

MKW2460 -

Integrated Marketing

Communications

Proposal Planning for Kotex

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1.0 Situation Analysis

Nowadays, people in Malaysia have a perception about pads, that they are ashamed to be seen with them in public.

Segmentation

	Teenagers	Young Women	Mature Women
Age	12-20	21-30	31-40
Gender	Female	Female	Female
Generation	Gen Z	Gen Z & Millennials	Millennials
Family Status	Single and living with parental or guardian supervision	Single/married with the possibility of children	Married with 1 or more children
Income	<ul style="list-style-type: none">- No job or working part time- Unstable income	<ul style="list-style-type: none">- Financially independent- Wealthier than teenagers	<ul style="list-style-type: none">-Engaged in long-term careers-Stable Earnings
Education	Undergraduate degree or under	Doctorate or under	Doctorate or under
Beliefs	Belief that pads are necessary to upkeep hygiene	Belief that pads are necessary to upkeep hygiene	Belief that pads are necessary to upkeep hygiene
Lifestyles	Enjoys socializing with their friends and are open minded to trying out new things	Likes maintaining positive relationships, tech savvy, prefer living healthy lifestyle	Enjoys higher standards of living, family oriented and cautious of hygiene

“Teenagers”

This segmentation is of teenagers, and their age range includes females from the age of 12-20 (Kulanthaivel & Nithyashri, 2013). This age range puts them in the generation of Gen Z (Dimock, 2019). Teenagers of this age are usually single and under the care of their parents or guardians (Coleman & Roker, 2001). The income for this group is small which means they have very little purchasing power. After research done by the Women, Family, and Community Development Ministry, results have shown that 13.1% of teenagers are unable to afford to buy feminine hygiene products (“More than one”, 2021). Their lack of jobs is because they are busy pursuing their education. Teenagers nowadays not only enjoy socializing with their friends but are also keen on trying out new things (Nolen, 2017).

“Young Women”

This segment consists of young women who are within the age group of 21-30 (Kulanthaivel & Nithyashri, 2013). With this age range, this segment would be considered a mix of Gen Z and millennials (Dimock, 2019). The marital status of this segment is usually still single, or married. Since they just came out to society, it won't be common to find a partner to settle down with quickly, but some are early starters and they may have children at this age range as well (White, 1992). They are just starting their life and coming out into the world and are starting to be financially independent (Barroso et al., 2019). Young adults tend to have a higher level of education and can go up to have a doctorate because they have more time to pursue their education (“National Center”, 2021). Young women of this age and generation have grown up in an environment of living with the use of technology, thus giving them the ability and tendency to be tech-savvy (Vogels, 2019). In addition, young women do tend to be easily influenced in comparison to mature women (Knoll, 2020). During this age, people will also try to gain and maintain positive relationships with people around them and pursue a healthy lifestyle (Stahl, 2021).

“Mature Women”

Under this segment, mature women are categorized into the age range of 31-40 (Kulanthaivel & Nithyashri, 2013). The age range of 31-40 classifies their generation like the millennials (Dimock, 2019). For mature women, the majority are married with at least one child (White, 1992). Women at this age have usually already settled down with a partner and have also gotten one or more children. This segment has had a long time to stabilize and manage its career, gaining stable earnings. During this age range, people tend to have a higher standard of living due to their higher per capita income (Steckel, 1995). They have the highest purchasing power amongst all 3 segment markets. They also tend to be more family-oriented considering that most of them would have at least one child by this age range (Hall & Walls, 2016). Older people would also be more cautious about personal hygiene for themselves and their families (Kim & Crimmins, 2020).

Target Market: (“Young Women”)

We have chosen our primary audience as young women since they are the ones with the capability to purchase and are usually the decision-makers when it comes to buying pads. This is a necessary factor since they would be the ones using it the most. Not only that, but since young women are tech-savvy, our digital advertisements would reach them easily. This will help us try to reach our objective faster as this allows us an easy way to convey our message to our targeted audience. As young women do tend to be easily influenced, it would also make it easier for us to change their perception of pads, allowing us to neutralize the cultural stigma to persuade them to not be ashamed of being seen with feminine hygiene products.

2.0 SWOT Analysis

According to Lim (2018), Kotex’s main competitors were Laurier and Libresse. The percentage of market share from these companies is known to be 18.3% and 19.1%

respectively while Kotex held the dominant market share of 22% in women's hygiene products.

Laurier

Laurier's parent company KAO corporation from Japan spent approximately RM2.474 million on advertising based on their financial report (KAO Integrated report, 2021). Similar marketing strategies have been found to include online contests, Malaysian influencers evangelizing their products (ATC, 2020), brand endorsement with the likes of Leona Chin (IH Digital, 2017), and utilizing social media platforms to market their pads. A notable strength of Laurier is its established brand since 1973 when it entered Malaysia. They emphasize their efficient Japanese technology embedded in their pads as a means of brand uniqueness which makes them trustworthy. In contrast, Laurier does not address the issue of the stigma around period pads shown in public in any of their marketing campaigns and advertising. This is a weakness where they lack as there is missing support from the company on women's rights. Therefore, the opportunity for them is to develop advertisements to destigmatize the issue of period pads shown in public. However, the threats are that it risks itself being similar to its competitors and it could unintentionally increase sales for other period pad brands.

Libresse

In comparison to Libresse's parent company Essity from Sweden, marketing expenses amounted to RM3.01 billion in their 2021 financial report (Essity, 2021). Comparable marketing communications have been seen to include heavily on social media platforms, mainly educational and promotional posts (Appendix 1), personal company websites featuring articles about the menstrual cycle for men and women (Appendix 2), and 10–60-minute video advertisements on their YouTube account (Appendix 3). Libresse's strength lies in its creative and bold marketing gimmicks. Over the years, the company has been very vocal about solving the issue of women being embarrassed with their periods in public. It has tried many attempts to destigmatize the social issue through educating the public among men and women alike with clever marketing campaigns such

as “Let’s-Get-Real” and “Men-struation”. Libresse is seen as a company breaking taboos around periods in the world. However, the company may not know where to draw the boundaries in their advertising messages as it offended a religious organization in Malaysia, surrounding its V-Kebaya campaign featuring a vulva picture in their packaging being too graphic and offensive (Dayangku, 2021). Opportunities for them are to develop balanced marketing campaigns and expand their existing loyal customer base. The threats for Libresse are the maneuvering around Covid-19 restrictions as it has disrupted their marketing practices and the risk of being similar to other period pad brands.

3.0 Advertising Objective

To attempt to destigmatize the issue of how society perceives sanitary pads in public among 90% of the target market through the use of social media advertising within 6 months after the launch of the advertisement.

The issue at hand is that there is a social stigma associated with sanitary pads in public. Women are hesitant to pass on sanitary pads and openly talk about it publicly. Every day, 800 million women throughout the globe have their period whereby these women are rushing to the restroom with a tampon tucked away in their clenched hand or a pad jammed up their sleeve (Hehir, 2019). They are going through the same thing yet are too shy to speak about it for fear of appearing disgusting or making those around them uncomfortable. Consequently, it is important to normalize sanitary pads as Zajackauskaite (2018) states, menstruation is a natural and healthy process of a woman’s existence. Furthermore, the reason why 90% of the target market is stated in the objective is that the majority of Malaysian women use sanitary pads over other menstrual products due to numerous factors such as religious beliefs (Lim, 2020). Sanitary pads have accounted for 79.5% of the female hygiene market in 2018. Therefore, this issue is going to be addressed using social media advertising. According to Voorveld et al. (2018), social media advertising is a type of digital advertising that involves displaying advertisements on social media networks. Social media platforms such as Instagram, TikTok, YouTube, Facebook, etc can help in reaching a larger audience hence having a higher opportunity to reach the target market. Finally, we are hoping to achieve the

advertising objective within 6 months after the release of the advertisement. The reason for this is that advertisements through social media platforms are said to have a major influence on how people perceive, think, and act in society, and information travels in one of the quickest ways possible (Gope, 2012). The goal is to create an environment in which women are not ashamed of their periods or sanitary pads. Thus, an advertisement designed to try and break the stigma surrounding sanitary pads will be conducted.

4.0 Message Strategy & Creative Positioning

Every successful company has a message strategy. It shows how it presents itself, by its communication using every piece of text associated, from in-store signage and advertisements to customer service emails and website content (Vogel, 2020). An advertising message strategy must be performed to reach the advertising objectives (Glover et.al., 1989). As a result, determining the advertising message strategy is an important management decision, regardless of how good the idea and execution are implemented.

Message strategies are divided into three categories: cognitive, affective, and conative strategies (Wang & Praet, 2015). An affective message strategy will be implemented in our video to try and destigmatize how Malaysians perceive pads in public. Affective message strategies are crucial for eliciting feelings or emotions and linking them to the good or service (Argawal & Malhotra, 2005). The purpose of an affective message is to increase comprehension of advertising, recall of the appeal, and product attractiveness. The methods produce emotions, which encourage consumers to buy goods that impact customers' decision-making processes. For example, PepsiCo's affective message strategy worked well to persuade people to make a purchase (PepsiCo Vietnam, 2013). Pepsi's tagline "Live for Now" used emotive tactics to encourage consumers, particularly the younger generation, with an energetic, active, and creative message. As a result, the affective message strategy used in our advertisement will be suitable for our target market of young women because they will comprehend the message that we wish to convey. Other than that, for Kotex's advertising appeal, our team plans to use emotional appeal advertising. An example of this is an advertisement by Sofy's #imnotdown campaign. Sofy's campaign successfully used emotional appeal by having women saying statements

like "I am down" and "I am chumming" to capture many women's thoughts of embarrassment in confessing about their period. Through these statements, viewers were hooked on and could relate instantly to the advertisement. This shows that emotional appeal advertising is key to developing brand loyalty and creating a bond with the brand. Therefore, in the case of young women, if it is used more frequently, emotions will be important in their decision making which may effectively change their perspective on the cultural issue of feminine hygiene. Aside from that, emotional appeal advertising works best with social media outlets as they can reach a larger target audience. Lastly, each advertisement has its distinct tone of voice, with a few common distinguished tones. Kokemuller (n.d.) presented tones in advertising to include upbeat, lively, light-hearted, wholesome, friendly, helpful, gloomy, dismal, sorrowful, and terrifying. Based on this, an honest and sincere tone was chosen for our advertisement. This is because we want to be transparent and honest with our viewers as we aim to try and destigmatize the perception of menstrual pads.

Moving on, three creative tactics will be used in our advertisement for Kotex, mainly educational opportunities, gaining existing brand trust, and never alienating the viewers. Firstly, we aim to find an educational opportunity on the taboos and stereotypes of sanitary pads. We will use our advertisement to create educational opportunities for young women. For example, research made by Gautam (2018) about taboos for girls in Nepal found that girls overcame cultural taboos if they understand the biology of menstruation, receive sufficient knowledge on menstrual cleanliness and management, and are aware of their rights. Their confidence grows as a result of the training. Girls who have undergone menstrual hygiene management (MHM) training use clean, handmade pads and have taught other girls about MHM. This shows that creating educational opportunities may overcome taboos and stereotypes of pads and menstruation which can be applied to our target audience of young women. Other than that, our second creative tactic is to gain existing brand trust. When we adopt a more modernized marketing strategy, we believe the target audience would feel more at ease without skepticism because of the trust conveyed in our affective message strategy (Sutton, 2010). Besides that, the third creative tactic used in our advertisement is to never alienate our viewers. For instance, some businesses try so hard to appear boisterous that they overstep their bounds and alienate their audience (Forbes Agency Council, 2019). As a result, they will get negative feedback and unfavorable media coverage or engagement. For our

advertisement, we want to use emotional appeal with a sincere and honest tone to break down barriers. We would like our viewers to feel understood and not feel ashamed about the usage of pads. In summary, we aim to eliminate taboos, educate, and stimulate discussion on menstruation and sanitary pads. We intend to provide easy-to-understand information regarding vaginal health and encourage individuals to discuss openly about it.

5.0 Media Plan

Instagram advertising

Instagram allows marketers to advertise their products to over 1 billion users through advertising campaigns (Haenlein et al., 2020), which allows us to achieve our marketing objective. Its application allows users to measure the number of outreach as well as how many viewers share the video. Campaign performance could also be measured by the number of likes, comments, and shares instead of just outreach. Therefore, it is an effective way to encourage conversation by leveraging the audience to share our advertisement with their friends and family. Advertising through Instagram allows us to target an audience with specific demographic, interests, and behavior that will benefit our campaign. Instagram advertising will be utilized as a means to gain interaction with the target audience at a relatively low cost.

Cost of Instagram Advertising

Day	Budget per day	Budget per 30 days	Budget per 6 months
Daily	RM24	RM720	RM4320
Estimated total reach: 582,000 to 1,560,000			

TikTok Advertising

Although TikTok was only launched in 2016, its popularity has risen with over 500 million users globally and 4 million users from Malaysia (Athirah, 2021). With teenagers aged 10 to 19 years consisting 41% of its users (Haenlein et al., 2020), a company's video advertisement may reach a large relevant audience on TikTok. As our target audience is females aged 21-30, utilizing TikTok will allow Kotex to reach a diverse and ever-growing audience.

Cost of TikTok Advertising

Type	Description	Cost [in USD]	Cost [in MYR]
Topview	Appears 5 seconds after using the app, seen by all TikTok users, unskippable, up to 60 seconds long	\$1,500,000 per day (Needle, 2021)	RM 6,330,000 per day
Brand Takeover	Appears when users open the app, can add a link, skippable.	\$50,000 per day (Needle, 2021)	RM 211,000 per day

Brand Takeover advertisement is the more cost-effective choice, which will reach a large number of viewers regardless. However since users may skip the advertisement, the first few seconds need to immediately attract the attention of viewers to ensure the whole advertisement is watched.

YouTube Advertising

According to Febriyantoro (2020), YouTube users seek entertainment, information, and to keep up to date on trends. With over one billion active users every month, its popularity competes with traditional television, especially with individuals aged 18 to 34 years old (Sebastian et al., 2021). Various content on YouTube is monetized through

advertisements such as Trueview and Bumper advertisements which is a platform chosen by many companies (Oetting, 2021). Also, many millennial parents nowadays are tech-savvy and use YouTube to provide entertainment to their children, further exposing them to advertisements.

Cost of YouTube Advertising

Type	Description	Cost [in USD]	Cost [in MYR]
Trueview Ads	Up to 60 seconds, where viewers may skip after 5 seconds, may appear before, middle or after a video	\$0.30 per view (Oetting, 2021)	RM1.27 / view
Bumper Ads	6 secondss unskippable advertisement just before a video	\$1 to \$4 per 1000 views (Oetting, 2021)	RM4.22 to RM16.88/ 1000 views

As Bumper advertisements have a 6 seconds limit, we have chosen Trueview advertisements to convey the emotional appeal in our video. Although there is a limitation where users may skip the video, the first 6 seconds must be engaging to the audience. The viewers need to relate to the video to maintain their attention, hence the target audience's pain points must be established early in the video.

Scheduling of Media Vehicle for 2022

	Jun	Jul	Aug	Sept	Oct	Nov	Budget
Instagram	✓	✓	✓	✓	✓	✓	RM4230
TikTok			✓	✓			RM422,000

YouTube	✓	✓	✓	✓	✓	✓	RM6000
					Total Budget: RM432,230		

The continuity scheduling method will be utilized throughout the campaign, with a post every month on Instagram and Facebook, while only posting on August and September on TikTok. We aim to reach 1,000,000 views on every social media platform, to ensure a large exposure and brand recall. High frequency is important to achieve advertisement recall among the target audience.

(2725 words)

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7.0 Appendixes

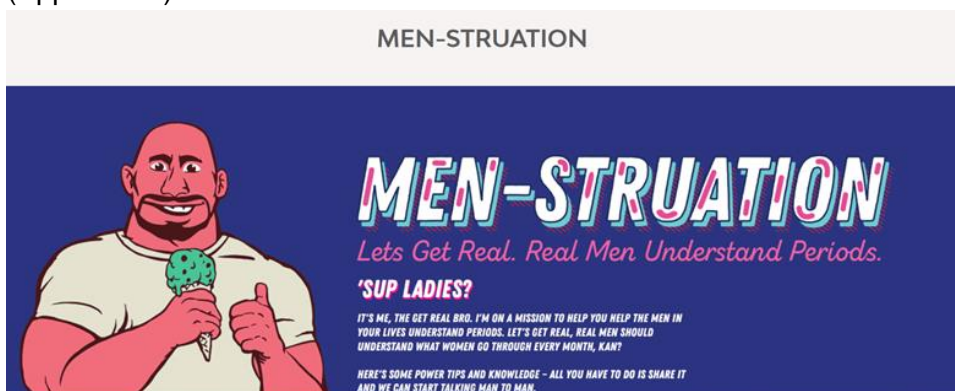
(Appendix 1)



Informative/Promotional Facebook posts partnering with a pharmaceutical company:

https://scontent.fkul2-4.fna.fbcdn.net/v/t39.30808-6/267636199_4810970102257798_1436257226515798195_n.png?_nc_cat=111&ccb=1-5&_nc_sid=730e14&_nc_eui2=AeHLpTv3NKm1UxDoPNxHF7ty5dwsTkm_-pfl3CxOSb_6l1y4Jdg9_j3_xoz4BPuw09Y7Fwpid175S2bMUG

(Appendix 2)



<https://www.libresse.com.my/our-world/campaigns/men-struation/intro/>









(Appendix 3)

The screenshot displays the YouTube channel page for 'livelibresse', which has 4.54K subscribers. The navigation bar includes links for HOME, VIDEOS, PLAYLISTS, COMMUNITY, CHANNELS, and ABOUT, along with a search icon and a right-pointing arrow. A red 'SUBSCRIBE' button is located in the top right corner. The 'Uploads' section is active, showing a grid of 10 video thumbnails. Each thumbnail includes a video player preview, a title, and view/view count information. The videos are as follows:

Video Title	Duration	Views	Time Ago
Nadia Heng Reviews intimawear™ by Libresse®	1:12	61 views	8 days ago
Vanessa Tevi Reviews intimawear™ by Libresse®	1:12	22 views	8 days ago
Libresse Stationer-V Box FOLDING INSTRUCTIONS	1:14	1.5K views	3 months ago
Libresse® SensitiV™: Wash (6s)	0:07	234 views	3 months ago
Libresse® SensitiV™: Liners (6s)	0:07	221 views	3 months ago
Libresse® SensitiV™: Pads (6s)	0:07	232 views	3 months ago
Libresse® SensitiV™: Liners (15s)	0:16	1.67K views	3 months ago
Libresse® SensitiV™: Pad (15s)	0:16	1.76K views	3 months ago
Libresse® Unscented Pads; Now in NEW 28cm	0:16	858K views	4 months ago
Daily V-Fresh Liners; Now with NEW & IMPROVED...	0:16	397K views	5 months ago

<https://www.youtube.com/user/livelibresse/videos>

A1 Assignment Marking Rubrics

ASSESSMENT:		POOR (N)	PASS (P)	CREDIT (C)	DISTINCTION (D)	HIGH DISTINCTION (HD)
Situational Analysis	20 	No evidence of both the situation and/or the problem that the advertisement is trying to solve	Situation or problem superficially analysed and reported	Adequately written but lack depth 	Well written and explained in detail and in-depth	Excellent in-depth analysis of the promotional situation which could provide a platform for the launch
Media strategy and Creative Positioning	30 	No evidence of any related strategy	Report briefly mentioned the strategy but unable to relate the rationale for choice	Identified strategy broadly that could relate to potential segments with concise description	Identified potential segments and narrowed to one specific segment with justification for strategy and positioning 	Positioning strategy clearly identified in relation to competition and target segment. Positioning is congruent with brand's competitive advantage
Communication Objectives	20 	Key objectives missing No strategies proposed	Objectives written but not all are SMART. Strategies are written but are well not connected to objectives	Objectives are written with explanations /rationales. Some evidence of good strategic planning	Objectives are SMART with clear explanation. Strategies chosen are sound and in line with objectives 	All chosen objectives are SMART, well aligned to the overall marketing plan of the organisation. Well-chosen practical strategies in view of market situation and objectives.
Media Plan	15 	No evidence of media plan	Presented choice of media but unable to articulate the reason for choice. Some attempts to link the plan to IMC principles	Able to provide some rationale for the choice of chosen media and able to articulate a satisfactory reasoning to link to IMC principles	Sound rationale for the choice of chosen media and able to articulate a sound reasoning to link to IMC principles 	Critical rationale for the choice of chosen media and able to articulate a critical reasoning to link to IMC principles in order to achieve the communication objectives

Overall report presentation and references	15 12	Not in accordance to required format and no references	Layout and presentation badly arranged and limited references	Layout and presentation in accordance of academic writing but referencing is lacking	Presentation is m well laid-out and grammatically correct. Full referencing provided ✓	Professionally layout and appropriate words and tone used. Good use of relevant journals and comprehensive references
TOTAL REPORT	100 70					