client that specializes in interior design and furniture, which will take place later this month. Design will be hosting a stand at a large festival in Pisa, and I have been working with other Sidebloom employees to prepare advertisements for the stand.

Through my literature review, I have exhausted the advertising techniques of GCCP, LCCP, and FCCP. A large part of my study was to observe these techniques in current Italian advertising, but I have noticed very little usage of these methods over the past several months. Italian advertisements, specifically those on television, seem to promote the same three things: a product that can make you feel good, look more attractive, and, if it is a promotion of a food product, a product of the utmost freshness. These redundant promotions should not come as a surprise, however, as Italians place much importance on things that *fa bene* (make them feel well), improve their outward appearance, and eating only the freshest of food products. Several “typical Italian

consumers,” with whom interviews were held, displayed the appreciation for these three aspects in particular. After engaging in a discussion about various advertisements that they were shown and knowing where a product came from before purchasing, several of the participants complained about two of the products advertised: a brand of cough drops and a pair of shoes. According to the participants, the cough drop did not make them feel better when they took it and the shoes were, as one person mentioned, looked like something their *nonna* would wear. Later in the interviews, all of the “typical Italian consumers” who have participated thus far emphasized the importance of knowing where their food products came from, and paired the idea of more local products as being “fresher,” which was a reason that they preferred to purchase local products. It should be noted that the participants were not encouraged to speak about two of these three aspects (they were asked to speak about the importance of knowing where a product came from), and that all comments were organic and uninfluenced.

The promoted aspects in these ads are in contrast with what has been discussed in interviews held with advertising professionals. According to those interviewed, the GCCP, LCCP, and FCCP advertising techniques are utilized, and often responded to positively, by Italian consumers. These techniques, however, are rarely, if ever, seen in commercials on major Italian television stations, such as *Rai* and *Mediaset*. It should be reiterated that this acknowledgement is based off of one person’s inactive observation, and it would be interesting to complete quantitative research on the advertising techniques and the promoted aspects displayed in Italian television commercials and compare the discovered data to the comments made by the advertising professionals.

An important part of this project was to gain a better understanding of the social identity phenomenon *campanilismo* and observe how Italians demonstrate feelings of this phenomenon in both the workplace and real life. Prior to my arrival in Italy, I expected to witness *campanilismo* often, as that was the case during my previous visit in 2011. I have observed quite the opposite, however, as the majority of Italians I have come in contact with have displayed minimal examples of *campanilismo*. I have noticed very little pride in their hometowns, and country as a whole, from Italians during my stay. Based on personal conversations that I have had with Italian relatives and friends, it seems that the ongoing economic struggles and recession are to blame for this. The once prideful and lively Italians are now exhausted and fed up. There is no work in Italy. Cities and piazzas are filled with businesses that are either already closed or currently going out of business. This recession has clearly taken its toll on Italian citizens, and it has seemed to cause some sort of disdain toward the country. Conversations often revolve around criticisms of politicians and how “nothing ever changes” in Italy. Personally, I had considered the idea of moving to Italy and working there for a long period of time upon the completion of this project. My decision on this matter, however, was made by my Italian relatives. They are “forcing me” to go back to America because there is neither work, nor future, in Italy. Many Italians have even began looking forward to a future away from their home country, as some are planning for their children to learn English and attend an American university, as they feel this would afford not only their children, but their family, better opportunities and a better life. Similar to its citizens, Italy’s outward appearance will always remain picturesque and beautiful. Once the exterior is pulled off, however, it is clear that *la dolce vita* has become a very unfortunate *amara*.

Weekly Report #11 (September 16, 2014)

During my eleventh week at Sidebloom, I began preliminary work on two different clients, ShoeShop and Airline. ShoeShop is a handcrafted shoe store based out of Florence, and I was asked to complete a thorough website analysis of the client's current website. In addition to my work with ShoeShop, I am collaborating with two other members of the Sidebloom team to spearhead an Instagram account and campaign for Airline. Sidebloom has recently signed a contract with Airline to promote the airline's direct flights from Tuscany to Turkey and vice versa. Since Sidebloom's former social media coordinator has left the agency, I, along with two others, are working together to create an effective campaign and Instagram account in the absence of the former coordinator.

As a student of advertising and as a person who has a great interest in the art form, I enjoy observing the Italian advertisements (of all types) that I consume on a daily basis. I cannot help but feel, however, that my project is being completed during a time in which both of the topics that I am studying, Italian advertising and *campanilismo*, are lacking in prominence in today's Italian society. As mentioned in prior weekly reports, the current economic recession has affected Italy, Italians, and Italian life in a very negative way, both financially and personally. Industries across the peninsula have struggled, and advertising is no exception. Businesses can no longer afford to dedicate large amounts of money to marketing and advertising for their brands, which may be a reason that I have noticed consistent television advertisements from only a few dozen different companies, if that, over the course of the past four months. An advertising professional has even expressed to me how this is, simply, a "bad, bad time" for the

industry in Italy, as the financial struggles are essentially handcuffing Italian advertising agencies from the types of campaigns that they would, ideally, like to release. As both a researcher and a person with knowledge of Italian culture and language, I cannot help but feel that the Italian advertising of 2014 is not an adequate reflection of what it could be, given a more desirable financial and economic situation.

To reiterate what has been written in earlier weekly reports, this recession may have also had an effect on the feelings and demonstrations of *campanilismo* among Italians and throughout the country. The ever-inclusive word *noi* (we) is often used by Italians to discuss the issues that the citizens of Italy have been struggling through together and, more importantly, as one large group of people. Through the use of language such as this, Italians are considering themselves one in the same with their compatriots. For now, at least, they are not *Milanese* or *Pisano* or *Pietrasantino*, but a collective and unified group, brought together by a devastating recession that has rendered them apathetic on the country's future.

My stay in Italy will come to an end in approximately one month, and I will be dedicating much of my time to conducting interviews with advertising professionals. Coming into contact with these individuals, and convincing them to conduct an interview with me, has proven to be more difficult than expected. I have contacted several large agencies and have had the phone hung up on me several times, being told that the agency "does not do interviews." Coming into this project, such difficulty was unanticipated. Perhaps I was relying on the hospitality and generosity that Italians are so well known for, but rather, I have been met with suspicion and indifference. I continue to remain

optimistic, however, and am working hard on completing the research aspect of my project before returning to the United States.

Weekly Report #12 (September 23, 2014)

The twelfth week of my time with Sidebloom saw further developments with the Airline's Instagram campaign and the catalog for OliveOil. I continued to work together with a small team and developed an initial proposal for Airline, which will be presented at a later date. Personally, I have some concerns regarding the proposal – mainly that the proposal states that two different Instagram accounts will be made, one in Turkish and one in Italian – but it has been decided to proceed with the “two accounts” idea, especially since this is just the first proposal to Airline. The OliveOil catalog is almost finished, and I have completed the Italian-to-English translation of the catalog's copy.

In every interview that I have completed thus far with advertising professionals, the participant has brought up the “Made in Italy” tagline. The “Made in Italy” discussion has come up in various points of the interviews, and the topic is applicable to usages of both the Local Consumer Culture Positioning (LCCP) and Foreign Consumer Culture Positioning (FCCP) techniques, which are two of the frameworks of my research project. The reasoning behind why this tagline would be used in a LCCP or FCCP-utilized advertisement is obvious, saying that a product is “Made in Italy” adds, for better or worse, meaning and can change consumers' perspectives on the product. It has been expressed that “Made in Italy” tagline has lost a large amount of value in Italy, as Italians have become immune to the phrase and are keen enough to not be overly influenced by this LCCP technique. When used in a foreign environment, however, “Made in Italy” still holds value, especially when paired with a product that Italy is known for internationally,

such as pasta or leather. I find this in contrast to what I observe with American products that incorporate LCCP and/or FCCP. For example, many American products, such as Wrangler Jeans or Wal-Mart, have enjoyed domestic success with advertising campaigns promoting the “American-ness” of the products. It seems that Americans are proud to purchase American products, especially when they are promoted as “American.” This could be for a variety of reasons, such as nationalism or the desire to help the economy of the United States. While in Italy, I have had the opportunity to see how American products, specifically car companies such as Jeep and Ford, are promoted. While these brands may incorporate LCCP and be promoted as “American made” in the United States, this aspect of the brands is not mentioned in their advertisements in Italy. FCCP is not utilized, even though the “American” aspect of brands like Jeep and Ford are often seen as a major selling point in the United States. While I cannot be positive as to why FCCP is not utilized by these American brands advertising in Italy, it may simply be due to the lack of American products that are consistently found in Italy. This scarcity may bring about a lack of knowledge or, more importantly, reputation of American products in Italy. Perhaps Italians would not know how to respond to an “American made” automobile in the manner they often view, for example, Germany’s BMW or Volkswagen, two brands that have incorporated the FCCP strategy while advertising in Italy.

I have continued my research on *campanilismo* and its influences, should any exist, on Italian advertising by conducting more interviews with advertising professionals. In my opinion, it has been fundamental that I hold interviews with individuals who come from different Italian cities. By speaking with people from

different parts of the country, personal sentiments of *campanilismo* may be stronger or weaker. This has not only allowed me to hear and learn different definitions and perspectives on *campanilismo* and its influences on Italians, but also on whether or not *campanilismo* has a place in Italian advertising. Because of the differences in opinions, possibly thanks to where the participants grew up, the interviews have been fascinating and the feedback received from the advertising professionals will be very applicable when I complete my final paper.

Weekly Report #13 (September 30, 2014)

The thirteenth week of my internship with Sidebloom also represented the end of my time with the agency. Because of this, my time was put toward completing projects that I have recently been working on, namely an Instagram campaign for Airline and the English copy for a catalog for Olive Oil. While I will no longer be in Italy to witness the launching of the Instagram campaign or the release of the catalog, I am optimistic that my collaborations with other staff members on the two projects will result in two successful final products. The presentation for the Instagram campaign for Airline will not take place for a few more weeks, but, based on previous conversations with the client, they are excited to utilize social media for this new campaign.

Over the course of my project, I was able to learn more about Sidebloom as a business and, because of this, I discovered that it was more than a communications agency. Sidebloom also doubles as Design, which is a vendor of high-class furniture and all things related to interior design. At the beginning of my time with Sidebloom, I simply thought that Design was one of its main clients and not actually another “branch” of the company, especially because the fields of interior design and communications have

very little, if anything, in common. I find this fact both interesting and, in a sense, concerning. As several of my previous weekly reports have discussed, the Italian recession is affecting the entire country in a very negative way. It is not uncommon for people to be working more than one job in an effort to make enough money to support themselves and their families. Therefore, it does not come as a surprise that the staff at Sidebloom has also taken control of Design, as certainly there is money to be made in the business that Design offers. A concern of mine, however, is the previously mentioned fact that the world of interior design and the world of communications have very little overlap. (*sensitive information omitted*)

This week, I have completed my interviews with the “typical Italian consumer” and the information received from the participants has, in a few senses, continued to be in contrast with what I have been told from advertising professionals. According to several advertising professionals, Italians would respond well to advertisements utilizing Foreign Consumer Culture Positioning (FCCP) rather than Local Consumer Culture Positioning (LCCP). During the interviews with the typical Italian consumer, however, it was often mentioned how the ad utilizing LCCP brought them strong feelings of pride and happiness to be Italian. On the other hand, their thoughts on the FCCP advertisement were, according to them, influenced very little by the fact that a foreign country was promoted, as well as a foreign language. This is an interesting contrast, as the voices of the Italian people are contradicting what some of the interviewed Italian advertising professionals are saying that they want and look for in an advertisement.

Chapter III

My time at Sidebloom afforded me the opportunity to work and collaborate with a variety of clients and people. As this was my first time working in the advertising and communication field, I believe that Sidebloom, due to its small size and tight-knit staff, was the perfect place to learn about what it takes to create an advertising campaign and work with both domestic and foreign clients.

My work with the agency revolved primarily around seeking out ways to help Homegoods reach Roman tourists, developing an Instagram campaign for Airline, completing website analysis for both Sidebloom clients and competitors, brief Facebook work for Hotel X, and translating presentations and copy for various clients from Italian to English. The owners of Sidebloom assigned me to these projects, and I collaborated with another intern on the work with Homegoods and Airline.

I am happy with the work that I completed for Sidebloom, as my “final products” satisfied my bosses and the little work I did with Hotel X on Facebook resulted in positive responses. Unfortunately, due to the timing of some of the projects and my return to the United States, I will be unable to see or have any influence on the “final product” of many of the projects.

Looking back on my time with Sidebloom, I feel that there were opportunities in which I could have utilized the skills learned at the University of Missouri School of Journalism that I was unable to during the course of my internship. Thanks to courses completed at the University of Missouri, I feel that I could have offered insight on the creative processes of some of the campaigns, as well as played a role in the research part

of developing an appropriate creative strategy and campaign. My work was mostly dictated by my bosses, which is to be expected as an intern. I cannot help but think, though, that my time could have been more creatively spent with some of the projects I worked on, specifically that with Homegoods.

Much of my time regarding the Homegoods project was spent cold-calling tour guides in Rome that held tours with Japanese, Chinese, and Korean tourists. The idea was to collaborate with the tour guides, who would bring the tourists into Homegoods for a “shopping break,” in an effort to expand Homegoods’ reach with the many tourists that visit Rome every year. In my opinion, the idea that tourists want to shop for home-good products while visiting one of the world’s most historic and famous cities is unfounded and poorly thought-out. I believe that the other intern, with whom I collaborated on this project, and I could have spent our time developing interesting events or advertising campaigns for Homegoods, rather than individually calling and e-mailing a seemingly never-ending list of Rome-based tour guides.

The most unique opportunity that I was able to take advantage of due to my internship with Sidebloom was the chance to work in an Italian work environment. This invaluable experience allowed me to not only observe how Italians behave in the workplace and deal with clients, but also to immerse myself in this same environment. By working in Italy, specifically during a major recession, I witnessed and appreciated the work-ethic of Italians. Normally notorious for their laid-back and “work to live, not live to work” attitude toward their professions, I noticed the opposite at Sidebloom. The staff often worked more than 10 hours per day, and some of the staff held multiple jobs or were balancing both work and school. As previously mentioned, perhaps the economic

struggles in Italy caused my co-workers to take on a very strong work ethic, but I left my internship extremely impressed and influenced by the diligence demonstrated by the staff at Sidebloom.

I would not be prepared to enter the world of advertising if I did not complete both the professional and research aspects of this project. Through my internship with Sidebloom, I learned, more than anything, what it takes to work in advertising and communication. I now know how necessary it is to be dedicated to your clients, why it is important to maintain communication throughout all parts of the agency, and how to work as a team. As pointed out earlier in this chapter, the deep understanding I now have of Italian work culture is also something that I will take with me as I move forward in my career.

The research portion, which consisted of interviews with Italian advertising professionals and Italian consumers, of this project brought fascinating, informative and unique perspectives to advertising of both consumers in general, as well as Italian consumers. The insights and information received from these interviews will be discussed at length in Chapter V, but the knowledge that I gained from my sit-downs with the Italian participants is something that has prepared me to begin my career just as much as my internship did.


Chapter IV

This chapter will review the work completed with Sidebloom over the course of the 13-week internship. I worked closely with a total of five clients, spanning very different fields. Much of the work was completed in Italian and, to maintain the authenticity and accuracy of the project, will remain in its original Italian. All names of the clients that were worked with have been removed to maintain privacy. They will be referred to as the names given in Chapter II.

Work with Hotel X

[REDACTED]

Piazza dei Miracoli is a great place to spend a Saturday afternoon and enjoy the beautiful weather! What are your plans for this lovely weekend?



Like · Comment · Share 12 2

[REDACTED]

Your Tuscan journey starts here. Like our page & find out more!

[REDACTED]

IMAGE REMOVED DUE TO PRIVACY

[REDACTED]

Bed and Breakfast
Place a 450 persone.

Mi piace questa Pagina

[REDACTED]

We're more than a hotel. We're your doorstep to Tuscany.

w [REDACTED]

IMAGE REMOVED DUE TO PRIVACY

[REDACTED]

Bed and Breakfast
Place a 450 persone.

Mi piace questa Pagina

I worked on a Facebook advertising campaign for Sidebloom's client Hotel X. The goal of this campaign was to reach American tourists, as Hotel X wanted to expand their American clientele. After extensive research into both potential tourists' online habits and social media advertising, I decided that Facebook would be the best platform to reach our target market. Unfortunately, due to budget concerns, I was unable to continue the campaign, which focused on augmenting page "likes" and offered a 15% discount if you booked through the Facebook advertisement, for a long period of time. The three advertisements above are a sample from what was, statistically, a successful campaign, as the advertisements reached a large portion of the target market and nine people took advantage of the offer.

Work with Homegoods

The majority of my time with Homegoods was spent contacting roughly 110 Rome-based tour guides who spoke Japanese, Chinese, or Korean, as well as 10 Rome-based food tour agencies. Homegoods, like Hotel X, wanted to expand their reach to different tourists and Sidebloom felt that attempting to bring in Japanese, Chinese, and Korean tourists to the store would reach that goal. Unfortunately, due to requested privacy from Sidebloom, I am unable to submit any e-mail correspondence that I had with any of the contacted tour guides and tour agencies in regards to a possible collaboration. The results from my efforts, however, did not warrant the time spent contacting the tour guides. Of 120 guides and agencies contacted, only one person expressed interest in the collaboration. Those uninterested explained that Homegoods' location was not in an area where they take their tour groups, nor would the tourists have interest in visiting a home goods store while vacationing in Rome.

In addition to the work contacting tour guides for Homegoods, I also completed in-depth website analysis on the website for a rival business. The analysis covers positive and negative aspects of the page and was completed in Italian. It is as follows:

Aspetti positivi

- Semplice navigare
- Blog è interessante, con post nuovi
 - è importante mantenere un Blog con post recenti
 - Con ogni post viene una foto
- #Noiacasatua è un'idea interessante, ganza
 - La gente che compra qualcosa da (*name omitted*) può fare una foto che mostra come sta usando il prodotto, e poi questa foto è messa sul sito
 - Qualcosa di genere promuove un legame fra i consumatori e (*name omitted*)
- la “cerca” funziona
 - Se si cerca una parola, una marca, ecc., vengono tutti i prodotti relativi
- abbastanza facile comporre i prodotti
 - c'è un carrello
 - non ci vogliono tanti “click” per completare un ordine

Aspetti negativi

- Troppo “spazio bianco” – troppo bianco in genere
 - Troppo “spazio bianco” da noia agli occhi
 - Quando c'è troppo spazio bianco, il sito sembra di esser creato da un principiante
 - Lo sfondo non dovrebbe mai essere solo BIANCO come qui
- Interfaccia brutta
 - Tutto quadrato
 - Se fossi un visitatore nuovo al loro Homepage, non saprei che cos'è (*name omitted*) e che potrei comprare qualcosa dal sito
 - Troppo spazio che non è usato
- Brutto font
 - È un font in cui si trova ovunque, in tutto l'Internet
 - Non è appariscente. Un font può essere semplice, ma ancora bello e leggibile
- Manca più informazione dei prodotti sul Homepage

- Come detto, non so che cos'è (*name omitted*) dopo andare sul Homepage
 - Vedo se ci sono prodotti, ma non è molto chiaro che sono venduti su questo sito
 - C'è il menu che gira, ma altrimenti il resto della pagina manca informazione utile
- Mancano i prezzi accanto i prodotti; si deve cliccare sul prodotto per vedere il prezzo
 - Non si sa quanto costa un prodotto accanto la sua foto
 - Dovrebbe essere il prezzo accanto la piccola foto
 - Non dovrei avere bisogno di cliccare sul prodotto per vedere il prezzo
- “Il mio account” dovrebbe essere al capo, invece al fondo
 - è più facile trovare: Vedi amazon.com per il miglior esempio
 - Quando è al fondo, non sembra molto importante. Però questo account è una cosa molto importante
- i link per Twitter e YouTube non funziona. Se non c'è account per Twitter e YouTube, non dovrebbero essere le icone
 - Se clicca sulla icona, non succede nulla
- Quando si naviga a “Blog” o “La Cucina,” quella pagina diventa “Home”...strano. “Il negozio” dovrebbe essere lasciato come “Home”
 - Manca compattezza, diventa una pagina completamente diversa
 - Si può avere tutte le tre pagina sul stesso sito, ma lascia “Il Negozio” per “Home”
- Non si può filtrare da prezzi (filtra da più alti a più bassi, ecc.)
 - Qui le cose diventano difficile per il visitatore
 - Esempio: Se sto cercando per coltelli, dovrò cliccare su tutti i coltelli per vedere qual'è meno costoso – ci vuole troppo tempo ed è noioso
- Tutto troppo “quadrato”
 - Un aspetto di base
 - Ancora, è molto elementare
 - Quando tutto il sito ha lo stesso aspetto, si annoia il visitatore, e poi va via
- “spedizione gratuita” non è promosso bene...dovrebbe sempre essere visto
 - Perché non ho saputo che la spedizione era gratuita fino ho provato a comprare qualcosa?
 - Questa è un buon offerta, e per questo dovrebbe essere sempre visto
 - Non ci vorrà un grande pubblicità, basta un piccola grafica al capo che ci rimane sempre
- Si deve navigare a un'altra pagina per vedere tutte le promozioni
 - Le promozioni possono essere promosse sul Homepage, con tutti i prezzi accanto tutte le foto dei prodotti
 - Siccome le promozioni sono su un'altra pagina, sono lasciate nascoste

- “Atempo” foto non funziona, non c’è link
 - Non mi torna questo “atempo”
 - Non so che cos’è, perchè è importante, ecc.
 - Spreco di spazio
- “partner” non è così importante, non c’è link “indietro” la foto
 - Perchè promuove tutti i “partner” quanto posso vedere le stesse marchi sotto “per marchi?”
 - Promuove i partner va bene, ma usare uno spazio così grande con una foto che in cui non c’è un link non è necessario
- Tutte le graffiche non sono pari
 - Ancora, un aspetto elementare
 - È chiaro che chi che ha creato questa pagina non conosce bene HTML/CSS, ecc
- A volte navigare è un po lento
 - Non è MOLTO lento, ma noioso lo stesso
- Sul homepage, ci sono 9 foto che girano, forse troppe
 - Se promuove troppo cose, gli fa schiacciato i visitatore
 - Poche cose sono più facile seguire, rimangono in mente per un tempo più lungo
- Come si crea un “account”? Vai sul “il mio account” e non esiste un link per crearlo
 - Si può comprare un prodotto senza account? Come si crea un account? Si deve andare al negozio per crearlo? Un account è necessario? Ecc...
- Quando si compra un prodotto, si deve aspettare 24 ore mentre (*name omitted*) vede se il prodotto è disponibile...NOOOOO!!! Assolutamente NO
 - Se vedo un prodotto sul sito, sono già sotto l’impressione che è disponibile e quando lo compro, lo voglio ADESSO. Se no, posso andare su un altro sito e comparmelo ADESSO.
 - Se non è disponibile, tiralo dal sito fino è disponibile di nuovo.
- Il Homepage mi dice quasi nulla delle promozioni
 - C’è una piccola foto di UNA promozione. Per vedere il resto, si deve andare a un’altra pagina. Nessuno vuole navigare troppo per vedere tutta l’informazione importante.
 - Se ci sono offerte/promozioni, le promuove sul Homepage
- La pagina della cucina è vecchia, manca novità
C’è informazione che è stata utile qualche mese fa. Non serve più a nessuno.

Work with Airline

Airline was Sidebloom’s newest and most important client once I arrived at the agency in June 2014. At the beginning, my work with the client was limited to translating

e-mails between Italian and English, as well as preparing the English version of Sidebloom's first creative presentation to Airline. Once again, due to Sidebloom's request of privacy, I cannot indulge much information on the project other than that it was an Instagram campaign that incorporated an in-flight game for travelers to participate in during their time on the plane. As of now, the campaign has yet to begin.

I took on my largest role with Airline at the end of my internship, as I began developing a second Instagram campaign with two colleagues. Instagram was chosen as the platform for this campaign because of how popular it is to share photos. The idea was to update the account with aesthetically appealing photos from both Tuscany and Turkey in an effort to attract more followers and make people want to visit the places in the pictures. Unfortunately, as this brainstorming began shortly before my internship ended, I am unaware of any current developments of the project. The campaign focused in on the two locations where Airline's flights traveled from, the region of Tuscany and the country of Turkey. We developed an Instagram campaign that promoted the foods, cultural events, and the historic locations of these two places, as well as the in-flight experience. We felt this would be an effective way to garner interest from our target market, as well as utilize the multiple capabilities of the social media platform Instagram. This campaign also promoted interaction with the account's followers, as they would be encouraged to share their own photos related to Airline with the account.

Work with ShoeShop

I completed thorough website analysis of Sidebloom's client ShoeShop. Again, the analysis was completed completely in Italian and will be shared in its original form. To summarize, I discovered an extremely unnerving amount of issues with the client's

website, as much of the site's information was repetitive, irrelevant, and unrelated to the product. As of October 2014, ShoeShop's website remains unchanged. I feel that Sidebloom should make it a point to fix the website soon, as ShoeShop offers unique, handmade shoes that warrant a more effective website. The analysis is as follows:

- Interfaccia abbastanza bella, non direi che c'è troppo spazio bianco, ma forse un'altra sfumatura andrebbe meglio
- Il titolo dove c'è il logo, Inglese/italiano, ecc. manca qualcosa. È brutto e mi fa fissare gli occhi al titolo invece delle foto delle scarpe sotto
- Per quanto riguarda le foto che girano, dopo una o due capisco come sono le scarpe. Sarebbe meglio promuovere qualche saldo, altri aspetti della impresa invece delle stesse foto una dopo l'altra
- Perché le stesse scarpe sono promosse? Sempre Derby Camo Grey, Fran Camo Blue e Grey
 - Così manca l'opportunità di promuovere altre scarpe
 - Tutti i prezzi sono uguali, mi fa sentire che non esistono offerte, saldi, ecc. Sempre 135euro
 - Il Derby Camo Grey assomiglia troppo al Fran Camo Grey...così stanno promuovendo lo stesso prodotto, per lo stesso prezzo...quindi uno è più o meno uno spreco di spazio e promozione
- La parte "Made in Tuscany" è ganza e interessante, però può essere utilizzato meglio se fosse incluso nelle foto che girano su in cima
 - Così la prima pagina non sarebbe così lunga
 - Sarebbe promosso meglio qui, perché tanti non vanno sempre completamente giù in fondo della pagina, dove c'è ora
- Mettere il "Social" su in cima, nel titolo
 - Come scritto, tanti non vanno giù in fondo della pagina
 - Chiaramente non funziona bene dove c'è, ShoeShop ha solo 4 seguenti su Twitter, persone non stanno andando sulla loro pagina di Twitter da mohshoes.it
 - Se il "social" c'è dal inizio, dimostra che il Social è una parte importante del Brand, invece di qualcosa che è stato lanciato giù la pagina
 - L'ultima link per Social, accanto al Twitter, non funziona. Non so neanche quale social è, lo toglierei
- **Manca il "Call to Action" – "Chiamata a Azione"**
 - Perché non c'è la parola "compra" oppure la frase "compra ora!" ovunque nella pagina principale?
 - Con questa prima pagina, ShoeShop non sembra una impresa che vende le scarpe...sembra una famiglia che fa le scarpe. C'è assolutamente una differenza
 - Sul menu arancio, c'è troppa informazione sulla impresa e la famiglia...quelle opzioni "Made in Tuscany," "Perché," e "La Storia" potrebbero, e secondo me dovrebbero, essere messe in una pagina solo. Perché come una persona che

vorrebbe comprare le scarpe, tutta quella informazione non mi interessa tanto...sono venuto a questa pagina per comprare le scarpe, non scoprire tutta la storia di ShoeShop.

- “FAQ” dovrebbe essere alla fine del titolo menu, oppure al meno secondo alla fine (prima di “contatti”)
 - Porta via più attenzione alle pagine “Blog” e “Gallery”
- Per quanto riguardo il “blog”...quello non è un blog. È un gruppo dello foto con didascalie che, per qualche motivo, non sono scritte in Italiano e non sono molto utili o interessanti
 - Personalmente, toglierei il “blog”...non serve e non è neanche un Blog. Uno spreco di spazio. Chi sarebbe interessato a seguire un blog con 6 aggiornamenti in un giorno (12 luglio)...e quelli aggiornamenti sono **i stessi aggiornamenti** che si trovano sulla seconda pagina
 - Sembra pigra dalla parte della impresa
- Perché non posso scappare questa “Prodotti in evidenza”? È su quasi ogni pagina
 - Quando cambio pagine, vorrei vedere cose diverse. Non le stesse scarpe ai stessi prezzi
- Toglierei tutta la pagina “Made in Tuscany”
 - Lo stesso testo è già trovato sulla prima pagina
 - Ridondante e mi da noia come un visitatore
- Manca un modo meglio per raccontare “la storia”
 - Testo testo...noiso e chi se ne frega?
 - Fammi vedere foto, le persone dagli anni '50 quando è aperta questa impresa
 - Racconta “la storia” in un modo più facile e interessante...non ho voglia di leggere paragrafo dopo paragrafo della storia di un calzolaio
- La pagina “Perchè” è anche troppo lungo
 - Questo sito non dovrebbe essere “lo spettacolo di (*name omitted*)”
 - Spiega l’obiettivo di questa impresa, ringrazia la gente e basta. Il fatto che hai studiato l’economia e ti sei laureata con lode non mi interessa
- La pagina per “FAQ” è bruttissima
 - Troppo spazio bianco
 - Disorganizzato
 - Font arancia e stretto...difficile leggere, fa male gli occhi
 - Perché dopo fai clic su una domanda, viene sempre “Lingua Italiana” o “Language English” dopo?
- L’opzione “Our Creativity” sotto “Prodotti”
 - Forse semplicemente “altre scarpe” sarebbe meglio, perchè quella pagina non dimostra “creativity”...nel senso non riesci cambiare o personalizzare le scarpe che ci sono nella pagina
- Non c’è ordine sul sito
 - Non so i nomi delle scarpe
 - Non è chiaro dove vado per comprare le scarpe
 - Non so che posso personalizzare le scarpe
- Dopo un po di pensiero, toglierei anche “Gallery”
 - Che vuole guardare a foto delle scarpe?
 - Non mi serve...sono foto senza informazione

- Le traduzioni in inglese non sono perfette
- Come scorro sempre più questo sito, mi piace meno e meno. Non fa bene a convincermi a comprare un paio di scarpe. Non sembra un “negozio” sul internet, e deve esserlo. Sulla prima pagina, le foto che girano sono inutili. Non sono convinto. Le storie della impresa e di *(name omitted)* non mi interessano nel modo che sono promosse. Troppe pagine, troppa informazione inutile. Quando vai a “Prodotti,” devi fare clic su una pagina in cui non so come sono le scarpe, perchè non ti hanno fatto vedere sulla prima pagina. Personalmente, consiglierei la creazione di una pagina completamente nuova, perchè questo sito non fa lo scopo che deve fare.

Work with OliveOil

My work with OliveOil was limited to copy translation for a catalog that is being released in Italian, English, and Portuguese. While the catalog was released shortly after I left the company, I am able to share some screenshots of some of the copy from the catalog’s PDF version.

<p>THE PEOPLE</p> <p><i>Behind every food there is the love for the land, the research of flavor, and the passion of those who are able to select only quality. Anna Maria Barberini is the creator of all of this: “I started with the desire and incentive to grow from the earth the materials that, once transformed, could give the consumers the tastes of tradition.” Jonni Guarguaglini, her son, decided to dedicate himself to the family’s business of updating tradition and discovering new combinations and undiscovered flavors.</i></p> <p><i>“One day everyone will know about our food.”</i></p>	<p>THE CRAFT</p> <p><i>Creating extra virgin olive oil, in all of its variations, is our expertise. Each bottle is created so it arrives at your table as the best, and most famous, Tuscan olive oil in the entire world.</i></p> <p>THE SELECTION</p> <p><i>Throughout the years we have selected a series of products that are able to unite the flavors of tradition and the thorough research of quality. In this way, Volaterra was born to unite the most excellent foods and flavors.</i></p>
<p><i>“Ho iniziato con la voglia e stimolo di far nascere e germogliare dalla terra le materie prima che, trasformate, potessero dare al consumatore i gusti della tradizione”</i></p> <p><i>“I started with the desire and incentive to grow from the earth the materials that, once transformed, could give the consumers the tastes of tradition.”</i></p> <p style="text-align: right;">Anna Maria Barberini</p> <p><i>“Ho deciso di portare avanti la tradizione creata dai miei genitori, innovando con nuove ricette del gusto.”</i></p> <p><i>“I decided to bring forward the tradition created by my parents, innovating with new recipes of taste.”</i></p> <p style="text-align: right;">Jonni Guarguaglini</p>	<p>Olio caratterizzato prevalentemente da fruttato di oliva verde, non intenso ma ampio e carico di sensazioni olfattive che richiamano, la foglia di olivo, l’erba appena tagliata ed il carciofo. In coda si avverte una nota dolce di mandorla fresca.</p> <p>In bocca appare fluido, pulito e netto con note di amaro e piccante gradevoli e non prevalenti fra loro, accompagnate da lievi note astringenti e gusto di noce fresca.</p> <p>Armonico, equilibrato.</p> <p>Può trovare impiego per una ampia gamma di pietanze: dai piatti più delicati a quelli dal gusto più deciso e robusto. Acidità: inferiore a 0,2%</p>
	<p><i>Oil primarily produced from the harvesting of green olives. It’s not intense, but full and charged with smells that recall the olive leaves, freshly cut grass, and artichoke.</i></p> <p><i>At the end, you can taste the sweetness of fresh almonds.</i></p> <p><i>The flavor is smooth, clean and clear with hints of bitterness and a pleasing spiciness, accompanied by a slight taste of fresh walnuts.</i></p> <p><i>Harmonious and balanced.</i></p> <p><i>This oil can be used in a wide variety of dishes, ranging from the most delicate to the most robust.</i></p> <p>Acidity: Less than 0.2%</p>

Chapter V

The research aspect of this 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.

Analysis

This section of Chapter V 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 (*chrütercraft*), 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 *chrütercraft*, 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 communications agency Sidebloom 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.

References

- Akaka, M., & Alden, D. L. (2010). Global brand positioning and perceptions: International advertising and global consumer culture. *International Journal of Advertising*, 29(1), 37-56. doi: 10.2501/S0265048709201026
- Alden, D. L., Steenkamp, J. M., & Batra, R. (1999). Brand positioning through advertising in Asia, North America, and Europe: The role of global consumer culture. *Journal of Marketing*, 63(1), 75-87.
- campanilismo. 2013. In *garzantilinguistica.com*. Retrieved November 17, 2013, from <http://www.garzantilinguistica.it/en/search/?q=municipalismo>
- Furnham, A., & Voli, V. (1989). Gender stereotypes in Italian television advertisements. *Journal of Broadcasting & Electronic Media*, 33(2), 175-185.
- Taylor, C., Okazaki, S., & Mueller, B. (2012). Theory advancement in international advertising: Drawing on theories from strategic management and international business. 149-161. In S. Rodgers, & E. Thorson (Eds.), *Advertising Theory*. New York: Routledge.

Appendix A

*Pubblicità all'Italiana: Understanding Campanilismo and Determining
Influences on Italian Advertising*

Vincent S. Tacchi

University of Missouri

Pubblicità all'Italiana: Understanding Campanilismo and Determining
Influences on Italian Advertising

Introduction

This study of the Italian social identity phenomenon of *campanilismo* and its influences on Italian advertising will allow me to combine two of my greatest passions: Italian language and culture and advertising. While I realized these two passions at very different points in my life, the time I have dedicated to developing a true love for Italian and advertising has shaped me into the person that I am today.

My life changed forever after a pilgrimage to Italy in 2007, where I met my Italian relatives for the first time. Being an Italian-American, I felt at home while visiting the town where my grandfather grew up. An issue with communicating certainly existed between my family and my Italian relatives, however, as language barriers between English and Italian made it difficult to speak with each other. Bothered by this problem, I promised my Italian uncle that I would return in five years and I would speak Italian.

I returned home from my vacation in Italy wanting to learn as much about Italian language and culture as possible. I began self-teaching myself the language by listening to audiotapes and Italian music every day. This love for all-things-Italian was further augmented during my time at the University of Missouri, where I completed a minor in Italian area studies. Professors Rita Cavigioli and Roberta Tabanelli were both influential and accessible mentors, and I cannot overstate how much I appreciate their dedication to their students. If it were not for Professors Cavigioli and Tabanelli, I would never have reached my high level of fluency in Italian.

My transition into a true Italian-American culminated in a semester abroad in Florence, Italy, and by becoming an official citizen of Italy. During my semester abroad, I was able to live with both my Italian relatives and a Florentine family. By immersing myself with Italians, I became fluent not only in the Italian language, but Italian culture, as well. After my semester abroad, I considered both the United States and Italy as home. In an effort to cement myself as a citizen of both countries, I acquired Italian citizenship and an Italian passport. The sentimental value that my Italian passport affords me is something that I will take with me the rest of my life, as it represents me being a member of both American and Italian societies.

I did not realize my love for advertising as quickly as my love for Italian language and culture. It was not until my senior year capstone project, where I collaborated with a team of five other students to develop an ad campaign for FOX Soccer, that I discovered a possible career that I knew I could enjoy doing for the rest of my life. My capstone professor, Scott Fuenfhausen, spoke with such ardor for advertising that did not go unnoticed. His enthusiasm left a great impression on me, as I have decided to follow a career path in the accounts field of an international advertising agency.

The Missouri School of Journalism, as well as its demanding Strategic Communication program and faculty, have more than prepared me for this academic and professional endeavor. Professors Amanda Hinnant and Shelly Rodgers have been significant mentors for me over the course of my Master's program. Their advice and guidance over the past year has helped me grow as a student, a professional, and a researcher. Through the Missouri School of Journalism, I have taken a variety of courses related to advertising and language that have further developed my knowledge and

passion for international advertising. I was able to utilize this knowledge and passion through a previous internship in Florence, Italy, where I worked in the marketing department for a small newspaper.

This project, titled *Pubblicità all'Italiana: Understanding Campanilismo and Determining Influences on Italian Advertising*, will be a significant stepping-stone as I work toward my professional future in the accounts department for a global advertising agency. The opportunity to better understand the phenomenon of *campanilismo* is of great interest to me, as its noticeable influences on Italian culture immediately caught my attention during my semester in Florence. My proposed research of *campanilismo*'s influences on Italian advertising has never been done before, and I am excited to do my part in finding a new perspective from which one can consider *campanilismo*'s impact. From a professional standpoint, working for an Italian communications agency will be an invaluable experience for someone like myself who plans to work in international advertising. By working in a foreign environment and for foreign clients, I will gain insight into the world of Italian advertising and gain skills that I will be able to utilize as I begin my career upon completion of this project.

Professional Skills Component

The professional portion of this project will take place at the communications agency Sidebloom in Pisa, Italy. I will be working as an intern at Sidebloom during the summer of 2014.

This professional project will take place in the field of strategic communication, as Sidebloom offers services in advertising, web marketing, and branding. My academic experiences at the University of Missouri have more than prepared me for this internship,

as I have completed a bachelor's degree in journalism and master degree level coursework in the emphasis area of strategic communication. In addition to this, my time working for *The Florence Newspaper* in Florence, Italy, will prove to be valuable preparation for this endeavor with Sidebloom. I learned what it was like to work in an Italian work environment while utilizing my fluency in the Italian language to complete day-to-day tasks and speak with Italian clients.

My internship with Sidebloom will begin on Monday, June 2, 2014 and will continue through the month of September. Since Sidebloom will be closed for the month of August, I will be working 35 hours per week for 12 weeks during June, July, and September 2014. This is in order to adequately satisfy the 420-hour requirement demanded by the University of Missouri.

As Sidebloom is a smaller agency, working for them will afford me the unique opportunity to learn about, and work in, the various sectors of an advertising agency. The majority of my time, however, will be spent in Sidebloom's accounts department, as I plan on working in accounts upon completion of my master's degree. My primary task with Sidebloom will be working with their clients who are looking to broaden their reach to the United States. I will be collaborating with them to develop new ideas and channels in which they can expand their brand to America. Otherwise, I will be working with fellow Sidebloom employees to brainstorm and create new advertising campaigns for current clients, as well as try to acquire new clients for the agency. All work for this project will be disseminated by the owners and founders of Sidebloom, who have articulated to me that I will be helping develop current clients' reach to America. My supervisor, Davide Ferro, is a founder of Sidebloom and their current Director of Media.

I will be in consistent contact with Mr. Ferro during the duration of my internship, and he is the one who has been speaking with me about my future job duties with Sidebloom.

The work that I will complete with the various clients that I collaborate with will be considered the “abundant physical evidence” necessary for the completion of this project. Through my internship with Sidebloom, I will play a role in the creation of ad campaigns for Italian brands, as well as help create channels for some of Sidebloom’s current clients as they look to reach an American audience for the first time. The evidence of my work will be seen through these various campaigns, and I am very excited to begin the professional aspect of this project. My work will also be discussed in weekly field reports that will be sent to my master’s committee at the University of Missouri.

Analysis Component

My research will work toward a better understanding of the Italian social identity phenomenon of *campanilismo* and discover any influences it has on the domestic advertising of Italian brands and products. This research is relevant to the field of global advertising, as it will identify any trends of standardization and the usage of global, local, and foreign consumer culture positioning in Italian advertising.

The concept of *campanilismo* and the advertising techniques of standardization, GCCP, LCCP, and FCCP will be utilized as the frameworks and theoretical guides for this research project.

Literature Review

Standardized and global advertising campaigns are becoming increasingly more common across the world. Large international brands are making a concerted effort to promote one message that will resonate positively with what is believed to be a world in which the consumers are becoming more and more alike. Advertisers rely on various promotion techniques, such as Global, Local, and Foreign Consumer Culture Positioning, to communicate with consumers across the globe and position their brand as one that is global, local, or foreign. In the country of Italy, however, a unique challenge presents itself to advertisers. A significant social phenomenon regarding personal identity exists in Italy. This phenomenon, called *campanilismo*, influences Italians to associate themselves primarily with their hometown, as well as disassociate with nearby areas and the country as a whole (Tak, 1990).

The love and attachment to an Italian's hometown, in addition to their disdain for surrounding cities and the country, present an opportunity to research how the creative strategies of Italian advertising campaigns are influenced by *campanilismo*. The peculiar case of a *campanilismo*-influenced Italy allows concepts of standardization and Global, Local, and Foreign Consumer Cultural Positioning to be applied to one country. As various cultures and identities exist throughout the peninsula, it is important to discover if the idea of "local" is consistent throughout Italy, or if products positioned with a certain city are considered "foreign" in other parts of the country.

The purpose of this research is to better understand influences *campanilismo* has on the creative strategies and applied advertising techniques behind Italian advertising. This study will also analyze how *campanilismo* influences which advertising positioning

techniques Italian advertising professionals incorporate when promoting an Italian product.

Prior to moving forward with this research project, it is important to define the phenomenon of *campanilismo*, as well as understand and evaluate the several advertising techniques that will be applied to this study. This literature review works toward better comprehension of *campanilismo*, standardization, global consumer culture, and related positioning techniques.

Campanilismo

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

The primary framework for this research project is the Italian identity phenomenon of *campanilismo*. The online *Garzanti Linguistica Dizionario* defines *campanilismo* under the Italian word *municipalismo* which, once translated from Italian, means an “exaggerated attachment to one's own city; a tendency to defend local interests against more general interests.” *Grande Dizionario Italiano*, another online dictionary, reinforces this definition, as their translated definition reads: “an exaggerated and exclusive love toward one's own town that often induces prejudiced hostility toward different towns and traditions.”

Qualitative research in the field of anthropology completed by Tak (1990) gives insight into *campanilismo* and how it affects Italian citizens in the High Versilia zone of the country, located in the Tuscany region. Tak (1990) defines *campanilismo* as a way in which Italians associate most with their hometowns and local cultures, while maintaining bias and associating generally negative stereotypes with the citizens of nearby towns. Tak

(1990) concludes that *campanilismo* is a deeply ingrained cultural tendency and value that causes Italians to primarily identify as citizens of their birthplaces and hometowns before anything else.

Tak's (1990) study took place in the High Versilia zone of Italy, which is a mountainous area in northwest Tuscany. Tak (1990) acknowledged how the citizens of the various towns of this zone often displayed great prejudices toward those from the other Versilian towns, often referring to those not from their hometown with rude nicknames that played off stereotypes of people from that town. Differences in language are also prevalent in this area. Even though the towns of High Versilia neighbor one another, dialects exist throughout the area. This can be seen as a way that citizens of each town differentiate themselves from other localities.

Tak's (1990) study also displays clear differences in religious rituals between the towns. Catholicism is the dominant religion in Italy, and each of the towns in High Versilia associate with a different patron saint. Each town would celebrate the feast days of their patron saint by holding an in-town festival. The celebrations, and even the saints, however, would be affected by the hostility that exists between the citizens of High Versilia. According to Tak (1990), every village of High Versilia has one primary rival. The inter-town rivalries may be so strong that citizens of one town will not attend the festival in their rival's town, and may even go to the extent of demeaning their rival's patron saint (1990).

The results of this study of *campanilismo* in Italy influenced Tak (1990) to reach a consistent conclusion that *campanilismo* "forms local identity and models the behaviour of community members, and in this sense each village has its own culture and history" (p.

98). Through the Italians' strong association with their hometown and their often-displayed dislike for the surrounding towns and their citizens, the existence of *campanilismo* is clear.

As the phenomenon of *campanilismo* will be both further evaluated and applied to this research project, Tak's findings are invaluable and will be utilized as a framework for this study. It will be important to build upon Tak's discoveries and examine how *campanilismo* is still evident in Italian culture 23 years after his study was published. As much of the researcher's study of *campanilismo* will take place in the Low Versilia zone of Italy, much of Tak's specific study on *campanilismo* will be revisited due to the proximity of Low Versilia to High Versilia, where Tak's study took place.

Advertising Techniques

Standardization

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?

Alden, Steenkamp, & Batra (1999), as well as Backhaus, Mühlfeld, & Van Doorn (2001), define the concept of standardization as an execution of an international advertising campaign that involves consistent creative elements, such as pictures or copy, throughout. Only minor edits and alterations are done to these campaigns, specifically

translation of copy into the native language of the country where the ad is placed. The idea of standardization can partially be credited to Fatt (1967), who anticipated a global world where one specific message may transcend cultural boundaries and resonate with consumers all over the globe.

The challenges of standardization are clear, as it is extremely difficult to create one message or campaign that will be accepted and translated successfully internationally, but the opportunities that a standardized campaign offers a brand are invaluable. There are benefits and challenges of standardization. Backhaus *et al.* (2001) argue that, for the supplier, a standardized advertising campaign is both more efficient and cost-effective. Standardized campaigns also lend themselves to being more accepted by consumers, as the threat of message and image confusion is greatly reduced (Backhaus *et al.*, 2001). Also, according to Backhaus *et al.* (2001), the purchasing habits and needs of consumers across the globe are becoming more and more similar, thus one universal campaign may be successful in speaking to these global users. Nelson & Paek (2007) expand on these benefits through their idea that, when a brand utilizes a standardized campaign, they position their brand as a “global” brand, and the benefits of an assumed global brand are generally accepted by consumers across the globe.

Certain obstacles present themselves to a brand that may want to position themselves as “global” and incorporate a standardized advertising campaign. Backhaus *et al.* (2001) take the consumer into consideration and state that since a standardized campaign remains, creatively, the same across nations and cultures, it does not take into consideration the values of foreign consumers, their cultures, and their purchasing behavior. Nelson & Paek (2007) build upon the challenges brought up by Backhaus *et al.*

(2001) by discussing the challenges of translating the copy of an advertisement, as meanings may change depending on the translation. An issue like this may completely change the message that a brand is trying to promote, and must be taken into consideration when executing a standardized advertising campaign.

In a standardized campaign, a relationship exists between the campaign's creative strategy and its creative execution (Wei & Jiang, 2005). According to Wei & Jiang (2005), a creative strategy involves the themes and message(s) that will be promoted, whereas the creative execution is the method and creative elements that are displayed through the advertising, such as what the copy says or what pictures are used. Several studies take these two creative factors of advertising campaigns into consideration.

Wei & Jiang (2005) hypothesized that a global company (Nokia) would incorporate high levels of standardization in both the campaign's creative strategy and creative execution. Upon studying magazine advertisements for Nokia in both American and Chinese magazines, the researchers concluded that a *glocal* campaign, one that promoted a global product to a local culture, was utilized. Through this type of campaign, the creative strategy was highly standardized, but the execution was altered depending on the country where the advertisement was found. Their discovery is further reinforced by Chiaro (2007), who states that Bertolli Olive Oil utilizes a *glocal* campaign with its product, as the product is promoted internationally both as an Italian product, but as a product that satisfies the cultural food habits of the specific country where it is being advertised.

Backhaus *et al.* (2001) aimed to study which factors of a campaign's creative execution influenced a consumer to consider the campaign as "standardized." Through

their study, 72 university students in Europe were shown various print advertisements for BMW and were asked to explain which aspects of the advertisements caused them to associate “standardization” with the campaign. According to Backhaus *et al.*'s (2001) findings, the picture used in the ads was the overwhelming attribute that influenced the respondents to consider the campaign to be standardized. Backhaus *et al.*'s (2001) discoveries relate back to their belief that a benefit of a standardized campaign is that it minimizes image confusion, as the consistent photo in the BMW ads was appreciated by the consumers and caused them to perceive the campaign as standardized.

Further research on the methods of a standardized campaign's creative strategy was completed by Cervellon & Dubé (2000). Cervellon & Dubé (2000) studied how food advertisements, targeting French-Canadians and English-Canadians, executed standardization and cultural adaptation. As creative strategy relates to the messages promoted by a brand, the researchers anticipated that standardized food ads would incorporate messages of quality, low-price, and descriptive features of the food, as they believed these aspects of food to be appreciated by both cultures. On the other hand, Cervellon & Dubé (2000) believed that the creative execution would avoid cultural cues like guilt appeals and humor, as these vary greatly from culture to culture. Through their study of television ads aimed at French- and English-Canadians, their hypotheses proved to be true. Their results and findings offer unique insight as to what types of product features should and should not be used when executing a standardized ad campaign, as well as evaluating how a brand utilizes a standardized campaign to reach both a domestic and foreign audience.

Further support of Cervellon & Dubé's (2000) findings can be found through Kalliny & Gentry's (2007) study of television advertisements released in American and Arab cultural contexts. Once again, creative strategy is taken into consideration when evaluating the level of standardization of an advertising campaign. Kalliny & Gentry (2007) focused their study on the themes and messages evident in advertising campaigns between two very different cultures, and discovered that a common theme of thriftiness was consistent between both American ads, as well as Arab ads. These findings may prove to be invaluable to brands looking to initiate a standardized advertising campaign across the world, as both Cervellon & Dubé (2000) and Kalliny & Gentry (2007) found that some aspects of a product, such as a low price, might be appreciated universally. It may be assumed now that price and thriftiness may be a successful theme to position in a standardized campaign.

Cervellon & Dubé's (2000) results demonstrating food brands using standardized campaigns can be questioned by Nelson & Paek (2007). Nelson & Paek (2007) completed a study of the advertisements found in various issues of *Cosmopolitan* magazine from seven different countries. While many of their findings stay consistent with those of other researchers – that multinational brands incorporate standardized copy and creative execution in their advertisements – Nelson & Paek (2007) argue that food brands are less likely to utilize a standardized campaign than products such as beauty or fashion products. While Cervellon & Dubé (2000) studied food culture and advertising in Canada between two Western cultures, Nelson & Paek's (2007) study took into consideration food advertisements from seven countries spanning four continents. Since food culture varies greatly across the globe, perhaps the challenges of standardizing

advertising for food become more difficult when advertising across highly diverse cultures.

Standardization is, if executed properly, a very effective way to advertise across a globe that is seemingly becoming more homogeneous. The definitions, concepts, and research regarding standardization can be applied at a hyper level to this author's proposed study of domestic advertisement across a country, Italy, where countless cultures, each possessing unique beliefs, values, and lifestyles, exist in one peninsula. By approaching Italy as a multi-cultural and diverse "world," the concept of hyper-standardization can be analyzed through advertising campaigns that promote one, consistent message throughout the country of Italy.

Global Brand Image and Perceived Brand Globalness

The importance of a brand's image and how it is perceived globally cannot be understated. Roth (1995) argues that a brand's image is how the brand is viewed in the minds of consumers and that the image will articulate the brand's value.

While brands may position themselves in countless different ways, Roth (1995) offers three general types of brand images. Roth (1995) cites Park, Jaworski, & MacInnis (1986) to define the functional brand image as one that prevents and solves problems, the social brand image as one that allows membership or affiliation into a group, and the sensory brand image as one that seeks variety or offers sensory gratification. An example of a functional brand image would be a pest-control service promoting their abilities to extinguish termites, while an example of a social brand image would be Bud Light positioning themselves as a beer for football fans. Finally, an example of a sensory brand image would be Trident promoting their gum's delicious flavor.

According to Roth (1995), culture shapes consumers' needs, and a brand image should cater to these needs. Roth (1995) offers the example of Levi's jeans. Levi's positions their brand and product as social and used by many in the United States, but promotes a sensual, individualistic image in Europe (Roth, 1995).

In addition to the types of brand images argued by Roth (1995), the international perception of global brands warrants attention and review. According to Steenkamp, Batra, & Alden (2003), a brand that is considered "global" and is known internationally is generally associated with "quality." These brands benefit from a concept called Perceived Brand Globalness (PBG), which Steenkamp *et al.* (2003) believe consumers associate with brands when they "believe the brand is marketed in multiple countries and is generally recognized as global in these countries" (p. 54). Steenkamp *et al.* (2003) argue that specific, positive traits, such as quality, prestige, and belongingness, are often associated with global brands or brands that benefit from PBG.

A brand can develop a global image through a variety of ways. Steenkamp *et al.* (2003) cite Alden *et al.* (1999) and argue that PBG is created, generated, and dispersed through media, word-of-mouth, and marketing campaigns. With the opportunities to connect with other parts of the world through platforms such as the Internet and social media, the chances to be exposed to different brands certainly exist. Brands may also position themselves as "global" even if it is not the case, as they may utilize different methods of creative strategies and executions to create a "global" image in order to associate their product with a trait like quality, prestige, and belongingness (Alden *et al.*, 1999).

The concept of PBG is rivaled by a phenomenon acknowledged by Shimp & Sharma (1987), cited by Steenkamp *et al.* (2003), named consumer ethnocentrism (CET). CET essentially causes consumers to have a preference or affinity for local brands and will, when given the opportunity, choose a local brand over a foreign, or global, brand. Research completed by Steenkamp *et al.* (2003) showed that consumers who were strongly affected by CET were unaffected by PBG and would be more unlikely to purchase a global brand over a local brand. The results regarding CET found by Steenkamp *et al.* (2003) are comparable to what is found by Jackson (2004). Jackson (2004) completed a study of Russians' appreciation, or lack thereof, of global, Western brands. It was discovered that Russian consumers were extremely loyal to purchasing Russian products, as they viewed their purchase as an "investment" and was influenced by deeply instilled cultural values that caused Russians to avoid the "deception" that foreign, specifically Western, brands presented (Jackson, 2004).

The discoveries from both Steenkamp *et al.* (2003) and Jackson (2004) show the difficulties that are presented to global brands. While a standardized campaign may reach many appreciative consumers, the challenge of overcoming engrained cultural values will always exist.

The concepts of brand image and PBG interact cohesively to play a part in determining how brands can position themselves in the marketplace. These two ideas will be underlying influencers in concepts discussed later in this literature review. In regards to application to my own research, a brand's image, global or local, will certainly come into play when advertising across Italy, a country that, as mentioned, is filled with different groups possessing different cultural values. The way a brand displays their

image may determine its acceptance or rejection by Italian consumers throughout the country.

Global Consumer Culture

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

It can be argued that the success of standardized advertising and Perceived Brand Globalness can be attributed to a constantly growing global consumer culture (GCC). Akaka & Alden (2010) define GCC as a group of common signs that are understood by a homogeneous group across the globe. From GCC, a concept that stems from globalization, comes different advertising strategies that global brands may utilize when communicating to international markets.

The broadest technique related to GCC is Global Consumer Culture Positioning (GCCP). Alden *et al.* (1999) defines GCCP as a way that a brand positions itself with a global consumer culture and incorporates and promotes signs to position the brand as one that is “global.” Alden *et al.* (1999) cites Duncan & Ramaprasad (1995) to warn researchers that GCCP differs from standardization, as GCCP can distribute different messages across cultures, an ability that cannot be applied by standardization.

Similarly to standardization, GCCP incorporates several techniques that influence the creative strategy and execution of advertising campaigns. One primary strategy is incorporating English as the global *lingua franca* and using it as the language copy is written in for a global advertising campaign. Nelson & Paek (2007) cite Thurlow & Jaworski’s (2003) findings that English was the most-used language in in-flight magazines from across the world. English is seen as a global language and gave the

brand's that used English copy a "worldly" image (Nelson & Paek, 2007, citing Thurlow & Jaworski, 2003). A study completed by Hornikx, van Muers, & de Boer (2010) on Dutch consumers' preferences on language copy demonstrated further support for the usage of English as the *lingua franca*. Hornikx *et al.*'s (2010) findings showed that the Dutch participants preferred the advertisements with English copy, as long as the message was clear and comprehensible. Interestingly enough, when the participants had difficulty understanding the advertisement's English copy, the participants appreciated the ad just as much as the one written in Dutch.

The results from these two studies show acceptance of the idea that English is a global language and appreciated throughout the world (Hornikx *et al.*, 2010; Nelson & Paek, 2007). It has been advised that businesses and brands that use standardized advertising should release advertisements in English, as it has become a vital part of standardized campaigns (Hornikx *et al.*, 2010).

More important and applicable strategies to GCCP are highlighted in Nelson & Paek's (2007) study of global advertising in *Cosmopolitan* magazine. In addition to discovering that copy was generally standardized, Nelson & Paek (2007) found that the use of global models was often found in advertisements. This strategy fits in well with the idea that GCC involves the usage of signs and symbols that transcend culture (Akaka & Alden, 2010).

A third major strategy associated with successful execution of GCCP is the use of soft-sell ads instead of hard-sell. Soft-sell ads are generally "indirect and image-oriented," while their counterpart hard-sell ads tend to be "direct" with "strong message argument appeals" (Akaka & Alden, p. 43, 2010). It is believed that, since the world is

constantly changing and different symbols mean different things in different cultures, a soft-sell, indirect ad that promotes an image over an in-depth message would resonate better when used through GCCP. The risks that come with using direct, hard-sell ads may present themselves when communicating with different cultures (Alden *et al.*, 1999).

As confirmed through the study completed by Backhaus *et al.* (2001), image was the most important factor for an ad campaign to be considered successful of standardization. While it has been stated that standardization is not the same as GCCP, it is still important to identify the success of soft-sell ads when promoting a global product such as BMW. A study completed by Alden *et al.* (1999) in which it was hypothesized that television ads utilizing GCCP would use more soft-sell ads than hard-sell was proven to be true. Finally, a study evaluating the acceptance of soft-sell and hard-sell GCCP ads among American and Japanese consumers was completed by Okazaki, Mueller, & Taylor (2010). Participants in the research studied three hard-sell and three soft-sell advertisements of various levels of involvement. Their results show that soft-sell ads were more appreciated by both American and Japanese participants, reaffirming what was already believed to be an effective strategy of GCCP (Okazaki *et al.*, 2010).

Though the GCCP strategies mentioned have proven to be successful internationally, there have been documented failures of the advertising technique. Jackson's (2004) study of "consumer nationalism" in China showed rejection of global brands, specifically McDonald's and Kentucky Fried Chicken. Many Chinese students held large protests against McDonald's, as they walked past the restaurant while they verbally expressed their disdain for the company. Kentucky Fried Chicken has gained competition from the Ronghua Fried Chicken Company from Shanghai. According to

Ronghua Fried Chicken Company, their product appeases the pallets of Chinese consumers better than that of Kentucky Fried Chicken (Jackson, 2004). Jackson's (2004) findings expose a weakness of GCCP, as, similarly to the antagonists of global brands and those who observe CET, cultures still exist where global brands will be rejected, especially for their "globalness."

A second type of cultural positioning, one that creates a brand image more indigenous than global, is Local Consumer Culture Positioning (LCCP). 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). Chevrolet is an example of a brand that incorporates a LCCP approach to advertising, as the American car company positions itself as American-made and for the people of America.

While the research of LCCP is not as extensive as its global counterpart, studies regarding the accuracies of brands utilizing the LCCP approach do exist. For example, Singh, Zhao, & Hu (2005) applied Hofstede's cultural dimensions and values to the content on local websites for American, Indian, Chinese and Japanese companies. Incorporating Hofstede's dimensions for these countries into their hypotheses, Singh *et al.* (2005) looked to evaluate the prominence of each cultural value in websites in these four countries. Their results showed that the websites often offered an accurate cultural reflection of the country of origin. This study helps demonstrate the usage of LCCP, as the websites of the companies studied did not position themselves as a global brand, but

rather a domestic brand that is meant for the consumers of the culture being reached out to (Americans, Indians, Chinese, and Japanese consumers).

A study completed by Alden *et al.* (1999) argued that television ads would incorporate LCCP more often than GCCP, with the researchers believing that services were more likely to utilize LCCP than goods were. According to Alden *et al.* (1999), who reference Meffert & Bolz (1993), “services generally tend to be positioned more frequently as local in comparison with goods” (p. 79). Their hypothesis was supported, and their results provide an idea about the types of products or companies that are more likely to apply the LCCP approach to advertising, rather than a different approach.

When applying LCCP to an advertising campaign, it may become difficult to “localize” the promoted brand. Localization requires the translation of the creative strategies and executions that a brand applies to its advertising campaign, while also turning the product into something that will appeal to the tastes of the local culture (Chiaro, 2007). Jackson (2004) argues that global brands have utilized a “localized” approach to advertising internationally, even if it was in contrast to the company’s original goal of globalization. Jackson (2004) presents the case of Cadbury’s, a British confectionary company, and its expansion and creation of a plant in China. Cadbury’s, in an effort to reach and satisfy Chinese consumers, accepted and assimilated to Chinese culture. The company acknowledged and incorporated Chinese business habits in their affairs and altered their product to the tastes of Chinese consumers (Jackson, 2004). Jackson (2004) argues that, while Cadbury’s was making an attempt to globalize their brand and improve upon PBG, the Chinese remained resilient to Cadbury’s and caused them to localize their product and business to Chinese consumers.

Foreign Consumer Culture Positioning (FCCP), a third method that a brand may apply to place themselves in a cultural context, is executed when a brand represents or symbolizes a foreign culture (Taylor *et al.*, 2012). Alden *et al.* (1999) further defines FCCP as “a strategy that positions the brand as symbolic of a specific consumer culture; that is, a brand whose personality, use occasion, and/or user group are associated with a foreign culture” (p. 77). A current and local example of a brand that incorporates FCCP is Fiat, as the Italian car company is positioned in America as an Italian product.

There is a lack of extensive research studying primarily FCCP, but Jackson (2004) once again presents an example in which products of a foreign culture are being both accepted and, in a way, rejected by a different cultural group. Jackson (2004) looks to India and studied food culture in Mumbai. According to the responses received in focus groups with Mumbai citizens, the influx of foods from various cultures (Jackson mentions Thai, Chinese, and Mexican food) are appreciated greatly, as the respondents believe that all of the options has made Mumbai a more global and modern city. These foods, however, have gone through “Indianization” (Jackson, 2004). Jackson (2004) refers to how Chinese food has been altered to the tastes of Indians and how pizzas (an Italian product), are topped with Indian toppings. Even though these foreign foods are not brands, it can be argued their existence and availability in a foreign culture causes them to take on FCCP, as they represent the culture and associate with a foreign culture. With the Indian consumers altering the food’s flavors and ingredients to satisfy their own tastes, there is some sort of rejection to the foreign product and its culture (food, food culture).

Global consumer culture, GCCP, LCCP, and FCCP are all intertwined and related as they all represent different ways in which a brand can position themselves in order to communicate across different cultural contexts. As GCCP, LCCP, and FCCP will be applied to this research in Italian advertising, it will be interesting to discover how brands, both domestic and foreign, utilize these three strategies when promoting both throughout the country of Italy, as well as within certain cities or regions.

Applicable Research Studies

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

As the author's research will be based around Italian advertising trends and the incorporations of the concepts defined and discussed in this literature review, it is important to take into consideration existing studies on Italian advertising that occurs both in Italy and abroad. Through the studies of Italian advertising, a common theme of stereotype-usage was often discovered, especially when reaching foreign consumers.

According to La Ferle & Lee (2012), stereotypes are a significant factor of the Social Categorization and Identification Theory. Stereotypes are often used by brands when advertising because they are an easy way to "help consumers recall their information and feelings about a specific group" (p. 167). People often associate others with their obvious characteristics or features, thus making stereotypes an obvious way to promote a message related to a certain group (La Ferle & Lee, 2012).

Pittatore (1983) completed a qualitative study of Italian images in five popular American magazines. Pittatore (1983) found that the theme of "sophistication" was used

most often in the Italian images, as well as the uses of sex symbols and the Latin lover. When Italian products were promoted, it seemed that FCCP was used, as the theme of sophistication was used more than anything else. Pittatore's (1983) study gives an idea and insight into the use of stereotypes to promote Italian products abroad, specifically in America. Clearly, FCCP is used to align the Italian product with the "sophisticated" culture and lifestyle of Italy.

In addition to Pittatore's (1983) findings about the usages of Italian stereotypes, Chiaro (2007) references her 2004 study on print advertisements of "Italian" products in the United Kingdom. Chiaro (2007) discovered that brands of "Italian" products, products Italian in nature but not made in Italy, rely on the stereotype of the mustached, sexual older man to promote the products. Again, similar to Pittatore's (1983) findings, stereotypes of Italians are incorporated to advertisements of "Italian" products.

Chiaro (2007; 2009) completed exhaustive research regarding the positioning and image of "Italian" products, both made in Italy and abroad, on the Internet. Chiaro's (2007) study on the websites of Italian food products considers both the method in which text is translated among the different languages offered on the websites, as well as the use of Italian stereotypes on the websites. According to Chiaro (2007), small Italian companies incorporated an intrasemiotic approach in translating text, as the words on the website would show literal, word-for-word translation from Italian to a different language, such as English or French. Chiaro (2007) uses *Kimbo* coffee as a brand that struggles in translation. *Kimbo*'s message to Italian visitors is written in Italian and promotes a coffee from Italy's Campania region, and this message is translated literally to English. Chiaro (2007) argues against the usage of this translation approach, as non-

Italian visitors may not appreciate the message the same way as Italians, as the Campania region would resonate differently between the two groups. The opposite is true, however, for larger Italian brands. Chiaro (2007) notes that larger brands utilized an intersemiotic approach to translating, as the written and visual messages were tailored to appeal to the various audiences, such as British visitors. Chiaro (2007) discusses the example of the British version of *Birra Peroni's* website. The British version varies greatly from the suggestive Italian version in that it “embodies the British image of an extremely laid back Italy” (p. 14). As these brands position themselves as “Italian,” but incorporate the vision that the foreign audiences have of Italy on their websites, it can be argued that these brands utilize FCCP when communicating to a foreign audience.

The usage of stereotypes was also examined in Chiaro's (2007) study. Chiaro (2007) found that, through the websites of the 33 Italian food companies studied, many still choose to promote a “traditional” Italy, one with rolling hills, flavorful foods, and highlighting the passion and excitement that Italian people (stereotypically) possess. Chiaro (2007) did find that several brands promote a different Italy, however, which was one of modernity and sophistication. According to Chiaro (2007), many brands, especially those selling beverages and pastas, present Italy as chic and fashionable. Darker colors tended to be used in these websites, with a subtle theme of “modern sensuality” (Chiaro, 2007). Interestingly, Chiaro (2007) concluded that companies who relied on the traditional approach still wanted to demonstrate an aspect of modernity, with the opposite also being true. There is an evident “identity crisis” of sorts that these Italian brands are going through. While stereotypes cause Italy and Italian culture to be viewed as “traditional” internationally, there is a clear desire to push and promote the

sophistication of modern Italy (Chiaro, 2007). The extent to which modern Italy should be promoted, however, is up for question.

Chiaro (2009) completed a second study of how “Italianness” is displayed by Italian beverage products on the Internet. Again, the usage and application of Italian stereotypes by Italian products are studied. The stereotype of “passion” was overwhelmingly evident in Italian beverage websites, especially in the English versions (Chiaro, 2009). The theme of passion was also associated with beauty, *La Dolce Vita*, and transgression (primarily for alcoholic beverages) (Chiaro, 2009).

Chiaro’s (2007, 2009) two studies suggest how Italian products position themselves on the Internet, where consumers from all over the world can interact with the brand. With the incorporation of Italian stereotypes and, in some cases, intersemiotic translation, many of the Italian brands studied utilize FCCP, as the brand is displayed as a product of Italy, but the stereotypes used in the websites and visuals relate to the views and thoughts that many international consumers have of Italy and Italian culture (Chiaro, 2007; Chiaro, 2009).

Furnham & Voli (1989) studied the usage of Italian stereotypes in Italian television commercials. Furnham & Voli’s (1989) research focused on the use of gender stereotypes and how gender roles were promoted and presented through television ads, and their findings were believed to be an accurate reflection of Italian culture. It was discovered that Italian men were often shown to be in positions of authority, and often those who made the purchasing decisions for their families (Furnham & Voli, 1989). Women were generally seen in a housewife role, whereas men were shown away from the house, often being seen at work. Furnham & Voli (1989) conclude that, when

advertising domestically, Italian companies incorporate cultural and gender stereotypes in their television advertisements. This offers some contrast to previous studies discussed, as these advertisements are aimed at solely Italian consumers, rather than an international audience. LCCP is seemingly being used by these brands, as the Italian products are being positioned in Italian culture through the acknowledgement and promotion of Italian gender roles and stereotypes.

The reviewed studies of Italian products are applicable to future research, as they offer insight into creative strategies and executions currently being utilized by Italian brands. There is a disparity in the messages promoted domestically and internationally, which can be further examined in this research, which will focus on the domestic campaigns of Italian products and study the usages of the advertising techniques reviewed in this proposal.

Conclusion

This literature review has focused on and identified significant global advertising strategies. The literature review has shown that the advertising techniques of standardization, perceived brand globalness, global consumer culture, global consumer culture positioning, local consumer culture positioning, and foreign consumer culture positioning have been utilized by global brands in an effort to convey messages to a global audience. Advertising to international audiences using these techniques is well documented (Alden *et al.*, 1999; Okazaki *et al.*, 2010; Backhaus *et al.*, 2001). Jackson (2004) refutes the notion that the world is becoming more globalized, as he references several examples of foreign consumers rejecting products positioned as “global.”

The research completed through this literature review will act as a theoretical foundation for this author's personal research study of Italian advertising. Through this author's research and incorporation of the social identity phenomenon of *campanilismo*, the country of Italy will be considered as its own "world," where many different cultures exist. The advertising strategies reviewed in this paper will be applied to the advertising campaigns of Italian products.

Methods

RQ1: How is the *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?

To discover what influences *campanilismo* has on the creative strategies of Italian advertising campaigns, the research methods of participant observation and individual,

semi-structured interviews will be utilized. The study will take place in Italy from May-October 2014. Participant observation will be used to answer the first research question, while semi-structured interviews will be used to answer the second, third, fourth, fifth, sixth, and seventh questions. For the purposes of this study, traditional advertisements, specifically magazine ads and television commercials, and their related advertising campaigns will be primarily considered.

Participant Observation

According to Emerson, Fretz, and Shaw (1995), participant observation can be an effective way to better understand “a social world and its people” (p. 68). Taking this idea and applying it to this specific study, the researcher will use participant observation to comprehend a social phenomenon, *campanilismo*, and those who demonstrate it, Italians.

As *campanilismo* is a phenomenon somewhat unknown and undefined outside of Italy, participant observation in the workplace will be incorporated in order to gain insight into how Italian advertising professionals demonstrate, and prove the prevalence of, *campanilismo* in everyday life. The workplace considered for this participant observation will be the communications agency Sidebloom, located in Pisa, Italy. By incorporating the facets of participant observation, primarily dialogue and characterization as defined by Emerson *et al.* (1995), the researcher will be able to study the organic usage and demonstrations of *campanilismo* in an Italian workplace. These two aspects will be put into use by writing down the dialogue and comments promoting *campanilismo* that are said by the Italian subjects, who will also be further defined by

their hometown and home region, as an Italian's hometown is the primary influence toward how they may promote *campanilismo*.

To reach the goal of grasping the true essence of *campanilismo* and its effects on Italian advertising, the participant observation portion of this research will include any Italian advertising professional with whom the research will be working with at the communications agency Sidebloom in Pisa, Italy. Because of this, a convenience sample will be utilized when considering who are participants in this study. It is anticipated that the displays and definitions of *campanilismo* may vary among Italians and throughout the country, so, by observing Sidebloom's employees who may come from different parts of the country as potential subjects, different ideas, perspectives, and demonstrations of *campanilismo* will be afforded to the researcher. However, it is likely that the majority of the Italians studied will come from the Pisa area of the Tuscany region of Italy, as that is where Sidebloom is located. It is believed that sentiments of *campanilismo* are very strong in Tuscany, and that is where the researcher expects to be conducting this majority of this study.

Since the researcher's future co-workers are being considered as subjects for this study, it is important to avoid ethical breaches that may come with participant observation. The identities of all subjects will be kept confidential, and no subject will be encouraged or influenced to speak on the concept of *campanilismo*. By not encouraging discussion on *campanilismo*, the researcher believes that any mentions or displays of it will cause the results and findings of this participant observation to be completely organic and natural, which would be beneficial to the study and the understanding of *campanilismo* in Italy.

A relevant example of a study that utilized participant observation to help better understand a community not native to them can be seen through Yodanis' (2006) study of how three groups of women demonstrate and define their "class" in a coffee shop. Much of Yodanis' (2006) discoveries about how these women "do" class come from participant observation and the coding of statements and actions made by the women she studied. Similar to Yodanis' (2006) study, this research will allow Italians to show how they "do" *campanilismo* without being influenced by outside stimuli, such as pressuring from the researcher. As *campanilismo* may mean different things to different Italians, this fundamental approach may result in various definitions of *campanilismo*, as well as better insight into this social phenomenon.

Semi-structured Individual Interviews

In addition to participant observation, the research method of semi-structured individual interviews will be completed with Italian advertising professionals who work in Italy.

According to Berger (2000), individual interviews are an effective way to receive information and ideas regarding a specific study. Berger (2000) continues to explain how there are several different types of interviews, including the type that this research will incorporate: semi-structured interviews. Semi-structured interviews are generally 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.

Semi-structured interviews are appropriate for this study, as it will allow the researcher the opportunity to speak with those who work in advertising in Italy. Speaking with Italian advertising professionals will be invaluable to this research as they are the

individuals who develop ad campaigns and determine if themes of *campanilismo* are promoted in Italian advertising. It will be imperative to understand how each individual interviewed defines *campanilismo*, as the definition may vary among the subjects. From there, a discussion on *campanilismo* and Italian advertising will be held in order to develop an idea as to whether or not *campanilismo* has an effect on the creative strategy of an ad campaign. There will be an emphasis on discovering if messages incorporating or possibly promoting the phenomenon of *campanilismo* are purposefully incorporated into these creative strategies.

As mentioned, Italian advertising professionals will be the subjects of these individual interviews. Ideally, professionals from various sectors of the advertising business, such as creative managers, account executives, and company presidents, working in both global agencies as well as small, domestic boutiques will be sought. This will allow the researcher to receive different perspectives on Italian advertising and gain a better understanding on how professionals from different advertising sectors and agencies of various sizes approach advertising in Italy, as well as how the diverse subjects take *campanilismo* into consideration when developing an advertising campaign.

The professionals interviewed will be searched for and contacted via the Internet by the researcher. Professionals in Milan and Rome will be primarily sought, as the majority of Italian advertising agencies are located in those two cities. The researcher will also be working in an Italian advertising agency and will reach out to colleagues for interviews. Using a study on French advertising completed by Taylor, Hoy, & Haley (1996) as a guide for this research, roughly 10-12 interviews will be conducted, with an expected duration of 30-60 minutes each. Similarly to Taylor *et al.*'s (1996) study, the

interviews will be held in either Italian or English, depending on the preference of the interviewee. The researcher will travel to each interview, as all will be held in person.

Taylor *et al.* (1996) conducted a comparable study, as individual interviews were held with French advertising professionals in order to better understand French advertising themes and techniques. The study also aimed to comprehend how French culture was evident in and influenced French advertising, while making a comparison to American advertising and its incorporation of American culture. Taylor *et al.*'s (1996) study can be considered a framework for this research project, as both will incorporate individual interviews in an effort to see how a country's culture, in this case an Italian cultural and social phenomenon, affect domestic advertising.

In an effort to better comprehend Italians' interpretations of the advertisements that are promoted throughout the country, semi-structured interviews will also be held with the average Italian consumer. The researcher will discuss the concept of *campanilismo* with the various subjects, as well as show them several different types of traditional advertisements, such as magazine ads or television commercials. The reviewed advertisements will incorporate the various types of advertising techniques discussed in this proposal, as well as advertisements that promote feelings of *campanilismo*.

The participants will then be encouraged to discuss their reactions to the various advertisements and explain how they resonate with them as consumers. Their responses will be used to evaluate the effectiveness of each ad and possibly discover the subjects' overall preference of the type of message they respond most positively to.

To complete this portion of the study, 6-9 Italian subjects will be contacted to participate in what will be a 30-40 minute interview. A convenience sample is likely to be

used, as it is anticipated that all future participants will have a prior relationship with the researcher, either as a relative or as a friend.

Conclusion

Upon completion of this research project, there are several plausible results that can be expected. As several advertising professionals from different types of agencies will be interviewed, the researcher anticipates to discover that the Italian ad campaigns will incorporate the theme of *campanilismo* when the product being promoted is associated with one specific city or region of Italy. Since feelings of *campanilismo* generally tie back to one specific area in Italy, the researcher assumes that products positioning themselves as from one specific area in Italy will include sentiments from that place in their campaigns. This may be in an effort to demonstrate positive feelings or beliefs that other Italians may associate with that one place. In addition to this expected finding, the researcher presumes that, when the ad campaign incorporates LCCP and positions the product as one of Italy, *campanilismo* will be utilized in the creative strategy. *Campanilismo* combats the feeling of a unified “Italy,” so it is believed to be likely that a national brand would position themselves as “local” when advertising across major Italian cities.

It is anticipated that the Italian consumers studied in this project will prefer the advertisements that promote feelings of *campanilismo*, specifically if the promotion is related to an area from which they are native to. *Campanilismo* causes strong feelings of pride to one’s hometown or region, and it is expected that advertisements promoting a local region or town will resonate best with consumers from the promoted area.

As this study incorporates strictly qualitative forms of research, limitations certainly exist. While some of the effects of *campanilismo* on Italian advertising will be discovered through individual interviews, only the creative strategy will be analyzed. This research project will not take into consideration the final product (the advertisement), which could be used in a study on the creative executions of Italian advertising campaigns. There are risks regarding the participant observation study on *campanilismo*. It is possible that the researcher will not observe any obvious or useful mentions of *campanilismo* during the duration of this study. Also, there is a chance for inaccurate interpretation, as a comment made by an Italian may be coded as one relating to *campanilismo*, when in reality, it was not. Since the subjects will not be encouraged to discuss *campanilismo* and will not be asked any follow-up questions when the researcher observes them, this risk certainly exists and should be taken into consideration.

Future research studies regarding *campanilismo* and Italian advertising may lend themselves well to a quantitative research study. The creative executions of Italian advertising campaigns, specifically regarding the usage of local dialect or standard Italian, may be studied in the future to offer insight into how the effects of *campanilismo* on Italian advertising are displayed through the ads themselves and not just the strategy behind the campaign. This would appropriately build upon this current research project, as both the creative strategies and executions behind the campaigns of Italian brands would be examined.

Possible Academic Journals or Conferences for Publication or Presentation

- International Journal of Advertising
- Journalism & Mass Communication Quarterly

- The European Journal of Communication Research
- European Advertising Academy's International Conferences on Research in Advertising
- Viscom Visual Communication Italia – International Trade Fair and Conference on Visual Communication

References

- Akaka, M., & Alden, D. L. (2010). Global brand positioning and perceptions: International advertising and global consumer culture. *International Journal of Advertising*, 29(1), 37-56. doi: 10.2501/S0265048709201026
- Alden, D. L., Steenkamp, J. M., & Batra, R. (1999). Brand positioning through advertising in Asia, North America, and Europe: The role of global consumer culture. *Journal of Marketing*, 63(1), 75-87.
- Backhaus, K., Mühlfeld, K., & Van Doorn, J. (2001). Consumer perspectives on standardization in international advertising: A student sample. *Journal of Advertising Research*, 41(5), 53-61.
- Berger, A. (2000). Interviews. *Media and communication research methods: an introduction to qualitative and quantitative approaches* (pp. 111-125). Thousand Oaks, Calif.: Sage Publications.
- campanilismo. 2013. In *garzantilinguistica.com*. Retrieved November 17, 2013, from <http://www.garzantilinguistica.it/en/search/?q=municipalismo>
- campanilismo. 2011. In *grandidizionari.it*. Retrieved November 17, 2013, from http://www.grandidizionari.it/Dizionario_Italiano/parola/C/campanilismo.aspx?query=campanilismo
- Cervellon, M., & Dubé, L. (2000). Standardisation versus cultural adaptation in food advertising: insights from a two-culture market. *International Journal of Advertising*, 19(4), 429-447.

- Chiaro, D. (2004). Translational and marketing communication: A comparison of print and web advertising of Italian agro-food products. *Translator-Manchester*, 10(2), 313-328.
- Chiaro, D. (2007). "A question of taste: Translating the flavour of Italy," in Giuliana Garzone and Cornelia Ilie (eds.) *The Use of English in Institutional and Business Settings. An Intercultural Perspective*, Berlin, Peter Lang, 57-79.
- Chiaro, D. (2009). Italians doing it on the web: translating and selling Italianness. *Vigo International Journal of Applied Linguistics*, 633-49.
- Cleveland, M. & Laroche, M. (2007). Acculturation to the global consumer culture: scale development and research paradigm. *Journal of Business Research*, 60(3), 249-259.
- Duncan, T., & Ramaprasad, J. (1995). Standardized multinational advertising: the influencing factors. *Journal of Advertising*, 24(3), 55-68.
- Emerson, R., Fretz, R., & Shaw, L. (1995). Writing Up Field Notes II: Creating Scenes on the Page. *Writing ethnographic fieldnotes* (1 ed., pp. 66-107). Chicago: University of Chicago Press.
- Fatt, A. C. (1967). The danger of "local" international advertising. *Journal of Marketing*, 31(1), 60-62.
- Furnham, A., & Voli, V. (1989). Gender stereotypes in Italian television advertisements. *Journal of Broadcasting & Electronic Media*, 33(2), 175-185.
- Hornikx, J., van Meurs, F., & de Boer, A. (2010). English or a local language in advertising: The appreciation of easy and difficult English slogans in the

- Netherlands. *Journal of Business Communication*, 47(2), 169-188. doi:
10.1177/0021943610364524
- Jackson, P. (2004). Local consumption cultures in a globalizing world. *Transactions of the Institute of British Geographers*, 29(2), 165-178. doi:10.1111/j.0020-2754.2004.00123.x
- Kalliny, M., & Gentry, L. (2007). Cultural values reflected in Arab and American television advertising. *Journal of Current Issues & Research in Advertising (CTC Press)*, 29(1), 15-32.
- La Ferle, C., & Lee, W. (2012). How advertising works within a cultural context: Theories and frameworks informing the process. 162-173. In S. Rodgers, & E. Thorson (Eds.), *Advertising Theory*. New York: Routledge.
- Meffert, H., & Bolz, J. (1993). Standardization of marketing in Europe. *European Marketing*, 46-62.
- Nelson, M. R., & Paek, H. J. (2007). A content analysis of advertising in a global magazine across seven countries: Implications for global advertising strategies. *International Marketing Review*, 24(1), 64-86. doi:
10.1108/02651330710727196
- Okazaki, S., Mueller, B., & Taylor, C. R. (2010). Global consumer culture positioning: Testing perceptions of soft-sell and hard-sell advertising appeals between U.S. and Japanese consumers. *Journal of International Marketing*, 18(2), 20-34.
- Onkvisit, S., & Shaw, J. J. (1987). Standardized international advertising: a review and critical evaluation of the theoretical and empirical evidence. *Columbia Journal of World Business*, 22(3), 43-55.

- Park, C. W., Jaworski, B. J., & MacInnis, D. J. (1986). Strategic brand concept-image management. *The Journal of Marketing*, 135-145.
- Pittatore, O. (1983). The image of Italy in ads in five U.S. magazines. *Journalism Quarterly*, 60(4), 728-731.
- Reiter, G. & Santana, J. (1992). Anzeigenwerbung im europäischen binnenmarkt. *Marktforschung und Management*, 36(4). 186-192.
- Roth, M. S. (1995). The effects of culture and socioeconomics on the performance of global brand image strategies. *Journal of Marketing Research*, 32(2), 163-175.
- Shimp, T.A., & Sharma, S. (1987). Consumer ethnocentrism: construction and validation of the CETSCALE. *Journal of Marketing Research*. 24. 280-289.
- Singh, N., Zhao, H., & Hu, X. (2005). Analyzing the cultural content of web sites: A cross-national comparison of China, India, Japan, and US. *International Marketing Review*, 22(2), 129-146. doi: 10.1108/02651330510593241
- Steenkamp, J. B. E., Batra, R., & Alden, D. L. (2002). How perceived brand globalness creates brand value. *Journal of International Business Studies*, 34(1), 53-65.
- Tak, H. (1990). Longing for local identity: intervillage relations in an Italian mountain area. *Anthropological Quarterly*, 63(2), 90-100.
- Taylor, C., Okazaki, S., & Mueller, B. (2012). Theory advancement in international advertising: Drawing on theories from strategic management and international business. 149-161. In S. Rodgers, & E. Thorson (Eds.), *Advertising Theory*. New York: Routledge.
- Taylor, R., Hoy, M., & Haley, E. (1996). How French advertising professionals develop creative strategy. *Journal of Advertising*, 25(1), 1-14.

- Thurlow, C., & Jaworski, A. (2003). Communicating a global reach: in-flight magazines as a globalizing genre in tourism. *Journal of Sociolinguistics*, 7(4), 579-606.
- Wei, R., & Jing, J. (2005). Exploring culture's influence on standardization dynamics of creative strategy and execution in international advertising. *Journalism & Mass Communication Quarterly*, 82(4), 838-856.
- Yodanis, C. (2006). A place in town: doing class in a coffee shop. *Journal of Contemporary Ethnography*, 35(3), 341-366.
- Zhou, L., Teng, L., & Poon, P. (2008). Susceptibility to a global consumer culture: a three-dimensional scale. *Psychology and Marketing*, 25(4), 336-351.

Appendix B

Interview Questions with Advertising Professionals

(Begin interview by stating pre-defined definition/explanation of campanilismo, explain to interviewee we are going to use this definition in discussion)

Amore esagerato ed esclusivo verso il proprio paese, che induce spesso a un'ostilità preconcetta verso paesi e costumi diversi

Esagerato attaccamento alla propria città; tendenza a difendere interessi locali contro interessi più generali

How does this definition of campanilismo relate to your personal definition of campanilismo?

Come valuta questa definizione di campanilismo se paragonata alla sua personale definizione di campanilismo?

How do you observe references to campanilismo in everyday Italian life and culture?
Come nota le influenze del campanilismo nella vita e nella cultura italiana di tutti i giorni?

What influences do you believe campanilismo has on daily Italian life and culture?
Quali influenze crede che il campanilismo abbia sulla vita e la cultura italiana di tutti i giorni?

How do you observe references of campanilismo in advertisements, commercials, etc.?
Come nota le influenze del campanilismo nella pubblicità (riviste, televisione, ecc.)?

When you develop a standardized advertising campaign for an Italian product, what challenges do you face? Opportunities?
Quando utilizzi una campagna pubblicitaria standardizzata, cioè una campagna con elementi creativi che rimangono uguali ovunque è rilanciata, che sfide confronti? Opportunità?

When developing a domestic advertising campaign for an Italian product, what kinds of (cultural?) sentiments are taken into consideration?
Quando crea una campagna pubblicitaria nazionale per un prodotto italiano, di quali aspetti sociali e culturali tiene conto?

How does the origin of the product being promoted influence the creative strategy of the product's advertising campaign?

L'origine del prodotto da promuovere come influenza la strategia creativa della campagna pubblicitaria?

How does the type of product being promoted influence the creative strategy of the product's advertising campaign?

Il tipo del prodotto da promuovere come influenza la tecnica di pubblicità che utilizzi nella campagna pubblicitaria?

How are sentiments of campanilismo taken into consideration when developing an advertising campaign?

In che modo vengono presi in considerazione i sentimenti di campanilismo quando sviluppa una campagna pubblicitaria?

What factors, if any, related to the product cause you to consider campanilismo when developing the creative strategy of an ad campaign.

Quali fattori relativi al prodotto, se esistono, le fanno prendere in considerazione il campanilismo quando sviluppa la strategia creativa di una campagna pubblicitaria?

What are some examples of how campanilismo has influenced advertising campaigns that you have worked with?

Può fare qualche esempio di come il campanilismo abbia influenzato le campagne pubblicitarie alle quali ha lavorato?

A large part of my project studies the following advertising techniques: GCCP, LCCP, and FCCP, in which the product is promoted as global, local to the country of promotion (Italian product promoted in Italy, American in America), or a product from a foreign country (French or German product promoted in Italy). Have you ever completed an advertising campaign that utilized one of these techniques? Can you tell me about it? Was *campanilismo* incorporated? If so, how?

Una grande parte del mio progetto studia le tecniche di pubblicità: Global Consumer Culture Positioning, Local Consumer Culture Positioning, e Foreign Consumer Culture Positioning. Quando una di queste tecniche è utilizzata, il prodotto è promosso come un prodotto del mondo/globale, oppure un prodotto "locale," per esempio un prodotto Italiano promosso come un prodotto Italiano in Italia, oppure un prodotto straniero, per esempio un prodotto francese che è promosso come un prodotto francese in Italia. Hai mai lavorato su una campagna che ha utilizzato una di queste tecniche? Cosa mi racconta? Sono stati incorporati sentimenti di campanilismo nella campagna? Se sì, come?

Advertising Professional Interview Transcripts

Media1

I: I am here with Mr. *(name redacted, will be referred to Media1 or M1)*, Media1 where are you from?

M1: I am from Pisa, I have born and I grew up there.

I: What do you do?

M1: I run an advertising agency

I: The name of your agency?

M1: *(name of agency)*

I: Your title?

M1: Media Marketing Manager

I: OK, let's start our interview with two definitions of campanilismo taken from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment for your own country of origin which usually generates preconceived enmity and prejudice towards the other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general interests. Do you agree with the proposed definitions? Does it match with your own definition of campanilismo?

M1: In the second one.. more than defending your own interests, I would say defending your own culture of origin.. it does not really have a political relevance, or specific interests.. it is rather about defending your own history and background, think about the Italian history.. until 200 years ago we could find divided regions, and small states fighting each other. Campanilismo can be described as the protection of your history and culture

I: It is a divided country..

M1: Yes it is the heritage of centuries of internal division

I: Ok...do you notice any effect of campanilismo on the Italian culture and every-day life?

M1: It is quite difficult to catch... let's say that nowadays we have more similar lifestyles everywhere.. we can still see campanilismo when observing those events that did not change.. such as a football match, or historical festivals... it is strange... it also includes

politics... such as Pisa and Florence have been fighting for years for the airport, political interests.. but also campanilismo

I: And...do you notice any effect of campanilismo on the Italian culture and every-day life?

M1: Mainly in connection with the social identity of a specific city, in Tuscany, we have strong campanilismo

I: Any other example?

M1: mmm... Well, they are shades.. and therefore not easy to detect, you can read it between the lines, sometimes with a little irony and sarcasm.. for example that of Pisa against the city of Livorno, I would say it is mainly sarcasm..

I: Do you see effects of campanilismo in advertising? Especially in traditional marketing campaigns, TV advertising?

M1: It is not commonly used, it was used in the 50s, 60s and 70s, we had great movements from the South to the North.. workers migrating toward the North... this is a classical Italian type campanilismo, for example the people from Milan and from Sicily.. the last ones going North looking for a job.. this has created stereotypes and clichés of the person of Milan, seen as an entrepreneur.. therefore I do not see a wide use of campanilismo..

I: Why?

M1: Because it is not simple to use campanilismo when you communicate.. you need to be very careful.. some regions have a better sense of humour than others.. this is normal, it is risky to use campanilismo.. we have a popular monthly magazine printed in Livorno, called “Il Vernacoliere” written in “vernacolo” the old dialect of Livorno, which is a clear expression of campanilismo, it is a satiric magazine, we find ironic comments on Pisans..

I: Ok, Let's move to the next questions, not necessarily linked to campanilismo. When you work on a standard advertising campaign, with creative elements that do not change.. what kind of challenges do you face?

M1: Challenges?

I: Yes the most difficult things..

M1: On a national level?

I: It can be..

M1: Lack of understanding..

I: Of the creative elements ..

M1: What do you mean with creative element?

I: Slogan, message..

M1: Yes.. yes, lack of understanding in connection to those elements, sometimes there are creative elements that are too advanced and that can be really effective with young people, but on a national level and a wide target there might be lack of understanding.. there is a huge distance between young and older people in Italy, there is a normal cultural gap between people aged 15 or aged 80, in Italy, which is an old country, you can see it..

I: There is a big difference between young and older people..

M1: Of course, there is a cultural gap everywhere we need to consider that the median age is around 65 in Italy, the 60% of Italians are over 65.. you cannot avoid considering the cultural gap between people aged 15 or 80..Italian TV shows do not risk at all compared to the other countries.. because most of the audience is old and they may not understand the novelty ..or other creative elements, which may be there but they are hidden because we need to communicate both with children and older people... let's think about a person aged 65, 70 or 80 with a low level of culture .. this person may not be able to understand specific creative elements which are therefore hidden rather than expressed

I: Which are the opportunities in a standard advertising campaign? What happens in a standard campaign?

M1: are you referring to social aspects?

I: No, with regard to the above.. we have analysed challenges, I refer to opportunities now..

M1: This is going to be a bit nasty... the opportunity.. a less cultivated audience is easier to manipulate, this is nasty but true.. in Italy we surely have a target audience that can be easily controlled especially with a product such as cleaning products for your home.. it is easy

I: Why?

M1: For the same reason, the target audience can be manipulated in an easier way, unfortunately for them..

I: You are referring to the older target audience?

M1: Yes, of course... on the other hand if you are speaking to a younger audience there is a big discrepancy... the younger target public is more aware of the fact that there are a lot of older people around and they automatically become more demanding.. we therefore need to create a particularly original campaign for them, almost a viral campaign.. the target is limited here ..

I: Ok. When you work on a national advertising campaign for an Italian product which social and cultural aspects do you take into account?

M1: First of all, the age of the audience, people's cultural level and tradition

I: Such as..?

M1: Basically the elements and values which are appreciated by Italians, but not only... let's say that a lot of other countries have similar traditional values, family, honesty.. they are not actual value that people follow, but usually they generate sense of identity.. are we talking about a national campaign?

I: Yes

M1: I'd say the age is the most important one, and cultural background

I: Ok... does the origin of the product affect the creative strategy of the advertising campaign?

M1: It is determining.. absolutely, it is the base, I need two days for this question... a campaign is usually based on the product and the target you want to reach... in my experience.. I am sure there are example of campaigns based on other kinds of dynamics but.. that's my experience.. with the word origin you mean the type of product?

I: Not really, I mean the place from where the product comes from..

M1: The place of origin is important, if I highlight the origin I add value .. If I need to create a campaign for a pizza from Naples, I would obviously underline the origin.. if it is an added value.. also for the apples coming from Trentino Alto Adige.. but there is a problem, we have examples of products that used to be appealing also for their origin but for some reason the situation has changed... think about the buffalo mozzarella from Campania.. there was a scandal .. they discovered that buffalos from Campania were pasturing on lands hiding toxic wastes, and eating that grass, drinking that water... the result of it? some "violet" mozzarellas where sold on the market and the market collapsed.. It is now a big issue to promote buffalo mozzarella, because for Italians, it

recalls the above episode... now the promotion of the buffalo mozzarella coming from Maremma, in the South of Tuscany is, for example, easier and this new market has grown.. it is funny to see how, before the collapse of the buffalo mozzarella from Campania, once considered the top quality, the Tuscan producer were doing their best in order to avoid disclosing the origin of the same, while now they are very keen on highlighting that their mozzarella comes from the region of Maremma.

I: Is that South of Grosseto?

M1: Yes, south of Livorno to Grosseto

I: Ok... How does the type of product affect the advertising strategy, the creative strategy used in the advertising campaign?

M1: Question no 8?

I: Yes

M1: In a crucial way .. let's take Amedei chocolate for example, popular all over the world, it is produced in small quantity but it is a high-quality product and produced with traditional systems

I: Is that connected to the origin or to the kind of product? Because the product is chocolate, Amedei chocolate

M1: So you mean the category...?

I: Yes, for example, computers or chocolate or..

M1: Ah ok, yes it is crucial, of course each market segment has his own language and target.. again if the target audience is around 60 years of age.. I would use a completely different language compared to the promotion of an app, for example..

I: It depends on the target?

M1: Of course, each product has its own style of communication, let's think about Apple, that has been of the first companies using a specific language and style and everyone tries to copy it in hi-tech campaigns, there are always differences and exception but it is how it works..

I: Do you take into account local patriotism when you are developing an advertising campaign? Question no. 9

M1: Honestly I do not take it into account, because of my personal opinion on campanilismo.. I usually do not use campanilismo to create a campaign..

I: Has it ever happened?

M1: Sometimes (...).. for example between Lucca and Pisa you find a lot of campanilismo, people from Pisa think that people from Lucca are only able to trade, this is what they can do, sell.. if I need to create a campaign for Lucca I might take into account this information, coming from campanilismo of course, which reminds me specific characteristics.. take Pisa and Livorno, people from Livorno are seen as histrionic people... this might be useful, but..

I: But this is not common..

M1: No, as I previously said it is very difficult to use these kind of campanilismo in a good way..

I: Which factors suggest that you should consider campanilismo in the development of a creative strategy of an advertising campaign?

M1: No...not in my experience, especially on a national campaign... if it is a local campaign you can use a few elements of campanilismo.. but not on a national campaign, in Italy there are so many elements of miscellaneous campanilismo ... and it would be very difficult to use campanilismo in a campaign because it could not be understood on a national level... some of the target audience could disagree.. Milan against Brescia, Genova against Spezia, Pisa against Florence, Livorno, Lucca... it is hard to find a common message.. on the local level it happens, but it cannot be considered professional... there are small businesses around Pisa, Livorno and Lucca .. established 50-70 years ago, they might use something similar, local expressions... there was a bike shop in Livorno using the slogan "People from Livorno take bicycles away.." or something similar, this is heritage of campanilismo according to which people from Livorno steal bikes.. it is a bit silly but they played with it in their campaign. These are small, locally well-known and well-established businesses that can afford to be less professional on a local level

I: Could you tell me some examples of campanilismo in campaigns you have worked for?

M1: I have never had the opportunity to use campanilismo, not in my experience, because as I said is very difficult to use it

I: I am studying the advertising techniques, global consumer culture positioning, local consumer culture positioning and foreign consumer culture positioning, when these techniques are used in the promotion of world products, global products, local products, for example an Italian product promoted as an Italian product in Italy, or a foreign product, for example from France, promoted as a French product in Italy.. have you ever worked on a similar project and can you share an experience?

M1: We created a campaign for Amedei, for example, on English newspapers

I: Amedei? And this is the local chocolate..

M1: Yes you find it in England, Japan, USA, there is a small production, you find it in boutiques only.. in this campaign we emphasised the Italian origin of the product

I: Tell me something more about it? What language did you use?

M1: English and Italian, but packaging is something different.. it depends on the client.. if they want .. or better.. it is actually a risk to launch on a foreign market a product with packaging and slogan in Italian only.. Parmesan cheese for example... it does not arrive on the American market with an Italian slogan.. there is a flag and that's it.. and this is a very strong product.. when you go abroad, on the global market, I think you need to standardise your packaging, image, slogan... only label can guarantee the origin of the product ..

The campaign I was talking about was on newspapers only..

I: But you did underline the Italian origin?

M1: Of course, but it depends.. when a client produces a typical product, they are not keen to be influenced by the advertising agency, either a small or big one.. they are aware of the market, and they therefore can be advised .. but .. on Italian products abroad you only find the Italian flag and the slogan Made in Italy, because it is a risk to use the same packaging.. you translate it and with the translation you localise the content, and you automatically loose something..

I: Does Made in Italy work for Italians?

M1: Of course, with the risk of being misused .. the wording Made in Italy has been replaced by other wordings such as "local products", "short supply chain" and similar... people are more aware of these kinds of wording.. the wording Made in Italy is now used too much on too many products

I: ..but it works..

M1: I'd say it does, most of Italians, at the supermarket, would choose food products with this wording..

I: And this does not work on different products?

M1: not really... on the contrary...

I: A shirt or similar?

M1: Yes, food products and textiles

I: A car or something different, soaps or similar?

M1: For soaps we have brands such as PMJ, the American company... in this case we have competitors abroad that are strong and consumer trust them, you cannot fight with Panten or similar brands.. it is quite difficult to fight with them.. but with food it's different..

I: Thank you, the interview is over

M1: no worries.

CreativeDirector1

I: Let's start our interview with Mr. *(name redacted, will be referred to CreativeDirector1 or CDI)*, where are you from CreativeDirector1?

CD1: I am from Livorno but I have been living in Pisa for 20 years.

I: What is your job?

CD1: I am the creative director of *(agency name redacted)*, an advertising agency founded with Mr. Media1, the co-owner.

I: OK, we shall start our interview with two definitions of campanilismo from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment to the country of origin which usually generates preconceived enmity and prejudice toward other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general issues. Do you agree with the proposed definitions? Do they correspond to your own definition of campanilismo?

CD1: They are correct, except for the first part of the first one .. campanilismo usually refers to cities rather than countries, and the word comes from *parochia*..

I: Ok...do you notice any effect of campanilismo on the Italian culture and every-day life?

CD1: I do not see campanilismo in the Italian culture.. we have more racism and discrimination against people coming from other countries.. locally, in Tuscany, we have a big tradition of campanilismo because, in Tuscany, the different cities have always been divided and they fighting against each other, let's take Pisa and Livorno.. but also Pisa and Florence, it is a heritage of the Maritime Republics ..

I: .. and what kind of effects do you think campanilismo has on the Italian culture and every-day life?

CD1: As I said, it has changed.. you especially see racism or judgement.. this is a social aspect which is more complex than the simple definition of campanilismo.. in my experience... campanilismo ended in my life when I moved from Livorno to Pisa .. between these cities there are strong campanilismo feelings.. think about the football games, where people fight over a T-shirt, or fight with the police .. but this is not campanilismo either.. it is something different..

I: And what is that?

CD1: It is violence, hidden by campanilismo.. which is an excuse for it..

I: Some of the questions are a bit redundant..

CD1: You are welcome to ask whatever you need, don't worry..

I: Do you see the effects of campanilismo in advertising? Especially in traditional marketing campaigns, such as TV advertising?

CD1: In Italy.. for the promotion of products and services ..it is not popular to make any reference to campanilismo, however, there are 2 examples.. Oliviero Toscani, for provocation, covered the towers of the city of Bologna, during the restoration of the same, with the image of Italian towers of other cities.. the inhabitants were quite critical and polemic about it.. however Oliviero Toscani always triggers similar controversial reactions.. we can find a second example in the political world, the campaigns of Lega Nord for example..they always compare people from North and South, and think that the North is responsible for the Italian wealth, while the South is presented as a parasitic.. this is the only example of campanilismo or racism I can provide.

I: Were these campaigns successful?

CD1: They were of course, they concentrated on the lower aspects of the human mentality.. they come here, steal our jobs, women, houses... this has led to the idea that they are criminals.. I mean.. people from the South in the first place, and immigrants in general.. This is the level of communication and it was a winning strategy.

With regard to Oliviero Toscani.. yes he had success.. but it's due to popularity and provocation.. he was certainly not against people from Bologna or Pisa..

I: Ok.. Let's move to the next questions, not necessarily linked to campanilismo. When you work on a standard advertising campaign, with creative elements that do not change.. what kind of challenges do you face?

CD1: Challenges.. in a campaign with a single message that does not change.. I do not do it .. I usually use different messages.. it is not useful to deliver the same message in any situation..

I: Also for the same product?

CD1: Absolutely, each media has pros and cons .. and you have to take it into account.. if in newspapers we can write 10 lines of product description ..or service, we cannot do that on a flyer or on web banners.

I: Ok. When you work on a national advertising campaign for an Italian product which social and cultural aspects do you take into account?

CD1: All of them .. it depend on the product/service.. it does not matter whether you work on a national level or not.. we need to consider the target.. it can be launched all over Italy but we need concentrate on the different categories.. a product may be suitable exclusively for men or women, or young people, older people, therefore the geographical area is not that important, unless we are working on the promotion of a territory. If I need to promote a region in the North, or South of Italy, or everywhere else, I need to take into account the positive features, but also the negative ones.. for example the city of Taranto .. after the Ilva scandal the region was promoted by showing the beautiful seaside and natural places.. and the slogan was “There is much more”.. it does not directly refer to the scandal, but I am sure that audience could establish a connection..

I: How does the origin of the product affect the creative strategy of an advertising campaign?

CD1: It is very important for food products and high-quality products.. brands such as.. olive oil from Tuscany for example.. the fact that it is cultivated and produced in Tuscany leads to higher prices.. sometimes it costs the double compared to similar olive oil produced somewhere else in Italy... or somewhere else in the world.. the higher price itself promotes the products of Tuscany which are considered more genuine and healthy. It is therefore very important.

I: Any other example?

CD1: Cars.. Italy is not a great producer of cars.. Fiat is not a luxury brand.. Fiat cars, in the past, used to have a lot of technical problems.. Germany, on the contrary, has a long tradition in this market segment, and this is the reason why you would think that, with cars, German brands are more reliable than Italian brands..

I: But I did not understand .. how does the origin of the product affect the creative strategy of the advertising campaign?

CD1: It is important but not enough, if we promote our olive oil by only highlighting its Tuscan origin we will have a poor campaign... limited. When the origin generates added value, it is always important to highlight it.. Tuscan olive oil and German cars for example.. in fact the German slogan “Das Auto” does not change in the Italian advertisement .. it should be the slogan of Mercedes, I’m not sure... Locally, we are able to communicate with images of Tuscany that actually touch the imagination of the Italian public.. I am sure they have been in this region at least once in their life.. it can be helpful for the marketing. In Tuscany we use similar strategies all over the region.. if the other regions would do the same.. individual producers could take advantage of it ... it would be easier to find images and slogans that recall the product origin..

I: How does the type of product affect the advertising strategy? The creative strategy used in the advertising campaign?

CD1: The product creates the strategy.. it is not only a matter of influence.. each product needs a deep analysis, we need to understand the target, which is strictly connected to the price.. we cannot use tacky slogans if we are promoting a Rolex watch.. it costs more than 3,000 euros and only few people can afford it.. we rather need to refer to luxury.. which is usually minimal.. and which prefers darker colours such as black, or gold and silver.. for example.. you can see this with luxury products, luxury cars or expensive watches.. and also with food products...If you need to create a luxury image for food products we need to follow specific communication standards.. of course the style of Mac Donald’s is very different from the communication techniques used for luxury products.. Swarovsky, luxury fashion brands, such as Armani or Valentino; here the message is concentrated on how you feel when you are wearing that specific good.. while for other kinds of good, which are more affordable, you do not need to use this “exclusivity” strategy because it wouldn’t work. These are examples of how the product completely affects the advertising campaign.. it can be a novelty, a market re-positioning... there are endless possibilities

I: Do you take into account local patriotism when you are developing an advertising campaign?

CD1: It is not so common.. in my experience ... in local political campaigns .. based on the local pride.. for the political campaign of reference.. but for other products and services, except for the element of geographical localisation, it is not so important. I can sell the same product in Pisa or in Livorno by using the same strategy, unless it is a product destined to a specific area only.

I have no similar experience.

CD1: You have already partly answered to the next question... Which product factors suggest that you should consider campanilismo in the development of a creative strategy of an advertising campaign?

CD1: Only few of them.. I do not appreciate strategies focused on highlighting specific qualities by using some sort of criticism toward the others .. comparative campaigns are not popular in Italy, even if they have tried to approve specific regulations.. if I criticise Pepsi in order to sell Coca cola.. we cannot talk about campanilismo because I am not focused on the city of origin of the product.. this is completely different..

I: And if you talk about the positive aspects of a city...

CD1: I am promoting the city, it is a city brand promotion.. but I would not say something like "Pisa is beautiful and Livorno is terrible" .. if I am promoting Pisa, it does not make sense... to highlight that the other city is worse.. because I could offend someone or appear presumptuous ..

I: Could you provide any example of how campanilismo has affected a campaign you have worked for?

CD1: As I said, only local political campaigns .. we have highlighted specific feature of Pisa in comparison with other cities .. because the cities had been governed by opposite political parties.. through the comparison of the cities where the promoted party had actually governed, with other cities that had been previously ruled by the opposing party, we could highlight the positive political results and reliability of the party that we were promoting.

I: Now, I tell you something about my project, I am studying advertising techniques, such as global consumer culture positioning, local consumer culture positioning and foreign consumer culture positioning, when these techniques are used in the promotion of world products, global products, local products, for example an Italian product promoted as an Italian product in Italy, or a foreign product, for example from France, promoted as a French product in Italy.. have you ever worked on a similar project and can you share an experience?

CD1: I have no experience of global campaigns but I have sold Italian products in Italy and for example I had a client from England who wanted to sell broadband services in Italy. We used their English origin to highlight two aspects: on one hand that English people are reliable and work properly.. things are better in England than in Italy.. the service arrived in Garfagnana and we use the image of a tree with shade underneath.. a refreshing image.. it was summer and the slogan "We have arrived in Garfagnana and we have put down our roots here, take advantage of our broadband coverage" the word coverage recalls the both image of the tree, the shade and the wi-fi connection

I: Was this campaign in Italian?

CD1: It was presented in English and developed in Italian.

I: There were no elements of campanilismo...

CD1: We only used the positive image of England and presented it in Tuscany, Garfagnana

I: And among Italians?

CD1: This was an English product coming to Italy... for Italian products in Italy.. no, we never use campanilismo as a strategy of communication.. it is extremely negative and, as you previously said, the dictionary itself provides a list of exaggerated elements .. which would communicate a negative image of the service or product.

I: Ok the interview is over, thank you very much

CreativeDirector2

Interviewer: Let's start our interview with Mr. (*name redacted, will be referred to CreativeDirector2 or CD2*): Where are you from, CreativeDirector2?

CD2: I am from Pisa.

I: What do you do?

A: I have been working in the field of communication for many years, I am the Creative Director of (*name redacted*) which is a communication and design agency based in Pisa, with a subsidiary in Berlin.

I: OK, lets' start our interview with two definitions of campanilismo taken from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment for your own country of origin which usually generates preconceived enmity and prejudice towards the other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general interests. Do you agree with the proposed definitions? Does it match with your own definition of campanilismo?

CD2: I perfectly agree with the second definition, especially the concept of defending the local interests against the general ones.

I: ...your city against the country...

CD2: ..the country in general..

I: Exactly.. ok, and do you notice any effect of campanilismo on the Italian culture and every-day life?

CD2: There are many important influences, especially on the political level rather than from a private life perspective.. a number of cities, close to each other, such as Pisa and Livorno, or Pisa and Florence, are always fighting in order to achieve some sort of leadership or supremacy in comparison with the other city, public funding for example, visibility on newspapers, or similar things.. Local politicians are really concentrated on the supremacy of their city against the neighbouring cities.

I: Do you see campanilismo in the Italian everyday life?

CD2: I think that campanilismo / local patriotism has a strongly negative impact, it leads to a narrow and constraining mentality. As I have previously highlighted the tendency to defend personal interests rather than the collective ones is one of the worst Italian peculiarities than you can notice when you compare our country and other more advanced countries, such as the Northern European ones.

I: Why is that so negative?

CD2: Because a person who considers his personal wellbeing more important than the collective one does not understand that the collective interest actually belongs to everybody and it is as important as the individual one.

I: When you talk about a “personal point of view”, you mean “individual”...and you refer to the Pisan people..

CD2: Let’s say that.. the extreme campanilismo is for example to put your family, your friend or social group first, which is expression of a very narrow mind. I look after my own interest, my family and friends’ interest before the collective one, which is, in my opinion, the most extreme form of campanilismo, a very negative attitude.

I: Is it common?

CD2: Yes this is a popular attitude in Italy, with historical roots.. I am not sure whether I can deeply analyse this aspect, but I am talking about historical roots because the Italian union is quite recent and we are still carrying .. let’s say.. our feudal heritage in the DNA, we were small states and feuds fighting against each other.

I: Does it happen all over the country?

CD2: Yes, all over Italy. Let’s say this is a condition the whole Italian country. Especially in Tuscany, maybe, but I guess it is widespread.

I: Well..., sorry.. can you describe how campanilismo influences advertising? Is that more international...I mean magazines, TV...

CD2: Let's say no...I cannot find any connections, no influence..

I: Ok.. When you are working on a standard advertising campaign, with creative elements that do not change... which are the obstacles? The most difficult things? Let's compare...

CD2: In my experience.. well, I have never been asked to differentiate a campaign on the basis the geographic area, and therefore my experience is not useful in this case..

I: When you are creating a national campaign for an Italian product, which are the most important cultural and social aspects you focus on?

CD2: Well, it is very important to be aware, as much as you can, of the psychological traits of the target public or potential consumers, and among other important characteristics, we also need to consider where they live, because there are big differences, for example, in the lifestyle of the people who live in the countryside or in the city centre, in the North or in the South of Italy. Such differences are very important cultural elements to keep in mind when you communicate with a target audience.

I: which are these "different characteristics"?

CD2: I would say different habits rather than different characteristics. Different habits relating to your free time, social relationships, family life, family roles.. these are different characteristics. Let's say the more you go towards the South, the more you will be distant from a European mentality because we actually have a physical distance... this is a fact, it is not racism, the North of Italy is closer to Europe and the more we go towards the South the stronger is the emotional attachment to the origins, to the ancient roots... there are various examples, such as the time management, bed time, dinner time, whether you spend your lunch break at work or you go back home.. all of these aspects, that may appear of little importance, actually determine great differences in our lifestyle.

I: Please describe the European mentality?

CD2: Well... the European outlook... I make reference to this important feature...the supremacy of the collective interest on the individual one. I spend part of my life Germany, and I can compare the two countries and people, one of my favourite things is the love of the German people for the collective things, the public interest, while unfortunately Italians do not care about the common interest. In connection thereof, a more European mentality means that you overcome your own, small and limited vision, focused on yourself, in favour of a wider perspective, focused on your country or the European Union.

I: And this does not apply to Italy...

CD2: There aren't many differences between the North and South of the country ..yes, maybe in the South this is more emphasised, there is a strong scepticism, a loss of faith in the government... I mean in the institutions, the subject in charge of protecting the citizen is perceived as an enemy, this is the main problem.

I: Ok. Does the origin of the product affect the creative strategy of the advertising campaign?

CD2: Well, about this... I can say that the origin of the product may be essential, and therefore it can be of great importance when you choose the communication strategy of the campaign, this happens when such an origin is an added value. If we take a food product such as mozzarella, from the South, which is particularly tasty because it is made in the countryside with the buffalo milk.. in this case it is particularly important to emphasize its origin. For other products this is not so important, for example for those activities and services which are not linked to the territory ... it is not so important.

I: ..and therefore especially with food products?

CD2: Yes, I think that it is really important for the food industry. Typical products have a strict relationship with their land of origin.

I: Is this an Italian value?

CD2: Yes, of course.

I: For example, you are from Pisa, not from Naples, but you would prefer a mozzarella coming from the Region of Campania, wouldn't you?

CD2: Yes there is no local patriotism in this case, rather an appreciation of the origin of the product, such as the Pistachios of Bronte, the Sicilian oranges, the hazelnuts of Piedmont, or I don't know..

I: They are the top quality ones...

CD2: Exactly, the best one available on the market..

I: Ok.

CD2: Each land has its own typical products which are better than others

I: The Tuscan wine?

CD2: yes, the wine...

I: How does the type of product affect the advertising technique, the creative strategy used in the advertising campaign?

CD2: Let's say that it's not about the product, the most important aspect of the campaign is the target audience

I: Why?

CD2: Because when I create an advertising campaign I need to know who is standing in front of me and to communicate by using his own values. I should attract him by proposing a solution to specific problems, I can realise a dream or offer advantages that he needs in his specific condition. It is quite difficult to do that if you do not know your target audience.

I: Can you tell me some products whose promotion is particularly difficult compared to others?

CD2: Of course, at our level.. today there are products and services to promote... Products are tangible and you can see them, and you can talk about their characteristics, their taste, flavour, technology, efficacy, there are several tangible values that can be measured, while for services, such as those offered by banks, insurance companies, personal services, with non-tangible values, it is harder to communicate. In this case you need to invent metaphors.

I: Do you consider campanilismo when you are developing an advertising campaign?

CD2: Well, about this... the elements connected to local patriotism/ campanilismo, as previously mentioned..

(..)if we consider the definition "emotional attachment to your own land".. it can be also considered as a positive element of campanilismo, we can use it as a value, especially for the products who have a strict relationship with their territory and therefore typical products

I: Do you have any other comment or feeling on campanilismo to share?

CD2: I think that's all.

I: Mainly food products...

CD2: Yes

I: Which factors suggest that you should consider campanilismo in the development of a creative strategy of an advertising campaign?

CD2: When the product is strictly connected to its origin, as I said before, otherwise these elements are not taken into account, typical products only.

I: Do you think this is also campanilismo? I mean, when you promote wine from Tuscany?

CD2: It is one of the positive sides of it.. not the negative aspect of supremacy mentioned before.. if someone believes that the wine from Tuscany is better than that of Emilia Romagna, yes.. there is some sort of arrogance.. but it is good, we may call it “pride”, that’s it! A good side of the local patriotism

I: The Tuscan wine is promoted in the same way all over the country?

CD2: Yes, of course.

I: Please tell me an example of influence of campanilismo on a campaign you have launched or worked for

CD2: I do not have any similar experience in my career

I: Do you ever think about campanilismo when preparing a campaign? I know it is a difficult question..

CD2: It’s not that difficult.. but.. it is not something I generally think about.. maybe in special conditions, for example.. we work mainly with Pisan companies, but not only, we have clients all over the country, and ..also... when we work with Pisan companies we never refer to other cities, not explicitly. If we talk about...mmm.. I am working on this campaign for the company Pisamo, on mobility.. or the other campaign for Geofor on waste management, they are focused on their own territory and they talk about it, but not in comparison with the neighbouring territories, and therefore I cannot see any element of campanilismo

I: Now, I tell you something about my project, I am studying the advertising techniques, global consumer culture positioning, local consumer culture positioning and foreign consumer culture positioning, when these techniques are used in the promotion of world products, global products, local products, for example an Italian product promoted as an Italian product in Italy, or a foreign product, for example from France, promoted as a French product in Italy, Germany, US... have you ever worked on a similar project and can you share your experience?

CD2: Unfortunately I have no experience of similar campaigns

I: Ok. The interview is over, thank you.

CD2: You are welcome.

MarketingManager1

I: Ok, let's start our interview with Mr. *(name redacted, will be referred to MarketingManager1 or MM1)*. How old are you, MarketingManager1?

MM1: 32

I: Where are you from?

MM1: Perugia, Umbria.

I: What do you do?

MM1: I run an advertising agency established with other two co-owners, our main business is industrial marketing, branding and web.

I: Your title?

MM1: I have a degree in marketing communication techniques and corporate communication.

I: OK, let's start our interview with two definitions of campanilismo taken from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment for your own country of origin which usually generates preconceived enmity and prejudice towards the other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general interests. Do you agree with the proposed definitions? Does it match with your own definition of campanilismo?

MM1: Yes, I agree, they match 100% with my personal vision of campanilismo, I think it is not positive, of course it is important to be emotionally attached to your own land, however local patriotism is something negative that does not usually facilitate dialogue, it rather divides people especially on important issues.

I: Ok...do you notice any effect of campanilismo on the Italian culture and every-day life?

MM1: Campanilismo is quite common in Italy, you can see it everywhere, think about football games, local festivals.. the popular Palio of Siena, which is famous all over the world, is a clear example of campanilismo within the same city, where different city quarters ("contrade") fight each other. And you can also see it in the collective mentality, you can see that the choices in every-day life, rather than being oriented toward the collective interest, follow the interest of a limited group of people. There are new groups on Facebook that can be considered an example of how campanilismo is well-rooted in Italy, they are titled "You are of THIS CITY if you...", for example "You are from

Perugia if...”, followed by the posts of the subscribers, consisting of a long list of special things people usually do in that city.. for example, you are from Perugia if you have your breakfast in that specific bar on the main street, or if you know Giovanni, the watchperson of the cemetery, or you are from Perugia if every Sunday morning you do this or that, and so on. They are just examples.

I: Yes

MM1: Let’s say this is a positive effect of campanilismo, because it is funny and harmless, and peculiar.. but if we consider that similar groups are everywhere, also in small cities, all over Italy, Perugia, Rome, Milan, and other random small cities with few hundreds of people, we can understand how well-rooted is campanilismo.. this is a funny example only

I: Do you notice any effect of campanilismo on the Italian culture and every-day life?

MM1: I think the effects are mainly negative, I see campanilismo as something similar to a useless dead weight.. useless for the community because everyone cares about his personal interest only; this happens because Italy has always been divided, for centuries, from the political, legislative, economical point of view.. we had various currencies at a time, foreign occupations, the Church State, the municipalities, dukedoms, and history has led people to build up a mentality where the personal interest of a limited group shall prevail on the collective one. I think we should overcome this penalizing attitude especially today, in the current context of global market where the big issues are on the big tables and in Italy we are concentrated on small fights with next-door neighbours.

I: Do you see the effects of campanilismo in advertising? Especially in traditional marketing campaigns, TV magazines..?

MM1: As I previously said, you can see campanilismo in all the fields of life, and therefore also in advertising which, on one hand, absorbs the trends of the society ..and, on the other hand, anticipates them.. and therefore it reflects any possible campanilismo expressed by the society. I am thinking about an example.. but in this moment I cannot think of any.. honestly... A tangible example is the advertising campaign of specific political groups, clearly showing campanilismo. If we think at the politicians of the Italian Lega Nord, whose flagship is their Northern campanilismo.. they use slogans such as “ let’s leave the *terroni* (Italian unfriendly word used by some people of the North, to describe people from the South, n.d.t.) alone” or “ Roma is a thief” are clear examples of campanilismo with negative consequences. Because we cannot face a serious national and collective project, and act as a team, if we are divided and we keep on saying that where we live is better and someone else should shut up...

I: Where they on television? The Lega Nord one..

MM1: You could see them especially in posters, manifests.. in the streets, brochures and fliers in bars and restaurants, however.. their video appear on social networks, TV and web.

I: Also in the South, or in the North only?

MM1: Well the South.. in the North is more rooted.. in Italy.. this is the situation: there are separatist movements both in the North and in the South but the most important from the political point of view is that in the North, where the Lega Nord is the leading actor of the movement for the separation of the North of Italy.. they say the North is more efficient, more beautiful and better than the rest of Italy.. they use a strong, aggressive language, which reflects a strong campanilismo

I: Let's move to the next question, not necessarily connected to campanilismo. When you work on a standard advertising campaign, with creative elements that do not change.. what kind of challenges do you usually face?

MM1: A standard advertising campaign has some difficult elements and some easier ones.. the simplicity consists in finding a message that you can use all over the world.. but this is also a limit, because it reduces the possibilities of creativity .. of the final result. I don't know.. let's take for example McDonald's, where we can see a global marketing, standardised, with the same message all over the world. However, lately they have started to differentiate the campaigns and the messages for different countries, and we now find the Italian menu with a popular sauce of an Italian chef, while in Tokyo, Japan, or in Brazil we find different and personalized products for the local target consumer or type of market. Therefore, for a standardised campaign the priority is that of keeping a single appealing and interesting message for different countries which is quite a creativity challenge

I: Which are the brand opportunities in a standard campaign?

MM1: A standard campaign may lead to the diffusion of a simple but strong message that can be recognised all over the world without inventing new values. This is what Nike is doing, for example, promoting a unique standardised campaign based on the message *Just do it*, which means exactly the same thing in Boston and in Rome, Tokyo, or Oslo. This is an advantage for the brand which is spreading a unique message that can be understood by a lot of people all over the world.

I: Ok. When you work on a national advertising campaign for an Italian product which social and cultural elements do you take into account?

MM1: Well.. campanilismo comes back again.. we need to do a step backward before I

can answer this question and understand what kind of products we are talking about.. People are more concerned about the origin of specific products only, not all of them. If I work on an Italian campaign for food products, the origin is important, for example, for Italian consumers the fact that the product has Italian origins is important, but not 100% satisfying; for typical products you need to specify where in Italy they come from, the specific region, while in an international campaign it may suffice to mention a general Italian origin. The origin has cultural and social relevance in connection to the products we want to promote and the message we want to communicate. It is also linked the target, women, for example, or cars, they are seen in a different way by a person from Milan or from Sicily, from France, or Russia.

I: Why there are differences between the person from Milan and a person from Sicily?

MM1: We are not only talking about campanilismo here, but also stereotypes, which are neither nice nor correct because they simplify the reality, they generalise, and are never precise, but in advertising, sometimes, (summarizing..) we need to use and create stereotypes.. let's say that the person from Milan has different important values, for cars, we can say.. social success.. and we may therefore use a brand exclusivity strategy, or he may look for design originality in order to enhance his personal image.. while for a person from Sicily the same values may not be of great importance because he lives in a less industrialised city, not so wealthy, less connected to the values of success, image, appearance.. and he may be oriented towards a more collective choice.. for example low fuel consumption. These are, as I previously said, stereotypes that do not precisely describe the reality .. in reality, a person from Milan may prefer low fuel consumption to luxury, and a person from Sicily may prefer the value of success to low prices..

I: Ok. You have already partly answered to the following questions.. but how does the origin of the product affect the creative strategy of the advertising campaign? I mean where the product comes from..

MM1: The origin is very important, there are products whose added value derives from their origin only.. for example, the products Made in Italy are especially appreciated, let's think about wine, design, fashion, Japan is famous for hi-tech products, Germany for long-lasting end efficient products.. therefore it is important to communicate the origin of the product, it is an added value in itself. There are differences if the message is addressed to an international or national target audience..

I: Is the slogan Made in Italy important also for other products, other than food and fashion?

MM1: Can you repeat please?

I: Is the slogan Made in Italy important also for other products, other than food and fashion?

MM1: Yes with this kind of products of course.

I: I am saying, and what about other kinds of products?

MM1: Yes, there are also other products, food, wine and fashion are the most famous, and shoes, really appreciated all over the world.. It is included to the fashion industry but more specific.. we find other particularly appreciated Italian brands in the home furnishing and sailing fields, in the construction of ships and yachts ... Italy has good international reputation. Italian products are appreciated, in particular our accurate handicrafts, thanks to our tradition in handicrafts .. small businesses.. starting from the Renaissance .. a more creative way of thinking ...

The negative side of Italians, seen as noisy, confused and so on, has also positive effects such as being able to break the rules, which is for example something that Germans do not have.. they are more precise and coherent, very different from the Italian approach. The combination of the competence of artisans and the capacity of breaking the rules, this is why Italian products are so appreciated in specific categories.

I: OK. How does the type of product affect the advertising strategy, the creative strategy used in the advertising campaign?

MM1: You cannot generalise, there is a specific strategy and communication for each product, to promote a car or a toothpaste, or cat food is something different than promoting a mobile phone. I cannot find common characteristics.. it is very difficult... I can only say that in any advertising strategy you need to start from a study of the product and the target audience of destination

I: Are there more difficult product to promote than others?

MM1: Yes, I think so.... but this may also help the creative process.. it depends on how strong is the competition, let's say...mmmhh... let me find an example.. ok, let's take a dress .. we can create a strong creative message, which is appealing, we can show how beautiful it is, and how good is the quality of the same, we can use a testimonial, there are many options... but for other products, I don't know, bolts for example ..a similar product, in itself, is not easy to promote, to use a leverage .. to touch feelings...

But we are generalising, it is not always like this.. we can create a very strong and winning advertising campaign with products such as bolts and have another campaign for a fashionable dress which is does not work.. With regard to the creative elements.. the challenge is usually the need of creating a message that causes a reaction in the public also for products that are not easy to promote.

I: Do you take into account local patriotism when you are developing an advertising campaign?

MM1: The question is complicated... well.. what do you mean for “take into account”..

I: If you think about it..

MM1: As I previously said I think campanilismo is something negative, and I therefore try not to base any of the advertising campaign I create on campanilismo, I do not usually use it, but I verify whether in the target audience there are similar feelings and whether they could affect the advertisement I have created .. a specific product... For example, in my region, Umbria there is a great competition between the two biggest cities, Perugia and Terni, this is quite common in Italy, if I need to promote a beer in Terni and neighbourhoods would never use a red and white poster because I am sure they will be an immediate connection with the red and white colours of the city of Perugia.. it would be a risk to choose a white and red background for a product of Perugia, which destined also to Terni.

I: ...and if your target is Perugia only?

MM1: In this case, it could be a good idea...but I am sceptic and I try not to use campanilismo, I would try a combination of colours.. also taking into account the national and international public, without limiting my options.. choosing white and red because I am sure they would be attracted... if all the communication agencies would do similar choices and use white and red for their products, we would have an invasion of white and red and nothing could stand out, everything would be standardised.

I: Which factors suggest that you should consider campanilismo in the development of a creative strategy of an advertising campaign?

MM1: Please explain, which product's characteristics do I take into account?

I: If any...

MM1: Mmmm, campanilismo...let me think... the first thing I can think about.. is colour, this is immediate, if there is any contrast between the target audience and the colour of the product, I could take into account this...

I: Anything else?

MM1: Are we talking about the products characteristics? Or the campaign?

I: Yes the characteristics of the products..

MM1: It is difficult I cannot think about anything, characteristics are different for any product.

I: Please tell me an example of influence of campanilismo on a campaign you have launched or worked for.

MM1: Well, campanilismo is also strictly connected to the language, dialect for example, Italian is used on TV, radio and so on.. but more than 90% of Italians usually speak the dialect of their city or region, their version of the Italian language .. which are very different. The citizen from Calabria cannot properly understand the dialect of Venice for example, they are completely different dialects and have few common things only. I have worked for regional campaigns where the manager of the company asked me to use dialect in the creation of the advertising campaign because, in his opinion, for this specific product, a campaign in dialect would increase the product appeal. Personally, I do not like this kind of approach, it limits the possibilities, and it is not original but I have worked in similar projects where the headline consisted in a typical expression from Perugia, and the target public was from Perugia only.. this is an example .. we tried to enhance the efficacy through this strategy

I: And how did it work?

MM1: Well...another example ...one of the typical product in this area is Testo cake, similar to piadina but thicker and narrow and you can stuff it with ham, sausage, vegetables and so on ... the name of the place that produces this kind of cakes is Testone: this word has two meanings, a big Testo cake or a person with a big head but not particularly intelligent, a little stupid.. this is therefore a funny choice, and it can be seen as an expression of campanilismo.. during the campaign we used headings in dialect only, we used for example “porta pascienza” which means you need to be patient.. it was created to launch the opening of a new selling point, the message delivered was therefore: be patient that we are opening soon, close to your house.. and it was in dialect

I: Was it successful?

MM1: I cannot say it, I have just taken part in the creative process, and I can tell you how it was conceived but I have no elements to assess whether or not it was a successful campaign, how it influenced the selling point opening or the brand..

I: Now, I tell you something about my project, I am studying the advertising techniques, global consumer culture positioning, local consumer culture positioning and foreign consumer culture positioning, when these techniques are used in the promotion of world products, global products, local products, for example an Italian product promoted as an Italian product in Italy, or a foreign product, for example from France, promoted as a French product in Italy.. have you ever worked on a similar project and can you share an experience?

MM1: It never happened to me, these are very big campaign for a wide public and I have no tangible experience in similar campaigns.. I can only say that also this is a matter of stereotypes and perception .. can you repeat? For example a French product...?

I: Yes.. foreign consumer culture positioning, such as a French product promoted in Italy, Germany, America .. not in France.

MM1: When we promote a foreign product, when we see an advertisement of a foreign product we want to be reassured on the origin of it.. and campaigns are often overloaded of elements recalling the country of origin.. similar messages in a national campaign would be too heavy.. for an Italian product sold in Italy we do not need to create this marked Italian atmosphere.. but you may do that for an Italian product sold abroad, because this public needs a warranty on the product and you need to underline the origin several times.. in Italy it would be too heavy on a national campaign.

I: Ok, perfect the interview is over

ArtDirector1

I: Let's start our interview with Mr. *(name redacted, will be referred to ArtDirector1 or AD1)*. Where are you from, ArtDirector1?

AD1: Florence

I: What do you do?

AD1: I work in advertising, at the agency *(agency name redacted)* I am responsible for the creative process and its realization

I: Your title?

AD1: Art director

I: OK, we shall start our interview with two definitions of campanilismo from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment to the country of origin which usually generates preconceived enmity and prejudice toward other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general issues. Do you agree with the proposed definitions? Do they correspond to your own definition of campanilismo?

AD1: Almost.. it is more about small cities rather than countries or state, in this case we may use words such as racism, patriotism, nationalism.. campanilismo refers to cities and towns whose social and cultural context has produced the historical background for

campanilismo.. it is not casual, it is caused both by rivalry and pride but it has historical roots. This is what I think.

I: In your opinion, do you think campanilismo has effects on the Italian everyday life?

AD1: It is more or less tangible according to the context. You can see it at the stadium for example, as you previously said.. matches and competitions, in these cases people are aware of their regional identity and you can see campanilismo.. therefore if a person at the stadium meets a person from Siena, he may insult him, but not if they meet at the seaside ..they will go for a drink because it's close to Florence...

I: Do you not usually see it in the street?

AD1: Yes I do, in specific occasions such as a football game.. in Florence is quite strong.. campanilismo, I would call it cheers... for your favourite football team .. there is a big rivalry with Siena, for historical reasons ..it comes from the Renaissance, but I do not see such an irritating campanilismo in every-day life.. I actually see it in specific fields only

I: In your opinion, what effects does campanilismo have on the Italian everyday life?

AD1: As I said.. in connection specific environments.. I do not see it in the everyday life. With regard to political movements, such as Lega.. can we talk about campanilismo? I don't know.. it is a political movement centred on the sense of identity of a specific geographical area, I am not sure we can talk about campanilismo.. this word may also be positive, it does not imply violence or aggressive behaviours.. a sense of identity, emotional attachment to your roots.. but I don't see such a strong effect on my own everyday life

I: Let's talk about advertising, do you see effects of campanilismo in advertising? TV, magazines..

AD1: It depends on the product, some product may have a specific target and campanilismo may be appealing in specific circumstances.. but not on a national level. Campanilismo needs specific reasons to exist, I was talking to Francesca before.. she is going to be interviewed after me.. I remember a large-scale retailer, maybe Unieuro.. a couple of years ago they launched a campaign where people were speaking dialect only, in order to communicate a sense of identity. This is not an effect.. campanilismo does not influence advertising, it may rather be an instrument, a strategy.. but in a few cases only. We are always trying to extend the target rather than limiting it.

I: What kinds of products? Any example?

AD1: If you need to promote a seasonal ticket for the Siena football team.. or Sky, it may have sense to use elements of campanilismo, strong identity.. but if I need to promote

computers or mass-market products.. I do not see campanilismo as an useful instrument to extend your target, on the contrary...

I: When you are working a standard advertising campaign, which are the challenges and obstacles?

AD1: What do you mean with obstacles?

I: Difficulties..

AD1: Ok. In standard campaigns we promote consumer products, with the widest possible target, I am sure that campanilismo may have negative effects.. it would limit the target. As I said, it may enhance the appeal on specific target segments, with the risk of losing a great part of the overall target

I: This happens when you use campanilismo.. but, without campanilismo, which is not necessarily connected to this question

AD1: Ok. The main challenge is always to identify your target and the most appropriate message for such a target, and to find the required economical resources for the diffusion of the message. Most of the times you can create the perfect message but if you don't have enough funds to spread the message it remains a scream in the desert.. this are the main difficulties: strategy and economy.. especially today, with the crisis, advertisement is perceived as a cost rather than an investment.. nowadays, 1 more euro is a cost for an entrepreneur rather than an investment ..and we are always trying to explain the difference, sometimes we succeed, and sometimes we don't..

I: Do you see any opportunity in standard campaigns?

AD1: For the product or for us?

I: Both of them..

AD1: We are a small business, as most of the agencies from Florence ..we aren't a big company.. there are possibilities, of course..

I: Tell me your own experience.

AD1: There are possibilities.. In my personal experience - almost completely coinciding with the agency (name of agency) ...because we have been here for 15 years.. I established the agency.. and I used to work in the same field before.. - for us, the most important thing is to find new projects with word-of-mouth advertisement among our clients.. satisfied clients have brought new clients.. we have never promoted ourselves through a campaign.. which is quite strange .. however we believe that the best business card you can show is a number of satisfied clients and quality projects ..

I: When you have to create a national campaign for an Italian product, which are the most important cultural and social features you focus on?

AD1: We do not have many experiences on national campaigns.. the only examples I can recall are.. a campaign in the IT sector, at the end of the 90s- 2000 .. and the advertising campaign of the national museums of Florence. First of all, we focused on the target audience.. and the objectives.. in order to choose the creative strategy and media mixing.. these are the most important elements: target and client's objective.. we define a minimum investment in order to have results ..and we can proceed with the communication

I: How does the origin of the product influence the creative strategy of the advertising campaign?

AD1: A lot.. it depends.. what do you mean? The geographical origin?

I: Yes, for example a computer from Naples, a glass from Milan..

AD1: Ok.. It depends.. you need to take into account if the glass of Naples is destined to the market of Naples, the national Italian market or on the global market. When you create a campaign you need to know the geographical area of destination.. for the creation of the message and for choosing the media-mix. If your target market is Naples only, you may use some elements of campanilismo... or better... Made in Naples... (..) only if the Made in Naples is an extra value..(..) in the same way as Made in Italy is actually and added value in the world.. (..) we have worked on a campaign for "I-BIKE" .. (not perfectly understandable), (..) presented in Las Vegas, in that occasion we've used the Made in Italy as primary value.. especially because of the design.. a lot of parts were actually produced in China.. however the set up was made in Italy and the it was based on an Italian project and we therefore sell it as Made in Italy.. well if your target market is the Italian national market it may make sense(..) campanilismo also means pride: I buy an Italian product in order to boost Italian economy, keep Chinese away, and so on.. It always depends on the area of origin is perceived as a good area of origin.. if I am selling mozzarella which has been produced in the "Terra del fuoco" area, in Campania, I would avoid saying that.. (..) I have to .. but what I mean is that I would use it only when it is added value.. also for handicrafts, it makes sense if it comes from Tuscany, but not, for example, from Piedmont, Lombardy.. you need to evaluate case by case (..) if it adds value you use it, otherwise you don't.

I: Ok. So if the mozzarella from Naples is perceived as the best one, there you have added value.. is that correct?

AD1: Exactly..

I: ..and if you think about a glass... it doesn't matter..

AD1: Yes, that's correct. Especially because there was a big scandal in the area of Naples, toxic wastes have been recently found ..and therefore also mozzarella.. ehm.. you need to evaluate case by case.. sometimes you think is added value ..and it is actually a risk, each case is different

I: In the following question, the expression “advertising techniques” means “creative strategy”.. How does the type of product affect the advertising technique, the creative strategy, used in the advertising campaign?

AD1: Of course... The product is destined to a target with a specific language and if I need to promote Tuscan handmade paper, I will use a dedicated creative concept, language and media.. for example I would prefer internet rather than billposting.. it is an example... something able to properly reach the target.. or I need to promote a computer, or hi-tech products.. I usually prefer a style that enables to highlight values such as the future and technology .. rather than highlighting other values .. tradition, or handicrafts quality.. Therefore the strategy and techniques are strictly linked to objective, we need to speak the same language of the target in order to be effective and believable..

I: Do you consider local patriotism when you are developing an advertising campaign? In your agency...

AD1: It depends on the product, as I previously said, and on the kind of promotion we need to create.. If is a niche product, addressed to local people, I might use campanilismo as a strategy.. on the contrary, I may risk to limit the target because I am pleasing a small part of the target only .. and the rest of them may not accept the message.. in advertising, you are always trying to communicate with the widest possible target.. campanilismo is not commonly used, but in some cases it may affect the strategy of communication.

I: (..)

AD1: ..the language... some radio advertisement of Tuscan restaurants use dialect .. they highlight the fact that they are from Tuscany and therefore locals.. but also tourists... They will think that the restaurant is “really Tuscan” because the advertisement suggests so.. in this event it makes sense, otherwise..

I: For Italians...

AD1: Not only.. also foreigners.. if you come to Italy a couple of times you can easily distinguish between Tuscan people and people from Rome... even if you do not

understand the language, you can feel the difference.. I was in America for six months only and I could perfectly distinguish between Midwest or Louisiana .. an incredible gap..

I: Yes of course.. which factors suggest that you should consider campanilismo when you are developing of a creative strategy of an advertising campaign?

AD1: (which factors suggest that you should consider campanilismo when you are developing of a creative strategy of an advertising campaign?) it's the same.. if the product is designed for a niche local target I can take into account.. you need to study the product and the target in order understand whether or not you can use campanilismo.. I have previously mentioned the Sky seasonal subscription, or the best Panforte...

I: The target is the most important thing..

AD1: Of course

I: Please tell me an example of influence of campanilismo on a campaign you have launched or worked for

AD1: Let me think about it.. campanilismo, campanilismo... honestly, we have worked on campaign for products carrying a strong "Made in Italy pride", or "Made in Tuscany pride", and even the "Made in Florence pride".. but I cannot say that the communication and the campaign were based on campanilismo.. we never did... it never happened to be requested to specify that a product is made in Florence.. not Siena! ...not Pisa!... (...)
really it has never happened to us

I: Not even for a specific target..

AD1: I don't exclude this possibility but it never happened to me..

I: Would you use it?

AD1: Yes of course, it could be a strategy

I: ..but you never did it..

AD1: No, but I do not think that the promotion of Made in Italy, origin, tradition can be associated with campanilismo... this is not campanilismo..

I tell you something about my project, I am studying the advertising techniques, global consumer culture positioning, local consumer culture positioning and foreign consumer culture positioning, when these techniques are used in the promotion of world products, global products, local products, for example an Italian product promoted as an Italian product in Italy, or a foreign product, for example from France, promoted as a French

product in Italy, Germany, US, have you ever worked on a similar project and can you share an experience?

AD1: WE have worked on campaigns for Italian products sold either in Italy and abroad, and we focused on the Made in Italy as added value... we were promoting Italian events in the field of culture and art, with Italian paintings, sculptures and artists, in Italy and abroad.. we used the web... and a global language.. we have never used niche communications.. I have never used the local-global strategy.. maybe in tourism.. we had a big client, a tour operator in the field of experiential tourism .. their message was addressed to the world, with strong references to specific Italian areas.. and we could use few elements of identity and campanilismo... these are special cases, we have no experience that totally corresponds the question..

I: Did the campaign use any element of campanilismo? Can you provide a tangible example?

AD1: Yes, the campaign for Siena.. I always mention Siena.. the tour operator was promoting an experience at the Palio of Siena.. in direct contact with the “contradaioli”... do you know what does “contradaioli” (people belonging to a specific caontrada, n.d.t.) mean? Siena is divided in “contrade” (city quarters, n.d.t.) and all of them take part to the Palio.. and you could experience the event from the inside.. with the “contradaioli”, dressed like them.. the dinner... the next day... a full immersion into campanilismo, in order to experience the sense of identity .. this is the best example I can do.. in that event campanilismo was emphasised in order to explain what kind of experience we were talking about

Siena is a perfect example of campanilismo

I: People from Siena would understand..

AD1: ..and the tourist as well.. we wanted to communicate the real soul of the festival, an international event, experienced in a special way.. this is experiential tourism ..

Accounts1

I: Let's start our interview with Mr. (*name redacted, will be referred to as Accounts1 or A1*). Accounts1, can you tell me where are you from and what do you do?

A1: My name is (*name redacted*), I am from Florence, I was born in Florence but I leave in Fiesole, a small town next to Firenze.. here in (*agency name redacted*) I am responsible for research and customer relations.. I look for projects and the rest of the team develops them.

I: OK, we shall start our interview with two definitions of campanilismo from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment to the country of origin, which usually generates preconceived enmity and prejudice toward other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general issues. Do you agree with the proposed definitions? Do they correspond to your own definition of campanilismo?

A1: I agree, especially with the first one describing two different kinds of campanilismo, while the second definition is oriented toward the rest of the world.. I agree with both of them but I prefer the first one

I: Do you see campanilismo in the Italian everyday life?

A1: Yes you can feel it, especially in difficult moments.. when there isn't any problem it is less evident.. in lack of resources people tend to protect what they have, in case of need people tend to have a narrow view and they mind their own things rather than caring for others. The word campanilismo refers to limited geographical areas.. the etymology of the word itself is connected to very small areas, also within the same city.. (..)we can also look at it in connection to the Tuscan or national territory.. nowadays we are also European citizens and this may lead to new kinds of campanilismo .. if we had a stronger European identity there would not be strong differences between Italian, German or French people .. but people protect their personal interest rather than the collective one... different geographical levels for a singular concept..

I: I do not understand.. you are saying that in difficult periods campanilismo is stronger.. why?

A1: I was referring to the second definition you have provided, about interests... the first definition is focused on the emotional rivalry, which is not necessarily linked to economic interests.. while campanilismo describes a simple condition of antagonism between, for example, Pisa and Livorno.. they may have no common interest but .. there is rivalry which is due to their sense of identity.. let's think about football teams.. there is no actual reason for this rivalry. In the second definition there is a juxtaposition between local and national interests.. and in case of economic constraints people tend to limit their view and care about their own interests, which is a negative aspect .. as you said, it is also true that people may have less time to think about it .. when I am facing difficulties and personal problems I do not care about these sort of things... however, in my opinion, the second type of campanilismo may be emphasised in similar situations, I mean the crisis and economic constraints.

I: Which effects do you think campanilismo has on the Italian everyday life?

A1: Some areas are more subject than others.. it has effects.. for example a just married couple could avoid to choose a specific area .. or we may find a person from Pisa that would never live in Livorno, in Tuscany, ..this is a good example, Pisa and Livorno are very close to each other .. they have their own province.. and the rivalry is historical, it comes from the Marine Republics era. A very strict Pisan person could make some personal choices on the basis of this rivalry.. let's say when he chooses the place to live and friends. Let's thing about an Italian "hooligan" .. some of his choices may be based on campanilismo feelings.. I do not agree with it, but an obstinate supporter may not accept to marry a fan of the opposite team. This is a very extreme and negative example..

I: Can you describe how campanilismo influences advertising?

A1: I do not think that local campanilismo affects advertising.. we generally work on national and international projects and I have no many experiences on the local level. At a higher level.. Italy or Made in Italy.. we may have different strategies.. I am not sure we can call it campanilismo, but let's take two countries, France and Italy, close to each other and with a similar language, similar products and interests, such as wine, cheese, tourism.. there is historical rivalry between the two.. I don't know if this is campanilismo or simple competition between two countries.. this may lead to the fact that in Italy we can easily promote the American style, because it is perceived in a positive way.. besides the negative side.. but in general it is well accepted, while a strategy of communication reflecting the French style would not work.. it would not be a winning strategy and I would therefore avoid it. The creative strategy may be affected by the fact that there is bad blood between the two countries. This is an international example because, as I said, we mainly work on the international or national level rather than on the local level.

I: .. and therefor if there is any influence of campanilismo, you can see it more on the international level than locally, is it correct?

A1: Yes, I do not see it locally, in the countryside..

I: Ok. When you work on a standard advertising campaign, with creative elements that do not change... which challenges do you face? Which are the most difficult things?

A1: When creating a message for a wide target I must avoid any content that may be connected to campanilismo.. if I ironically talk about a specific city and I refer to.. let's say.. special characteristics, pronounce, clothes or other.. I can do that but I must be very careful .. because the other city may be also included in my target... In a standard campaign I cannot use these elements.

I: This specific question is not necessarily about campanilismo ...

A1: In a standard campaign I cannot create different messages for different targets .. I should use images and messages that can be easily understood by the target, I need to create an easy message ... In standard campaigns I would use a perfect, standard Italian.. while if my target is from Tuscany or Veneto only, I could use dialect, but I would not go further than this.. in specific situations this may help to penetrate older people that do not speak Italian.. only with products for older people. There are still many places, from North to South, or in Sardinia for example, where people aged around 80 do not speak proper Italian.. if I use dialect they will understand me.. but if need to create a standard message I cannot do this.. The creative process is not my job.. the creative team is responsible for the development of the strategy

I: Which are the opportunities of standard campaigns?

A1: The opportunity to reach a wider target.. I do not see any other...

I: When you work on a national campaign for an Italian product, which are the most important cultural and social elements you focus on?

A1: Italian product sold in Italy...

I: Exactly...

A1: ..social and cultural... well ... let's say.. in an academic way.. Made in Italy is appealing, but especially for Italian products sold abroad.. if I promote a shirt in Italy, which may not be made in Italy, I can simply avoid to mention the origin.. while abroad I will definitely use "Made in Italy" on an Italian shirt to create value. It always represents added value, but it is used more with product addressed to foreign markets. For food products in Italy... if I promote biscuits of an Italian brand, people already know that they are produced in Italy, while the same product abroad... (..) last week I was at Barilla's for a meeting .. the packaging of their products is completely different on the American market – they also produce in America – .. Made in Italy means Made in Italy, and you need to use the Italian flag.. if you promote Spaghetti in Italy you do not need to specify that the product is Made in Italy and you don't need an Italian flag because there is a full section at supermarket for Italian pasta only.. it is not a differentiation strategy.. while abroad we use it more often.. especially for food and fashion.. it is a strong brand that ensures a good market positioning..

In Italy I take into account cultural and social elements that may be useful to identify the target, I need to know the Italian target .. the age .. economic, cultural and social characteristics.. in order to address the product ..in fact we have different registers for toys or hi-tech products, for example, because children and adults are two different types of target.. So in Italy .. we take into account any social and cultural element that may be useful for the identification of the target of reference.

I: Ok. Does the origin of the product affect the creative strategy of the advertising campaign?

A1: In some circumstances the origin (either national or local) carries added value. We have hundreds of ham producers in Italy, but in two places only it costs you more than double.. some origins do not add any value to ham. This is the general rule. Therefore, when the origin carries added value we emphasise it, for several reasons: excellence, tradition, certification.. it shows that a product coming from a specific place is better, healthier, more controlled, cheaper, and so on.. while when the origin is a mere geographical indication, you only need to comply with the law... if I produce ham in Campania, which is not a popular region for ham production.. it's not added value.. on the contrary the Parma ham.. In this case I only mention the origin in order to comply with the regulations. Let's say that the wider is the target market, the less precise the indication of the origin has to be. When I buy a product in Tuscany I want to understand also the city or region of origin, while abroad it may suffice to communicate that the product is Italian .. the origin indication is less detailed.. For Italians the information that a product is made in Italy is not enough.. mozzarella is not only Italian, it comes from Campania ... where in Campania... but if you promote mozzarella in Tokyo it will suffice to emphasise that it is made Italy..

I: So.. in Tokyo you only need to say that it is Italian.. while in Italy..

A1: In Italy we specify the region or city, because of the regional cultural differences .. a friend of yours, in Chicago for example, may not perfectly know .. Europe- Italy- Tuscany- Florence... some of them may not have very clear ideas.. I am not saying that they think Florence is in France .. or if you ask an Italian about the States he may not be able to tell you where some cities are exactly

I: How does the type of product affect the advertising technique, the creative strategy used in the advertising campaign?

A1: Do you mean the class of product? A car compared to a book?

I: ..exactly.. a glass or a computer..

A1: The target depends on the kind of product.. the person who decides to buy detergents, food, cars.. also for standard families ..you may address your message to the mother, woman, wife, man... now I am referring to home products.. other products.. such as aftershave or make-up.. have a specific direct target.. with familiar product you need to understand who decides to purchase the product. we need to understand the target person, age, cultural and social level.. in general we must understand who we need to convince in order to develop the right message for them.. for toys.. do you need to communicate to the parents who purchases the product or to the child? .. it depends on the target age... up

to a certain age, parents choose .. after that point.. children choose.. and the two targets speak very different languages.. parents need to be reassured with regard to quality, non-toxic materials, long duration.. while the child needs emotions and excitement in a less technical way.. with parents, you are speaking to their brain.. when the type of product changes, you have to change the rules

I: Ok... do you ever consider campanilismo when you are developing an advertising campaign?

A1: Unless you use it with irony.. and the result is funny..

I: .. the ad of the toilet paper, for example, which is in Florentine..?

A1: Yes.. they are usually funny, if you find the right way to use irony and you do not risk to offend a person from Florence because you are being playful.. the best way is to choose a testimonial with the characteristics you want to use.. a famous person who speaks with a strong Florentine accent ..that people from Florence consider one of them..

There was an ad with a person speaking with a strong accent.. I don't remember the product.. however it did not sound real for a person from Florence because the accent was not genuine.. if an actor speaks in dialect of Naples but the accent is not genuine .. people from Naples would notice it.. and it may be judged in a negative way.. while if the testimonial is local and popular on a national level .. it's a quite common strategy.. comic actors and actors in general..

I: Which factors, if any, suggest that you should consider campanilismo in the development of a creative strategy of an advertising campaign?

A1: Well... I refer to geographical origin... If I simply speak dialect, we cannot see it as campanilismo.. I can choose a testimonial which is white, black or Asian .. this is not campanilismo.. this is simple characterization .. with campanilismo.. I am trying to think.. I don't know.. only characterization elements.. we cannot include them in campanilismo..

I: Please tell me an example of influence of campanilismo on a campaign you have launched or worked for

A1: I have no similar experience

I: Now, I tell you something about my project, I am studying the advertising techniques, global consumer culture positioning, local consumer culture positioning and foreign consumer culture positioning, when these techniques are used in the promotion of world products, global products, local products, for example an Italian product promoted as an Italian product in Italy, or a foreign product, for example from France, promoted as a

French product in Italy, Germany, US, have you ever worked on a similar project and can you share an experience?

A1: Yes, mainly Italian products in Italy, which is our main target market.. we have some experience also with Italian products abroad but not so many.. 80% of our campaigns are on Italian products promoted on the Italian market

I: Do you promote them as “Made in Italy”?

A1: Made in Italy is not an added value for an Italian product sold in Italy.. in comparison with an Italian product sold in America, we do not rely too much on this strategy

I: .. and how do you promote the fact that it is Made in Italy?

A1: .. not being an added value.. I focus on other values.. for an Italian car sold in Italy you do not use the Made in Italy as a value.. German cars are perceived as more reliable-- with Ferrari you can use Made in Italy but especially on the foreign market..

Copywriter1

I: Let’s start our interview with *(name redacted, will be referred to as Copywriter1 or CW1)*.

I: What do you do, Copywriter1?

CW1: Here, I work as a copywriter and I am therefore in charge of the written contents

I: Where are you from?

CW1: I have born and raised in Florence

I: OK, we shall start our interview with two definitions of campanilismo from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment to the country of origin which usually generates preconceived enmity and prejudice toward other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general issues. Do you agree with the proposed definitions? Do they correspond to your own definition of campanilismo?

CW1: It is a limited definition .. it’s true .. but we have lost the element of “*parochia*” .. The *Parochiae* used to divide villages.. I personally conceive it as something related to a narrow territory, provinces, small towns.. not countries and nations.. it is not connected to

someone or something very different from you, it rather refers to closer realities and minimal differences. There are more similarities than differences.

I: Do you see effects of campanilismo in the Italian everyday life?

CW1: Honestly.. it does exist, it is an Italian characteristic.. Italians are parochialist, from a general perspective. I don't know if in Milan there is bad blood with the neighbouring towns.. Monza, for example. I can say about campanilismo in my town.. there is rivalry between Pisa and Livorno, but it is historical, it is a heritage that comes from historical facts, it is handed down from one generation to another, as a story, and it does not actually touch the everyday life.. you can see it in football, the Palio of Siena... In Florence there is campanilismo among districts, and football rivalry.. in this case you can see it in the everyday life .. however it limits the territory.. this is what campanilismo does, it limits your territory.. You may meet a person from Florence who says "I am not from Tuscany, I am from Florence" and another who says "I am not from Florence I am from San Federico" .. it's more local.. this is what is missing in the above definition..

I: In your opinion, what influences does campanilismo have on the Italian everyday life?

CW1: A local influence, not national.. on the regional level, city level

I: Now we are going to talk about advertisement..

CW1: OK.. you know, this is Italian history.. we were divided and then someone said "Now Italy is done and we need to make Italians!", we decided to overcome this condition.. if we find in the presents, these different voices... it's historical heritage .. that survives.. we do not like Pisa because of the Salt War.. nobody reminds that, but the feeling is still there.. the hate for Pisans is like a myth, a legend.. it's not real, you do not say anything bad to Pisans when you meet them ..

I: Ok.. can you describe how campanilismo influences advertising? TV, magazines..

CW1: I do not believe there are big influences but it may be used to describe the target.. the common values in a given territory.. you can identify part of the target market ..(..) I know that all of these people have something in common.. for example, people from Livorno hate people from Pisa, it is common.. it may be part of a strategy focused on the territory.. there are different types of campanilismo ..it depends on the borders

I: This is only for Livorno

CW1: In this case it makes sense if you address the message to the city of Livorno only, I will hit only this specific target.. I may reach the person coming from Livorno who lives in France, but it is not important. It is deeply connected to the territory, and the sense of identity.. in advertisement, it makes sense only if you have well-defined borders..

I: Ok.. The next question is not about campanilismo, it is about advertising only .. When you are working on a standard advertising campaign, with creative elements that do not change ... which are the main challenges? The most difficult things?

CW1: Could you explain?

I: When you are working on a standard advertising campaign, which are the obstacles you face? In such a campaign..

CW1: In connection to what?

I: When you tell things, the language, the creative strategy, press.. if there is any..

CW1: The hardest challenge is the social network universe.. and media strategy.. innovation comes from these channels, there are new challenges, new languages.. contemporary media have boosted big changes in communication, and the biggest challenge is to keep up with new media .. they have their own language.. it's not easy..

I: It's hard to find a common language..

CW1: Yes.

I: Are there opportunities?

CW1: Yes, of course this is the challenge, we need to find new languages for new media, new strategies to promote the same product on different channels. There were four media before, TV, radio, press, billpostings .. now, there are many strategies and many media, this is the main challenge, we need to keep up with new instruments, understand them and communicate through them..

I: Which opportunities do you see in similar campaigns?

CW1: What do you mean with "opportunities"?

I: Something good ..that a successful campaign can bring..

CW1: Probably increase sales.. this is usually the objective, or you can launch a brand campaign.. which does not affect sales.. you enhance the brand awareness.. it depends on the objective of the campaign, you usually agree the target with the client, someone wants to sell as much as possible .. no matter who is buying, some others want to sell to a specific target only.. it depends on the objective of the campaign

I: When you are creating a national campaign for an Italian product, which are the most important cultural and social aspects to focus on?

CW1: It depends on the class of the product .. with technology.. the target knows about technology.. with tomato sauce you will highlight the short supply chain, the Italian sense

of identity, you make reference to the Italian culture.. Italians like good food.. it depends on the class of product .. there are cultural references in communication.. it depends on what product I am promoting (incomprehensible words) .. in this case I have a culturally higher target.. it's different when I am selling pasta.. it depends on the market segment

I: Does the origin of the product affect the creative strategy of the advertising campaign?

CW1: Only if it carries added value.. not necessarily.. it depends.. if there is added value, also on the cultural level... we know that the best buffalo mozzarella comes from Campania .. or Sicilian oranges.. these are cultural references.. you know that the best pistachio in Italy is the pistachio of Bronte, in Sicily.. it's an excellent product.. and you take these elements into account when you work on a strategy.. the fact that it comes from Sicily adds value to the product

I: ..only when it adds value..

CW1: Yes, these values are used because they are recognised by everyone

I: Usually with food products..

CW1: Yes

I: Anything else?

CW1: Yes, the big manufacturers of chairs in the North-East.. you know that you can good quality products in that area.. In Tuscany.. home furnishing from Pistoia, plants.. these are geographical references.. with food, it's a matter of excellence.. the glass of Venice.. Tuscany for leather.. it's due to the historical development of industrial districts in specific locations.. they are popular and everyone knows that specific products are top quality products.. dollies of Merano, they have a long history ..

I: How does the type of product affect the advertising technique, the creative strategy used in the advertising campaign?

CW1: The product category?

I: The type of product..

CW1: It is the most important thing.. unless we are speaking of a brand of a multination company doing business in several fields.. such as Nike.. they sell shoes and.. a lifestyle.. the brand is the most important thing in this case.. it doesn't matter what you find in the selling points.. it's the brand.. the most popular brands only.. the business field is inside the brand, people already know that you are promoting sport items

I: You are promoting Nike, not shoes..

CW1: Yes, when you say Nike you say sport .. except for these brands .. you need to focus on the product you are promoting

I: Is campanilismo considered in the developing process of an advertising campaign?

CW1: In my opinion.. here.. we mainly work on local campaigns, we do not work on international campaigns .. outside Italy ... it would not make sense.. it makes sense within certain limits ..often... campanilismo..(..) it connects the target, it is a common feeling of a specific target .. and it may surely be a winning strategy...

I: Campanilismo connects the target..

CW1: It does, it reflects the sense of identity that connects the target .. good against bad.. If I feel I belong to the group of the good ones, the rivalry against the others.. will bring us together .. in a group of white against a group of black people .. the white people feel connected and united against the opposite group.. it's sectarian.. if you say to someone from Livorno that a new product is not available in Pisa, they will be happy to have it.

I: But only for a small target..

CW1: Yes, geographically limited.. the smaller the territory, the stronger the feeling.. Tuscany and Emilia Romagna.. there is some light campanilismo between the two regions, but it is not a strong emotion.. while more locally.. it is more tangible.. pride and sense of identity are connected..

I: You have already partly answered to the following questions.. let's proceed.. Which factors suggest that you should consider campanilismo in the development of a creative strategy of an advertising campaign?

CW1: Can you repeat?

I: Which factors suggest that you should consider campanilismo in the development of a creative strategy of an advertising campaign?

CW1: I don't know. I do not have similar experiences... it is territorial marketing..

I: You have probably already answered to the following question..

I: Please tell me an example of influence of campanilismo on a campaign you have launched or worked for

CW1: Not campanilismo .. factious feelings.. I've never used these kind of feelings.. but you could use sense of identity and attachment to the territory.. eBay.. they launched a campaign in dialect.. Florentine.. dialect of Emilia Romania.. but this is meta-geography.. the strategy is territorial marketing ..with the object of touching the feelings of campanilismo .. because there is campanilismo in Italy.. territorial marketing is probably

focused on the sense of identity.. you need to be pride of being from Florence.. they use campanilismo... people are proud of their origin and they try to emphasise the strengths of their hometown in comparison with other places.. they fuel campanilismo as a strategy

..

This strategy touches the pride of the target..

I: Now, I tell you something about my project, I am studying the advertising techniques, global consumer culture positioning, local consumer culture positioning and foreign consumer culture positioning, when these techniques are used in the promotion of world products, global products, local products, for example an Italian product promoted as an Italian product in Italy, or a foreign product, for example from France, promoted as a French product in Italy .. or an Italian product in France... have you ever worked on a similar project and can you share your experience?

CW1: Are you asking if we have ever promoted an Italian product abroad?

I: Have you promoted *Made in Italy*?

CW1: In my experience Made in Italy is always added value.. also for the class of products... we have finished a campaign on an electric bike.. Italian design is a very important added value.. The producer is from Pisa and they will soon participate to a fair.. you need to emphasise that the product is Italian because in certain countries the Made in Italy has a strong appeal.. in specific market segments Made in Italy is very well-perceived.. leather for example, small objects, diaries with leather cover.. if it is an added value you need to say it.. especially in the global market.. Italy is appealing: design, art, food, Italy is perceived as top quality in specific fields, and you need to exploit this when you communicate

I: What products are you talking about?

CW1: An electric bike, e-bike, and leather goods

I: Did you use elements of campanilismo in the campaign?

CW1: No.. for leather goods .. the client really wanted to emphasise their Florentine roots, because Florence is known all over the world..

I: On the international market.. was it promoted as a product of Florence?

CW1: Yes, because the complete supply chain is located in Florence, it is an added value

I: Sorry.. what product are we talking about?

CW1: I show you.. but this is not.. they produce diaries and organizers covered with leather.. here you are..

I: Ok..

CW1: Let's say it's a Florentine Moleskine.. Moleskine is in paper and Made in China, while we want to underline that the complete production is based in Italy, it's added value.. there is a long tradition of leather goods in Florence...

Administrator1

I: Let's start our interview... what's your name?

P: My name is (*name redacted, will be referred to as Administrator1 or ADMIN1*), I am the sole administrator of (*agency name redacted*) an unconventional communication agency for international clients on the different market segments

I: OK, let's start our interview with two definitions of campanilismo taken from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment to your own country of origin which usually generates preconceived enmity and prejudice towards the other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general interests.

ADMIN1: Campanilismo.. it's not easy to define this word. Let's start from the etymology of the word, it derives from the word "campanile" (bell tower) which is the aggregating element of any small town in Italy. Therefore, people around the area of the campanile used to have more or less the same ideas, they had the same traditions, habits and they have created some sort of common *modus vivendi* (way of life, t.n.). People with different lifestyles were not included in the group. Locals used to defend their ideas as much as possible, their identity, their habits. This originates a strong desire of defence of your own life which overtakes the normal life and reaches the level of symbolic life. In fact, similar people, who decided to live in such a way, have created symbols and reference points that have to be protected no matter how...

This is what campanilismo means: people living on the same territory who defend to the end their lifestyle and identity. What you were saying before it's drastic.. it's not an exclusive emotional attachment.. it's more complex than that.. it includes several factors. Italian history, but not only, also regional and local history are strong elements that affect people's life. The best representation of campanilismo is the Palio of Siena.. totally.. and it's not only about geographical territory we are now talking about city quarters. People have decided to live in a different way in extremely limited territories.. different streets, or area of origin... if you belong to a *contrada* of the Palio of Siena, it's for the rest of your life.. you have accepted the rules of the *contrada*, no matter what, and they share their lifestyle and symbols. Therefore it's not easy to define campanilismo. In foreign countries people from Italy feel very proud of being Italian but it's not the same in Italy.

Campanilismo is not toward Italy. Maybe it's close to the concept of Made in Italy.. they are different territories.. there is a strong attachment to the area of reference, which is a very limited area.. especially in complex circumstances, when the world is getting more and more complicated, people tend to confine their experience, symbols and lifestyle to limited fields.. this is the origin of campanilismo ..

I: During the interview, we are going to refer to the above definitions of campanilismo because all the interviews are the same

ADMIN1:Ok

I: Do you agree with the proposed definitions? Does it match with your own definition of parochialism? You have already answered..

ADMIN1: I'd say so. I do not have strong feelings of campanilismo. We are in Milan, people from Milan are usually more open-minded than people coming from a small village somewhere in Tuscany. Therefore campanilismo is not important in similar cities..

I: Yes, yes. Campanilismo is stronger in small towns in Tuscany, isn't it?

ADMIN1: Tuscany is an example. Campanilismo is well-rooted in very small areas. Actually there are different levels of campanilismo. Between Milano and Lodi, for example... they are historical enemies, they have been fighting since 1400, 1500, 1700.. there is some sort of campanilismo, an irreverent joke which is shallow-rooted. People may say things like "You cannot trust these people coming from there".. but it doesn't go further. Campanilismo is well-rooted when you defend your principles, values and symbols to the end... Should I go on? How does it work?

I: Sometimes I need to write .. let's go on with the next questions. ..you may have already answered to the next questions.. well, do you notice any effect of parochialism on the Italian culture and every-day life?

ADMIN1: I live in Milan and, as I said, there is no evident campanilism. It's a multi-ethnic, multi-cultural city.. with no specific areas, or specific districts that may develop campanilismo. It's a section with a melting-pot of social classes and ethnic groups. On the other side, if we think about the general Italian everyday life.. it depends on the geographical area. I don't think it has a strong influence. Campanilismo has no effects on the economic system, or on the territory. Of course if I know a local bakery, I don't go somewhere else.. but this is almost obvious.. they are individual choices... everyone has his own preferences.. or sympathy, besides campanilismo. You prefer something over something else. It doesn't go further, with the exception of what I was saying before.. Siena or similar examples, which are extreme and have no actual influence on the everyday life.. they are absolutely outside the box..

The next question it's a recap of the above..

I: Yes.. Do you see the effects of campanilismo in the Italian everyday life?

ADMIN1: As I said, not much.. except for special areas.. in Italy we are trying to survive, especially in this context.... (laughs)Campanilismo is too fancy..

I: Yes.. but .. is this valid for places like Siena only?

ADMIN1: Places where there is a sense of identity and attachment to the territory.. very limited territories, districts or *borghi* .. but they are border-line examples .. I don't think campanilismo has effects on the Italian culture and everyday life.. no, I don't think so.. campanilismo is not so strong..

I: Do you think campanilismo has influences in traditional advertisement? TV, magazines..

ADMIN1: The purpose of advertising is to persuade the largest amount of people to buy a product or service. Therefore campanilismo is not common. Insurance or telecommunication companies have used specific cities to say things like "also here we use this product!", other insurance companies have showed bizarre cities... This is not campanilismo, it's some sort of reassurance, they want to communicate that the service is really widespread and you will find it also in the smallest town. Campanilismo does not have anything to do with advertising, and I am talking about Italian advertising. The most important thing is to avoid any dividing message that may confine the target. On the contrary, you need to expand the target as much as you can, and to deliver a comprehensible message. It is different when you look at Italy on the foreign market.. the sense of identity in this case is usually emphasised because it generates added value on the product... but this is not campanilism. It's Italian sense of identity. It comes from a country that is able to produce good food product or specific luxury products and the origin is added value. It's not campanilismo, it's a reassurance, an added quality for the product.

I: Such as Made in Italy?

ADMIN1: Yes

I: Is that only for the foreign market?

ADMIN1: A few days ago I went to the presentation of a research performed by Eurisko GfK on the Made in Italy brand. In Italy it has lost value, it is no longer considered a determining element of the quality of a product. Or better.. the consumer does no longer look at the Made in Italy brand as a crucial element for the purchase. On the contrary, in specific countries it still has appeal. In Russia, for example, the Made in Italy brand is very appealing on specific products, such as luxury good .. obviously.. Ferrari, Maserati,

cars, jewellery, and so on... Our positioning in the ranking.. I was recently invited to a presentation on the capacity of adding value through the promotion of the origin, and therefore Made in Italy.. the perception of our country used to be at the fourth place, and we have now dropped to the seventh place.. we fell down.. the quality of the country in itself fell down.. we do not have a clear positioning. France for example... their positioning is due to luxury products, or culture... England for typical products. We are currently perceived as an “odd country” by the rest of the world.. it’s not a big change!

Coming back to the question, we cannot talk about campanilismo in the promotion of Italian products on the foreign market, it is rather a reassurance besides the fact that the origin is losing importance.. of course brands such as Made in Italy need to be supported by the country’s image, which in this moment is alarming.. activities or similar things.. we are talking about nothing, it’s a sentence.. made in Italy, it’s not tangible.

I: Ok. What cultural and social elements do you consider when you create a national advertising campaign for an Italian product?

ADMIN1: First of all we start from the target, the analysis of its social and psychological behaviours is the basis of advertising campaigns. We must provide true and correct information to the consumer and we use communication to convey information. Information is the content of communication and the latter is based on codes. I communicate with a given target both on the rational and on the emotional level, using proper codes to create messages.. and the consumer will understand me because I am speaking his language, visual and verbal language.. the message contains the information I want to transmit to the consumer. Therefore it’s very important to take into account the current cultural and social elements. The society changes in a very fast way and so the appearance of the society.. and this fast transformation divides it into a number of small, medium or big areas that attract consumers according to their individual sense of identity. We no longer speak to a big mass of consumer. We used to plan campaigns on the basis of the purchasing target, meaning adults with at least 18 years of age.. it doesn’t make sense anymore.. women aged between 35 and 44 are incredibly different.. there are several little worlds, it depends on where they are positioned. WE need to perfectly understand the cultural and social features that will enable the communication.

I: Can you provide an example of a specific type of target you had to analyse in order to understand the language?

ADMIN1: For example, a project for Parmalat who launched a milk for people over 50 years of age. It seems of little importance.. but actually people aged 50 and people aged 80 are very different.. the challenge was to find a common language for such a wide target .. a person aged 50 has a completely different lifestyle than a person aged 80. Right? But the product is perfect for all of them, because it has a number of benefits for your health. This was a great challenge because we had to look for a message that was

able to communicate, both on the rational and on the emotional level, with such a wide target.

I: Does the origin of the product affect the creative strategy of the campaign?

ADMIN1: Sometimes it does, in a strong way, but not always. For example, obviously Parmigiano Reggiano, by its own nature, it generates added value in connection to its territory, origin, production.. skills of the people on the territory who process the raw material and produce a top quality product. On the contrary, with reference to the previous example, Parmalat, the origin is absolutely insignificant, it's a mass product, not a niche product. Also Parmesan cheese is a mass product but for the price it has a more sectarian logic.. The origin of the milk is not significant for the product over 50.. the most important element to promote was the peculiarity of the milk, rather than the territory..

It depends.. if the origin of the product is connected to specific wealth indexes, higher lifestyle, uncontaminated areas.. it's a good element of communication because it enhances the product image. There aren't many product like this.

I: Not many?

ADMIN1: No, only a few. PDO products of course, Protected Designation of Origin. Wine, in some cases.. special protocols, consortium protocols, CDO Controlled Designation of Origin...

I: The origin is usually important with food product..

ADMIN1: Yes, usually.. it is a paradox.. let's think about a company with similar characteristics, that produces similar products, strictly connected to the territory .. it does not have a sufficient production capacity to satisfy a wide target.. Italy is one of the main producers of truffle in the world.. I don't know the name of the company.. the production is what it is.. they also produce truffle based product.. in this case the origin is extremely important, it's a niche and luxury product.. black or white truffle? The white one is more precious. These are extreme cases. Top quality Tuscan wine is produced in extremely limited areas of Tuscany with extremely limited characteristics .. similar types of wine are technically called Supertuscany to strongly characterize of the origin.. they are similar to luxury products. They are around 3-400 euros per bottle, not everyone can afford it

I: Ok. I understand, extreme cases.

ADMIN1: When the communication is based on the origin of the product, of course we are talking about a hand-made product, connected to the territory it cannot be an industrial product. If it is an industrial product it loses credibility as soon as it touches the concept of originality

I: Is campanilismo taken into account in the development of an advertising campaign?

ADMIN1: I don't know how to answer.. I have already answered to the question... let's take football teams and the relevant sense of identity ... if I use a football player I will touch the followers of a specific team.. maybe it is something similar to campanilismo. If I use these testimonials, I will touch the feelings of the supporters. Del Piero, for example.. he also went further than this, today he is a good testimonial for his healthy and sporty lifestyle, not only for Juventus, not anymore. Feelings are always used in advertising because, as I previously said, we have both rational and emotional messages, and in order to generate feelings you need to work on the emotional part.. but campanilismo.. it's constrained..

I: Which factors, if any, suggest that you should consider parochialism when you are developing a creative strategy of an advertising campaign?

ADMIN1: The target, this is the only element that may suggest the development of a campaign based on campanilismo.. and of course the product. If there are elements of campanilismo which are considered determining factors in order to purchase a product, campanilismo may be taken into account.. for Italian products on the Italian market, as I said, I don't see big influences of campanilismo.

On the foreign market is totally different.

I: Please tell me an example of influence of campanilismo on a campaign you have launched or worked for

ADMIN1: I think I have never launched a campaign with influences of campanilismo...

I: You have never...

ADMIN1: No because advertising is usually used as an instrument of aggregation rather than division. Companies want their message to reach the largest possible amount of consumers within their target. If I use symbols connected to campanilismo I will lose part of my target. I have never launched any campaign based on campanilismo.

I: Ok.

CreativeDirector3

I: Let's start our interview...what's your name please? Where do you work and what do you do?

M: My name is *(name redacted, will be referred to as CreativeDirector3 or CD3)* and I work for my own communication agency, called *(agency name redacted)* in Milan.. I am

the founder of the agency, and the creative director, we work in the field of communication and create advertising campaigns for our clients.

I: OK, we shall start our interview with two definitions of campanilismo from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment to the country of origin which usually generates preconceived enmity and prejudice toward other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general issues. Do you agree with the proposed definitions? Do they correspond to your own definition of campanilismo?

CD3: They correspond.. you have two levels: toward your country and towards you town, which is mainly an Italian characteristic due to the history of municipalities.. such as Florence.. I come from Sciacca, in Sicily.. in ancient times Sciacca used to produce currency.. every city is a small country.. therefore I think this definitions are correct but the second one is more appropriate in Italy..

I: The second one..

CD3: Yes

I: Are these feelings strong all over the country or they are only connected to specific towns only?

CD3: Italy does not have a unique tradition, or unitary patriotism... let's say that patriotism is not uniform or widely diffused .. the constitution is beloved, there are strong feelings of patriotism towards the constitution.. but in general... we are not similar to French people.. with such a strong chauvinism.. not in Italy, and I think this is a positive thing, I like it like this.. could you repeat the question? I am loosing..

I: Are these feelings strong all over the country or they are only connected to specific towns only?

CD3: They are stronger toward your town.. they have just changed the electoral legislation, the authority of the mayor is appreciated and recognised .. while other authorities have weaker connections with the people.. the president of the province, of the region or national politicians.. scepticism is widespread

I: In your opinion, do you think that campanilismo has effects on the Italian everyday life? You have already answered...

CD3: It's also a misconception.. misconceptions are serious.. when they exist, there is always some sort of reason.. for example, I am from Sicily and I live in Milan, they are very different worlds—I really like both of them.. it's literature.. there are political movements .. that have tried to build up campanilismo but they actually have never...

replaced the Italian characteristic of being moderate rather than fanatic, disillusioned.. they are quite disenchanted in connection to these issues. We play with it, it's only a game..

I: Campanilismo?

CD3: Yes.. such as soccer... do you understand?

I: It does not affect life, does it?

CD3: I don't think so.. There is a strong attachment to you own town.. people do not like to leave their town.. it is quite common.. In America, it is common to move within the country.. it's accepted.. Italians suffer more from it.. they get homesick, emotional attachment, eradication.. it is always connected to your own personal history, your own attachment rather than being toward the others... this is my opinion..

I: Ok

CD3: If I need to further explain...

I: It's clear... you have already answered also to the next one.. in your opinion, what effects does campanilismo have on the Italian culture and everyday life?

CD3: The attachment to you home.. people prefer to remain in their original place.. if Rome is your city of origin, you want to live there, the same happens for Milan, Palermo.. of course people migrate especially from the south.. because unemployment is more serious in the South of Italy.. if I need to work as copywriter I must migrate otherwise I would have stayed .. some people are not happy to migrate

I: Let's talk about advertising now, do you see effects of parochialism in advertising? TV, magazines..

CD3: We need to consider towns on one hand, and Italy on the other hand.. "city pride" is used for the designation of the origin, for example the cherries of Vignola, and tomatoes of Pachino.. in these cases the origin is very important..

I: Ok..

CD3: These examples are effects of campanilismo on advertising.. once again, I confirm that there is no violence or aggressive attitude, exclusion.. it's for a mere sense of identity.. on the national level, in the last period, we are trying to emphasise the quality of Italian products, food, handicrafts, the beauty of the landscapes.. Italian culture.. I personally think that these issues are stronger for foreign people rather than for Italians.. the target has been mixed up and there is confusion.. because it's when you go abroad that you understand that Italy is a brand, in Japan for example...

I: Also in the US..

CD3: Yes, it's a brand because the simple fact of being Italian generates added value.. while in Italy, the brand is less strong, do you understand?

French perfumes or German appliances may be considered as brands in Italy.. German products are reliable, while French fashion has a strong appeal.. in my opinion the appeal of Italian products is not so strong in Italy.. also for big brands, such as Fiat.. they used to have a strong relationship with Italians but they have recently lost their connection, because the production has been moved abroad, cars are no longer produced in the country.. they cannot afford to use the same kind of communication that Chrysler has launched in Detroit

I: .. about campanilismo..

CD3: Yes... we have considered the option.. with my colleagues who are in charge of Fiat.. and tried to figure out how we could do something similar.. you can't do that in Italy because Fiat has betrayed Italy somehow, the relationship between the two is falling apart.. it is hard to build up trust now.. this is an example where you cannot use campanilismo.. I can give you our magazine.. do you know that we have an advertising magazine?

I: Ok. (Incomprehensible/ not clear) ... Fiat has started 2-3 years ago.. always in Italy.. with pretty girls, men, with hats... I like it, it's funny but it's a bit ridiculous..

CD3: Yes I have seen it. They are stereotypes..

I: When you work on a national advertising campaign for an Italian product, which are the most important cultural and social elements you focus on?

CD3: I am sorry because I always answer in advance.. We work for the Teatro alla Scala or other Italian clients which are "strongly Italian" .. Teatro alla Scala is a cradle of Italian culture.. but I would rather focus on the city of Milan.. we have worked for clients of Milan who had a strong Milanese character, and Teatro alla Scala has a strong Milanese character as well., also from a more general perspective... we have worked for Telecom Italia.. the main characteristic of Milan, of the middle class of Milan, the big clients.. they usually don't like to show off.. to exaggerate.. to show too much..

I: They do not like it...

CD3: No they don't.. Milanese clients prefer the low profile.. Berlusconi is an exception .. he is not a typical Milanese.. because he likes to show off and flaunt.. look at my expensive watch!... He comes from Brianza .. people from Milan do not like to exaggerate.. it's also because they are Catholic... but also for laic people ..

I: Can you tell me an example in Italy of a high profile city?

CD3: .. toward the South, or in Rome.. they are more keen to show off..

I: Rome?

CD3: Yes.. the like to show off..

I: How does the origin of the product influence the creative strategy of the advertising campaign?

CD3: As I said, especially with food, and fashion.. have you noticed that usually the word Milan is associated to specific brands?... Brail Milano, Prada Milano, because Milan is considered the city of fashion in Italy.. It is probably the only city with its own brand identity... I cannot provide other examples except for the food industry.. this is how cities are used in advertising..

I: ..food and fashion...

CD3: Yes...

I: The following questions are similar.. Is campanilismo taken into account when you create an advertising campaign?

CD3: Advertising is an inclusive instrument.. it never confines certain parts of the target.. it has always had capacity of inclusion.. have you ever watched the TV series Mad Men..?

I: I've watched all the episodes.. (Incomprehensible names)

CD3: I really like the agency part, I don't particularly like the soap-opera part which sometimes I skip.. but the part of the agency is great

I: Mad Men convinced me to work in advertising .. I chose advertising in the last semester rather than public relations.. because of Mad Men..

CD3: Is the last season coming out the next year?

I: No.. this year .. half season and it will be finished.. Next March, there are 7 seasons..

CD3: In Italy we are still waiting... only the first three ones have come out in DVD

I: Ohh! Mad Man has changed my life..

(laughs)

CD3: I don't remember if it is in the second or third season.. there is a speech of Bill Campbell about products for black people and he says that advertising gathers the

subjects... therefore campanilismo cannot be used as a dividing element, it can be rather used as an element of identity, origin, pride for your roots.. but not has a confining element or an element of exclusion

I: I am not sure if I understand what you are saying.. You said that campanilismo in advertising is not used to divide.. it's not possible.. and usually advertising does not exclude... it almost never .. you said almost.. could you explain?

CD3: There are niche products which are exclusive, such as BMW.. not everyone can afford it.. it is very uncommon to transmit messages of exclusion

I: Ok..

CD3: When you work in advertising you need to talk to everybody.. only in web advertising we may differentiate the audience.. in TV advertising is general, there is one message for everybody.. on the web you can choose the different profiles..

I: Ok. I understand.. which factors suggest that you should consider parochialism when you are developing a creative strategy of an advertising campaign?

CD3: Only specific characteristic of typical products.. sorry .. which..

I: the last one...

CD3: It may be the origin of the product... nothing else .. advertising is not an ideal instrument for campanilismo, do you understand? Because by its nature, it is an inclusive instrument..

I: It's interesting, I understand..

CD3: Thank you for your interview because I have never thought about it before... but this is true because advertising techniques are not used to limit the target.. now you can hear the tower bell (campanile) ..

I: The last question... Please tell me an example of influence of campanilismo on a campaign you have launched or worked for..

CD3: Let me think about it.. with clients of Milan, the mentioned characteristic will show up.. they don't like to show off... or similar things.. it's not necessarily a positive thing.. because in advertising you can choose to convey clear messages and take risks or responsibility .. in the Italian culture, the Catholic culture.. we always try to tone down, and reduce competition.. to please everyone.. this is so Catholic.. I will try to explain it in a simple way.. the Italian way is to avoid emphasising diversity and to use advertising in a very soft way.. to avoid exclusion.. to avoid very clear statements.. in this context a clear message of campanilismo would not be considered...

I: It would be too strong..

CD3: Yes...

I: Are you referring to the message?

CD3: Yes .. the public language used by most of Italians is controlled... it is never to sharp.. another example in the US .. I remember when Obama... or Bush (not perfectly comprehensible).. one of them said “hate is enough”.. this way of communication does not work for Italians.. but probably things are changing..

I: Are they?

CD3: We'll see what happens... Grillo is very violent and has a strong strategy of communication.. Renzi is sharp ... the Italian public language is probably changing and becoming more harsh and sharp.. however Italy is traditionally different, and words are usually soft..

I: What do you mean with “sharp” language? Heavy?

M: Straight

I: Ok... straight forward?

CD3: Yes, straight forward

I: This type of language is getting more common in politics.. is it correct? Renzi for example, Grillo, or other politicians...

CD3: Yes, Berlusconi as well... in the last years, the communication is becoming more straight forward.. this may affect the language of advertising in the near future, it would be positive.. I would like that.. because when you are clear, you are taking responsibility, do you agree?

I: I do..

CD3 : On the contrary, when your message is not clear and it is very difficult to understand whether you are right or not..

I: Ok.. the interview is over...

Administrator2

I: Ok. Let's start our interview with (*name redacted, will be referred to as Administrator2 or ADMIN2*). Where are you from, Administrator2?

ADMIN2: I am from Florence, I am the owner of the advertising agency (*agency name redacted*) in Florence

I: OK, we shall start our interview with two definitions of campanilismo from the dictionary. According to the dictionary, the word campanilismo describes the exaggerated and exclusive emotional attachment to the country of origin which usually generates preconceived enmity and prejudice toward other countries and traditions. Another definition is: exaggerated emotional attachment to your city and tendency to defend local interests against more general issues. Do you agree with the proposed definitions? Do they correspond to your own definition of campanilismo?

ADMIN2: I agree with the first definition describing the attachment to your country rather than to your city. It is connected to the Italian sense of identity rather than that to your city.

I: .. to be a nationalist...

ADMIN2: In my opinion campanilismo is some sort of nationalism, not political.. that describes the exaggerated attachment to your own country that leads to discrimination... I am not like this, I think that this is campanilismo..

I: (incomprehensible)

ADMIN2: The exaggerated exaltation of your own country and discrimination of the others... it's not about Italy.. in general... I think in France it's much stronger than in Italy, I do not think campanilismo is very common in Italy..

I: Does it exist in France?

ADMIN2: In France, it's more common, we don't have it anymore... not even the positive side.. Italians are disdainful, they are always complaining about Italy and being Italian.. this is what I was trying to say..

I: Do you see the effects of campanilismo on the Italian everyday life?

ADMIN2: I don't see it nowadays.. I think we are currently the opposite, we have lost our self-confidence.. campanilismo used to be very strong.. during the fascist regime there was an exaggerated exaltation .. it was actual nationalism.. on the contrary today we have lost our self- confidence and campanilismo has changed into something different... we look at the others.. abroad..

I: Do you mean Europe and foreign countries?

ADMIN2: Germany.. for example.. Northern countries..

I: Why have you lost your self-confidence?

ADMIN2: It's due to our history over the last 20 years.. we have lost our credibility on the world's stage.. our economy .. there are different factors.. including political factors....

I: The following questions may be redundant.. what effects does campanilismo have on the Italian culture and everyday life?

ADMIN2: Not much ..

I: Can you provide an example?

ADMIN2: Cuisine... maybe... this is the only pride left.. as Italians.. if you ask 100 Italians why are they proud of being Italian.. The most common answer will be probably Italian food and cuisine ..

I: Ok... do you see effects of parochialism in advertising? TV, magazines..

ADMIN2: I haven't noticed any campanilismo... Germans, they sell themselves much better.. such as Opel... not us, on the contrary.. for us the message is "we are Italian but we can do something good"...

I: With German products they promote the German values...

ADMIN2: Exactly.. yes.. I've seen the ad of Opel, which is a car and therefore we talk about mass market advertising.. but also in other market segments.. such as doors and windows .. I don't know how to say.. (In English) they are proud to sell because they are German. It's a plus for them to be German..

I: And for Italians? Is it not a plus being Italian? ... both for products and for people..

ADMIN2: Not really, we don't think there is any benefit in being Italian..

I: You don't feel proud of being...

ADMIN2: I don't think so.. Italians are racist sometimes, you can see the negative side of campanilismo, the prejudice against novelty and difference.. not pride.. do you know why? Because there is no sense of identity.. group or social identity.. we have never had..

I: Why there is no sense of identity?

ADMIN2: Italians are against the government.. we have higher taxes than the rest of the world.. and it is therefore difficult to think at the government in a positive way.. there is no identification with the government.. but the government represents the country.. there is no sense of identity, do you understand?

I: You are captives in your own country..

ADMIN2: In some way... we do... slaves.. captive is a strong word.. we don't live in harmony with the government..

I: The next questions are not necessarily about campanilismo... when you work on a standard advertising campaign, with creative elements that do not change, which challenges do you face? Which are the main difficulties?

ADMIN1: ..when we work on a standard campaign.

I: Yes, when you work on similar campaigns.. which are the challenges you have to deal with?

ADMIN2: The main challenges are connected to the client and the budget, and the client's culture...

I: What about the creative elements?

ADMIN2: Are you asking what kind of challenges we have to deal with?

I: Yes, yes.. if any..

ADMIN2: No, it's our job..

I: Are there opportunities in standard advertising campaigns?

ADMIN2: What do you mean?

I: Something you could not achieve with different advertising techniques..

ADMIN2: What can I say? We do not have a specific strategy.. we create the right campaign for the client, it's always different.. there are no rules...

I: Ok.. when you create a national advertising campaign for an Italian product, which social and cultural elements do you focus on?

ADMIN2: Is the target Italian or not?

I: Italian

ADMIN2: Which elements?

I: Yes, social and cultural elements...

ADMIN2: First of all I need to identify the target and to understand whether it is a popular national product or a niche product.. I need to understand whether it is a mass product or a niche product, this is the first thing we try to understand.. according to this we can choose different languages and topics.. for the mass we use dedicated strategies of communication and images which are others than those dedicated to exclusive targets..

I: Which of the two types of communication is more difficult? Mass or elite?

ADMIN2: Probably the masses... because there is little bit of mass in each of us.. while the elite is more sophisticated and you need a better knowledge of the target.. you need to deeply analyse the target

I: To do more research?

ADMIN2: Yes..

I: When you say elite..

ADMIN2: It may be an elite from the economical point of view, or a cultural elite.. or the target may be expert in specific subject.. for example, a campaign for an auction agent, or for a website that sells artworks.. Also in this case I am communicating with an elite of passionate people.. in that case the price is not so important, it does not have any relevance, but it does have relevance when you speak their own language.. while for the mass, the price is one of the most important factors..

I: They cannot afford..

ADMIN2: The masses are attracted by discounts..

I: Yes... and the elite?

ADMIN2: They are looking for a specific product..

I: And the price is secondary..

ADMIN2: Yes it's generally of less importance .. it's not a determining factor for the purchase

I: Does the origin of the product affect the creative strategy of advertising campaigns?

ADMIN2: For food products it does.. we also usually work on industrial products and services.. we have a lot of work for fairs... which is not a product but a service..

I: Food fairs?

ADMIN2: No fairs in general.. the fair itself is our client.. we need to say how good is the fair but we do not need to mention the origin..

I: ..no.. you have previously mentioned food product..

ADMIN2: Yes for these products is very important especially when there are special certification.. with food the origin is important but not for clothes or events.. it has no relevance in this case..

I: Do you use the food origin as a strategy?

ADMIN2: If it is an added value I do, otherwise I don't.. it may happen.. if it is from Tuscany I may highlight it.. or 100% Made in Italy..

I: Let's think about a product which is well-known everywhere, the buffalo mozzarella of Campania..

ADMIN2: ..and also make-up or cosmetics, one of our clients sells beauty products..

I: Why?

ADMIN2: .. in this case the Made in Italy, or better, Made in Tuscany brand carries added value.. for our clients, the brand Made in Tuscany is stronger than Made in Italy.....

I: Are they from Tuscany?

ADMIN2: Not all of them... some of the clients are not from Tuscany.. we have noticed that Made in Tuscany has a stronger appeal than Made in Italy on foreign consumers.. Tuscany is a brand, while Italy is no longer a brand..

I: Not anymore...

ADMIN2: No.. if I refer to Tuscany I surely add value..

I: Is that for foreign consumers only? Or also for Italian consumers? Does Made in Italy still have value?

ADMIN2: It depends on the product.. it always does for food, of course.. and for cosmetic products.. not for other things..

I: It used to be important...

ADMIN2: It is still important for specific goods.. probably for Italians it has value.. but for foreign consumers the Made in Tuscany is stronger.. well, it has some value.. with the Chinese products getting closer.. It still has value, also if we do not trust it too much .. sometimes products are made by Chinese people in Italy..

I: How does the type of product, a computer for example, affect the creative strategy of an advertising campaign?

ADMIN2: A lot... it affects the language used in the campaign.. colour codes.. with technology, for example, specific colours are not used: pink, pastel colours.. silver or orange are more connected to hi-tech.. and the language, the words, they change as well.. in headlines or body copy..

I: What kind of language do you use?

ADMIN2: I can choose to be more or less technical.. for food products I use symbols,

evocative and exciting language.. with technology I will communicate in more rational ways.. the language changes with the type of product..

I: Because the target will understand..

ADMIN2: I'd rather say they feel understood... If I talk about computers in a fluttering way I will not sound credible.. I need to use the appropriate technical language.. while for food you are more oriented toward the cuisine, or values such as the family.. the language changes according to the target

I: In the next questions we are going to talk about campanilismo and advertisement.. Is campanilismo taken into account when you create an advertising campaign?

ADMIN2: Not at all.. I do not even consider it..

I: The next questions are redundant..

ADMIN2: Ok

I: Which factors suggest that you should consider campanilismo when you are developing a creative strategy of an advertising campaign?

ADMIN2: If the fact that the product is Made in Italy is important, I emphasise it.. I am going to show you a campaign... I don't know if it is campanilismo in your opinion..

I: This is not about my personal opinion..

ADMIN2: I mean, from the perspective of the definition you provided..

I: From the American perspective of campanilismo..

ADMIN2: You have strong feelings of campanilismo as well..

I: We do, especially in the South.. I am from Chicago..

ADMIN2: It must be a beautiful city!

I: Yes..

ADMIN2: Here you are.. this is a campaign launched by our agency.. in this case, we emphasised the Made in Tuscany brand, it is very important because this company is completely Tuscan, everything is made here.. in this case it is added value..

I: ..for Italians..

ADMIN2: Yes, yes..

I: Ok. If the origin is added value..

ADMIN2: Yes, the origin, production or processing ..

I: If it is a popular high quality product.. for example, it doesn't matter where paper comes from..

ADMIN2: Exactly.. this is an expensive product.. when you are in bed, you wrap in it.. and you prefer to wrap in non-synthetic fabrics, rather than fabrics made in China.. you probably want good-quality..

I: Ok, you have already partly answered to the following question... can you provide an example of how campanilismo has affected one of the campaigns you have created or you have worked for?

This one?

ADMIN2: Yes.. this is campanilismo used in a positive way..

I: Anything else?

ADMIN2: No.. nothing else..

I: Now, I tell you something about my project, I am studying the advertising techniques, global consumer culture positioning, local consumer culture positioning and foreign consumer culture positioning, when these techniques are used in the promotion of world products, global products, local products, for example an Italian product promoted as an Italian product in Italy, or a foreign product, for example from France, promoted as a French product in Italy, Germany, US... have you ever worked on a similar project and can you share your experience?

ADMIN2: Yes.. I have worked on a campaign for German door handles for the Italian market.. in the campaign, the German character was emphasised with the addition of another element.. the heading was "German, but with charm".. everyone trusts German products.. but with charm.. meaning that they were smart and beautiful..

I: I understand.. how did it go?

ADMIN2: Good. It wasn't for the big public.. it was addressed to dealers..

I: ..and you have promoted their German origin..

ADMIN2: Yes, the brand is German and we have promoted their German origin with a further added value..

I: Yes, ok. As you have previously said.. German products gain added value from their German origin also in Italy.. which is foreign consumer culture positioning..

ADMIN2: Yes, such as Opel..

I: Does it happen?

ADMIN2: Yes, Opel always uses this, but not only...

I: Opel and cars?

ADMIN2: Yes Opel, it's a German brand

I: Ok, the interview is over, thank you very much.

Interview Questions for Average Italian Consumer

(Interview will involve showing various types of traditional Italian ads, such as print ads or television commercials, to initiate discussion.)

What are some things that you liked about the ad that you just saw?

Quali elementi ti sono piaciuti della pubblicità che hai appena visto?

What are some things that you disliked about the ad that you just saw?

Quali elementi non ti sono piaciuti della pubblicità che hai appena visto?

How did the message promoted in the ad you just saw make you feel?

Quali emozioni ti ha trasmesso il messaggio promosso dalla pubblicità che hai appena visto?

Does the ad you just saw make you want to purchase the promoted product? Why or why not?

La pubblicità appena vista, ha favorito in positivo l'acquisto del prodotto promosso? Perché sì o perché no?

-After all ads are viewed- (*Dopo tutte le pubblicità sono viste*)

Which of the ads that you saw made you want to purchase the promoted product the most? Why?

Quale delle pubblicità che hai visto in particalar modo ti ha più influenzato a comprare il prodotto promosso ? Perché?

How important is it for you to know where in Italy a product came from?

Per te, quanto è importante sapere da quale parte in Italia proviene un prodotto italiano?

How does knowing where the product came from make a difference in your purchasing decision?

Cosa fa la differenza nella tua decisione di acquisto quando sai da dove viene il prodotto?

What does the word *campanilismo* mean to you?

Per te, cosa vuol dire la parola "campanilismo"?

Do you feel more appreciation for products promoted as native to your home region?

Ti senti di apprezzare di più prodotti promossi come nativi alla propria regione?

Average Italian Consumer Interview Transcripts

Person1

I: I am starting the interview with Mr. (*name redacted, will be referred to as Person1 or P1*), how old are you?

P1: 34

I: Where are you from?

P1: Seravezza, in the province of Lucca

I: What do you do?

P1: I currently work as a waiter during the weekend and I would like to become a comic illustrator.

I: Let's start with the first advertisement, GCCP.. we have just seen the IBM one.. which elements do you particularly like in this advertisement?

P1: What I like.. can I be honest?

I: Yes

P1: Honestly I do not like it

I: What elements do you do not like?

P1: I do not know how to explain.. it was quite unoriginal .. these people raising their smartphones.. the information conveyed should be the most important thing.. it is misleading, I do not know ..I don't like it, it did not impress me.. it rather touched me in a negative way, these people lifting their hands.. the voice in the background provides an explanation.. it helps you to understand.. however the impact should be more visual.. the image should be enough.. if the background voice wasn't there.. it would be misleading and you would not understand..

I: What did the voice communicate to you?

P1: ..not only the voice.. also the written sentences used, data, and key words.. the background voice explains that the most important things are shared data .. it is always the same.. about social networks, it is a vicious circle..

I: What kind of emotions does the advertisement provoke?

P1: Not positive.. or negative.. flat.. indifference

I: Not even the fact that IBM is promoting a global product..

P1: Yes, but it is not original, we are used to this..

I: The message is old

P1: Yes. There is nothing new, the level of attention has not increased during the ad... it was almost depressing at the beginning... every one raising a hand holding a smartphone.. honestly we may think the ad is about a new smartphone.. but then you understand that the concept is global.. it does not make any sense in my opinion..

I: Did they convince you to purchase the product or not? And why?

P1: (...) well.. yes, on one side... I agree on the global information.. but no.... there is no specific object to buy, such as the new I-phone 6.. everything should be focused on the product, what you can do with it... in this case it may be appealing... (...) and I can check the price, whether I can afford it or not.. what I can do with it.. but this ad did not convey any... maybe...

I: It did not provide useful information

(...) you were referring to I-phone 6

P1: Yes it was an example but you cannot see it in this case... (...)the information was too broad.. nowadays, there are a lot of social networks, websites... new technologies, if you think about it, smartphones, tablets, Ipad, IMac, Windows.. they are linked together.. there are no many differences between Windows and Mac.. at the level of... you need to spend a lot of money for good Windows products... (...) but they are similar (.)... more or less... the graphic part, processors.. it is a hard fight between the giant companies

I would vote it down, I didn't like this ad..

I: Ok, now, let's see the other ad, LCCP..

...about this advertisement, what elements do you like?

P1: In this ad .. I think it's better.. it tells a story, it explains.... It is quite patriotic.. Italians would like it more than Germans, British or American people.. It shows what Italy offers, the positive and negative side, you can see also the Italian decay.. I am referring to the image of a desperate district of Naples, you can see the darker side also.. and you also see that Italians have a good culture, they can... I don't know how to explain... the country has history.. in connection to agriculture, food, mechanics, manufacturing, design, these sort of things... they are... history belongs to Italy if you think about it.. starting from Rome, it is born here... and you see the people getting up in the morning and going to work... something good has to be there.. here we see the car Fiat Panda, which is good, when I was a little boy my father used to drive it. Of course Fiat Panda in the 80s was different, from the technological point of view..

I like this one

I: DO you like the fact that Fiat promotes Italy?

P1: Yes, it is appealing.. the background voice attracts you, and you become "more Italian", you see the good things of Italy.. and you only notice the good things you have when someone shows them to you... if you remember the first thirty second, about sport.... The sequence of images shows you the good thing of Italians such as productivity and so on... do you understand? This is a good ad.. and you also see the designers working on the car, the engineer drawing something fast on a piece of paper, and so on.. and then the car arrives (...) the final is ok... not bad

I: Ok.. and what elements you don't like?

P1: Honestly, it seems .. (..)a politician.. do you understand? You can easily show the positive aspects of good things in a specific situation but we need to act... it is like politicians.. in political meetings they speak properly about problems and solutions.. but they never do things when they are actually governing.. and in proportion.. this ad is the same thing in my opinion...

I: Do you mean hypocrisy?

P1: Yes, it is quite easy to speak about our great history.. in Italy... but we must face the reality, Italy is not like that nowadays.. it has changed, the ad shows the most beautiful side of Italy, which is really beautiful, the world loves this side of Italy.. but today is different, unfortunately... in my opinion.. it is generally a good ad .. and you may be convinced of going to see the car... if you can afford it..

I: What kind of emotion did it convey?

P1: Pride to be Italian, we perceive the sense of identity with this product.. products is Made in Italy, not Made in China or somewhere else..

I: ..also if this is not the real Italy..

P1: Maybe I did not explain it properly.. this IS the real Italy.. but ... it is changing, now it is not that good.. Take the typical expression “you have found America”... now if you go to America.. it is not like before, in the 60s, 70s.. If I go to America now I may not have success..(..)

I refer to the country (...) Italy is still a beautiful country but not as it was before.. We may be a glorious country again.. on day..

I: I hope so

P1: It is due to the politicians who govern the country, each country has his own weaknesses..

I: Did they promote the purchase of the product or not? And why?

P1: Yes .. as I said before, it uses patriotism ..but it can be appealing also for foreign people because it is nice.. it is a good message, it shows that in order to do good thing we need to work hard ..which is a good message everywhere not only for Italians.

I: The message is for everyone, this is what you're saying, not only Italians..

P1: Yes and the car is nice, with a good design.. it is of course an economy car.. rich people would buy a Ferrari or a Porche ok? But for normal families from everywhere, especially in Italy, a Fiat economy car is affordable.., you could have it with a small loan, if you save some money.. in a few years you own it.. with few instalments.. it is a good car that anyone can afford

I: Let's proceed with the next ad of FCCP, what elements did you like?

P1: It is a classical and simple ad, promoting a specific candy, which is refreshing.. there are not serious issues ..it uses the image of a man who jumps in the cold water to underline the refreshing characteristic.. mmmm... or other elements.. it is not bad..

I: What elements you did not like in this ad?

P1: I did not mind anything in particular, it is a light and simple message, it's funny.. Scottex for example.. their ad is similar to a cartoon movie... the knight... ehmmm.. (..)

I: What kind of emotion did it convey?

P1: Cheerfulness, both for the music and the image.. someday you will buy the candy Ricola when you see it in a bar.. when you see the candies.. you think to the ad straight away

I: Are you interested in the fact that it is promoted as a product of Switzerland?

P1: No... yes, maybe ...if you are talking about it.. you may think about the fact that it is a Swiss product.. but... not really.. it is a Swiss typical product.. (not understandable words).. it's German, or Swiss or Austrian.. I don't know which language is this.. the main ingredient of this candy..

I: Do you think that the product can be of higher quality because it is from Switzerland?

P1: It is because you can find such an ingredient only there.. and this does not mean higher quality.. anyway if I want to buy that specific candy because I like that ingredient.. then I buy Ricola.. but.. if when I taste it I am not satisfied... the next time I would buy any other candy

But it may attract you, because you want to try that special ingredient.. it is of course highlighted the fact that there is a special ingredient that you can find in Switzerland only ... you should taste it because it is very good and refreshing... they play with simplicity, irony and the result is quite funny..

I: You have already answered to the next question...did they promote the purchase of the product or not? And why?

P1: Probably yes, you would try it once at least.. it can be..

I: Let's move to the next one..

... We have just watched the Galbani advertisement, what elements do you like?

P1: (...) It recalls quiz shows .. which are popular in Italy, I don't know about the rest of the world... there are two people, a chef and another player.. they are requested to speak in their dialect and cook a receipt.. they do not understand each other most of the times, unless when they are mentioning the Galbani cheese... it is a good one anyway

I: Do you appreciate the use of dialect?

P1: Yes, it is funny, you cannot understand everything but this is on purpose.. there is a contrast between the words in dialect and the word Galbani.. which sounds perfect compared to the others..

I: The elements you don't like..

P1: I'd say.. the use of TV format, quiz shows... they are very popular in our country and most of Italians continuously watch TV programs such as "I fatti vostri", "La ghigliottina" by Conti, and so on.. they also have educational purposes.. cultural purposes, they make questions... it is smart to use this kind of format .. you believe it is a quiz show..

I: What kind of emotion did it convey?

P1: I don't know.. it is funny, it makes you smile, they fight with each other.. she also thinks he is an alcoholic and hands him a bottle of wine or alcohol in general.. I like the ad, in this case, but I would not buy the product Santa Lucia Galbani.. the context hides the product.. they have built up too many ideas around the product.. and did not highlight its characteristics, except for the fact that they understand each other when they mention the product.. this is the only positive element introduced.. I like the general idea of the advertisement, it's funny, but..

I: It did not convince you to buy the product...

P1: No.. you notice that you perfectly understand "Santa Lucia Galbani".. the ad is centred on the fact that there is no dialect when you talk about Galbani.. everywhere in Italy they understand what you are talking about.. this is the only message.. but I would not buy it..

I: Did you feel distant because they did not speak your own dialect?

P1: No, because when they mention the product their Italian was perfect, the jigsaw does perfectly work..

(..)

I: We have just watched the ad on the magazine.. what elements did you like?

P1: It is balanced, and it works.. but, the product.. in Italy.. there is asymmetry in the composition ... (..) otherwise it is perfect

I: Is the "bulloncino" (incomprehensible) too much?

P1: No it is perfect.. they want to show that the product is Made in Italy.. that's it..

I: Do you appreciate this?

P1: Yes .. Made in Italy, not because I am Italian... as I said before also Made in England.. (..) Therefore Made in Italy or Made in England is the same .. they only want to show that the product is made here or there..

I: ..you are not interested in the fact that the product is Made in Italy..

P1: No...well, this is for advertising.. I personally prefer *Made in Italy* than a product Made in China.. it depends on the product.. something is better when it is Made in Germany rather than Italy or contrariwise.. there are great products coming from China..

I: What about shoes?

P1: Not shoes... Chinese shoes are cheaper, this is why the production is there.. also the East of Europe is cheaper than the West.. this is a problem, and it leads to lower quality products..

I: Please tell me .. which are the elements you do not like?

P1: Colours (...not understandable) I don't remember the meaning of yellow.. do you know it? Maybe hope or something similar.. trust .. I don't remember..

I: Jealousy? I am not sure

P1: Not from the emotional point of view.. either way... the yellow background works with the grey and the shoes look comfy..

I: What kind of message does this ad communicate?

P1: The slogan says "(...not understandable) for walking".. at the bottom .. and the shoes do not touch the floor, they are almost flying.. it is easy to walk and you feel light.. about being comfortable...there is a bit of tension..mmmm.. this may contradict the above... I am quite critical, but I like it in general

I: Did it convince you? Would you buy the product?

P1: Not for me.. it is a women product, I like the design.. and I could talk about it with my wife, they are ok for women.. so ...yes

I: Ok.. let's proceed with the last questions.. which of these ads did convince you to buy the product and why?

P1: For being funny.. the Ricola one.. there are many similar ones... there are several refreshing candies, do you remember that one...? Ehm.. (..) they usually use metaphors and jokes with candies.. I like that one better.. (..)

I: How important is for you to know the local Italian origin of an Italian product?

P1: Quite important, I know the good and bad things about the region of origin.. maybe not on a single country.. but .. if I buy a product which is promoted as made in Italy and I discover that it is actually produced in Poland.. I am honest.. I do not like these sort of things.. selling a product which is actually something different... It is important, especially for food products.. even more.. for clothes, cars, hi-tech products not really.. but for food it is important

I: Do you prefer products coming from your own city/ region or not?

P1: It does not matter, you can have quality product from everywhere.. the sad thing is when they say a product is made in Italy or in France and it is actually produced somewhere else.. it is Made in China for example.. or another country.. because they have lower production costs.. well I don't like this..

I: Does the origin of the product affect your choice when you buy the product?

P1: Can you please repeat?

I: Does the origin of the product affect your choice when you buy the product?

P1: What are we talking about? Which market segment? Food, hi-tech, cars? It depends on the product and on how rich you are.. I personally prefer quality, I usually save money and wait until I can buy a better quality product, computers for example.. for work.. or a car, I prefer new cars rather than used ones.. with regard to food products and clothes.. I prefer quality. Quality is very expensive with clothes, but you can chose a brand less..

such as Oviessa.. you can buy a cheap T-shirt which costs you 15 euros .. the same T-shirt with the brand Gucci may cost you 150 euros, this is exaggerated .. to pay so much money for a brand

I: What is your personal definition of parochialism?

P1: I do not know that word.. parochialism?

I: If you don't know it's fine

P1: Maybe it's about FIAT..

I: Do you prefer the products coming from your own region?

P1: Well.. you mean Italy and Tuscany? the country you go, the peculiarities you find.. wine, for example, I prefer Tuscan wine .. rather than that of Abruzzo .. but I am not so attached to my own region.. everywhere you go you find positive and negative things..

we can get the most out of every single experience...

If you go to Campania you will get the best buffalo mozzarella and pizza in Italy.. I have tried a mozzarella that a friend of mine brought from Campania and it was actually better than those you buy at the supermarket.. I am not so patriotic .. also from a regional perspective.. I would not say that I buy a product because it comes from Tuscany, rather than Lombardy or Marche. It is not so important.

I: The interview is over

Person2

I: Let's start our interview with.. what's your name?

P2: *(name redacted, will be referred to as Person2 or P2)*

I: How old are you

P2: 38

I: Where are you from?

R: Carrara

I: What do you do?

P2: I am a lawyer

I: Let's see the first ad ..

I: We have watched the ad of GCCP, by IMB.. what elements do you like in this ad?

P2: I do not like it, I am not interested in banks..

I: Technology.. are you not interested in technology?

P2: Yes I like technology, not banks..

I: The ad was about technology ..IBM is not a bank, it is a multinational company that produces computers, mobile phones...

P2: Mmmm...

I: What don't you like?

P2: The people...they are all together.. it looks fake... everyone has a phone but they could speak without phones.. it's like Facebook.. it seems that it brings people together but it is actually an instruments that divides people.. because in squares we can communicate *vis à vis* .. you can touch.. understand .. while here.. everyone with a mobile phone.. in the square.. they are not communicating.. they are actually alone..

I: Everyone in his own world..

P2: Yes .. this is my opinion..

I: What feelings does the advertisement transmit?

P2: Loneliness... fake aggregation..

I: .. it is not a “world” advertisement..

P2: No.. Yes.. but fake, artificial.. I use the phone to text you.. but I want to see you.. not only to text you or chat online..

I: Did they convince you to purchase the product or not? And why?

P2: No, for the above reasons..

I: Would you feel as a world citizen when you buy this product?

P2: No, if I am interested in a person.. I call him... and the other way round..

I:Let’s proceed to the next ad...

We have watched the ad of LCCP. What elements do you like?

P2: I like the landscapes...of different areas in Italy.. different cultures and cities...

I: Do you like the fact that Italy was promoted?

P2: Yes. I have been in some of the places of the ad.. they are nice places.. Naples, Carrara caves.. I am from Carrara..

I: What elements don’t you like?

P2: When they say that young people are looking for a job, it seems a stupid joke to me.. We know about the unemployment problem in Italy.. The ad is to promote a car.. It has nothing to do with unemployment.. I don’t like that part

I: The ad should be focused on the product rather than on spreading a message for young people ..

P2: Yes. Advertising is the soul of marketing and you need it. But I have seen this ad before.. and I don’t like when they “every morning some people are going to work” and you see a mother preparing coffee.. and I think about honest people working hard.. and paying a lot of taxes.. and charlatans ..they always get away with it.. with regard to young people, I do not like to touch such a delicate issue.. and then you see Fiat moving the production abroad .. in order to reduce labour costs .. which does not help unemployment.. it is exaggerated .. in advertising.. you need show the product, emphasise it, and you need to attract the consumer’s attention and show the good things.. a watch is beautiful.. and so on.. but if I touch delicate issues, such as this one, it feels strange .. we need to launch another ad who says ”we are good and honest...” .. and Marchionne, the CEO.. and General Motors, they ... do you know it?... managers care for money only.. they want to save labour costs and invest... it’s a bit tacky .. this is the message I receive, they make fools of us.. if you show the cities and people at work it’s fine.. but unemployment is a delicate issue.. I know something about this area.. a lot of factories have closed their plants in this area and went abroad because of lower costs ...and then you launch a similar campaign ... and I feel you are making a fool of me

I: The ad does not show the real life in Italy..

P2: No. It is deceptive. If I had feelings of campanilismo or local patriotism, which is the main subject of the interview, I would feel honour-bound to buying the Panda... even if Volkswagen is more reliable, and even if do not particularly like it.. it seems that when I buy it I actively contribute to Italian wealth.. and then you see that the managers move the company abroad in order to save money.. I’d say.. fuck off, I will buy a Golf which is much better..

I: Hypocrisy..

P2: Yes, exactly, hypocrisy.. on a very important issue.. if you are showing the artistic side of Italy it’s fine.. but with these issues it’s delicate.. a big question arises: why are you moving the production abroad? FIAT is an historical Italian brand!

I: .. and they went abroad..

P2: Yes.. because there are lower labour costs.. In Brazil I guess.. Poland, where they can exploit people.. I don't like this..

I: What kind of emotions did it convey?

P2: I have been bothered by the ad.. cynicism.. they say Italians are good people, good workers.. and then if you check you discover their production is in Poland because it's cheaper.. we exploit people there and create unemployment in Italy.. they fuck us around.. I am sorry.. do not write this expressions (laughs)

I: You don't like the fact they are showing Italians working for Fiat ..

P2: Fiat does not care about Italy, they went abroad.. they fuck Italian around with the ad, and then they exploit poor countries..

I: It's a lie ..

P2: Yes, on a very delicate issue.. For anti-aging cream, or dietetic products.. you don't touch important issues, you can lie about an anti-aging product.. it's not an important issue.. but in this case, people's feelings are more important than consumerism ..

I: Did they convince you to purchase the product or not?

P2: No. No. No. First of all I do not like Panda as a car, they can use testimonials ..such as Gabriel Garko, Raul Bova, George Clooney, Brad Pitt .. I would not change my mind.. I don't like Panda.. I don't like the product.. if the same ad would promote Lancia.. maybe, I like the style of Lancia but I don't like Panda at all..

I: Without all these feelings for Fiat, would the ad convince you?

P2: No, for the above reasons.. I used to have a Fiat car..

I: It's not enough to create an ad that promotes the Italian lifestyle and culture..

P2: No.. not in this way.. they may create an ad where you see foreign people buying Fiat because we are good producers ..

I: Let's say.. a German buying Fiat..

P2: For example, people from France and Germany that prefer Fiat to Citroen or to Volkswagen because we are good producers.. I would feel more proud.. but generally speaking if I like it I buy it .. otherwise, I don't care .. I have always hated Panda..

I: Let's move to the ad of FCCP (..)

Ok... which elements do you like in this ad?

P2: The landscapes.. I have never been in those places.. I like when it jumps into the frozen swimming pool..

I: Swiss landscapes..

P2: Yes

I: Which elements don't you like in the ad?

P2: Nothing in particular

I: What kind of emotions did it deliver?

P2: Sympathy..

I: Anything else?

P2: Sympathy.. relax when you are eating a candy... easy going attitude.. amusement..

I: Did you find it funny?

P2: Yes, it was nice and funny..

I: Did they convince you to purchase of the product or not? And why?

P2: No because these candies are too strong for me.. I've tried them before because I was curious but I don't like them.. the taste is too strong..

I: Let's suppose you have never tried Ricola before, would you be attracted?

P2: Probably yes.. It's curious and funny, and the song .. "Ricolaaaa" (singing) is funny. I think it's a good advertisement, they confuse the consumer.. he is brought in an amusing environment.. with the funny song, you might remind this feeling at the supermarket and actually buy Ricola..

I: Are you interested in the fact that the product is from Switzerland?

P2: Not really..

I: Are you not thinking that the candy might taste better because of its origin?

P2: Not really... maybe for herbs.. no..

I: Let's move to the ad launched by Galbani. Which elements do you like?

P2: Playfulness.. the game of searching the ingredients.. which are listed in dialect..

I: Did you like the choice of using dialect?

P2: Yes... I didn't understand anything actually..

I: It did not bother you..

P2: No..

I: Which elements don't you like?

P2: I do not know if it is a coincidence.. I don't like that the man stands there, giving orders.. and the woman has to run.. I would prefer two men or two women.. I have never seen the other ones and I do not know if the roles are the same .. I don't know if also in the other ones.. the men gives orders and the woman runs..

I: This is the only element you don't like..

P2: Yes, it's funny.. but I don't like the fact that the man is standing there, ordering the ingredients and she has to do the hard job.. but I have never seen the other ads, maybe in some of them the roles are exchanged.. I would like equality for the sexes.. ten ads: five men and five women..

I: Ok, I understand.. what emotions did it convey?

P2:.. Sympathy.. but I am not sure.. if the roles have been assigned on purpose .. if the woman has to suffer.. I don't know .. she seems a bit stupid ..and he is the intelligent one.. it's normal, she cannot understand.. dialects are very different between North and South ..

I: Did they convince you to purchase the product? Why?

P2: No.. It's not a product I usually use for cooking, it's too heavy for me

I: Galbani?

P2: Yes... the mascarpone cheese.. that recipe..

I: Have you ever bought Galbani's products?

P2: No. And I am not curious..

I: Ok. I understand.

P2: I was emotionally touched by the use of dialect, it's a good idea, but I am not attracted by the product.

I: Would there be any difference if they spoke Tuscan dialect?

P2: I don't think so..

I: Ok. The next one is a magazine advertisement..

(..) Which elements do you like in this ad?

P2: None of them..

I: Which elements don't you like?

P2: I don't like it at all.. I don't like the shoes.. they are old-fashioned in my opinion.. and it is empty.. there's a shade.. maybe a mirror.. you don't understand whether they are falling on a table or what...

I: Are you interested in the slogan or in anything else?

P2: No, I don't really like it. I think about my grandma.. these sort of women, they might like it.. not me.. I don't like the product, nor the advertisement.. too flat..

I: What emotions did it convey?

P2: Indifference.. this product is not in line with my taste.. my needs, and taste..

I: You have already answered to this question... did they convince you to buy the product?

P2: No... I am not interested in the product and the ad does not communicate anything to me.. neither curiosity nor other feelings... Ricola for example.. the ad is funny, you can enjoy the ad, music sticks to your head.. colours.. it persuades you to buy it in some way.. in this case I don't like the product, it looks old-fashioned.. it's flavourless..

I: Ok.. let's proceed with the last questions.. which of these ads has persuaded you to buy the product and why?

P2: The first one was about communication, followed by the ad of Panda, then Ricola, Galbani and this one. Ricola wins..

I: Would it be the same if you didn't know the products before? Which of them would convince you to buy the product?

P2: Ricola.

I: Why?

P2: For the song... it's relaxing and funny, you remember the song after the ad

I: Is it important for you to understand the exact Italian origin of an Italian product?

P2: I don't care.. or better.. My favourite supermarket is Coop.. Coop is a concept, they respect culture, they are environment-friendly, promote short supply chains.. for specific kinds of products I care.. under other circumstances I don't care whether a product is manufactured in the North or in the South.. it's the same for me.. food regulations are the same.. I like Cirio tomato sauce, they produce it in the South, but I would not care if it was produced in the North. We have the same regulations everywhere.. I do not care..

I: Does the origin of the product make any difference for you when you purchase a product?

P2: For local and typical products.. if you want to buy something typical.. For example the Culatello of Zibello, the Lardo of Colonnata... in this case you want to be sure that you are buying a typical product.. the Limoncello of Sorrento.. when I buy it I want to be sure that it was actually produced there.. I do not want to be duped as a consumer.. for standard products, I mean large-scale products.. I don't care whether they come from Rome or Milan.. only for typical products..

I: Such as the Limoncello of Sorrento..

P2: Exactly.. if I see that a typical product I have bought is not a good quality product and it's made somewhere else, it's a fraud.. for the good-faith.. I don't care about Barilla, or Voiello.. it's pasta.. there's no difference for me.. when there are special offers I buy any of them, the cheapest one..

I: Can you tell me what does the word "campanilismo" mean?

P2: In my opinion it means that you are emotionally attached to your own territory.. your roots.. it is something positive to be attached to your own land.. I like the fact they used

dialect for example.... I have a degree in law and I am a lawyer .. but if I could I would like to study literature and linguistics of the different dialects.. it's tradition, history.. however it should not be too serious.. I am from Carrara and there are feelings of campanilismo against Massa or La Spezia.. in my opinion.. it is funny only when it's a joke.. if people are good.. it does not matter.. campanilismo is positive when it promotes roots and tradition.. let's take the ad of Galbani for example.. I would like to do a similar game.. people from Carrara on one side, and from Massa on the other side, they are close to each other ..but the local dialects are different

I: Would you enjoy that?

P2: Yes.. it can be good, a way to.. now we use a lot of English words, the language of internet.. it's good to be up-to-date, but we also need to protect our culture of origin.. but I'd say .. it has to be funny.. if I take the mick out of a person from Massa, it has to be a joke.. you should not think to be better for similar reasons.. I like to think that the society is a global village, open-minded.. where everyone's character is accepted and respected.. where people interact.. this is why I don't like the first ad.. do you remember? I see a lot of people alone in a square, they do not talk.. I like when we meet in the street, and everyone has his own history.. I am from Carrara, you come from America.. and we can talk, we can have a joke... this is what I think about campanilismo..

I: Ok... The last question.. do you prefer products from your own region?

P2: Can you repeat?

I: Do you prefer products from your region?

P2: No..

I: Why?

P2: It's a meaningless issue for me.. each region has its own products.. the wine of Candia, if you do it somewhere else it doesn't taste the same.. the Limoncello.. if I produce it here it's also good.. but it's not the same.. each typical product should be available all over the country .. we emphasise the tradition.. not everything made in Tuscany is better .. Lardo of Colonnata is better because it's from here.. in this case.. it's fine.. or Chianti.. but Parmesan cheese is from somewhere else..

I: The interview is over.. thank you very much.

P2: Thank you...

Person3

I: I am here with..

P3: *(name redacted, will be referred to as Person3 or P3)*

I: How old are you?

P3: 31

I: What is your job?

P3: I am a nurse

I: Let's start with the first ad - GCCP (..) which elements do you like?

P3: The different kinds of people

I: ..that there are various different people..

P3: Yes... a melting pot of different races..

I: Why do you like it?

P3: The advertisement?

I: The diversity of people..

P3: There are different people that come together.. with a common interest..

I: Which elements don't you like?
P3: Visual elements or ..those in my mind.. ?
I: Both of them..
P3: Visually.. I like it.. I don't like the fact that there is a unique trend.. and that they can disconnect their own minds.. this idea of technology implies the fact that you are not allowed to disconnect..
I: To disconnect from technology?
P3: Yes.. or to use it in the best possible way for yourself.. not everyone in the same way..
I: What feelings does the advertisement transmit?
P3: Not feelings.. let's say frenzy.. people's dynamism..
I: Do you like the idea to promote this product as a global product?
P3: Yes.
I: Why?
P3: I appreciate technology because it means progress.. but it is clear that they do not have personality..
I: Ok.. Did they convince you to purchase the product or not? And why?
P3: Would I buy it? Yes of course.. because I like technology and I think it's a good product..
I: Why?
P3: It's a vanguard product
I: Is it because it's a global product?
P3: What do you mean?
I: It's a good product because it's a global product.. it is a quality product..
P2: Yes, it's a good product..
I: Because it's global.. it is produced by IBM which is a global company..
P3: It's a matter of marketability, from the economical perspective.. it has been promoted on the global market with good economical results...
I: Ok.. let's watch the LCCP.. which elements do you like?
P3: The appreciation of the different features of the country
I: Why?
P3: It summarizes the most important elements of our culture
I: Did the advertisement make you feel proud of being Italian?
P3: Yes..
I: Which elements don't you like?
P3: There are no elements that I don't like.. I like everything
I: What emotions did it convey?
P3: The fact that there are places where you find values.. where people still believe in specific values and morals.. and personal realization
I: Did they convince you to purchase the product or not? And why?
P3: It was about FIAT. The message conveyed by the ad is a good one.. they promote the country and show that the product has been created by the people.. and their talent.. In the real life, I would not buy this brand..
I: Fiat does not convince you?
P3: I don't like the way Fiat realises products. I have previously bought Fiat cars..
I: .. but you did appreciate the fact that they are promoting the country..

P3: Yes I do appreciate this

I: Why?

P3: Because in a world where technology is more important than labour .. through technology people can realise their ideas.. and avoid being part of the crowd only.. where they tell you what to do

I: Let's see the third one.. FCCP.. (..)

Person3, which elements do you like?

P3: Images..

I: Why?

P3: Because you can see the nature.. and images of everyday life.. real images.. there are fake elements.. there is a woman .. with a hat.. but it seems genuine.. there are connections between the product and the landscapes.. or the message they want to deliver.. when they say it's refreshing.. things are connected in a good way..

I: Which elements don't you like?

P3: None of them.. I like it..

I: What emotions did the message convey?

P3: Serenity..

I: The people in the ad are serene..

P3: Yes, they speak.. smile.. they are natural but proud to promote..

I: Did you like the promotion of Switzerland? Are you interested?

P3: I like it.. it's fine..

I: Does it affect you opinion?

P3: Because it's not Italy..??.. not really.. it's ok to export..

I: Did the ad convince you to buy the product?

P3: Yes, it may convince me.. but.. at the beginning.. the ad may convince you to buy the product.. but it's up to your taste whether you keep on buying it or not.. I am not going to buy it, because I've tried it before and I don't like it.. they can wash your brain and say that it tastes good .. I may try it once.. but I would not buy it again because I don't like the candy

I: Do you like the ad?

P3: I do. It's a good way to try to convince you to buy the product. I don't like the product but the advertisement is fine..

I: Ok.. you don't like how it tastes..

P3: Yes.. the taste..

I: Let's watch Galbani.. Which elements do you like in this ad?

P3: I like the visual part.. the staging .. the objects.. and the emotional attachment to tradition.. they were speaking their own language..

I: Dialect...

P3: Yes, dialect..

I: Which elements don't you like..?

P3: None of them.. They have tried to mix individual elements, dialect, and formality.. everything is perfect if you use Galbani..

I: What emotions did the message convey?

P3: Family, I am a woman.. the kitchen.. these sort of things...

I: Do you like the use of dialect?

P3: I do.. but I don't know if it is a good idea.. I am not sure whether people of any age

can understand it.. I am thinking about kids and older people.. the latter especially.. they may understand but it is difficult also for me to understand properly..

I: Did it bother you?

P3: No, it didn't... I like to learn new things

I: You said you like the use of dialect.. why?

P3: The use of dialect?

I: Is that because they promote the emotional attachment to your own country?

P3: It's nice.. I like to listen something distant from my own dialect and tradition.. on the other way.. if you speak dialect because you cannot overcome your own culture .. this is wrong.. for example if I say "No! if they don't speak my dialect (I am from Massa) I will not listen to what they say!" .. People need to overcome their own... ideas.. (..)

I: Did the ad convince you to buy the product?

P3: ... it may convince me.. or it may not... these are products that we already know.. If you see the ad for the first time, you may be convinced to try it.. We know the product.. so you may say yes.. or not.. you can find better products which are less popular

I: ... And now the ad on the newspaper..

Which elements do you like in this ad?

P3: I do not like it..

I: Which elements you don't like?

P3: This kind of shoes

I: Anything else?

P3: No, the product.. shoes.. it's the central element of the ad.. for me.. mmmm.. if the scope of the advertisement is to buy the product.. I would not buy it ..

I: You would not buy these shoes..

P3: No..

I: What emotions did the message convey?

P3: No-one.. Besides the product.. there are no visual elements that may appeal you..

I: Not even the headline..

P3: No, no.. some advertisement have an atmosphere that may bring you away from the product.. they confuse you..

I: I already know the answer to the next question.. Did the ad convince you to buy the product?

P3: No, because I don't like the product and it did not attract me..

I: What about the fact that the product is Made in Italy?

P3: No.. I think that the attachment to tradition is a positive thing but an ad cannot convince you if you don't like the product

I: You need to be sure..

P3: Yes.. I need to be sure .. I don't care if a product is popular..

I: Let's go on with the last questions.. which of these ads has persuaded you to buy the product and why?

P3: Which of these products would I buy? Let's summarise.. the one about technology, Ricola, Galbani..

I: Fiat.. and this last one..

P3: If I wouldn't know the product.. let's say I don't know anything about it.. the advertisement I prefer is .. FIAT..

I: Why?

P3: Because is more real.. less fake.. it reflects the Italian tradition and promotes not only technology, but also manual labour.. creativity ..

I: They show a connection between past and present ..

P3: Yes.. continuity..

I: Is it important for you to understand the exact Italian origin of an Italian product?

P3: Not essential.. the important is not the brand but my personal satisfaction

I: Not even for typical products, such as 'nduja of Calabria..

P3: You are more likely to buy a product... if it is popular.. but my decision to buy a product is not influenced by the brand and its promotion.., it depends whether it reflects what I am looking for.. or not.. the same happens with food products.. if I don't like something I don't care if the whole world likes it and buys it

I: Does the origin of the product make any difference for you when you purchase a product?

P3: It's not important for me

I: Can you tell me what does the word "campanilismo" mean?

P3: Is this the main issue?... (..) your advertisements?

I: Maybe.. I want to know what does it mean for you?

P3: How tradition can influence the marketing and purchase of products...

I: For you Person3... what is campanilismo

P3: The attachment to your tradition.. to be narrow-minded

I: Ok .. last question.. do you prefer products of your own region?

P3: No, I don't care if the product is a foreign product or an Italian product..

I: Ok.. the interview is over.. Thank you..

Person4

I: Let's start our interview.. I am here with....

P4: *(name redacted, will be referred to as Person4 or P4)*

I: How old are you, Person4?

P4: 32

I: Where are you from?

P4: Carrara

I: What do you do?

P4: I am a social worker

(...)

I: We have watched the ad of GCCP.. which elements do you like in this ad?

P4: Nothing..

I: Which elements don't you like in this ad?

P4: Nothing...

I: What emotions does the advertisement convey?

P4: (Laugh...) Indifference..

I: Is that for advertising in general or for this ad only?

P4: This ad...

I: Did you feel any...?

P4: No.. no..

I: Did they convince you to buy the promoted product? Why?

P4: No... I was not attracted or convinced to buy the product..

I: Why?

P4: It did not intrigue me .. and therefore I am not curious.. I don't like it..

I: What about the fact that the product is presented as a "world product"? Isn't that appealing for you?

P4: No.

I: Ok let's proceed with the next ad.. LCCP.. (..)

Which elements do you like in this ad?

P4: I like the fact that they promote Italy, its traditions .. strengths, art, food... I like it.. And you can see how the product is conceived..

I: Italy?

P4: No, the product.. The car.. They show you the factory, the design.. the production..

I: Do you like the fact that Italy was promoted? Except for art and food..

P4: They have showed the different strengths of the country.. art, food.. and also Fiat..

I: Which elements don't you like?

P4: The final slogan.. it says.. I don't remember .. they show the slogan and the car.. I don't think it is the right slogan for a car.. It's a way to exploit Italy.. for the car.. "exploit" is not the right word.. but.. the slogan is not about the car..

I: They are not referring to the car...

P4: No.. they refer to Italy.. in the advertisement.. they do not talk about the car, of course you see the production.. the creation .. but they are talking about Italy, not about the car.. we are famous for art.. we are good.. with the crisis.. we need to come back to our strengths.. the images are about the car, but they are not speaking about the car..

I: They are showing the car.. but they are talking about something else..

P4: Exactly..

I: Do you like the fact they are promoting Italy?

P4: Yes, I like the introduction .. they show the good things of the country.. but they do not move to the product presentation..

I: Which emotions did the ad convey?

P4: It seems right for Italians.. because of the crisis.. they say we should start from our strengths.. we are what we have created.. which is a good message for Italy.. a message of hope.. let's restart!..

I: Did they convince you to buy the product? And why?

P4: No.. they did not emphasise the car.. it is a promotion of Italy.. not a promotion of Panda

I: They promote Italy.. and you didn't like the fact that they are promoting Italy rather than the car.. why? Do they not provide enough information on the car?

P4: Yes, they do not provide enough information.. it's ok to say that the product is Italian.. that Fiat and Italy are good..

I: Do you appreciate that?

P4: Yes.. but it is too much.. an introduction would be enough..

I: Let's proceed to the next one, FCCP..

(..)We have just watched Ricola.. FCCP.. what do you like in this ad?

P4: It's funny and fast... it's not boring.. they don't use many words... they communicate through images..

I: Do you like the images?

P4: Yes..

I: Why?

P4: They are funny..

I: Is there anything you don't like in the ad?

P4: Nothing..

I: What emotions does it convey?

P4: It amused me.. they used a few elements to show you .. the product.. the candy.. few words, few images which are also funny..

I: Do you like the fact that Ricola is from Switzerland?

P4: Yes.

I: Why?

P4: They have presented the product and it comes from Switzerland.. this is what I meant before.. they don't talk too much about it.. they say it comes from Switzerland only.. it's important to know the origin of the product

I: Do you think products coming from abroad are better?

P4: No, it's not that.. it's more for the producer, who can be Swiss, Italian, French.. it's for them..

I: The fact that Ricola comes from Switzerland.. does it affect the product quality?

P4: No.. no..

I: Did the convince you to buy the product?

P4: Yes, because it's funny and you may be attracted..

I: You like the fact that it's a funny ad..

P4: Yes.. the product it's a refreshing candy.. you cannot be too serious.. (..) it works because it's fast rather than heavy.. (..)

I: Let's see Galbani.. (..) which elements do you like in the ad?

P4: ... they are promoting a cooking product .. This one shows a person from Veneto.. there are other ads in the same campaign.. with people coming from the other regions.. and they show how the product can be used in different receipts.. Galbani offers a lot of different products.. it's a nice thing..

I: They show that Galbani could be used in different regional receipts..

P4: Yes

I: Which are the elements you don't like?

P4: .. that they speak dialect.. it's ok.. because it's a contest and each region uses its own dialect.. but I don't like it too much.. they could do the same in Italian without using the dialect

I: Would you prefer it if they spoke your own dialect?

P4: Probably yes, it's also for that... yes..

I: ..dialect from Carrara..

P4: I would not like it particularly but I would understand it .. I don't like the choice of dialect.. the receipt is already a typical element.. you can recognise the region without using dialect..

I: Dialect is part of the region .. (..)

P4: They mention a typical receipt which could be already enough to emphasise the region.. the use of dialect is not necessary.. maybe they use it to further highlight tradition...

I: Ok... What emotions does it convey?

P4: It's nice.. you may want to try a specific receipt and use the product in new ways.. actually the receipt is quite popular and everyone knows it in Italy.. it's a good ad..

I: Did they convince you to buy the product?

P4: Yes, for the same reason.. you can find new ideas also on their website.. if you are curious you can go on their website and find new receipts.. the website appears at the end of the ad.. and you may want to buy the product because you want to try the proposed receipts..

I: Did dialect bother you?

P4: No.. it doesn't bother me.. I simple don't find it useful.. it wasn't necessary

I: ..but you would prefer the ad if it was in Italian..

P4: Yes, probably.. it would be better.. but the used dialect for the game, it may be appropriate.. without using dialect they could not play with the lack of understanding.. to find ingredients..

I: Let's move to the ad on the magazine..

(..) What do you like in this ad?

P4: Nothing..

I: Which elements you don't like in this ad?

P4: Everything... (laughs) not everything.. there are slogans.. I don't like the picture..

I: Do you like the slogan?

P4: I don't really like it but it shows the producer, the website, the place of origin.. you see the slogan.. they should have emphasised the shoes .. this is the kind of advertisement I never consider when I am reading a magazine.. it does not attract me..

I: Can you tell me something more about the slogan? How do you feel when you see it?

P4: No feelings.. They underline that the product is made in Italy, but the picture.. you see the shoes.. that they are Made in Italy but they may be produced everywhere else in the world..

I: Do you like the fact that they are produced in Italy?

P4: Not really.. I don't necessarily think about the origin when I buy a product.. it depends on the product I need to buy.. for shoes .. I don't care whether they are produced in Italy or France..or America..

I: Ok... What emotions does the ad convey?

P4: Indifference.. they could choose a nicer picture.. give prominence to the shoes... but you see a pair of shoes.. they are placed there.. nobody is wearing them.. I don't know.. it's flavourless..

I: Did they convince you to buy the product?

P4: No.. absolutely not.. it is old fashioned

I: Is it old fashioned?

P4: Yes.. and so the shoes..

(laughs)

I: Let's go on with the last questions.. which of these ads has persuaded you to buy the product and why?

P4: Among them... probably Galbani..

I: Why?

P4: Because they have properly emphasised all the product characteristics.. the product is made in Italy, they show a receipt you that you can try.. you can see the website address.. I like cooking and I often surf the internet to look for receipts.. they showed me something I am interested in..

I: You appreciate information.. more than the fact they are speaking dialect and therefore the product is obviously an Italian product ..

P4: Yes.. dialects.. the colours of Galbani are white, red and green.. the Italian flag.. and I know other products with the same brand, they have similar colours..

I: How important is for you to understand the exact Italian origin of an Italian product?

P4: Do you mean where in Italy it comes from? Which region?

I: Yes.

P4: It doesn't make any difference for me.. unless we are talking about typical products of a specific region.. Now I tell you something funny... my boyfriend loves 'nduja.. which is from Calabria.. if it is produced in Calabria it means that is "the real one".. with other products, not typical.. I don't care whether it is produced here or somewhere else..

I: Would you buy an 'nduja from Lombardy?

P4: If I have to choose between the two, considering that it is a typical product, I would prefer the original one.

I: Does the origin of the product make any difference for you when you purchase a product? Not only for Italy.. also for the rest of the world

P4: Except for the above example.. it is not very important for me.. only with typical products.. in this case only.. (...) I know that the main producer..

I: Can you provide an example of main producer?

P4: I don't know.. I was making reference to the previous question.. we were talking about Italy.. and now we are referring to the rest of the world.. I don't usually care about the origin.. it may help the economy.. Italian economy.. therefore you may prefer to buy Italian products.. I am more concerned about the price.. or better.. the price/ quality ratio..

I: Ok.. Can you tell me what does the word "campanilismo" mean?

P4: Campanilismo means a strong attachment to your city traditions and habits..

I: Carrara?

P4: Yes, Carrara or Italy

I: Carrara or Italy is the same... Are you more emotionally attached to Italy or to Carrara?

P4: More Italy maybe.. it's the same for me.. In the past, campanilismo was stronger.. there was a lot of rivalry between Carrara and Massa.. nowadays it's different.. or people from Pisa and Livorno .. they are emotionally attached to their traditions and there is also rivalry..

I: It was stronger in the past..

P4: Yes..

I: Why has it changed?

P4: We are probably more open-minded than before.. people migrate much more.. we are more close.. once traditions were stronger.. Carrara is a small town.. we are losing our tradition .. life is different nowadays.. pc, TV... local events and festival used to have more importance.. life is more hectic ..

I: Ok.. do you prefer products of your own region? From Tuscany?

P4: Yes.. I prefer my own region.. I'm from Tuscany..

I: Do you feel more from Carrara/ from Tuscany or from Italy? ..from the stronger to the weaker..

P4: I don't know.. I would say I am Italian first..

I: Do you remember if when you were a little girl you felt more Carrarina than Italian...?

P4: No.. my mum is from Pietrasanta.. so I'm a mix.. when I speak.. I don't sound from Carrara.. my accent is slightly different.. I don't usually speak dialect .. you know.. my family was divided between Carrara and Pietrasanta.. it's a mix..

I: Do you like it? To be a mix?

P4: Yes.. they are both from Tuscany, this is why I have a strong sense of identity for my region.. I am aware of the positive elements of the two towns..

I: The interview is over. Thank you, Person4!

Person5

I: Let's start our interview .. what's your name?

P5: *(name redacted, will be referred to as Person5 or P5)*

I: How old are you?

P:5 42

I: Where are you from?

P5: Massa

I: Tuscany

P5: Tuscany, Italy

I: Ok we are going to watch the first ad.. GCCP.

Ok.. What do you like in this ad?

P5: I was not impressed.. I see only negative elements..

I: Ok. Please tell me what you don't like..

P5: I don't like conformity.. everybody is on the same rail... I appreciate the global atmosphere ..

I: Do you like this global atmosphere?

P5: Yes. It's multi-ethnic.. there are a lot of people from different countries.. different continents..

I: What kind of emotions did the ad transmit?

P5: I don't particularly love technology.. I can use a product for many years.. Technology facilitates people's life but it is also leads to superficiality ..

I: Technology?

P5: This is the negative side of technology.. it leads to superficiality..

I: Ok. Did they convince you to buy the product? And why?

P5: As I said, I am not particularly interested.. not now.. It did not trigger anything..

I: Why do you like the global atmosphere? World atmosphere?

P5: Because we always receive negative messages from the world and I like to see that people can meet and get along ..

I: Let's move to the LCCP ad..

What elements do you like?

P5: I like that they show people working in Italy .. you can see that people are working hard.. nothing else.. I don't know what to say..

I: What elements don't you like?

P5: It's not that I don't like it.. I like Fiat .. it's an Italian brand and I love it.. I have owned Fiat cars before and I will surely buy one in the future.. what I don't like about Fiat.. they are disgusting.. they create ads like this and they moved abroad .. the management decided to move abroad.. it is useless to show how committed people are to their job .. and they are the first ones who have abandoned Italy .. it's a contradiction.. to

show that Fiat represents Italy, to show people working hard.. when the company is leaving the country.. I don't think it's nice..

I: OK

P5: .. but I have to say that I like Fiat products.. I usually like their products..

I: You like Fiat products..

P5: Yes.. The product is valid.

I: Do you like the fact that they are promoting Italians as good workers?

P5: I like this.. but it is nonsense because they have left..

I: Ok.. What emotions did the ad deliver?

P5: Emotions.. To see people working.. you cannot see it anymore .. and.. I like to see an ad about a top quality Italian product .. it's an economy car actually.. but this specific car is part of the Italian history and it's always pleasant to see it on TV..

I: Did they convince it to buy the product? And why?

P5: I would buy Fiat anyway.. I have owned German cars, Italian cars and British cars.. nowadays Italy does not fear foreign countries with regard to the car technology and design.. Italy also has niche products such as Ferrari.. Nowadays German products are very expensive but they are not as good as they were in the past.. I have a Golf and I have had several problems with it.. personally, with Fiat, I haven't had any problems..

I: You have had less problems with Fiat..

P5: Yes. I have had less troubles with Fiat than with Volkswagen..

I: Have you owned other foreign cars?

P5: Yes.. a lot of cars.. Opel, Peugeot.. the one I prefer is Fiat, I have owned 2 Fiat and they were good cars.. I haven't had any problem.. I've owned a Punto and a 500

I: Now, we are going to watch the next ad, the FCCP one..

(..) we have just watched the ad of FCCP.. what do you like in this ad?

P5: It was funny.. I don't know if those landscapes are actually in Switzerland .. I've never been there before.. I hope they are.. (..)I like the lyric part.. also if it was ridiculous .. the Valkyrie hat.. let's say it is part of the show.. it has impact.. I don't like the girl in the end.. with drawings on her tongue.. people are strange today.. you may give birth to a child with a tricoloured tongue (laughs..)

I: The girl in the end..

P5: .. but she was pretty.. (laughs) I would prefer to see her wearing a Swiss t-shirt.. but the tongue.. I like it.. but I don't like colours inside people.. piercings .. tattoos ..

I: Ok.. the look..

P5: I don't like tattoos

I: What kind of emotions did it convey?

P5: (..)let's say happiness ..

I: Are you interested in the fact that this is a Swiss product?

P5: (..) Swiss products.. (..) they are good.. I've already tried Ricola.. I've tasted it, it's a good product.. for what I care.. it's fine

I: ..and are you not interested..

P5: No. This ad is nice. I was bothered by the previous one .. it was about Swedish people saying that Ricola was from Sweden.. or Norway.. I am not sure.. and a Swiss person claiming that Ricola was Swiss.. the message I received was the denigration of the other countries.. mockery.. and probably the other countries are not even interested in Ricola.. You need to be respectful..

I: Did they convince it to buy the product? And why yes? Or why not?
P5: If I see Ricola in a shop and I want it .. I'll buy it.. advertising does not influence me..
I: Would you prefer Ricola to another similar refreshing candy?
P5: If there are products I prefer.. for their flavour.. I would buy them.. It depends.. Let's say Ricola is one of my favourite candies..
I: Let's watch the Galbani's ad.. What do you like in this ad?
P5: It's very funny also if I don't understand the dialect .. what else? The product is good.. nothing to say..
I: The product is good...
P5: Yes..
I: Do you like the choice of speaking dialect?
P5: Yes. It's funny. I don't understand. I will watch it once .. and the second time .. I will not watch it..
I: No? Why not?
P5: Because .. the first time.. you are focused on trying to understand what people say and you don't focus on the product.. they are talking about torrone sweet.. nougat.. aren't they? The advertisement should be focused on Galbani
I: They should have focused on Galbani..
P5: Yes. Yes. Too much dialect.. and you must focus on the product.. the old slogan was "Galbani means trust"..
I: And ..if they spoke your own dialect.. would you..?
P5: People from Sicily would not understand my dialect..
I: This is dialect of Veneto..(..)
P5: (..) People similar to me... they would tell you the same they should have focused more on the product, in my opinion.. however I think that Galbani does not need further advertising in Italy..
I: Because it's a good product..
P5: It is the top.. they may.. once a year .. once every two.. not all the times.. they don't need it..
I: What don't you like in the ad?
P5: I don't like.. as I said.. honestly.. ..nothing.. the dialect.. it's impossible to understand.. they don't understand each other and automatically we don't understand them.. you focus on understanding what they say .. you forget about the product and try to translate.. they are promoting dialect.. which is not negative.. they promote Italian dialects
I: They promote Italian dialects..
P5: Yes..
I: Is it a positive thing?
P5: Yes, it's always a positive thing.. it's part of.. for whichever country.. you should preserve it..
I: Should you?
P5: Yes.. think about English and American.. do you want to speak English?
I: Why is it positive to promote dialect?
P5: it's positive because ... I .. (incomprehensible).. I cannot afford to go.. my parents for example.. they go to the theatre.. to see... dialects .. the language.. of.. my own town..
I: Is it part of your town's history?

P5: Yes.. Italy was divided until 150- 200 years ago.. everyone used to have its own language.. now they can understand each other.. it's how it has to be .. besides Italian.. they have to preserve their dialect

I: Is it important? To keep..

P5: Yes it is. It's a form of culture.. let's say a sub-form.. it's fun.. it's one of the few things left .. how can I explain? It shows the difference between a geographic area and another.. how would you understand from where a person comes from? With accents. you can understand from where a person comes from.. North, South.. Centre of Italy..

I: What kind of emotions did it convey?

P5: (...) a game.. try to understand what those people are saying..

I: It was a game..

P5: Yes.. a game.. try to understand

I: Do you like this game?

P5: As I previously said, I like it once.. the second time.. I switch to another channel..

I: Ok. .. You already know that Galbani is a good product.. but if you didn't.. would the ad convince you to buy the product?

P5: As I said Galbani means trust.. it is a niche product of the Italian food industry.. currently there are many competitors.. other companies are getting there.. (...) other Italian brands.. it think competition is positive.. Galbani has to work even harder ..

I: Did they convince you to buy?

P5: (...) I will always buy Galbani's products.. with or without advertising.. they are good..

I: Ok. Let's see the ad on the magazine.. (...) what elements do you like in this ad?

P5: I like this ad.. I like to see the shoes.. I like to see "Made in Italy".. I am always proud.. it's the only thing.. nothing else..

I: Do you like... that...?

P5: Yes. Yes. Yes. Yes.

I: Why?

P5: Because I am a nationalist and I like to see the tricoloured flag.. I am attached to my own country

I: What elements don't you like in the ad?

P5: I don't like the colour.. the background.. it's not bright and it does not convey cheerfulness.. and yellow conveys jealousy..

I: Does it?

P5: Yes this colour is associated with jealousy.. toward who? I don't want to teach people how to work in advertising but I would not use yellow.. I would choose... depending on the type of shoes.. there are colours for men, colours for women.. it depend on the type of shoes

I: Ok... What emotions did it deliver?

P5: None in particular.. there is a pair of shoes only.. I usually look for details when I see an advertisement.. for example, genuine leather.. I don't like the slogan "Comfy ideas for walking".. Ok.. a comfy idea for walking.. I would add "Try them on!".. so you can decide whether they are comfy or not.. "Comfy ideas for walking" .. (...) I would add "they are beautiful! Try them on!"

I: Why?

P5: Because with shoes.. you need to try and wear them.. if it's not comfy.. it will hurt..

comfort is the most important thing.. if you see a beautiful chair.. you already know that it's beautiful but .. is it comfortable? You have to sit on it.. I would therefore say "This is the chair... come and try it!"

I: Did they convince you to buy?

P5: It seems a good product.. you need to go to the shop and try it on.. I think it's a good product..

I: Is it because it's made in Italy?

P5: Yes. Yes.. this is a benefit in itself....

I: : It's a benefit..

P5: Of course..

(..) or they could use .."Walking Italy"!

I: ..more connections to Italy...

P5: no.. no... to establish a connection with Italy.. they could use .."Walking Italy"! .. Italians would go to the shop, try them on and buy them if they like the shoes...

I: The Italian pride is always there...

P5: Yes.. or "the shoes of Italians!" ... either way ... "Comfy ideas for walking" .. I don't need ideas when I walk...

I: Do you wear Italian shoes?

P5: Yes, fancy Italian shoes for men..

I: Let's go on with the last questions.. which of these ads has persuaded you to buy the product and why?

P5: All of them... probably the Fiat one.. because I like Fiat and I am passionate about cars.. Fiat is a good brand in my opinion.. and food in the second place... Galbani.. I don't particularly like the ad.. but I like Galbani products, not only Santa Lucia..

I: .. do you prefer Fiat?

P5: Yes... because they have showed the different jobs.. in the real life it's not so beautiful.. work is hustle..

I: To work in Italy?

P5: Yes, it depends on your job.. it is hustle.. they do not show work how it is.. they only talk about government.. government employees..

I: Did you appreciate it?

P5: Yes.. without work.. Italy would not be anything..

I: ..and you like the message they have transmitted...

P5: Yes, except for the fact that the management decided to move abroad..

I: How important is for you to understand the exact Italian origin of an Italian product?

P5: For most of the products we already know their origin.. it is not so important to highlight it... for example.. the 'nduja of before... we know it's from Calabria.. for people who don't know the product.. they have their brand Made in Calabria.. it's always better than 'nduja made in Tuscany..

I: Do you prefer to buy 'nduja from Calabria rather than from Tuscany?

P5: Yes.. I might try the other one once.. because I am curious .. but I am sure that the one from Calabria will be better..

I: For some products is important ..

P5: For some products I want to know the origin and ingredients.. preservatives.. I prefer Italian food products to foreign ones.. produced in Italy..

I: Do you prefer them?

P5: Yes.. it's not because I am Italian... but I think they are the best in the world..

I: Ok. Does the origin of the product make any difference for you when you purchase a product?

P5: Only if I need the product... I don't really go shopping.. but if I need a pair of shoes I may spend half day shopping.. the shop.. the brand... if I try.. I can choose.. I don't know...

I: Can you tell me what does the word "campanilismo" mean?

P5: I have no idea... it comes from the word "bell" ... in Italian .. to be under a bell of glass.. it means...

I: Wait... have you ever heard the word "campanilismo"?

P5: No... it must have something to do with a bell (campana).. (incomprehensible).. some sort of shield...

I: So.. you don't know the word...

P5: No... I don't know what campanilismo means...

I: Ok.. do you prefer products of your own region?

P5: Yes of course... first of all .. in order to save money.. if I have to choose between a cheese produced 1000 km away.. and another one... produced 10 km away.. and the quality is the same.. I prefer the second one.. because I know the place, I know if there is pollution.. how can I know if a field which 1000 km far is polluted? But I know the field next to me ... and for the price.. transports are expensive... but not for big quantities .. it's cheaper.....

(.)

I: Ok..

P5: I prefer to buy local products...

I: Why?

P5: Because I know they are good and I like to buy local products...

I: Does it support local economy?

P5: Yes..

I: Ok.. the interview is over... thanks, Person5..

Person6

I: Let's start our interview about advertising and "campanilismo".. I am here with an Italian consumer.. what's your name?

P6: *(name redacted, will be referred to as Person6 or P6)*..

I: How old are you?

P6: 25

I: Where are you from?

P6: Pietrasanta, Tuscany, in the province of Lucca..

I: Ok let's watch the GCCP advertisement (...)

I am going to ask you some questions... Person6, what do you like in this ad?

P6: In my opinion.. there are no positive elements..

I: What elements don't you like?

P6: ..none of them..

I: Why?

P6: Personally.. it was emotionless.. I am not attracted...

I: Did it not touch any feeling?

P6: No.

I: Ok.. what emotions did it convey?

P6: That technology is important.. it is important to have a modern device.. in order to be connected with your friends, colleagues.. internet is important.. it's important to be connected..

I: Did they convince you to buy the product? And why?

P6: I think so... because the advertisement emphasises .. many times.. how easy is to get in touch and discover the world... with a click you can.. call everybody.. also your doctor..

I: Do you perceive it as a global product? Did it transmit loneliness?

P6: Yes, the advertisement succeeded.. it's a global phenomenon..

I: What kind of phenomenon?

P6: Innovation, internet.. mobile phones.. mobile devices.. that are always with us, and we can communicate from everywhere

I: Let's move to the LCCP ad..

What elements do you like?

P6: I was not particularly touched... I don't like anything in particular..

I: What elements don't you like?

P6: ..none of them..

I: .. Did the fact that it is an Italian product..

P6: No.. Nothing in particular..

I: Ok.. what emotions did it convey?

P6: The message is: Italian products are made by Italians and therefore they are good products.. in the production of vehicles..

I: Do you believe that Italian products are better than others?

P6: I think so..

I: Did the advertisement convince you that Fiat products are good quality products?

P6: Yes.

I: Did they convince you to buy the product? And why? .. without thinking about the price..

P6: Yes.. it may have a positive influence.. because it conveys a good image of the people who work for Fiat..

They draw a picture of a good country working for Italians... with good feelings and purposes... It's a nice picture..

I: Do you like the fact that this is an Italian product made by Italians?

P6: Of course... I am Italian and it is easy to prefer Italian products..

I: What about a German car made by Germans? Would your feelings change?

P6: Not negative feelings.. I am personally not interested in cars... I am woman.. but I would prefer an Italian car..

I: An Italian product..

P6: Yes..

I: Now, we are going to watch the next ad, the FCCP one..

(.) we have just watched the ad of Ricola, FCCP.. what do you like in this ad?

P6: I like it because is ironic, funny.. it highlights the positive qualities of the product.. it's refreshing... it has benefits..

I: What don't you like?

P6: None of them...

I: Do you like the fact that Ricola comes from Switzerland?

P6: Yes.

I: Do you think it may be a better quality or a lower quality product because it comes from Switzerland?

P6: It makes you think that it is be a good product.. the refreshing nature of the product is emphasised.. and connected to the fact that it comes from a fresh environment.. in the mountains.. herbs.. flowers.. they transmit a good image of the product, also if it is not Italian..

I: Ok.. what emotions did it convey?

P6: Nothing special.. sympathy and irony.. cheerfulness.. it's funny, it's good..

I: Did they convince you to buy the product? And why?

P6: Yes because the positive elements are highlighted.. the product is fresh.. it comes from the mountains, and therefore good and fresh air.. it's produced with the best herbs.. the ad provides a positive image .. it will be good for our throat, it's refreshing.. Yes...

I: Ok... let's move to the one on campanilismo..(..) We have watched the ad of Galbani... What elements do you like?

P6: Nothing ..

I: And what don't you like?

P6: It's focused on dialects, not on the product... you see the product only in the end...

I: Does it bother you? The use of dialect?

P6: It does not bother me.. but I am from Tuscany and I don't understand the other dialects... it may be a diversion.. and I only see ..

I: Ok.. what emotions did it convey?

P6: Nothing in particular..

I: Did they convince you to buy the product? And why?

P6: Honestly.. I am indifferent.. I was not attracted..

I: And if they spoke your own dialect.. would there be any difference?

P6: Yes.. I would have been more touched .. because I am from Tuscany .. but it's not a problem for me that they speak another dialect.. I noticed that if I don't understand.. I do not concentrate on what I am watching.. but I don't mind if they speak other dialects

I: Lets' see the advertisement in the magazine... (..)

We have just watched the ad of (incomprehensible..)

What do you like?

P6: I like that they are emphasising an Italian quality product, comfy.. a leather product.. made in Italy..

I: What don't you like?

P6: Nothing in particular..

I: Ok.. what emotions did it convey?

P6: Nothing in particular..

I: Did they convince you to buy the product? And why?

P6: Yes, they may have.. because of the slogan "Comfy ideas for walking".. It suggests that they are good shoes for walking.. also during the summer.. your feet will be comfy.. this is a positive message that may influence..

I: Do you like the fact that the product is Made in Italy?
P6: I think so.. Considering that I am Italian.. I have good faith for Italian products..
I: Because you are Italian...
P6: Yes.. of course.. yes..
I: Ok .. Let's go on with the last questions.. which of these ads has persuaded you to buy the product and why?
P6: The one I prefer is the Ricola one..
I: Why?
P6: Because it's ironic, funny and it sticks to your mind.. because it's funny... the ad shows a refreshing candy.. the environment.. the mountains.. it gives the idea of a nice voice.. it sticks to your mind... the song "Ricolaaa!" (Singing...)
I: Do you believe to the ad.. the mountains? Switzerland? Fresh air?
P6: Yes.. it may. (..) yes..
I: How important is for you to understand the exact Italian origin of an Italian product?
P6: Quite important.. not 100%.. but when I go shopping it's important .. we need to know whether the product is good or counterfeit .. for example... buffalo mozzarella.. it's from the South, from Campania.. if I find a similar product that comes from Milan or it's imported I will doubt .. it may influence..
I: Ok. Does the origin of the product make any difference for you when you purchase a product?
P6: It's not a big.. (..) it's more important how it is preserved... if it's frozen food or not.. we look at the label.. I consider different characteristics when I buy a product.. not only the origin.. the origin is important.. but there are other important elements.. however.. with reference to the previous example, if I buy mozzarella I prefer it when it is produced in the South
I: Is it better?
P6: Yes it's a local product and it is therefore safe.. it should not be counterfeit.. and it should be more healthy..
I: Can you tell me what does the word "campanilismo" mean?
P6: How can I explain? In connection to advertising it means to promote the product of your own country, region or area.. for me it's Tuscany.. or the Italian country..
I: Without referring to advertising.. what does the word "campanilismo" mean?
P6: (..) to love your country.. to be emotionally attached to your country.. to support your country.. to prefer your country ..
I: Ok.. do you prefer products of your own region?
P6: Yes because they are produced in the surrounding areas, they are fresh because the supply chain is short, cheaper... and therefore better.. and also because of campanilismo: I am from Tuscany, from the province of Lucca.. and I would prefer products coming from Lucca, or Florence or Siena or wherever is close to me..
I: ..with the purpose of supporting your country?
P6: Yes, of course, in order to support my country.
I: Thank you, the interview is over.

Person7

I: Ok, let's start our interview with (*name redacted, will be referred to as Person7 or P7*), where are you from Person7?
P7: Pietrasanta, in the province of Lucca

I: Ok, let's watch the first ad with regard to GCCP.
 We have watched the GCCP ad. Which elements do you like in the ad?
 P7: I don't know the name of these devices...
 I: Mobile phones?
 P7: Yes, mobile phones or other devices used for identification.. also when you go to the doctor... (..)
 I: ... in order to keep in touch with people...
 P7: Yes, with everyone .. also banks..
 I: What don't you like?
 P7: I like everything, but I don't know much about these things..
 I: Does the product appear as a global product? In your opinion, after watching the ad...
 P7: Yes.. it does, it seems global
 I: And are you interested in buying a global product?
 P7: No. It's a matter of age group. People of 79 years of age, me for example.. these issues.. I mean.. they are not interesting because people of my age are usually conservative.. we are not oriented toward innovation.. you should ask these question to people aged ten to thirty .. or thirty to fifty.. fifty to seventy.. and the answers provided will be very different.
 I: Ok, I understand.. what emotions does the ad convey? Did you feel anything?
 P7: I am pleased to know that similar things exist..
 I: Technology?
 P7: Yes, technology
 I: And why?
 P7: Because I am probably interested in some way.. if they were not so complicated I would like to have them.. I used to say, years ago, that I would have never bought a computer or mobile phone.. but once you try them you cannot live without them.. do you understand?
 I: And you have learnt how to use them...
 P7: Yes, of course... I didn't want the computer as well.. and now I am a passionate.. I don't use it a lot but I know how to use it..
 I: Did they convince you to buy the product?
 P7: Yes because now I know that the product exists, I didn't know it before..
 I: Are you interested in the fact that you can be in connection with everyone? The fact that the product allows you to be in touch with people? Your doctor for example?
 P7: Of course I am interested.. for my needs, to be in touch with my family or municipality ..
 I: Let's see the ad of LCCP. Which elements do you like in the ad?
 P7: All of them.. they emphasise Fiat cars, because they are Italian cars, first of all, it's a matter of national pride .. and because I've always liked this car.. but I've never had it for personal reasons.. because I needed a bigger car but it would be my first choice because the chassis is more distant from the ground than in other cars, excluding SUVs and Jeeps, which are bigger cars.. anytime you pull close to modern cars you notice... this is how the sidewalk is positioned.. 99% of the times.. if you don't stop and touch the sidewalk with your wheels.. you will scratch the car ..
 I: But this does not happen with Panda..
 P7: Not with Panda because the chassis is higher..

I: Do you like the fact that Italy was promoted?
P7: Yes of course.. it's a matter of pride!
I: What elements don't you like?
P7: None of them ..
I: Do you agree with the message delivered?
P7: I do, I agree.
I: What emotions did It deliver?
P7: What?
I: As you said.. pride..
P7: Yes, yes... the fact that the car is made in Italy, ant it has been totally produced by Italians..
I: Do you prefer to buy Italian products?
P7: Yes, I always do.
I: Italian cars only? Or this is valid for any product?
P7: I prefer Italian cars but there is no... (Incomprehensible)
I: For cars.. always Italian cars...
P7: Yes, also because it's easier to find auto parts
I: Did they convince you to buy the product?
P7: Yes of course..
I: Is it because you are a fan of Panda?
P7: Yes...
I: Will you ever buy it?
P7: As I said, it's a matter of age.. I hope the car I have will last.. it's expensive to buy a car.. but in the event I need a new car in the future, I will buy a Panda.. it would also fit better in my garage.. it works properly.. also uphill..
I: Also after watching the ad..
P7: Yes of course..
I: ..are you excited about buying a Panda?
P7: It's also safer..
I: Why?
P7: Because they convinced me.
I: Do you see the real Italy in this ad?
P7: Yes, it's the real one
I: A country full of opportunities, a good country where people work properly..
P7: Yes.. this is perfect..
I: Now let's go on and watch the FCCP advertisement..
We have just watched the advertisement of Ricola, what do you like in this ad, Person7?
P7: Everything. It's focused on the benefits of the candy, which is good for your throat and voice..
I: Because of the XXXX (incomprehensible word) .. it's a German word.. the main ingredient...
P7: I don't know what it is..
I: I don't know either..
P7: They are herbs, it's made with herbs... they are natural and therefore they are good..
I: What elements didn't you like in the ad?
P7: The final part, they are throwing water.. (laughs)

I: You don't like the end of the ad..

P7: Yes I like it.. I also like the ad on the Italian TV, there were some fat people..
(laughs..)

I: What elements didn't you like in the ad?

P7: None of them..

I: What emotions did the message convey?

P7: Now I remember the name of the candies and if I see the product at the supermarket I will probably buy them..

I: Are you interested in the fact that Ricola is a Swiss product? And that the main ingredient, the herbs, are from Switzerland?

P7: No, no, no...

I: ..you liked the ad..

P7: Yes if it is true.. the important is that the product is genuine and natural.. it may also be from Switzerland.. it's not only for Italian products.. Italians can produce natural and healthy food but also unhealthy products... and why should Switzerland not...(..)

I: In this candy there is a special herb... do you think it could be of better quality because it's Swiss?

P7: Not necessarily... Furthermore... candies are not usually healthy..

I: Did they convince you to buy the product?

P7: Yes.. yes..

I: Why?

P7: It's a good presentation... you can see that the singer has a bright voice.. do you need more than that?

I: (Incomprehensible..) experts...

P7: Yes..

I: Ok, let's watch the ad of Galbani..
(..)

P7: It's confusing...

I: Is it?

P7: Yes

I: Ok

P7: I don't like that they are using dialect..

I: Is there anything you liked?

P7: No

I: Ok, please tell me the elements you don't like.. you said you don't like dialect..

P7: Yes, dialect.. I haven't seen the products.. are the products by Galbani?

I: Yes..

P7: I have seen some fruit.. they were looking for fruit.. I don't know.. I haven't understood ..which are the products presented by Galbani?

I: Why didn't you like the dialect?

P7: For the simple reason I understand 1 word out of 3! .. and everything is too fast..

I: .. if they spoke your own dialect..

P7: They should speak Italian..

I: ..or in Tuscan..

P7: Yes, or Tuscan.. I would understand.. This is the typical example of trying to say too much, in a limited time.. it does not help the promotion, you are confused and you don't listen anymore..

I: Too much.. too fast..

P7: Yes.. too fast..

I: What emotions did the ad convey?

P7: None..

I: Did it bother you? Or bore you?

P7: I was bothered, not bored.. sometimes on TV.. the directors of variety shows.. they continuously zoom in and out.. lights are all over the place!! And I get headache .. And this is the reason why I don't like it.. If you go too fast..

I: It's hard for you to follow...

P7: Yes, it's difficult and I don't understand what they are saying!

I: Because it's dialect..

P7: Yes, because it's dialect.

I: Ok. Did the advertisement convince you to buy the product?

P7: Not the advertisement.. however I know Galbani and I like it.. and therefore I buy it..

I: .. but did the ad..

P7: No. It's not due to advertising. Galbani is a great product.. write this.. but it is not due to the ad.. for me.. for other people it's probably fine..

I: ok.. you don't like this ad, but you like Galbani..

P7: Galbani is a very good product.. since I was a child..

I: Now let's see the ad on the magazine... (..)

What elements do you like in this ad, Person7?

P7: That's it? Is it all here? What elements? I like the shape.. they seem to be comfy and cheap... easy to wear, without too many difficult things.. you need to pull and that's it! You also find... what is this? A buckle? They are probably easy to wear..

I: What elements don't you like?

P7: I like everything here.. the shoes are nice.. very nice...

I: What emotions did the ad convey?

P7: If I see them in a shop.. I will go inside with my wife, and buy them for her..

I: Do you trust the message?

P7: I do..

I: Are you interested in the fact that it is an Italian product? Does it affect your opinion?

P7: No, no, no.. I haven't noticed it before.. but now that you are showing that to me I like it.. I like them more than before

I: You haven't noticed that?

P7: No I haven't.

I: ..and do you like the fact that they are Italian?

P7: Yes, yes, I am very happy about it..

I: ..and would you buy them for your wife?

P7: Yes I will go with her to the shop and buy them... of course..

I: Ok.. the ads are finished.. now I will go on with the last questions.. what of the previous advertisements did convince you to buy the product? And why?

P7: Panda.. of course... It may be my next car.. I like that one.. because the car is suitable for my age and it's comfy..

I: .. and is it also because it's an Italian product?

P7: Yes... I am not going to buy foreign cars, unless I can save money.. in this case I can buy a foreign car..

I: .. but if the price is the same..

P7: If the price is the same of course... I will buy Panda..

I: Have you ever had a foreign car?

P7: Yes, a lot of years ago.. the first car I bought.. the first car I had in my life, it was my auntie's present.. it was a Seicento.. but it was very old.. and I had just started to work at the motorway.. I had to drive a lot for work.. the Seicento was a Fiat car, one of the first economy cars by Fiat.. it was already old when I took it.. 15 years old.. and I had to change it.. I found a cheap Prinz by NSU.. I don't know if you can still see these cars around..

I: I don't know...

P7: It's a German car.. NSU Prinz.. it's German.. I paid it 800,000 Liras..

I: Which is cheap or expensive? How much is it in euros?

P7: I don't know, it's cheap.. (laughs)

I: Ok. Is it important for you to know the exact Italian origin of an Italian product?

P7: Can you repeat?

I: Is it important for you to know the exact Italian origin of an Italian product?

P7: Quite important (..) if the product it's typical of the North.. of course I ... Let's take Parmesan cheese, I prefer if it comes from Parma! Or Emilia Romagna or South of the Po Valley.. can you imagine a Parmesan cheese from Sicily?

I: For food is very important..

P7: For food it's very important to know from where it comes from.. such as olives for example, olive oil.. wine.. everyone has its own preferences.. I cannot expect that .. according to my taste.. well.. in Sicily and Sardinia you can buy very good goat cheese.. but not Parmesan, they don't even try to produce it..

I: The one produced in Parma is the best one..

P7: Of course it is typical of that area..

I: Such as buffalo mozzarella of Naples, Tuscany for wine...

P7: Exactly! Actually wine is not only from Tuscany, you also find good wine in other regions.. (laughs)

I: It's good in general in Italy..

P7: Yes.. it is therefore important to know the origin of the product, especially for food products.. for example Pinot is good from Piedmont, also sparkling wine.. while if you prefer stronger wine you need to go toward the South, in Apulia, Sicily or Sardinia..

I: ..and besides food products, is it important to know the origin?

P7: I don't know..

I: Ok. What other elements do affect your choice when you know the origin of a product?

P7: What else.. the price, quality and price..

I: The price comes first..

P7: No, the quality is more important, but it's a matter of price-quality ratio ..

I: Is the origin of secondary importance if the price is fair?

P7: Yes, yes, yes. Typical products are specific... (..) there are bad copies.. you pay half the price but the product may not be good...

I: What does the word campanilismo mean?

P7: The attachment to your own country..

I: The country or the city/ town?

P7: The area, Versilia for example.. it's a matter of...attachment to your own traditions and roots.. we can feel the difference in comparison with town which are 10 km far.. we are not even related to people from Arezzo or Massa.. do you understand? We feel proud of being from Pietrasanta..

I: Especially with people who are close to you?

P7: That's campanilismo!

I: I mean closer than Campania or Calabria...

P7: Yes, we don't care about that!

I: Last question.. do you prefer products from your own region?

P7: Yes of course!

I: Why?

P7: Why? Because I am lucky, I was born and raised in Pietrasanta, I have lived all my life here.. this is my place and I will die here.. I did not even get the chance to... well.. how was the question? (laughs)

I: .. do you prefer products from your own region?

P7: Yes, yes... because I was born with these flavours.. with pants and shirts made in this area.. I am not sure I would be able to adapt.. If I needed it I would do it.. but I prefer products coming from my land..

I: .. ok... I understand because you know them..

P7: This is what I know.. I cannot explain it properly.. things have their specific fragrance, and here there is.. (..)

If I go out I feel I am in my own place.. it feels like home.. when we go out and I arrive in Pietrasanta I feel like it's not me..

I: Do you mean when you go away from Pietrasanta?

P7: Yes.. this is also campanilismo.. all these things I have told you..

I: Ok. Thank you the interview is over..

Person8

I: Ok, I am here with (*name redacted, will be referred to as Person8 or P8*), how old are you Person8?

P8: 20..

I: Where are you from?

P8: Pietrasanta..

I: Ok, let's watch the first ad, GCCP.

We have watched the GCCP ad. Which elements do you like in the ad?

P8: I like to see the people represented in the ad.. I mean.. they raise their mobile phones and other objects.. computers.. and they show.. I cannot explain what I mean.. I like the representation .. in itself.. do you understand what I mean?

I: They have represented the message...

P8: Yes the message of the advertisement..

I: Which message do you think they are transmitting?

P8: The message?

I: What is the message you have received?

P8: Ok.. smartphones and computers do not make a better world but it's matter of what they can do .. not the object in itself.. the union of these devices.. what they can do, altogether..

I: Ok.. what don't you like?

P8: Nothing..

I: .. and therefore you like this ad..

P8: Yes, I do.

I: What emotions does the ad convey?

P8: .. they try to convince you to think in the same way when you watch the video.. I was pushed to think in the same way.. they have captivated me.. I agree to the proposed matter.. the emotion of sharing the same opinion.. yes, sharing their opinion..

I: Is it a global emotion, of the world...?

P8: Yes, global.. of the world...

I: Do you like this element? This emotion?

P8: Yes, I like it a lot..

I: .. would you feel more a world citizen after buying the product?

P8: Yes, that's correct. Yes.. to be part of it..

I: Did they convince you to buy the product? Why?

P8: Yes.. can you repeat the question?

I: Did they convince you to buy the product? Do you want to buy it?

P8: Yes...

I: Why?

P8: Because I believe it's true, and I think it is a good thing... those people have said things that have inspired me and captivated me.. and therefore yes, I would like to be part of this, and yes I would buy the product..

I: Let's see the ad of LCCP.

(..) We have just watched the LCCP ad.. Which elements do you like in the ad, Francesca?

P8: The final sentence.. about choosing your own future and build up something .. they want to tell you that you should not miss the opportunities, you should rather try to catch them and build them up.. in some way.. something good for us.. made for us..

I: For us.. Italians?

P8: For us.. people.. yes.. ourselves.. each person..

I: But they refer to Italians..

P8: Yes..

I: Do you feel the pride of being Italian?

P8: I do.. it's relative..

I: Ok..

P8: First of all.. I think that the message is partly true.. I like what they say.. but it's true up to a certain point.. the everyday life is totally different: people do not do what they like, they do not have the job they want.. they do what they can.. to survive in the best possible way.. a lot of people do not have dreams, they don't do what they have always wanted to do.. therefore, ok I like it .. however..

I: The ad does not paint a real picture of Italy..

P8: No.. it should be like this, but it's not.. It's not how it should be..

I: And how should it be? How is the real Italy?

P8: The real Italy is not like this... people struggle to work and survive.. people need to adapt to work, and they don't usually have the job they would like to do.. some people are not allowed to realise their dreams because they cannot... simply.. and nothing.. The real Italy should be different.. It should be the one you see in the video..

I: What don't you like in the ad?

P8: The elements I don't like.. I don't like that it seems too simple in the ad.. the matter is presented in a too simple way... it seems that everything is easy and that difficulties do not exist.. but they do..

I: What emotions does the ad convey?

P8: A glimmer of hope to see Italy and Italians realised .. as showed in the ad.. which is a good emotion but not a real one..

I: ..not easy to achieve..

P8: mmm...

I: Did they convince you to buy the product? And why?

P8: No because if it was so easy.. Italians would have less problems.. and Italy would not be in so many troubles..

I: Is it a lie?

P8: ..it's a half-truth..

I: What's the true part?

P8: .. true?

I: You are saying it's a half-truth..

P8: There is truth and lie at the same time.. it's true that we need to build up our future, our career and think about what we like to do.. but it's not so easy.. there are no possibilities nowadays.. Italy does not offer these possibilities.. it is therefore true, but not true..

I: Ok.. let's see the FCCP ad..

Person8, what do you like in this ad?

P8: I don't like anything...

I: What don't you like?

P8: Everything..

I: By which you mean?

P8: I mean.. I don't like the ad in itself because I don't believe that a candy does the things that are showed in the ad.. it's silly, it's a stupid thing used to attract people..

I: Why don't you believe it?

P8: I know it.. I have tried ..

I: Have you tried Ricola?

P8: Yes, I have tried it once.. and then..

I: ..and you did not like it...

P8: No.. it's how it is.. I don't believe it..

I: What emotions does the ad convey?

P8: None..

I: Are you interested in the fact that Switzerland is promoted? Don't you think it's a better product because it's Swiss?

P8: No. Absolutely not.

I: Did they convince you to buy the product? Why?

P8: No..

I: You don't like the ad and you have already tried the product..

P8: Yes.

I: Ok let's watch the Galbani's ad..

What do you like in this ad?

P8: The final part when they show you the website of Galbani..

I: Don't you like the game?

P8: No..

I: What elements you don't like, except for the game?

P8: The presentation ..of the people..

I: What do you mean?

P8: When they introduce themselves.. they said he was the chef in charge and that she was going to shop for the ingredients.. I don't know .. I don't like it..

I: Because the woman takes an egg.. she goes shopping ..

P8: ...and he was saying ...

I: .. and he gives orders..

P8: Yes

I: Do you like the fact that they speak dialect?

P8: No, I don't understand properly, first of all, and then, I think it's ridiculous, it's commonplace, I don't like it..

I: Does it bother you?

P8: ..a little.. I would never go to supermarket to buy this product and I would never go on the website for the recipe..

I: Would you enjoy it more if they spoke your dialect?

P8: Maybe.. It's not a personal thing and it's not due to dialect.. it's the ad in itself..

I: What emotions does the ad convey?

P8: None..

I: Did they convince you to buy the product?

P8: No.

I: Because you don't like the ad...

P8: I don't like it .. I vote it down..

I: Pardon?

P8: I vote it down.. the ad..

I: Let's see the ad in the magazine... Francesca what elements do you like?

P8: I like the ornaments on the wedge heels .. the little diamonds.. but I don't particularly like the other shoe..

I: And what about the message?

P8: "Comfy to walk?"

I: Do you like it? Or the Made in Italy?

P8: Yes.. I would not buy them anyway.. it doesn't matter if they are Made in Italy or comfortable when you walk.. Let's say I have owned similar wedges before.. ok. They are comfy but I don't like them too much.. they are not as comfy as tennis shoes.. therefore.. that's it..

I: What don't you like in this ad?

P8: The left shoe.. the colour.. light brow - grayish colour.. it looks ancient ..

I: What emotions did it convey?

P8: Nothing in particular...

I: Did they convince you to buy the product?
P8: I don't like the look, the colour and I don't think they are so comfy..
I: With reference to fashion and shoes.. do you prefer Italian products?
P8: Yes.. but..
I: Or is it secondary? If it's Armani or from Germany, France..
P8: I am not too worried about it... if the quality is good, I buy it even if it is French .. it's not personal..
I: Ok.. now .. the last questions.. what of the previous advertisements did convince you to buy the product? And why?
P8: .. the first one and the second one, the car one..
I: Why?
P8: They were more productive.. they have left a print.. a little bit of reality.. if I need to choose.. I don't like them particularly but there is something I liked.. some sentence, or the structure..
I: .. of both of them?
P8: Yes, yes.
I: Is it important for you to know the exact Italian origin of an Italian product?
P8: For clothes, fashion.. I don't care.. for other things I do.. for food products for example...
I: Why?
P8: It's not a personal matter.. let's say.. that everyone has the same opinion.. when you go shopping and you buy some meat... if you read Made in Italy.. mm. when they are Made in Switzerland.. France.. people do not buy it.. people prefer products that are made in Italy.. I don't know the real reason.. probably people are influenced by other people... and this is why I think it that way..
I: Maybe because it's fresh?
P8: Yes, because it's not too old..
I: Also for product typical of other countries?
P8: Yes.. it may be great or it may not have anything special.. however..
I: Always Italian..
P8: Yes..
I: What other elements do affect your choice when you know the origin of a product?
P8: The difference? In buying a product from somewhere else?
I: Or Italian..
P8: It's not about... As I said.. for food products is different.. for shoes, fashion.. it doesn't matter from where they are from.. I care about fabrics, model.. how is it made? Is it leather or not?....
I: Ok..
P8: It doesn't make any difference when we talk about clothes..
I: Only for food..
P8: Yes, for food...
I: Technology?
P8: No.
I: What does the word campanilismo mean?
P8: Campanilismo? I don't know the word..

I: Last question.. do you prefer products from your own region? Tuscany?

P8: Yes.

I: Why?

P8: Because they are from my region, I have always lived here.. I have always... I don't know.. I trust them, I know them and they are from where I live.. but you never know.. it's not that things are absolutely perfect in my region.. it's my own idea.. I'm in my own region and I have no problems.. Yes..

I: Ok. Thank you..