

CORPORATE COMMUNICATION AS ONE OF THE BASIC ATTRIBUTES OF CORPORATE IDENTITY – CASE STUDY OF CHOCOLATE MILKA

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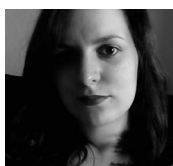
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ABSTRACT:

One of the basic aims of all companies doing business in the present market environment is to distinguish themselves from their competition. The basic way how to do it is to create a unique corporate identity, i.e. a functioning mixture of corporate culture, design, product and corporate communication. The research article deals with the issue of corporate communication as one of the basic attributes of corporate identity. The text's objective is to bring new information about corporate communication of *Milka* chocolate, as well as to determine Slovak respondents' opinions on the level of external communication of *Milka* and the possible ways of improving it. The research methodology included a questionnaire survey conducted in the electronic form, which was shared through social media (the research sample involved 1,518 respondents from all regions of the Slovak Republic) and testing of a smaller number of respondents via the emWave PC system (the tested group consisted of 20 participants who were randomly selected from the previous research sample). As we were interested in conducting a deeper analysis of the obtained results, four assumptions and eight hypotheses were formulated and then tested using Pearson's chi-square test, Cramer's contingency coefficient and Phi coefficient. As the results of the research show, the Slovak respondents perceive *Milka's* corporate communication quite positively – almost 76% of the surveyed respondents claim that they consider it to be interesting and unobtrusive; more than 49% and almost 40% of the respondents say that they think *Milka's* promotion is adequate and good enough, respectively; more than 60% of them see *Milka's* advertisements as attractive and almost 55% of the participants think that *Milka*-related advertising is able to motivate the potential buyers to purchase these products.

KEY WORDS:

advertising, corporate communication, corporate identity, *Milka* chocolate, quality

Introduction

The most characteristic sign of today's business environment is the never-ending competition between existing companies. Many products have become very similar and there is little to no incentive for consumers

to choose one over the other ones. This is why companies are trying to give their products a higher value and differentiate themselves from their competitors by better management, reputation, public image, brand identity, activities related to corporate social responsibility, etc. This also explains why so much attention is given to the issue of corporate identity and especially to the question of corporate communication, which is one of its attributes.

“Corporate identity” is said to be an internal factor composed of the organisation’s culture, people, behaviour as well as communication,¹ which is the visible expression of the brand identity that helps customers to identify, recall and navigate the world around.² This is why the corporate identity is often seen as the collection of visual elements that are used to promoting an organisation’s image; this image does not simply refer to what the given organisation is, but it also ‘delivers’ the company’s identity to the public and determines how it will be perceived. Moreover, the corporate identity can also be seen as a system of interwoven and qualifying elements that define how a company wants to be perceived in a particular market environment;³ it may be specified as a set of distinct attributes related to an organisation, comprising both tangible (e.g. logo, colour) and intangible (e.g. behaviour of the staff) aspects. The corporate identity is planned strategically in order to present itself to various stakeholders as the expression of the organisation’s ‘personality’; to build its corporate image and reputation.⁴ While originally the corporate identity was seen as synonymous to the organisational nomenclature, logos, corporate house style and visual identification,⁵ nowadays it is understood rather as reality and uniqueness of an organisation that are integrally related to its external and internal image and reputation through corporate communication.⁶ This is why the corporate identity is seen as the ‘backbone’ of corporate communication – much of the theory and practice of corporate communication has its basis in the theories of (and thoughts on) the corporate identity.⁷

The scope, complexity and importance of corporate communication were discussed by Bernstein,⁸ who argued that organisations had to communicate effectively with all their stakeholders. The given concept was further developed by Gruning,⁹ who pointed out that the corporate communication mix (and its management) was absolutely different from the marketing communication mix. This is why corporate communication is seen as the process through which stakeholders perceive the formation of a company’s identity, image and reputation;¹⁰ it can be defined as the goal-oriented transmission of messages identified with the corporate brand or with more than one product brand that is aimed at eliciting responses from this company’s target audiences.¹¹ Given the previous information, “corporate communication” is the strategic management process by which an organisation communicates with its various audiences to the benefit of both sides and to its own competitive advantage.¹²

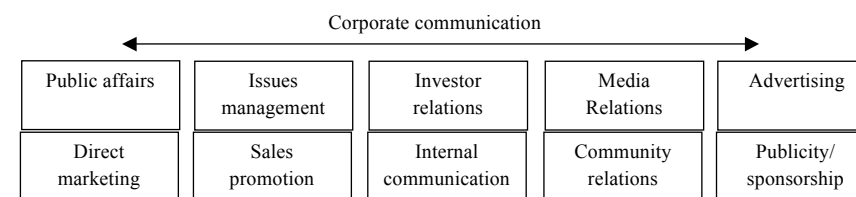


Figure 1: Corporate communication as an integrated framework for managing communication

Source: CORNELISSEN, J.: *Corporate Communication: A Guide to Theory and Practice*. California : SAGE Publishing, 2008, p. 31.

As we can see in Figure 1, corporate communication represents all communication activities which a company establishes with the outside world, but also within itself. Precisely, corporate communication is the communication between a corporation or other large organisation and its internal and external audiences; its purpose is to create a greater understanding for (and perception of) the ideals and ambitions of this organisation.¹³ Based on the above-stated notions, corporate communication involves both external and internal communication. These matters have been influentially discussed by Belasen,¹⁴ Bhatia and Bremner,¹⁵ Zorkóciová and Šimorová¹⁶ or Janda.¹⁷ The external corporate communication is based on dissemination of various messages intended to achieve specific economic results by appealing to those who buy goods and services as well as those who sell them;¹⁸ it is represented mostly by Public Relations, advertising, direct marketing, online marketing, sales promotion, personal selling, investor relations, government relations, university relations. These issues are further addressed by Kotler,¹⁹ some of the related matters are discussed in terms of the general theory of modern marketing,²⁰ and Slovak, i.e. domestic theory of marketing communication acknowledges this problem as well.²¹ However, the internal communication is defined as the process of information exchange between an organisation’s strategic managers and its internal environment that is designed to promoting the employees’ commitment to the organisation, their awareness of the company’s changing internal environment and understanding of its evolving objectives, as well as a sense of fellowship and loyalty to the employer.²² This is why the internal corporate communication is represented by Human Relations and communication with employees. Vysekálová and Mikeš,²³ Kotler and his colleagues²⁴ and Ruck²⁵ are among those theorists and researchers who have addressed this topic thoroughly.

Our research study deals with the issue of corporate communication related to *Milka* chocolate, the traditional and well-known Swiss chocolate brand. Established in 1825, the brand is nowadays offered on an international scale by the American food company *Modelz International* (formerly known as *Kraft Foods*).²⁶

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- 2 BERNSTEIN, D.: *Company Image and Reality: A Critique of Corporate Communications*. Eastbourne, East Sussex : Holt Rinehart and Winston, Advertising Association, 1984, p. 121.
- 3 ŽAŽOVÁ, K.: Vzťah identity a imidžu podniku: Postavenie atribútov a faktorov z pohľadu teórie a praxe. In *Communication Today*, 2012, Vol. 3, No. 2, p. 64-73.
- 4 RUFAIDAH, P., RAZZAQUE, M. A., WALPOLE, A.: The Impact of Corporate Identity Structure on Corporate Identity Building: A Framework for Further Research. In *Working Papers in Business, Management and Finance*. Adelaide : ANZMAC, 2003, p. 2422-2430. [online]. [2016-08-09]. Available at: <http://www.anzmac.org/conference_archive/2003/papers/ST10_rufaidah.pdf>.
- 5 RIEL, C. B. M., BALMER, J. M. T.: Corporate Identity: The Concept, Its Measurement and Management. In *European Journal of Marketing*, 1997, Vol. 31, No. 5/6, p. 340-355.
- 6 GRAY, E. R., BALMER, J. M. T.: Managing Corporate Image and Corporate Reputation. In *Long Range Planning*, 1998, Vol. 31, No. 5, p. 695-702.
- 7 CARROLL, C. E.: *The SAGE Encyclopedia of Corporate Reputation*. New York : SAGE Publications, 2016, p. 197.
- 8 BERNSTEIN, D.: *Company Image and Reality: A Critique of Corporate Communications*. Reprint. Eastbourne : Holt Rinehart and Winston, 1986, p. 89.
- 9 For more information, see: GRUNIG, E. J.: *Excellence in Public Relations and Communication Management*. Mahwah : Routledge, 1992.
- 10 BALMER, J. M. T., GRAY, E. R.: Corporate Identity and Corporate Communications: Creating a Competitive Advantage. In *Industrial and Commercial Training*, 2000, Vol. 32, No. 7, p. 256-262.
- 11 ORMENO, M.: *Managing Corporate Brands: A New Approach to Corporate Communication*. Wiesbaden : Deutscher Universitäts-Verlag, 2007, p. 23.
- 12 OLIVER, S. M.: *A Handbook of Corporate Communication and Public Relations*. London, New York : Routledge, 2004, p. 110.

- 13 DOPHLIN, R., REED, D.: *Fundamentals of Corporate Communications*. Mahwah : Routledge, 2009, p. 39.
- 14 BELASEN, A. T.: *The Theory and Practice of Corporate Communication: A Competing Values Perspective*. California: Sage Publishing, Inc., 2007, p. 5.
- 15 BHATIA, V., BREMNER, S.: *The Routledge Handbook of Language and Professional Communication*. New York : Routledge, 2014, p. 241.
- 16 ZORKÓCIOVÁ, O., ŠIMOROVÁ, L.: *Najnovšie tendencie vývoja medzinárodných dimenzií corporate identity*. Bratislava : Ekónóm, 2014, p. 27.
- 17 JANDA, P.: *Vnitrofiremní komunikace: nástroje pro úspěšné fungování firmy*. Prague : Grada Publishing, 2004, p. 48.
- 18 HORTON, J. L.: *Integrating Corporate Communications: The Cost-Effective Use of Message and Medium*. London, Westport : Quorum Books, 1995, p. 23.
- 19 KOTLER, P.: *Marketing management: Analýza, plánování, realizace a kontrola*. Prague : Victoria Publishing, 1992, p. 575, 579, 580, 612.
- 20 KOTLER, P. et al.: *Moderní marketing*. 4th Edition. Prague : Grada Publishing, 2007, p. 809.
- 21 ČIHOVSKÁ, V., HANULÁKOVÁ, E., LIPIANSKA, J.: *Firemný imidž. Kultúra, identita, dizajn, komunikácia*. Bratislava : Eurounion, 2001, p. 119.
- 22 GAMBETTI, R., QUIGLEY, S.: *Managing Corporate Communication: A Cross-Cultural Approach*. Hampshire : Palgrave Macmillan, 2012, p. 108.
- 23 VYSEKALOVÁ, J., MIKEŠ, J.: *Image a firemní identita*. Prague : Grada Publishing, 2009, p. 63.
- 24 KOTLER, P. et al.: *Moderní marketing*. 4th Edition. Prague : Grada Publishing, 2007, p. 810.
- 25 RUCK, K.: *Exploring Internal Communication: Towards Informed Employee Voice*. Farnham : Gower Publishing, Ltd., 2015, p. 80.
- 26 *The History of Milka*. [online]. [2016-08-10]. Available at: <<https://thechocolatebars.wordpress.com/milka/>>.

Research Methodology

As stated above, the aim of the research was to define specific attributes of the corporate communication related to *Milka* chocolate, as well as to determine Slovak respondents’ opinion on the external communication associated with *Milka* and the possibilities how to improve it. In order to achieve the given aim, we used quantitative methodology, more specifically the method of structured questionnaire survey. The questionnaire form was distributed online (shared through social media) and consisted of 16 closed questions so that the respondents (the research sample included 1,518 respondents from all over the Slovak Republic, see more in Table 1) had to choose one, or alternatively several options. The second phase of the research was based on testing a smaller number of randomly selected respondents from the previous sample (the total number of tested people was 20) via the emWave PC system.

Table 1: Socio-demographic characteristics of the respondents

Gender	Number	Age structure	Number
Male	625	15 – 20 years old	141
Female	834	21 – 30 years old	618
		31 – 40 years old	294
		41 – 50 years old	244
		51 and older	162
Educational structure	Number	Economic activity	Number
Primary education	70	Student	451
Vocational school	164	Employed	787
Secondary education	682	Unemployed	74
University education	543	Other (on maternity leave / retired)	147
Region	Number	Region	Number
Banská Bystrica	97	Prešov	24
Bratislava	78	Trenčín	101
Košice	34	Trnava	305
Nitra	755	Žilina	65

Source: own processing

The questionnaire was evaluated by contingency tables, which were prepared in MS Excel; graphic representations of the obtained data were created subsequently. As we were interested in a deeper analysis of the results, the following assumptions and hypotheses were tested:

1. Assumption No. 1 – we assume that most of our respondents see advertisements promoting *Milka* chocolate as attractive.
2. Assumption No. 2 – we assume that majority of our respondents are satisfied with quality of products branded as ‘*Milka*’.
3. Assumption No. 3 – we assume that the most frequent factor which leads to purchasing *Milka* chocolate is the product’s quality.
4. Assumption No. 4 – we assume that our respondents are mostly addressed by standard advertising, guerrilla marketing and online marketing of *Milka* chocolate.

1. H₀₁ – no statistically significant dependence exists between seeing the promotion of *Milka* chocolate as adequate and the respondents’ gender.
2. H₀₂ – no statistically significant dependence exists between seeing the advertisements related *Milka* chocolate as a sufficient incentive for its purchase and the respondents’ gender.

3. H₀₃ – no statistically significant dependence exists between seeing the advertisements promoting *Milka* chocolate as a sufficient incentive for its purchase and the respondents’ age.
4. H₀₄ – no statistically significant dependence exists between the perception of *Milka*’s quality and the respondents’ gender.
5. H₀₅ – no statistically significant dependence exists between the perception of quality-price ratio of *Milka* chocolate and the respondents’ economic activity.
6. H₀₆ – no statistically significant dependence exists between seeing *Milka*’s logo as attractive and the respondents’ gender.
7. H₀₇ – there is no statistically significant dependence between the most important factor leading to purchasing *Milka* chocolate and the respondents’ gender.
8. H₀₈ – there is no statistically significant dependence between the most important factor leading to purchasing *Milka* chocolate and the respondents’ age.

Various methods were used in order to verify or falsify the hypotheses – the used statistical evaluations were based on Pearson’s chi-square test, Cramer’s contingency coefficient and Phi coefficient. As we were interested in suggesting how to improve the external corporate communication of *Milka* chocolate, additional research methods were needed. As stated above, 20 participants were selected randomly from the surveyed people – two from each age category, all selected pairs included one woman and one man. The mentioned testing was carried out in laboratory conditions; we used the emWave PC system, by which the heart rates of the participants were monitored (via scanning the individual subject’s heart rate using an electronic sensor placed in his/her ear). During this monitoring, the tested people were shown different types of advertisements and further questioned via a short written questionnaire with the aim to compare the collected data with their opinions.

Research Outlines

Milka is one of the world’s most beloved and recognisable chocolate brands;²⁷ its rich history dates back to the year 1797, when Philippe Suchard (the Swiss chocolatier, inventor of the chocolate bar) was born.²⁸ In 1814, Philippe Suchard started to work at his brother’s patisserie in Bern.²⁹ However, since he was extremely ambitious, he was not interested in working for such a small and rather modest enterprise and that is why he moved to the United States of America to run his own business in 1824.³⁰ After the first failure he did not stop and moved back to Europe, where he opened his own confectionery.³¹ One year after establishing his new company, Philippe Suchard rented a former water mill in Serrières in order to improve the older production processes – thanks to the available hydroelectric power and Suchard’s self-designed machinery. One worker was able to produce 25 to 30 kg of chocolate a day. Despite experiencing various initial difficulties related to sales Suchard’s small factory began to grow rapidly and started to differentiate chocolate assortment in accordance with quality – from the simple ‘chocolat demi fin’ to the luxurious ‘extra fin’.³²

The first chocolate was introduced in 1890 and 11 years after that, the purple legend was born.³³ The brand’s name *Milka* (based on combining the names of the product’s two main ingredients – MILch and KA-

27 2016 Fact Sheet. *The Chocolate Brand Daring You to Be Tender*. [online]. [2016-08-18]. Available at: <http://www.mondelezinternational.com/~media/MondelezCorporate/Uploads/downloads/milka_Fact_Sheet.pdf>.

28 *Geshichte*. [online]. [2016-08-20]. Available at: <<http://www.suchard.at/Marke/Geshichte>>.

29 *Philippe Suchard. Swiss Master Chocolate Maker*. [online]. [2016-08-20]. Available at: <https://web.archive.org/web/20081114022927/http://www.finedarkchocolate.com/Swiss_Chocolate/PHILIPPE_SUCHARD.asp>.

30 *Pribeh čokolády Milka: Ako sa z nevzhľadnej sladkosti stala svetoznáma alpská pochúťka*. [online]. [2016-08-20]. Available at: <<http://www.cas.sk/clanok/264264/pribeh-cokolady-milka-ako-sa-z-nevzhľadnej-sladkosti-stala-svetoznama-alpska-pochutka>>.

31 *Suchard und die Milka-Schokolade*. [online]. [2016-08-18]. Available at: <<http://www.bfhg.de/die-hugenotten/huge-notten-und-ihre-nachkommen/suchard-und-die-milka-schokolade/>>.

32 *Geshichte*. [online]. [2016-08-20]. Available at: <<http://www.suchard.at/Marke/Geshichte>>.

33 *The History of Milka*. [online]. [2016-08-10]. Available at: <<https://thechocolatebars.wordpress.com/milka/>>.

kao; milk and cocoa) was registered in 1901 (in Löerrach, Germany) and *Milka* chocolate has been distributed in its trademark purple packaging ever since.³⁴ As it can be seen from Figure 2, the brand architecture of *Milka* bars has been changed many times. The original name of the product (*‘Suchard’*) disappeared completely in 1973 and was replaced by *‘Milka’*. *Kraft Foods*, the American multi-national food company, finally acquired the majority of Suchard’s products – including *Milka* – in 1990.³⁵



Figure 2: History of Milka chocolate
Source: *The History of Milka*. [online]. [2016-08-10]. Available at: <<https://thechocolatebars.wordpress.com/milka/>>.

The cow named Lila first appeared in print and TV commercials in 1973 and until now it has been involved in more than 110 commercials related to the brand.³⁶ The cow included in *Milka* commercials has become a cult element of this advertising; along with the slogan “the most tender temptation – since chocolate exists”.

Currently, the brand is owned by the company *Modelēz International*, the international food concern operating from Illinois, USA, and – after *Nestle* and *PepsiCo* – it is the third largest producer of food in the world – each day they produce more than 3 million *Milka* chocolates around the world³⁷ and the products are distributed, for example, in Austria, Slovakia, Czech Republic, Germany, Hungary, Poland, Belgium, Bulgaria, Croatia, France, Italy, the Netherlands, Romania, Russia, Spain, Argentina, Turkey, Ukraine and Portugal.³⁸

The communication policy of *Milka* chocolate is determined by the company *Modelēz International* and it can be divided into two basic forms – external and internal. While the external communication is shown in Table 2, the internal communication could be described as follows – *Modelēz International* has established global rules and programmes, which help the company to manage the employees and comply with all applicable laws and national as well as international legislative regulations with regard to honest and ethical business decisions. Special attention is paid to the shareholders, employees and customers, because their confidence is crucial for the company’s success. *Modelēz International* has introduced their own Code of Conduct as well as programme of integrity and employees’ policies. The whole Code has been translated into 32 languages and distributed around the world in different divisions; moreover, a free telephone line and an online version Webline are available in more than 90 countries. The employees are thus able to confidentially and anonymously report suspected cases of flawed activities or ask questions concerning the company’s policy and business ethics (in 2014, they received more than 1,900 suggestions and remarks from around the world, and some of those pending cases resulted in disciplinary actions).³⁹

Applying a certain amount of simplification, we may describe the company’s values as follows: striving to gain trust; treating things belonging to someone else as their own; following the head and heart at

the same time; naming things as they are; valuing the openness and communication; making things simple; being able to talk about unpleasant things, quickly decide and act.⁴⁰ The aim of *Modelēz International* is to create delicious moments of joy; not only by making delicious products but also by creating great workplaces. To achieve this objective, various strategies of building a performance-oriented and personnel-oriented organisation are applied. Achieving the company’s values leads to its excellent business performance in all countries where the subdivisions operate and distribute their products. Minding the fact that employees are the driving force of any company’s success, *Modelēz International* focuses on proper ways of valuing their employees’ loyalty and contributions, whether through positive feedback provided by the employees’ supervisors, financial compensation or offering opportunities for further career development.⁴¹

Table 2: Selected examples of the external communication of Milka chocolate

Form of external communication	Example
Advertisement	German TV spot Milka Choco Break broadcast on 7th March 2016 – its main idea is to claim that even if something is difficult at the beginning, the encouragement may come later, from anywhere. GIANATASIO, D.: <i>Crafts a Pair of Gorgeous Alpine Fairy Tales for Milka Chocolate and Biscuits</i> . [online]. [2016-08-19]. Available at: < http://www.adweek.com/adfreak/wk-crafts-pair-gorgeous-alpine-fairy-tales-milka-chocolate-and-biscuits-170595W+K >.
Public Relations	Milka Schokofest – the festival takes place in Bludenz during every summer, and in 2016 (on 9th July) it was held for the 33rd time in a row. Visitors are able to meet some of the best skiers in the world, participate in various games, sport competitions and music performances. <i>Milka-Schokofest 2016 in Bludenz</i> . [online]. [2016-08-19]. Available at: < https://www.vorarlberg-alpenregion.at/bludenz/erleben/aktuelles/events/milka-schokoladefest/ >.
Promotion	Various gifts, larger packages or the possibility of obtaining a pencil, a cup, plush cows or other objects including Milka’s logo and its typical colour scheme – purple combined with white. The customers are able to claim these gifts after buying a certain amount of Milka products.
Sponsoring	Milka Ski Sponsoring – sponsorship of alpine skiing and Nordic skiing. Milka has been involved as a sponsor since 1995. Famous personalities and stars of skiing, which are supported by Milka, include Elena Curtoni (ITA), Michaela Kirchgasser (AUT), Tina Maze (SLO), Šárka Záhrobská (CZE), as well as one of the most successful German ski jumpers, the Olympic champion and World Champion Martin Schmitt. In addition, Milka supports several World Cup events, World Championships and also downhill mountain biking. <i>Milka Ski Sponsoring</i> . [online]. [2016-08-20]. Available at: < https://www.milka.de/aktionen/milka_ski_sponsoring >.
Guerrilla marketing	2013 – a vending machine in Buenos Aires, Argentina, which did not sell chocolate bars, but passed on a free chocolate bar when a buyer held the button on the machine and one particular hoof on a sculpture of Lila the cow at the same time. It was not easy to get the free chocolate. <i>Milka Vending Machine Makes You Work Hard for the Chocolate</i> . [online]. [2016-08-20]. Available at: < http://creativity-online.com/work/milka-tender-chain/32511 >.
Experience marketing	2013 – Last Square campaign. 13 million Milka chocolate bars (all of them distributed with one missing square – the last one) were produced within this campaign. Consumers were able ‘find’ the missing last piece of chocolate on a special website and ‘send it back’ to themselves or to someone else as a gift. In this case, the ‘found’ chocolate squares were associated with personalised greetings written on the website. <i>Missing Piece of Chocolate Is Medium for Milka’s Brands Message</i> . [online]. [2016-08-19]. Available at: < http://creativity-online.com/work/milka-last-square/32445 >.
Viral marketing	Milka Choco Jelly on YouTube – the video has been available via YouTube since 23rd June 2014 and subsequently appeared on Milka’s Facebook page. In 2014, Milka also surprised the guests of Mama’s Restaurant in Prague with meals that tasted differently than the customers would have expected – given the meals’ appearance, name and ingredients. The video documenting this experience was filmed by hidden cameras and all participating people were non-actors. The whole campaign was marked by the slogan “surprise in every bite”. PATERA, J.: <i>Milka dala lidem ochutnat molekulární guláš s čokoládou</i> . [online]. [2016-08-18]. Available at: < http://marketingsales.tyden.cz/rubriky/marketing/milka-dala-lidem-ochutnat-molekularni-gulas-s-cokoladou_311029.html >.

34 2016 Fact Sheet. *The Chocolate Brand Daring You to Be Tender*. [online]. [2016-08-18]. Available at: <http://www.mondelezinternational.com/~media/MondelezCorporate/Uploads/downloads/milka_Fact_Sheet.pdf>.

35 *The History of Milka*. [online]. [2016-08-10]. Available at: <<https://thechocolatebars.wordpress.com/milka/>>.

36 *Pribeh čokolády Milka: Ako sa z nevzhľadnej sladkosti stala svetoznáma alpská pochúťka*. [online]. [2016-08-20]. Available at: <<http://www.cas.sk/clanok/264264/pribeh-cokolady-milka-ako-sa-z-nevzhľadnej-sladkosti-stala-svetoznama-alpska-pochutka/>>.

37 *Milka*. [online]. [2016-08-19]. Available at: <<http://www.milka.com>>.

38 *Milka Alpenmomente*. [online]. [2016-08-19]. Available at: <<https://www.milka.de/marke/alpenmomente>>.

39 *Informácie o Mondelez*. [online]. [2016-08-14]. Available at: <<http://www.mondelezinternational.com/en/Newsroom/Awards-and-Recognition.aspx>>.

40 *Informácie o Mondelez na SR a ČR*. [online]. [2016-08-14]. Available at: <<http://mondelez.jobs.cz/kdo-jsme/proc-mondelez-int/?brand=g2&exportRCM=12518273&trackingBrand=mondelez.jobs.cz&rps=186&ep=>>>.

41 *Informácie o Mondelez*. [online]. [2016-08-14]. Available at: <<http://www.mondelezinternational.com/en/Newsroom/Awards-and-Recognition.aspx>>.

Online marketing	New advertising spots, short videos, news, messages, information about new or ongoing competitions, etc. are sent to subscribers via e-mail newsletters or social media profiles and streaming platforms (Facebook, Twitter, Instagram, YouTube).
Product placement	1956 – 18 seconds long appearance of Milka chocolate in the movie Und ewigrauschen die Wälder. FRANKE, K., PFORTNER, J.: <i>Schleichwerbung im Kino: Die 50 dreistesten Product Placements</i> . [online]. [2016-08-19]. Available at: <http://www.filmstarts.de/specials/1512.html?page=9&tab=0>.
Merchandising	The most common form is placing a life-sized purple cow inside a grocery store, but banners or billboards are also used very frequently.

Source: own processing

The history of the brand as well as its most popular advertising campaigns might be chronologically arranged as follows:

- 1901 – the first *Milka* chocolate packed into the famous purple paper,
- 1910s – *Milka* expanded to Austria as its popularity grew,
- 1920s – the limited editions of ‘holiday chocolates’ appeared for the first time to celebrate Christmas and Easter,
- 1950s – the products’ colour scheme was updated (white text on purple background),
- 1960s – script logo was trademarked, along with its unique lilac purple colour; *Milka* became the No. 1 chocolate in Germany; “tenderness” has been a *Milka* advertising theme ever since,
- 1972 – Lila, the purple cow associated with the brand, made her debut in TV and print commercials; *Milka* used the well-known tagline “the most tender temptation since chocolate exists”,
- 1980s – *Milka* updated its logo once again and began producing different sizes, heart shapes and new product lines like Nussini Hazelnut chocolate and Lila Pause chocolate treats,
- 1995 – *Milka* began sponsoring various stars of alpine and Nordic skiing (including several World and Olympic champions),
- 2000s – *Milka* celebrated its 100th birthday,
- 2007 – *Milka* began supporting conservation in the Alps Hohe Tauern National Park,
- 2011 – *Milka* launched its global campaign “Dare to Be Tender”,
- 2015 – *Milka* “Muhboot” (Moo-boat) began touring the rivers of Germany and Austria each summer, visiting 20 cities,
- 2016 – *Milka* launched its “Tenderness Is Inside” 360 degree media campaign based on using various aspects of virtual reality.⁴²

Results of Authors’ Own Research

The research was conducted from September to November 2016. The research sample consisting of 1,518 respondents included people from all over the Slovak Republic with various socio-demographic characteristics. Table 1 shows clearly that the research sample involved more women than men (54.9% of all respondents were women). Most surveyed people were aged 21 to 30 years (40.7% of all participants). Almost a half of the respondents (44.9%) had a secondary education. Furthermore, 51.8% of the surveyed people were employed and most participants lived in the Nitra Region (49.7%).

Considering the obtained research results, we are able to say that more than three quarters of our respondents see the corporate communication of *Milka* chocolate as more than positive (exactly 75.7% of the respondents say that they consider this communication to be interesting and unobtrusive). Moreover, 49.3% and 39.6% of the respondents claim that they think *Milka*’s promotion is adequate and appropriate enough, respectively; 69.1% of the participants see *Milka*’s logo as attractive and all of them have registered the advertisements related

to *Milka* chocolate – 31.3% of our respondents say that they have encountered the advertisements on *Milka* in the media or in other form of external communication and 25.8% of the surveyed people say that they remember seeing some form of advertisements promoting *Milka*, but they do not remember where and when.

As it can be seen in Figure 3, 31.6% of the respondents think that the most appealing form of marketing communication which leads them to purchasing *Milka* chocolate is, in fact, watching commercials. It is also interesting to note that 9.2% of the research participants say that it is the combination of advertisements and purchase-related gifts, 3.6% of the surveyed people say that for them it is the combination of advertisements, guerrilla marketing strategies and online marketing campaigns or the combination of advertisements and merchandising, respectively. As Figure 3 suggests, some of the respondents also mention other combinations of the most appealing forms of *Milka*’s marketing communication. Given the results, we can conclude that for Slovak consumers the most appealing forms of marketing communication of *Milka* chocolate are advertising, small gifts offered in addition to purchasing *Milka* products, guerrilla marketing, online marketing and merchandising (the assumption No. 4 therefore does not correspond with the reality, at least partially).

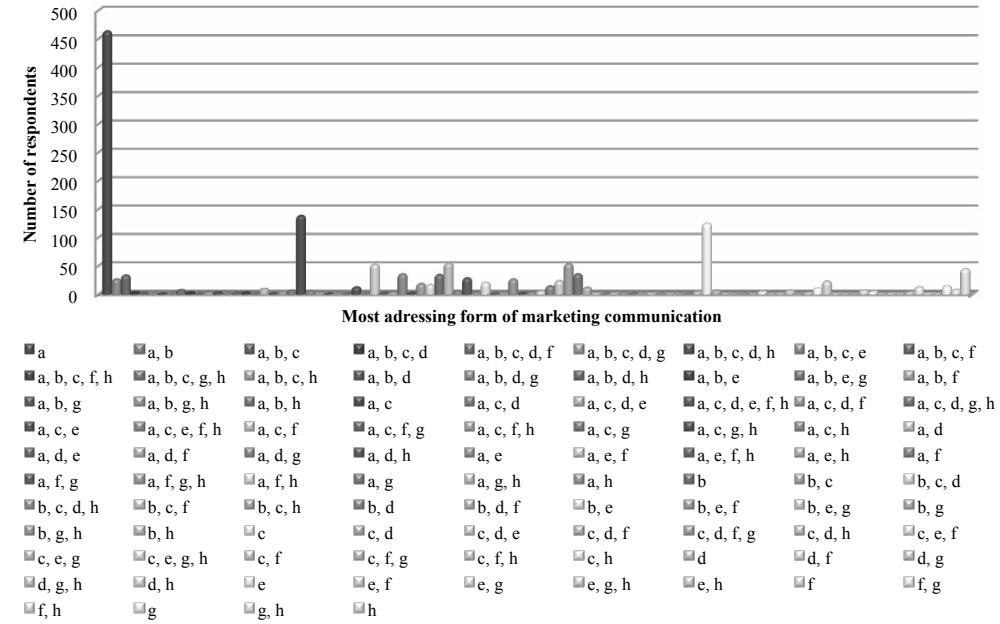


Figure 3: The most appealing forms of marketing communication of *Milka* chocolate

Source: own processing

Explanatory notes:

a – advertisement

b – PR, events

c – a gift obtained on basis of purchasing *Milka* products

d – guerrilla marketing

e – viral marketing, WOM

f – online marketing (e-mail, Facebook)

g – product placement

h – merchandising

Since one of our assumptions was that the most known and effective communication tool for promoting *Milka* chocolate were advertisements, the questionnaire also included questions dealing with the attractiveness of *Milka*’s commercials as well as with the respondents’ opinions on them. The evaluation of responses

42 2016 Fact Sheet. *The Chocolate Brand Daring You to Be Tender*. [online]. [2016-08-18]. Available at: <http://www.mondelezinternational.com/~media/MondelezCorporate/Uploads/downloads/milka_Fact_Sheet.pdf>.

to the given questions shows that most of our respondents perceive *Milka*'s advertisements as attractive (the assumption No. 1 is thus verified) – exactly 31% of the respondents assess the attractiveness of *Milka*'s advertisements with the rating 1, 35% of them with the rating 2 and 22.3% of the surveyed people with the rating 3 (the respondents had the opportunity to evaluate the advertisements on *Milka* chocolate within the rating scale from 1 to 5, where 1 was the most attractive and 5 the least attractive). The majority of the research participants think that advertising is a sufficient incentive for purchasing *Milka* products – exactly 54.5% of the respondents agree with this statement (see Figure 4 below).

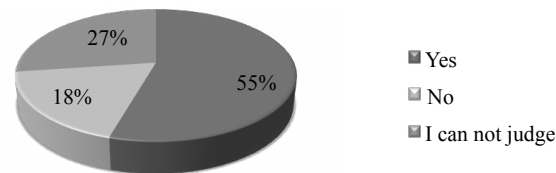


Figure 4: Advertising as the most sufficient incentive for purchasing *Milka* products
Source: own processing

Since we also aimed to determine the perception of *Milka* chocolate's quality, the questionnaire survey involved questions related to purchasing the given chocolate as well as questions dealing with the issue of its quality. The results based on the research data show that the majority of our respondents buy *Milka* chocolate regularly or occasionally, respectively (31.8% and 46.6% of the respondents); 36.0% of the research sample purchase *Milka* a few times a year and 34.4% of the respondents once in a month; most of the respondents purchase it just for their own pleasure, as a gift for their family members, friends or colleagues, in case they attend a party or meet their friends (Figure 5). The respondents buy *Milka* chocolate mostly in hypermarkets or supermarkets or in smaller grocery stores. As of the question of quality, we can conclude that most of our respondents think that *Milka*'s quality is really high (the assumption No. 2 is therefore verified as well) – 42.8% of the respondents assess the chocolate's quality with the rating 1 and 35.1% of the participants with the rating 2 (respondents were able to evaluate the quality of *Milka* chocolate via the rating scale from 1 to 5, where 1 was the most quality and 5 the least quality). Many respondents also think that the ratio of *Milka*'s price and quality is adequate – 42.6% of the respondents assess the ratio of the product's price and quality with the rating 2 (the respondents had the opportunity to evaluate the ratio between the price and quality of *Milka* via the rating scale from 1 to 5, where 1 was the most positive option and 5 the least positive).

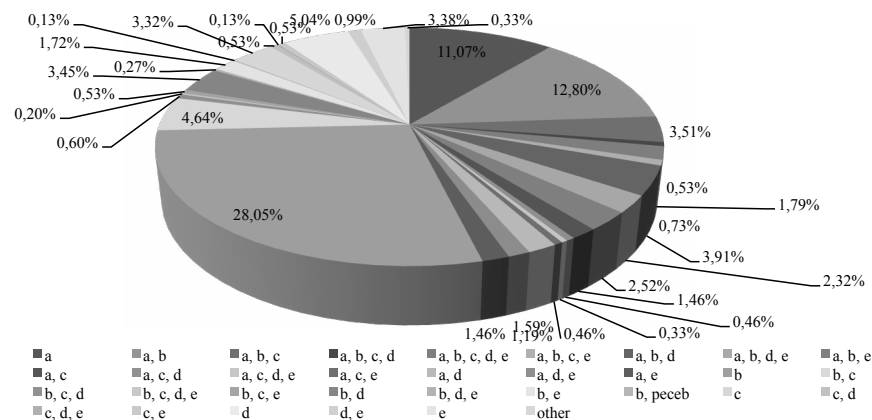


Figure 5: The reasons why the respondents purchase *Milka* chocolate
Source: own processing

Explanatory notes:

- a – for my own delight
- b – as a gift for my family / friends / colleagues
- c – for a house party / a gathering with friends
- d – daily consumption – as a source of energy
- e – to eat something sweet during watching TV
- f – other

The responses to questions that aimed to explain the factors leading to purchasing *Milka* chocolate were also interesting to analyse. Given the obtained results, we can say that the most important factors that lead the respondents to purchasing *Milka* chocolate are its quality (40.9% of the respondents), the positive previous experience (26.4% of the respondents), the adequate price (14% of the respondents) and the recommendations from their family members and friends (9.3% of the respondents). The assumption No. 3 is therefore verified; the most influencing attributes that have an impact on the respondents' decisions to purchase the chocolate products in question are the brand's popularity (58.4% of the respondents) and the attractive advertisements (23.9% of the respondents). Moreover, the most attractive attributes of *Milka* chocolate are its taste, price, quality and design.

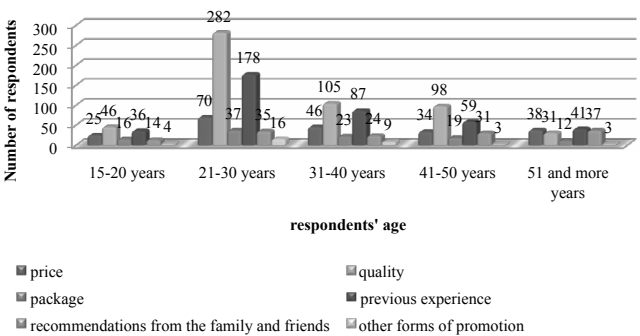


Figure 6: Factors that lead the respondents to purchasing *Milka* chocolate
Source: own processing

The second part of the research involved 11 different advertisements (Table 3); all of the selected commercials promote different products or ideas, but also the essential values consistent with *Milka*'s external corporate communication, which is known as 'family-friendly' (suitable for families and children). None of the involved advertisements contains any outrageous, erotic or otherwise inappropriate features. The basic characteristics of these advertisements, as well as the results of our testing (as described in Research Methodology above) are shown in Table 3. It is clear that the most remarkable responses were related to emotional images, eye-catching moments, elements outlining the meaning of the given commercials, music and humorous situations.

Table 3: The results of the testing (evaluated via the emWave PC system)

Commercial No.	The main idea of the commercial	The results of emWave testing	The overall results
1	Known personality	The factor of a well-known personality elicited only a minimal response. The tested respondents rather reacted to the child who appeared at the beginning of the advertising spot, to the description of the product itself or to the humorous situations in the spot, respectively. As the results of the subsequent questionnaire survey suggest, for some respondents this ad was genuine, but other participants perceived it as unimpressive. Only two respondents answered positively to the question if the given ad would have led them to purchasing the given product.	Neutral stance

2	<i>Altruism, along with selflessness and love of others</i>	85% of the respondents said that the given ad was emotional. From the measured data it is clear that our respondents mostly responded to the particular examples of charity, help, good deeds, as well as to the social recognition of such behaviour gratitude, or food in the demonstration.	<i>Advertising forcing respondents to think about its meaning and mission</i>
3	<i>Anger</i>	The obtained data indicates that the respondents reacted to the process of adding more glasses of alcohol before the eyes of a person driving a car, clouding his judgment, to the moment of the accident and the information about the group MADD (Mothers against Drunk Driving). Despite the fact that the respondents perceived the ad as original up to 70% of them marked it as dull and uninteresting.	<i>Original advertisement forcing respondents to think about its meaning</i>
4	<i>Music</i>	The research data shows that the participants' reactions during the ad were mainly associated with deceleration or acceleration of music as well as with humour of the situation. These results were subsequently confirmed by the respondents' answers to the question regarding what impressed them most – up to 95% of the respondents said it was the music. The given ad was also labelled as ridiculous and original.	<i>Positive perception of music</i>
5	<i>Humour</i>	Despite the fact that exactly 85% of the tested participants labelled the given ad as original and funny, none of them would have bought the promoted product. The measurements also show that the respondents reacted to the demonstrations of joy, praise, enthusiastic and humorous situations, but also to the scientific elements.	<i>Original and entertaining ad that does not lead to purchasing the promoted product</i>
6	<i>Strong emotions and hope</i>	The measured data shows that 90% of the respondents saw the spot as very emotional. The most interesting features were its meaning and mission. Responses were recorded mainly during the demonstrations of remorse, family problems, food, but also during the efforts to make things right and portrayals of joy.	<i>Ad forcing respondents to think about its meaning and mission</i>
7	<i>Friendship</i>	As it is clear from the related questionnaire, 65% of the respondents considered the given ad as original and 50% of them would have been encouraged to buy the presented product. Most reactions of the respondents were recorded during the portrayals of animals, friendship, danger, loss, sadness, rescue and coming back home.	<i>Original ad eliciting positive responses leading to the purchase of the product</i>
8	<i>Story</i>	Responses manifested themselves mainly during the demonstrations of love, moments of altercation and alienation, returns and surprises. Subsequently, the respondents indicated that the given ad was original, emotional or surprising. The most interesting was the story and its meaning. Despite the positive reactions to the given ad only 25 % of the respondents would have purchased the product.	<i>Original and emotional ad eliciting positive responses and partially leading to the purchase of the product</i>
9	<i>Nature</i>	Exactly 90% of the respondents considered the given ad as uninteresting, not appealing enough to persuade them to purchase the product. Most responses were recorded in association with portrayals of the nature, animals and food.	<i>Uninteresting content of the ad</i>
10	<i>Family</i>	The respondents mostly reacted to the illustrations of difficulties of the family life, humorous situations, music, happiness and surprise. 80% of the participants labelled the ad as original; they were interested in music, the meaning of the ad, as well as in the people acting in it. The given ad encouraged exactly 30% of the respondents to purchase the product.	<i>Original and interesting ad eliciting positive responses and partially leading to the purchase of the product</i>
11	<i>Technical features</i>	Given the measured data, it is clear that the respondents reacted to the images of sports, car racing, but also to texts showing the desire to be the best. Subsequently, 80% of the respondents said that the given ad was boring and unimpressive.	<i>Boring and unimpressive ad</i>

Source: own processing

Based on the obtained results of our testing, we recommend the marketing specialists working on *Milka* chocolate's advertising campaigns to use a wider music repertoire; they should focus more on the contemporary music typical for its fast changes of tempo and rhythm, on humorous situations – since these also ensure that the target group will remember the given spot and subsequently the advertised product – as well as on working

with various representations of the family life, children, love or surprising moments. The given results fully correspond with the current marketing 'philosophy' of *Milka* chocolate, which means that the company's marketing specialists have adequately adjusted their communication activities. As the results suggest, most people purchase *Milka* chocolate after seeing related advertisements that are generally perceived as rather attractive.

Evaluation of Hypotheses and Conclusions

Following the previously discussed topics and research outcomes, we offer statistical evaluation of the formulated hypotheses reacting to the need for identifying a dependence or independence between the tested variables. In the chapter titled Research Methodology eight different hypotheses were formulated. Testing these hypotheses via Pearson's chi-square test, Cramer's contingency coefficient and Phi coefficient brought the following results:

1. H_{01} – no statistically significant dependence exists between seeing the promotion of *Milka* chocolate as adequate and the respondents' gender – **verified**.
2. H_{12} – a statistically significant dependence exists between seeing the advertisements related to *Milka* chocolate as a sufficient incentive for its purchase and the respondents' gender – **verified**.
3. H_{13} – a statistically significant dependence exists between seeing the advertisements promoting *Milka* chocolate as a sufficient incentive for its purchase and the respondents' age – **verified**.
4. H_{14} – a statistically significant dependence exists between the perception of *Milka*'s quality and the respondents' gender – **verified**.
5. H_{05} – no statistically significant dependence exists between the perception of quality-price ratio of *Milka* chocolate and the respondents' economic activity – **verified**.
6. H_{16} – a statistically significant dependence exists between seeing *Milka*'s logo as attractive and the respondents' gender – **verified**.
7. H_{17} – there is a statistically significant dependence between the most important factor leading to purchasing *Milka* chocolate and the respondents' gender – **verified**.
8. H_{18} – there is a statistically significant dependence between the most important factor leading to purchasing *Milka* chocolate and the respondents' age – **verified**.

Given the results of our own research, which was conducted on the sample of 1,518 people belonging to various socio-demographic groups from all regions of the Slovak Republic, we can conclude that the opinion of the Slovak respondents on the quality of *Milka* chocolate's corporate communication is rather positive – almost 75.7% of the respondents said that they considered the given corporate communication to be interesting and unobtrusive; 49.3% of them stated that they thought the promotion of *Milka* was adequate; more than 69% of the surveyed participants saw *Milka*'s logo as attractive; the most appealing forms of marketing communication of the given brand were standard advertising, small gifts related to purchasing *Milka* products, guerrilla marketing, online marketing and merchandising (nevertheless, the assumption No. 4 could not be fully verified); more than 60% of the respondents saw the advertisements on *Milka* as attractive (the assumption No. 1 was verified); more than 77% of them thought that *Milka* chocolate's quality was really high (the assumption No. 2 was verified) and almost a half of the respondents stated that the most important factor leading them to purchase this chocolate was its quality (exactly 40.9% of the respondents). The assumption No. 3 was therefore verified as well.

As one of our objectives was to determine (in)dependences between the tested variables, eight hypotheses were formulated and tested. Their evaluation clearly shows that a statistically significant dependence exists:

- between **seeing the advertisements on *Milka* chocolate as a sufficient incentive for its purchase** and the **respondents' gender**. Given the results of Pearson's chi-square test, the initial H_{02} hypothesis must have been rejected on the 5% level of significance and its alternative, i.e. the H_{12} hypothesis determining a dependence between the tested variables ($TC = 8.177 > CV = 5.991$) must have been adopted instead. The results of Cramer's contingency coefficient as well as Phi coefficient were equal to 0.709 and 1.003, respectively. This data unveils a strong and an absolute dependence, respectively.

- between **seeing the advertisements on Milka chocolate as a sufficient incentive for its purchase** and the **respondents' age**. As the results of Pearson's chi-square test showed, the H_{03} hypothesis must have been rejected on the 5% level of significance and its alternative, i.e. the H_{13} hypothesis claiming there was a dependence between the tested variables ($TC = 41.199 > CV = 15.507$) must have been adopted instead. The results of Cramer's contingency coefficient as well as Phi coefficient were equal to 0.585 and 1.014, respectively. This data needs to be interpreted as a strong and an absolute dependence, respectively.
- between the **perception of Milka chocolate's quality** and the **respondents' gender**. With respect to the results of Pearson's chi-square test, the H_{04} hypothesis must have been rejected on the 5% level of significance and its alternative, i.e. the H_{14} hypothesis referring to a dependence between the tested variables ($TC = 11.797$ $CV = 9.488$) must have replaced it. The results of Cramer's contingency coefficient as well as Phi coefficient were equal to 0.090 and 0.090, respectively. This could be interpreted as a very weak dependence.
- between **seeing Milka's logo as attractive** and the **respondents' gender**. In accordance with the results of Pearson's chi-square test, the H_{06} hypothesis must have been rejected on the 5% level of significance and its alternative, i.e. the H_{16} hypothesis related to a dependence between the tested variables ($TC = 13.142$ $CV = 5.991$) must have been adopted instead. The results of Cramer's contingency coefficient as well as Phi coefficient were equal to 0.710 and 1.004, respectively. These outcomes could be interpreted as a strong and an absolute dependence, respectively.
- between the **most important factor leading to purchasing Milka chocolate** and the **respondents' gender** and between the **most important factor leading to purchasing Milka chocolate** and the **respondents' age**. As stated by the results of Pearson's chi-square test, the H_{07} and H_{08} hypotheses must have been rejected on the 5% level of significance and their alternatives, i.e. the H_{17} and H_{18} hypotheses claiming there were dependences between the tested variables ($TC = 17.079 > CV = 11.07$ and $TC = 92.223 > CV = 31.41$) must have been adopted instead. The results of Cramer's contingency coefficient as well as Phi coefficient were equal to 0.711 and 0.461, respectively (in the first case) and to 1.006 and 1.031, respectively (in the second case). These outcomes could be interpreted as a strong and an absolute dependence, respectively – in case of both the tested dependences.

Following the previous research inquiry, we also used the method of testing 20 respondents – they were randomly selected from the initial sample of 1,518 surveyed people. The aim here was to determine how to improve the external corporate communication of *Milka* chocolate. The mentioned testing was carried out with the assistance of the emWave PC system. During this monitoring, the respondents were shown 11 different advertisements; their content was selected in relation to the essential features and main themes of *Milka* chocolate's external corporate communication. The results showed that the most substantial responses were provoked by emotional images, eye-catching moments, information outlining the meaning of the given ads, music and humorous situations. This is why we recommend the marketers dealing with *Milka* chocolate's promotion to pay more attention to the new forms of external corporate communication; mainly in association with online social media, PR and merchandising. It would also be helpful and emotionally engaging to enrich their advertisements by the elements of humour, surprise, music, emotions as well as the images of family and friends because, as it is shown by the results of both parts of our research, these are the most important attributes leading to purchasing the given product.

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