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INCORPORATING LITERARY FICTION IN TEACHING "BRAND MANAGEMENT" COURSE -FOCUS ON CONSUMER VALUES

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Abstract

The authors demonstrate how examples from literary texts deepen the understanding of consumer values in Brand Management course (according to Sheth, Newman and Gross' classification: functional, social, emotional, epistemological, and conditional values). To understand the students' interest in this topic and the usefulness of assignments with fragments of fiction, the authors conducted a study among MBA students who completed the Brand Management course, where these assignments were integrated. The results of the study showed that students consider these assignments interesting, useful, and broadening their erudition. Moreover, almost half of the respondents used the knowledge gained from completing the assignments with fragments of fiction in their practical activities.

Keywords: literary fiction, Brand Management, brand, consumer values

1. INTRODUCTION

To make the learning process exciting and memorable, teachers need to look for innovative forms of presenting the material and practicing it. In teaching business courses, the practice of consolidating theory and methodology on real cases has gradually developed. The authors of this article propose applying literary fiction extracts as cases, since literature has an emotional impact on the reader, forms associative links and thus contributes to a deeper understanding of the discussed topic. This approach will not only introduce an element of creativity into the course and expand students' general erudition, but will also delve deeper into the topic consolidating it

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with emotional examples of fiction by prominent authors.

Many research works discuss the positive impact of reading fiction on human cognitive abilities. Professor Maurice Biriotti, currently the Chief Executive of SHM, mentions that “literature may not have the answers to the challenges of sustainability or economic crises but it can bring a fresh perspective, especially when it comes to people matters” (Biriotti, 2013). Through reading, people exercise their intellectual faculties and expand knowledge of the world (Stanovich & Cunnigham, 1993). The more people read, the better are their verbal skills, their erudition, and their ability to reason in a variety of directions (Stanovich et al., 1995). According to Mar’s research, fiction readers possess stronger social-cognitive abilities than both non-readers and non-fiction readers (Mar et al., 2006).

Christine Seifert, a professor of communication, suggests that reading literary fiction helps people develop empathy, theory of mind, and critical thinking. Reading fiction fosters a sharper ability to comprehend other people’s motivations (Seifert, 2020). Fiction enables readers to sympathize with protagonists or with other characters (Mar et al., 2009), thus developing readers' emotional intelligence. Emotional appeal and comprehension of other people's motives is very important in business. For example, when creating new products or brands, it is crucial to understand the potential motivations behind consumption. For example, Erich Maria Remarque in "Heaven has no favorites" (1961) showed a strong emotional connection between the main character and Balenciaga clothes. For the heroine, named Lillian, these dresses were like salvation and friends who were there in difficult times. «When the first things arrived from Balenciaga, Lillian did not hang them in the wardrobe. She hung them around her in the room. <...> She ran her hands over them, felt the cloth, and stood up and walked around her room and felt that her dresses surrounded her like friends».

Literary examples related to different contexts of product or brand consumption can help marketers find appropriate consumer insights. The authors incorporate both classical and contemporary fiction in their innovative teaching practice. Classical literature reflects timeless universal values and, in this research, represents a variety of periods, genres and national cultures (Marcel Proust, Erich Maria Remarque, Truman Capote, Ray Bradbury). As for contemporary fiction, it also belongs to different countries (in this paper, Sweden, Japan and Russia) and includes such books as Ulf Stark's "A Little Story of Love" (2015), Miyamoto Teru’s "Hot Cola" (2001) and Asya Petrova’s “Who Says What, It’s all the Same” (2020).

For students in business education programs, turning to literary texts can also serve as a source of new, unconventional approaches to professional activity. One of the most successful and translated contemporary Japanese writers, Teru Miyamoto, who worked for an advertising agency in his youth, wrote a story about the unique experience of consuming Coca-Cola as a hot drink in Japan. This story can be a source of creative ideas in business and discovery of new opportunities for consuming a familiar product.

Despite the abundance of papers on the importance of reading, there is a gap in contemporary applied works on how to use fiction in teaching business disciplines. The authors of this article, a philologist and a marketer, have spent several years collecting

contexts from fiction that mention brands and have used the collected material in teaching business disciplines. The purpose of this article is to clearly demonstrate how teachers can apply fiction extracts as cases to develop not only professional competencies, but also to broaden their students' horizons. As an example of such an approach, we consider Brand Management course taught under MBA program.

2. INCORPORATING LITERARY FICTION EXTRACTS IN TEACHING "BRAND MANAGEMENT" COURSE

In "Brand Management" course consumer value is one of the key concepts, since every brand has to do with creating values for consumers. A brand could be defined as a set of customer values that enables a promise to be made about a unique and welcomed experience (Chernatony, 2016). Values can be functionally oriented and emotionally oriented.

Sheth et al. (1991) single out functional, emotional, social, epistemic and conditional consumer values (Table 1).

To understand and reinforce the meaning and features of different consumer values we propose to turn to the following literary examples. Cases as literary fragments can be used for both individual practice and teamwork. The team approach involves discussion and a plurality of opinions, and is therefore preferable.

Case 1. Identify the consumer values represented in the extract from Erich Maria Remarque's novel "Heaven Has No Favorites" (1961)

On the fourth day, the head saleswoman came to the fitting. A week later, Balenciaga himself arrived. They realized that this customer would be able to wear their designs with particular chic. Lillian said little, but stood patiently in front of the mirror; the subtle Spanish coloring of the things she had chosen gave her youthful appearance something tragic, which, however, was not too deliberate. When she put on black or bright red dresses, like Mexican shawls, or short jackets like matadors', or huge coats in

Table 1. Types of consumer value

Type of value	Definition	Examples
Functional	Functional value may be derived from attributes such as reliability, durability and price	People might purchase Renault car due to fuel economy
Emotional	Emotional value deals with the feelings that are triggered by the consumption of a particular brand, product or service	People might buy luxury brands because owning these brands may give them a sense of pride or joy
Social	Social value works with the image that a person tries to create in society by purchasing a brand	People may purchase clothing from Stella McCartney because it is important for them to maintain an image as a socially responsible consumer
Epistemic	Epistemic value treats with curiosity, provides novelty and satisfies a customer desire for new knowledge	People may start taking ballroom dance classes in adulthood as they are looking for a new experience.
Conditional	Conditional value relates to the specific situation or set of circumstances facing the choice maker.	People buy popcorn when they are at the movies. A father may give his son an expensive branded watch upon graduation (this may be a tradition in the family).

Source: done by authors based on Sheth et al., 1991

which her body seemed weightless, so that all attention was concentrated only on the face, the melancholy that was characteristic of her was especially clearly visible.

*"You have chosen beautifully," said the head saleswoman. "These things will never go out of fashion; you will be able to wear them for many years."**

We elicit from our students that the timelessness and durability of Balenciaga items reflects functional consumer value. While important, this value is not the prevalent for luxury brands, unlike emotional and social ones. The fragment also contains an example of emotional value, reflecting the heroine's inner state while she was trying on Balenciaga outfits. Perhaps Lillian loved Balenciaga so much since the brand's items emphasized her melancholic temperament. Brands that reflect personality of the target audience create a strong emotional bond with them. Brands can have strong symbolic meaning, allowing consumers to project their self-image (Keller & Swaminathan, 2020). The identity of the luxury brand contributes to building the identity of its clients (Kapferer & Bastien, 2012).

Case 2. Identify the consumer values represented in the extract from Ian Fleming's novel Thunderball (1961)

*Bond had the most selfish car in England. It was a Mark II Continental Bentley… The car was painted in rough, not gloss, battleship grey and the upholstery was black morocco. She went like a bird and a bomb and Bond loved her more than all the women at present in his life rolled, if that were feasible, together. But Bond refused to be owned by any car. A car, however splendid, was a means of locomotion (he called the Continental 'The Locomotive' . . . 'I'll pick you up in my locomotive') and it must at all times be ready to locomote - no garage doors to break one's nails on, no pampering with mechanics except for the quick monthly service. The locomotive slept out of doors in front of his flat and was required to start immediately, in all weathers, and, after that, stay on the road.***

We expect our students to say that there is often a strong emotional connection between luxury brands and their owners, and this extract about James Bond confirms the point. James Bond was truly attached to his car Mark II Continental Bentley. The passage refers not only to Bond's attachment to the car, but to his love for it. The emotional attachment is a strong relationship, brand love is considered an even deeper feeling (Rodrigues et al, 2023). This passage also shows the relationship between functional and emotional consumer values. It is likely that the functional characteristics of the Mark Continental II, such as its reliability and speed, contributed to Bond's strong love for this car.

Case 3. Identify the consumer values represented in the extract from Truman Capote's novella "Breakfast at Tiffany's" (1958)

*What I've found does the most good is just to get into a taxi and go to Tiffany's. It calms me down right away, the quietness and the proud look of it; nothing very bad could happen to you there, not with those kind men in their nice suits, and that lovely smell of silver and alligator wallets. If I could find a real-life place that made me feel like Tiffany's, then I'd buy some furniture and give the cat a name.****

Here the students can mention that a

Erich Maria Remarque, "Heaven Has No Favorites" (1961)
***Ian Fleming, Thunderball (1961)*
****Truman Capote, "Breakfast at Tiffany's" (1958)*

luxury brand can evoke positive emotions, including the people who are not yet its consumers for various reasons. Thus, Holly Golightly regularly goes to the Tiffany store without buying anything, as she cannot afford it and states that “it's tacky to wear diamonds before you're forty; and even that's risky. They only look right on the really old”. This fragment reflects the so called “gratification shopping”. This type of shopping involves shopping for stress relief and alleviation a negative mood (Arnold & Reynolds, 2003).

The social value associated with creating one's own image and broadcasting it to the outside world, sometimes through famous brands, can be very important for some people. This value can be seen in the example of Marcel Proust's autobiographical hero in the cycle "In Search of Lost Time" (1913). To emphasize his elegance in public, the hero, for example, has a habit of adjusting "the knot of his luxurious Charvet tie every few minutes."

Ray Bradbury's short story "The Wonderful Ice Cream Suit" (1972) similarly tells about creating the image of a successful person with the help of an expensive suit. According to the characters in the story, it is a decent suit that allows you to make the necessary business contacts, as well as to meet women. In order to enter the world of successful people, at least briefly, six poor heroes of approximately the same build decide to buy one "magnificent summer suit the color of creamy ice cream" by chipping in. They would wear this beautiful suit in turns, experiencing a surge of happiness and causing admiring glances from people they met. For their friends, this suit was a “dress façade.” According to the classification of Han et al. (2010), the heroes were posers and wanted to use the suit to appear more successful and richer than they actually were. Poseurs are motivated to consume for the sake of status. However, they do not possess the financial means to afford luxury goods. Yet they want to associate themselves with those they observe and recognize as having the financial means (Han et al., 2010).

The conditional value associated with putting on a purchase or gift to a specific event can be reinforced by turning to the Swedish writer Ulf Stark in “A Little Story of Love” (2015). The main character, a boy named Fred, once helped a beautiful stranger carry a heavy Christmas tree home, and in return she gave him a Marabou chocolate bar, congratulating him on the upcoming holiday. Such a surprise was akin to a miracle, since the action in the story takes place during World War II.

“– Take this, because you are a good boy.

She gave me a chocolate bar, a Marabou bar. On the wrapper, two cows grazed peacefully in a golden summer meadow.

How did she guess that I liked chocolate?

– Merry Christmas! – said the lady. It seemed to me that she became even more like a fairy.” In this case, the conventional value of a Marabou chocolate bar is expressed in an almost magical Christmas gift.

Epistemological value is associated with the desire to gain new experience and knowledge, as well as with satisfying curiosity. To consolidate this value, we can turn to the story by Miyamoto Teru "Hot Cola" (2001) mentioned in the introduction. The action of the story takes place in a small Japanese cafe, where an unusual visitor begins to come regularly and order only hot cola. At first, this causes great bewilderment among the regulars – ordinary workers – and even suspicions about the woman's normality, since the cafe is located in a poor

area and is adjacent to a psychiatric hospital. But having decided to try the famous drink hot, some customers conclude that it tastes better, and thus discover new possibilities with a familiar product. This example serves as confirmation that creativity is not always about discovering something new, it is also about finding a new use for old things.

The above-mentioned cases (except Ray Bradbury's story, where there is no specific mention of the brand), in addition to reinforcing the theme of values, can be used to compare the brand image created by the writer with its official positioning. In most cases, the writer conveys information about the brand that is to one degree or another close to the values and positioning declared by its creators. However, in the story "Hot Cola" the image created by the writer somewhat diverges from the positioning of the drink. Coca Cola presents itself as a family drink and has stable associations with the holidays of Christmas and New Year. Miyamoto Teru changes both the usual way of consuming this drink and the holiday associations to more ambivalent ones: they combine the joyless atmosphere around the cafe and the hopes for the best in its owner, which appeared thanks to a visitor who is very different from other customers. Such a divergence provides an opportunity to discuss the role of artistic words in changing the perception of a strong global brand.

3. RESEARCH AND RESULTS

3.1. Research design

The authors actively introduce fragments of fiction texts into teaching at different levels of the education process, including the MBA program. In this regard, it is important for the authors to understand how MBA students perceive the assignments with fragments of fiction texts integrated into the Brand Management course.

The purpose of this study was to identify the students' attitudes toward the cases that integrate fragments of fiction. To achieve this goal, we formulated 4 hypotheses:

H1: Students who enjoy reading fiction find cases with elements of fiction interesting.

H2: Students who enjoy reading fiction find cases with elements of fiction useful.

H3: Students who enjoy and do not enjoy reading fiction have expanded their erudition.

H4: Students who enjoy and do not enjoy reading fiction use the knowledge gained from completing assignments with fragments of fiction in their practical activities.

We chose an online survey method for the study. As an example of an assignment, respondents were given a fragment of the book by contemporary author Asya Petrova. A case with a fiction text and a question about it were given in the welcoming part of the survey.

After studying the case, to test the hypotheses, the respondents answered the questions presented in Table 2.

We conducted the study since September 1, 2024 to October 31, 2024. The survey involved 101 respondents, out of which 64 indicated that they like to read. All the respondents were MBA students who completed the Brand Management course and were familiar with cases based on the fragments of fiction.

Case to determine UBK[1] elements based on a fiction extract

(fragment from Asya Petrova's book "Who Says What, It's all the Same")

"A new iPhone has come out. It costs overs a hundred thousand rubles. And I want it. I want this iPhone to death. It's so shiny, beautiful, the camera there is awesome, you can take cool photos. How cool I would be with this iPhone. My God!

– You are a fool to buy a phone for a hundred thousand! – Pasha said as we were sitting on a couch with homemade cranberry pie, chatting and watching football.

– So what? – I asked. You also want something new?

– I want useful things. For example, I need gloves, my hands get cold, but I am not going to save for the most expensive gloves in the world. – Pasha even got a little angry.

– I love expensive things… I said and thought about it.

The match began. But I was not really watching it but was also thinking about expensive things. My mom loves expensive things. She says they are better quality and last longer. But not only that. In expensive things, with expensive things, you yourself start to look more expensive. You have expensive things, which means you were able to get them, which means you deserve them. Either you are incredibly smart and cunning and earned money on these things, or you have cool smart parents with awesome jobs who earned a lot and bought you cool things. In any case, you are a winner. You show everyone that you are expensive"[2].

In her book she wrote a chapter dedicated to this gadget. In this chapter, the main character, Vitya, explains why this device is so desirable for him:

Source: Asya Petrova "Who Says What, It's all the Same". Moscow, ROSMAN, 2020. Pp. 45-46.

Task: Find UBK model elements about Iphone Apple phone in this text.

Table 2.Survey questions used in the study

	Dichotomy question		
1	Do you like reading fiction?	Yes	No

	Questions with the Likert scale					
		Strongly disagree	Disagree	Neither agree or disagree	Agree	Strongly agree
		1	2	3	4	5
2	I find tasks with fiction fragments interesting					
3	I find tasks with fiction fragments useful					
4	I expanded my erudition thanks to the tasks with fiction fragments					
5	I use the knowledge acquired while completing tasks with fiction fragments in practice					

[1]UBK means Unilever Brand Key, brand identity model used by the global company Unilever. The students of the Brand Management course study this model.

[2]Evgenia Butenina, Dr of Philology, translated all fiction fragments not originally written in English.

The results of the hypothesis testing are following.

H1: Students who enjoy reading fiction find cases with elements of fiction interesting.

Out of 64 respondents who enjoy reading fiction 44 (68,75%) indicated that they fully agree and 18 (28,125%) indicated that they agree the tasks with fiction fragments are interesting (Table 3). Therefore, we confirmed the first hypotheses that the students who enjoy reading fiction find cases with elements of fiction interesting.

H2: Students who enjoy reading fiction find cases with elements of fiction useful.

Out of 64 respondents who enjoy reading fiction 41 (64,06%) indicated that they fully agree and 19 (29,69%) indicated that they agree the tasks with fiction fragments are useful (Table 4). Therefore, we confirmed the second hypotheses that the students who enjoy reading fiction find cases with elements of fiction useful.

H3: Students who enjoy and do not enjoy reading fiction have expanded their erudition.

Out of 101 respondents who have mixed feelings about reading fiction 63 (62,38%) indicated that they fully agree and 24 (23,76%) indicated they agree the tasks with fiction fragments expanded their erudition (Table 5). Therefore, we confirmed the third hypotheses that the students who have mixed feelings about reading fiction have expanded their erudition.

H4: Students who enjoy and do not enjoy reading fiction use the knowledge gained from completing assignments with elements of fiction in their practical activities.

Table 3. Interest in assignments with literary fragments by attitude to reading fiction

Number	I find tasks with fiction fragments interesting					Total
Do you like reading fiction?	**1**	**2**	**3**	**4**	**5**	
Yes	0	0	2	18	44	64
No	0	9	9	9	10	37
Total	0	9	11	27	54	101
Percentage	I find tasks with fiction fragments interesting					Total
Do you like reading fiction?	**1**	**2**	**3**	**4**	**5**	
Yes	0	0	3,125	28,125	68,75	100
No	0	24,3	24,3	24,3	27,1	100

Table 4. Usefulness of assignments with literary fragments by attitude to reading fiction

Number	I find cases with elements of fiction useful					Total
Do you like reading fiction?	**1**	**2**	**3**	**4**	**5**	
Yes	0	1	3	19	41	64
No	0	7	9	9	12	37
Total	0	8	12	28	53	101
Percentage	I find cases with elements of fiction useful					Total
Do you like reading fiction?	**1**	**2**	**3**	**4**	**5**	
Yes	0	1,56	4,69	29,69	64,06	100
No	0	18,92	24,32	24,32	32,43	100

Out of 101 respondents who have mixed feelings about reading fiction 47 (46,53 %) indicated they use the knowledge gained from completing assignments with fragments of fiction in their practical activities (Table 6). Therefore, we partially confirmed the fourth hypotheses that the students who have mixed feelings about reading fiction use the knowledge gained from completing assignments with fragments of fiction in their practical activities.

To identify the relationship between different phenomena, we used Spearman's rank correlation coefficient. Compared to the standard Pearson correlation coefficient, Spearman's correlation coefficient is preferable when applying Likert scale, since this scale is ordinal (ranked), and Spearman's coefficient is a rank-based measure of association. That is, it evaluates not absolute values of the indicators, but the order in which they are arranged, which corresponds to the nature of Likert scale data. A total of 64 observations were selected for which the answer to the first question "Do you like to read?" was "yes". The Spearman coefficient for the questions "I find tasks with fiction fragments useful" and "I expanded my erudition thanks to tasks with fiction fragments" is 0.868. This indicates a strong and direct relation between the discussed phenomena: those who find assignments with fragments from literature useful have expanded their erudition thanks to them. The Spearman coefficient is significant because its value exceeds the critical value of the corresponding Student's t-distribution statistics, which is 0.14.

As for such questions as "I find tasks with fiction fragments useful" and "I use the knowledge acquired while completing tasks with fiction fragments in practice" the relation is strong and direct, with a Spearman coefficient of 0.715. That is, those who consider assignments with excerpts from fiction useful apply the knowledge gained from completing these assignments in their practical activities. In this case, the Spearman coefficient value, as in the previous case, exceeds the critical value of 0.2, which allows us to speak about the significance of the coefficient.

The Spearman coefficient for the questions "I expanded my erudition thanks to the tasks with fiction fragments" and "I use the knowledge acquired while completing tasks with fiction fragments in practice" is 0.67. This indicates a direct and moderate relation between these questions (those who have expanded their erudition use

Table 5. Erudition expansion thanks to assignments with literary fragments by attitude to reading fiction

Number	I expanded my erudition thanks to the tasks with reading fiction.					Total
Do you like reading fiction?	**1**	**2**	**3**	**4**	**5**	
Yes	0	0	9	18	37	64
No	0	1	4	6	26	37
Total	0	1	13	24	63	101
Percentage	I expanded my erudition thanks to the tasks with reading fiction.					Total
Do you like reading fiction?	**1**	**2**	**3**	**4**	**5**	
Yes	0	0	14,06	28,13	57,81	100
No	0	2,70	10,81	16,22	70,27	100
Total	0	0,99	12,87	23,76	62,38	100

Table 6. Use of knowledge from assignments with literary fragments by attitude to reading

	I use the knowledge gained from completing assignments with fragments of fiction in my practical activities.		Total
Do you like reading fiction?	Yes	No	
Yes	36	28	64
No	11	26	37
Total, number	47	54	101
Total, %	46,53	53,47	100

the knowledge acquired from the assignments in their practical activities). The critical value is 0.22. This means that, in this case as well, the Spearman coefficient is significant.

We also analyzed the relationship between the phenomena based on Spearman's rank correlation coefficient for the 37 respondents who answered “no” to the question “Do you like to read?”. The Spearman's coefficient for the questions “I find tasks with fiction fragments useful” and “I expanded my erudition thanks to tasks with fiction fragments” is 0.94. The coefficient is significant (since the critical value is 0.13, which is less than the calculated value of the critical statistic, 0.94) and indicates a strong and direct relation between the phenomena: those who find tasks with fiction useful have broadened their knowledge thanks to them, even if they do not enjoy reading fiction.

The Spearman coefficient for the questions “I find tasks with fiction fragments useful” and “I use the knowledge acquired while completing tasks with fiction fragments in practice” is 0.371, which indicates a weak and direct relation between them. The coefficient can also be considered significant, as its value exceeds the critical value of 0.37. That is, respondents who do not enjoy reading but find assignments with fiction useful do not use the knowledge gained from completing these assignments in their practical activities. Probably the activities of these respondents are not related to marketing and brand management.

The Spearman coefficient for the questions “I expanded my erudition thanks to tasks with fiction fragments” and “I use the knowledge acquired while completing tasks with fiction fragments in practice” is 0.367 among those who do not like to read. However, this coefficient can be considered insignificant since its value does not exceed the critical value of 0.37. Therefore, it is not possible to conclude the presence of a direct relation, even a moderate one. That is, we cannot say that respondents who do not like to read but have expanded their knowledge through assignments with fiction use the knowledge in their practical activities. In this case, it is worth saying that although respondents who do not like to read do not use this knowledge in their practical activities, they have broadened their horizons. A broader horizon, in turn, contributes to the development of critical thinking (Poce & Amenduni, 2019).

4. CONCLUSION

The results of the study showed the students’ interest in tasks with elements of fiction. The students who completed these tasks found them useful and broadening their erudition. Moreover, almost half of the

respondents (47 out of 101) indicated that they use the knowledge gained from completing tasks with fragments of fiction in their practical activities. Even in cases where respondents do not like reading and do not use the knowledge gained from literary case studies in their practical activities, they consider these tasks useful for expanding their erudition. A broad outlook, in turn, contributes to the development of critical thinking, which is one of the most important tasks for a teacher. In this regard, the authors of the article consider it important and relevant to integrate fragments of fiction into the educational process and to acquaint colleagues with their experience of interdisciplinary interaction in the field of business disciplines and literature.

In the future, the authors plan to conduct a similar study for undergraduate and graduate students working toward their Bachelor and Master degrees. As artificial intelligence actively integrates in education, creative and non-standard tasks that require reflection and involve a team-based approach are becoming particularly important and need to be implemented at various levels.

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УКЉУЧИВАЊЕ КЊИЖЕВНЕ ФИКЦИЈЕ У НАСТАВУ КУРСА „УПРАВЉАЊЕ БРЕНДОМ“ - ФОКУС НА ВРЕДНОСТИ ПОТРОШАЧА

Marina S. Ochkovskaya, Evgenia M. Butenina, Stanislav A. Nikitin

Извод

Аутори показују како примери из књижевних текстова продубљују разумевање потрошачких вредности у курсу Управљање брендом (према класификацији Шета, Њумана и Гроса: функционалне, друштвене, емоционалне, епистемолошке и условне вредности). Да би разумели интересовање студената за ову тему и корисност задатака са фрагментима фикције, аутори су спровели студију међу студентима МБА који су завршили курс Управљање брендом, где су ови задаци интегрисани. Резултати студије су показали да студенти сматрају ове задатке занимљивим, корисним и да проширују своју ерудицију. Штавише, скоро половина испитаника је користила знање стечено израдом задатака са фрагментима фикције у својим практичним активностима.

Кључне речи: књижевна фикција, управљање брендом, бренд, потрошачке вредности

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