

Advertising & Integrated Brand Promotion

Seventh Edition



O'Guinn | Allen | Semenik | Close

Advertising and Integrated Brand Promotion

Seventh Edition

Thomas Clayton O’Guinn

Professor of Marketing
Research Fellow,
Center for Brand and Product Management
University of Wisconsin—Madison

Chris T. Allen

Arthur Beerman Professor of Marketing
University of Cincinnati

Richard J. Semenik

Professor Emeritus of Marketing
Montana State University

Angeline Close Scheinbaum

Assistant Professor
University of Texas at Austin
Texas Advertising and Public Relations



This is an electronic version of the print textbook. Due to electronic rights restrictions, some third party content may be suppressed. Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. The publisher reserves the right to remove content from this title at any time if subsequent rights restrictions require it. For valuable information on pricing, previous editions, changes to current editions, and alternate formats, please visit www.cengage.com/highered to search by ISBN#, author, title, or keyword for materials in your areas of interest.

**Advertising and Integrated Brand Promotion,
Seventh Edition****Thomas Clayton O'Guinn, Chris T. Allen,
Richard J. Semenik, Angeline Close
Scheinbaum**Vice President, General Manager, Social Science &
Qualitative Business: Erin Joyner

Product Director: Mike Schenk

Sr. Product Manager: Mike Roche

Associate Content Developer: Josh Wells

Sr. Product Assistant: Megan Fischer

Sr. Marketing Manager: Robin LeFevre

Sr. Content Project Manager: Martha Conway

Sr. Media Developer: John Rich

Manufacturing Planner: Ron Montgomery

Content Digitization Project Manager:
Nikkita Bankston

Production Service: PreMediaGlobal

Sr. Art Director: Stacy Jenkins Shirley

Cover and Internal Designer: Joe Devine,
Red Hangar DesignSr. Rights Acquisitions Specialist:
Deanna EttingerText and Image Permissions Research:
PreMediaGlobalCover Images: TV: © bluehand/Shutterstock.
com; Old Paper Scroll: © MIGUEL GARCIA
SAAVEDRA/Shutterstock.com; Brick Wall:
© My Life Graphic/Shutterstock.com;
Shampoo Bottle: © Denis Komarov/
Shutterstock.com; Gold Frame: © Iakov
Filimonov/Shutterstock.com; iPad: © Radu
Bercan/Shutterstock.com; Hands with bottle:
© Dr. Cloud/Shutterstock.com; Daisy lady:
© Aleksie/Shutterstock.com; 1900's lady:
© Michaela Stejskalova/Shutterstock.com;
1940's lady: © Malyugin/Shutterstock.com;
Books: © iStockphoto.com/kyoshino

© 2015, 2012 Cengage Learning

WCN: 02-200-203

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced, transmitted, stored, or used in any form or by any means graphic, electronic, or mechanical, including but not limited to photocopying, recording, scanning, digitizing, taping, web distribution, information networks, or information storage and retrieval systems, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the publisher.

For product information and technology assistance, contact us at
Cengage Learning Customer & Sales Support, 1-800-354-9706.For permission to use material from this text or product,
submit all requests online at **www.cengage.com/permissions.**Further permissions questions can be emailed to
permissionrequest@cengage.com.

Library of Congress Control Number: 2013953892

Student Edition:

ISBN 13: 978-1-285-75844-2

ISBN 10: 1-285-75844-7

Student Edition with CourseMate:

ISBN 13: 978-1-285-18781-5

ISBN 10: 1-285-18781-4

Cengage Learning200 First Stamford Place, 4th Floor
Stamford, CT 06902
USACengage Learning is a leading provider of customized learning solutions with office locations around the globe, including Singapore, the United Kingdom, Australia, Mexico, Brazil, and Japan. Locate your local office at:
www.cengage.com/global.

Cengage Learning products are represented in Canada by Nelson Education, Ltd.

To learn more about Cengage Learning Solutions, visit **www.cengage.com.**Purchase any of our products at your local college store or at our preferred online store **www.cengagebrain.com.**

To Marilyn

Thomas Clayton O'Guinn

To Linda, Gillian, and Maddy, my three reasons for being.

Chris Allen

To Molly, the best partner I could ever hope to have. To Andi, you have done so much, so well, so quickly—you inspire me.

Rich Semenik

To my family, Benjamin and Corbyn Scheinbaum.

Angeline Close Scheinbaum

ABOUT THE AUTHORS



© THOMAS O'GUINN

Thomas Clayton O'Guinn is Professor of Marketing at the University of Wisconsin–Madison. He is also Research Fellow in the Center for Brand and Product Management, also at UW–Madison. Before joining the University of Wisconsin–Madison faculty, he was on the faculty of the University of Illinois at Urbana–Champaign. He has also taught at UCLA and Duke. He is currently visiting Georgetown University. Tom has published widely. His research is about brands and the sociology of consumption. Tom has served on many editorial and advisory boards, and his research has won several awards. He has assisted several major marketers with their advertising and marketing. Professor O'Guinn's Ph.D. is from the University of Texas at Austin.



© THOMAS O'GUINN

Chris T. Allen is the Arthur Beerman Professor of Marketing at the University of Cincinnati. He has also held faculty positions at Northwestern University and the University of Massachusetts at Amherst. His research has investigated the influence of affect and emotion in decision making and persuasive communication. Other published work has examined consumption issues in diverse domains such as determinants of household spending, motives for blood donation, fostering energy conservation, and the effects of news reporting on consumers' attitudes. It has appeared in numerous journals and compilations, including *JCR*, *JMR*, *JM*, *JPP&M*, *JBR*, *Journalism Quarterly*, *Journal of Advertising*, *Harvard Business Review*, *Advances in Nonprofit Marketing*, and *Handbook of Consumer Psychology*. Chris has served on the editorial review boards of *JCR*, *JCP*, *JM*, and *JA*, and has been a frequent reviewer for programs such as the Ferber Award, and the AMA/Howard, ACR/Sheth, and MSI dissertation competitions. He has also served as program administrator for P&G's Marketing Innovation Research Fund—a funding source for dissertation research. He received his Ph.D. in Marketing and Consumer Psychology from Ohio State.



© RICHARD J. SEMENIK

Richard J. Semenik is Professor Emeritus of Marketing and former Dean of the College of Business at Montana State University–Bozeman, as well as founder and Executive Director of the College's Center for Entrepreneurship for the New West. Before coming to Montana State, Rich served as head of the Marketing Department at the Eccles School of Business at the University of Utah and Associate Dean for Research. He also has cofounded two companies. He has given numerous speeches and seminars across the United States, as well as in Ireland, Italy, the Netherlands, Finland, Mexico, Germany, France, Belgium, and Scotland. He also has been a visiting research scholar at the Vrije Universiteit in Amsterdam, the Netherlands, and a visiting scholar at Anahuac Universidad in Mexico City, Mexico. His research has appeared in the *Journal of Advertising*, *Journal of Consumer Research*, and *Journal of International Advertising*. He has consulted with major corporations, advertising agencies, and early stage start-up companies. He received his undergraduate degree from the University of Michigan, an MBA from Michigan State University, and a Ph.D. from the Ohio State University.



© THOMAS O'GUINN

Angeline Close Scheinbaum At the University of Georgia, Angeline studied advertising (ABJ 2000) and mass communication (MMC 2001) at the Grady College of Journalism & Mass Communication, and marketing at the Terry College of Business (Ph.D. 2006). Angeline is Assistant Professor at the University of Texas at Austin in Advertising and Public Relations. Professor Close researches sponsorship and *event marketing*—namely how consumers' experiences at sponsored events influence attitudes and consumer behavior. Her research explains how events inform and persuade adolescents, consumers' engagement with events, drivers of effective event sponsorships, how entertainment impacts affect toward events/purchase intention toward sponsors, the role of sponsor–event congruity, and why consumers may resist events or marketing efforts. Publications are in the *Journal of Advertising*, *Journal of the Academy of Marketing Science*, *Journal of Advertising Research*, *Journal of Business Research*, *Advances in Consumer Research*, *International Journal of Sports Marketing and Sponsorship*, and *Sport Marketing Quarterly*. Professor Close edited *Consumer Behavior Knowledge for Effective Sports and Event Marketing* (2011) and *Online Consumer Behavior: Theory and Research in Social Media, Advertising, and E-Tail* (2012). She is currently teaching Integrated Communication Management and Psychology of Advertising. She has taught MBA Market Opportunity Analysis, Advertising Management, IMC, Professional Sales, Marketing Management, Marketing Research, and Marketing Strategy. Service to the academy includes serving as President of the Consumer Behavior SIG of the American Marketing Association (2006–current) and Director of Doctoral Student and Junior Faculty Initiatives for the Academy of Marketing Science. She serves on the editorial review boards for *Journal of the Academy of Marketing Science* and *Sport Marketing Quarterly*.

PREFACE

Some brands flourish, some brands face huge challenges, and some brands disappear altogether. Some brand managers are very smart, and some are very lucky and not so smart. The same is true of advertising executives. In this book, we write about how companies read the market environment, evolve their brands effectively, and nurture brand equity and loyalty. And we have done the same thing with this edition of *Advertising and Integrated Brand Promotion*. We added a new coauthor, Angeline Close Scheinbaum, from the University of Texas at Austin, who is a widely recognized expert in social and digital media. We have established a highly interactive online component to the book to give users access to contemporary issues throughout a term. We have evolved our brand along with the evolving advertising and promotion environment.

We've read the current environment and made extensive changes to the treatment of advertising and integrated brand promotion processes. Throughout the first six editions of the book, we sought and received extensive feedback from faculty, students, and practitioners. As we began to prepare this seventh edition of *Advertising and Integrated Brand Promotion*, the feedback was particularly informative and meaningful. You wanted a shorter book with more direct discussion. You wanted extensive coverage of social networking and digital media applications in both advertising and promotion. You wanted us to keep the highly visual presentation of material so prominent in prior editions. And, you wanted us to retain the issue-focused, contemporary topics from prior editions. We have addressed all of your desires and requests. This new edition is now reduced to about 400 pages from over 700. The book is full of social networking and digital media content both in the main discussions and in the new special "Insights Online" that provide access to current applications. The book is shorter, more direct, more focused. It is still very honest.

Despite all the changes and the tighter focus, there is one point we want to make emphatically: *Advertising and Integrated Brand Promotion*, seventh edition, remains the most current and forward-thinking book on the market. Since the launch of the first edition in 1998, we have

alerted students to leading-edge issues and challenges facing the advertising and promotion industries. We were the first to devote an entire chapter to the Internet as an advertising medium (1998), the first to alert students to the "dot-com" agency incursion on traditional advertising structure (2000), the first to raise the issue of consumers seeking and seizing control of their personal communications environment (2003), and the first to highlight blogs and DVRs and the role they played in disseminating (or blocking) information about brands (2006). Also, we were the first to alert students to the emergence and growing potential of the early social networking sites, back then MySpace and YouTube, that began showing up on the Web (2009). This seventh edition follows the legacy of the prior editions of the book by highlighting the most contemporary and significant changes being experienced in the advertising and promotion industries—particularly the application of social networking and digital media in the advertising and promotion process.

There is a deep and lasting commitment among the authors to seek out both the best traditional and the newest contemporary thinking about advertising and integrated brand promotion from a wide array of both academic and trade publications. You will see this commitment manifest in the breadth, depth, and currency of the references in each chapter. Within this context, let's consider the "personality" features of this new edition. We are confident you will find the content and perspective of this new edition a worthy addition to students' classroom experience.

WHY WE WRITE THIS BOOK

When we introduced the first edition of *Advertising and Integrated Brand Promotion*, we summed up our attitude and passion about advertising in this way:

Advertising is a lot of things. It's democratic pop culture, capitalist tool, oppressor, liberator, art, and theater, all rolled into one. It's free speech, it's creative flow, it's information, and it helps businesses get things sold. Above all, it's fun.

We still feel the same way. Advertising and promotion are fun, and this book reflects it. Advertising and promotion are also important businesses, and this edition carries forward a perspective that clearly conveys that message as well. Like other aspects of business, advertising and integrated brand promotion are the result of hard work and careful planning. Creating good advertising is an enormous challenge. We understand that and give homage and great respect to the creative process. We understand advertising and promotion in its business, marketing, and creative context. But we also felt, and still feel, that other books on the market do not emphasize enough a focus on the *brand* in the advertising and promotional effort. Brands are the reasons advertising exists. While most books of this type have IMC (Integrated Marketing Communication) in the title, we choose to emphasize the brand in the title and throughout the topics in the book.

This book is written by four people with lots of experience in both academic and professional settings. We have collectively been consultants for many firms and their agencies. Thus, this book is grounded in real-world experience. It is not, however, a book that seeks to sell you a “show-and-tell coffee-table book” version of the advertising and promotion industries. Rather, we highlight the challenges facing advertisers and offer complete treatment of the tools they use to meet those challenges.

As much as we respected our academic and practitioner colleagues the first six times around, we respect them even more now. This book is completely real-world, but the real world is also explained in terms of some really smart academic scholarship. This book copies no one yet pays homage to many. More than anything, this book seeks to be honest, thoughtful, and imaginative. It acknowledges the complexity of human communication and consumer behavior.

Students like this book—they tell us so over and over. You liked the last six editions, and you’ll like this one even more. We’ve spent considerable time reviewing student and instructor likes and dislikes of other advertising textbooks, in addition to examining their reactions to our own book. With this feedback, we’ve devoted pages and pictures, ideas, and intelligence to creating a place for student and teacher to meet and discuss one of the most important and intrinsically interesting phenomena of contemporary times: advertising and promotion in the service of brands.

Relevant, Intelligent Organization

We offer an organization we adamantly believe is superior. The organizational structure of this book is unique and highly valued by users. Rather than have a section with one or two chapters followed by a section with nine or ten chapters, we offer a patterned and well-paced

five-part organization. Instructors and students alike find this approach relevant, intelligent, and easy to follow. The organization of the text is so popular because it lays out the advertising and IBP process the same way it unfolds in practice and application:

Part 1: Advertising and Integrated Brand Promotion in Business and Society. Part 1 recognizes that students really need to understand just what advertising and IBP are all about and have a good perspective on how the process works. This section contains the core fundamentals (more about this in a minute). It describes the entire landscape of advertising and promotion, and provides a look at the structure of the industry and a historical perspective on the evolution of the process. But we have infused this part of the book with extensive coverage of the challenges and opportunities being presented by social networks and the mobile devices (smartphones, tablets, mobile marketing communications) that are changing the landscape for advertising and promotion. This part concludes with the key social, ethical, and regulatory issues facing practitioners and consumers.

Part 2: Analyzing the Environment for Advertising and Integrated Brand Promotion. Part 2 provides all the essential perspectives needed to understand how to carry out effective advertising and IBP. Key strategic concepts related to the overall process, including consumer behavior analysis, market segmentation, brand differentiation, and brand positioning, are considered. Then, this section proceeds to a discussion of the types of research advertising and promotion planners rely on to develop effective advertising and IBP. Additionally, there is special emphasis on “consuming in the real world” and how advertising and IBP need to adapt to consumer lifestyles and consumer adoption of new technologies to facilitate those lifestyles.

Whether you are teaching or studying advertising and promotion in a business school curriculum or an advertising/journalism curriculum, the first two parts of the book provide the background and perspective that show how advertising and IBP have become the powerful business and societal forces they are in the 21st century.

Part 3: The Creative Process. Part 3 is all about creativity: creativity itself, as a managerial issue, and as a part of art direction, copywriting, and message strategy. Most adopters in advertising and communication programs use this section and put particular focus on Chapter 10, in which the tensions between the creative and management processes are highlighted. Some business school adopters (particularly those on 6- and 10-week modules or classes) skip some of the creative chapters in Part 3. We believe everyone will find Chapter 11, which offers a highly integrated

discussion of the overall creative effort, a useful and realistic perspective on the process.

Part 4: Placing the Message in Conventional and “New” Media. Part 4 focuses on the use and application of all media—including social, mobile, and digital media—to reach target audiences. These chapters are key to understanding many of the execution aspects of good advertising and integrated brand promotion strategies. It is in this section that you will learn not just about the traditional mass media, which have struggled in the new digital environment but also about the array of new media options and consumers’ new-found power in managing their information environments through these options. Of particular note is the recognition of the opportunities now offered by mobile devices as another way to reach consumers.

Part 5: Integrated Brand Promotion. Part 5 covers the many tools of integrated brand promotion. We bundled these four chapters together, since our business school adopters often use them. We think they are good for everyone. Here you will find the best coverage of sales promotion, event sponsorship, product placement, direct marketing, personal selling, branded entertainment, influencer marketing, public relations, and corporate advertising. Nearly twenty percent of the book’s pages are devoted to IBP tools beyond advertising.

Compelling Fundamentals

We fully expect our book to continue to set the standard for coverage of new topics and issues. It is loaded with features, insights, and commonsense advertising perspectives about the ever-changing nature of the advertising and promotion industry, and we continue to incorporate coverage of new issues in *every* chapter.

That said, we feel a truly distinguishing strength of this book is that we do not abandon complete and high-level treatment of the fundamentals of advertising and promotion. You simply *cannot* appreciate the role of the new media or new technologies without a solid understanding of the fundamentals. If you doubt our commitment to the fundamentals, take a good look at Chapters 2 through 8. This is where we, once again, part company with other books on the market. *Advertising and Integrated Brand Promotion*, seventh edition, is the only book on the market that ensures the deep economic roots of advertising and promotion are fully understood (e.g., the economic effects of advertising, primary vs. selective demand). Also, we take the time to be certain that not just the business but also the social context of advertising is clear. Check out just how completely the foundational aspects are covered.

Also, notice that we don’t wait until the end of the book to bring the legal, ethical, and social issues

(Chapter 4) into mainstream thinking about advertising and IBP. While most books put these issues as one of the last chapters—as if they are an afterthought—we feel strongly that they are mainstream to the development of high quality and responsible advertising and promotional efforts.

Extensive Social and Digital Media Coverage

In-depth consideration of new media vehicles is provided throughout Part 1 but is truly highlighted in Part 4 of the book, “Placing the Message in Conventional and ‘New’ Media.” Chapter 14 is all about advertising and marketing in the social and digital media era, and it reviews many technical considerations for working with this—now not-so-new, but still challenging and evolving—method for reaching and affecting consumers. Chapter 15 highlights all the new ways advertising and promotion can provide an experiential encounter with the brand. But these sections are not the only place new media coverage is prominent. Chapters 1 and 2 highlight how consumers use new social media options as a way to control their information flow, and Chapter 5 considers the effects of new media on consumer decision making.

Student Engagement and Learning

You will find that this book provides a clear and sophisticated examination of advertising fundamentals and contemporary issues in lively, concise language. We don’t beat around the bush, we don’t avoid controversies, and we’re not shy about challenging conventions. In addition, the book features a stylish internal design (worthy of an advertising book!) and hundreds of illustrations. Reading this book is an engaging experience.

The markers of our commitment to student learning are easily identified throughout the book. Every chapter begins with a statement of the *learning objectives* for that chapter. (For a quick appreciation of the coverage provided by this book, take a pass through it and read the learning objectives on the first page of each chapter.) Chapters are organized to deliver content that responds to each learning objective, and the *Chapter Summaries* are written to reflect what the chapter has offered with respect to each learning objective. After the chapter summaries, students will find *Key Terms* from the chapter which appear in bold type throughout the chapter. Full definitions of these terms are provided at the end of the book.

We also believe that students must be challenged to go beyond their reading to think about the issues raised in the book. We provide online access to *Questions* for each chapter that demand thoughtful analysis rather

than mere regurgitation, and additional exercises will help students put their learning to use in ways that will help them take more away from the course than just textbook learning. Complete use of this text and its ancillary materials will yield a dramatic and engaging learning experience for students of all ages who are studying advertising for the first time.

A CLOSER LOOK AT SOME SEVENTH EDITION FEATURES

In Every Chapter:

1 Learning Objectives and a Built-In Integrated Learning System. The text and test bank are organized around the learning objectives that appear at the beginning of each chapter, to provide you and your students with an easy-to-use, integrated learning system. A numbered icon like the one shown here identifies each chapter objective and appears next to its related material throughout the chapter. This integrated learning system can provide you with a structure for creating lesson plans as well as tests.

The integrated system also gives structure to students as they prepare for tests. The icons identify all the material in the text that fulfills each objective. Students can easily check their grasp of each objective by reading the text sections and reviewing the corresponding summary sections. They can also return to appropriate text sections for further review if they have difficulty with end-of-chapter questions.

Concise Chapter Summaries. Each chapter ends with a summary that distills the main points of the chapter. Chapter summaries are organized around the learning objectives so that students can use them as a quick check on their achievement of learning goals.

Key Terms. Each chapter ends with a listing of the key terms found in the chapter. Key terms also appear in boldface in the text. Students can prepare for exams by scanning these lists to be sure they can define or explain each term.

The Online Component. One of the frustrations that we have had as authors was the inability to provide current examples and to convey the most dynamic examples of advertising, which include video and audio, in a print medium. Now technology allows us to achieve this, and we have partnered with Cengage Learning and *Ad Age* to provide students with access to current issues in advertising as well as examples of effective advertising through the content of *Ad Age on Campus*. We have selected exciting content from *Ad Age* and related it to the concepts in

each chapter. We have also created assessments to provide assurances to both students and instructors that they comprehend the material. As well, rather than illustrate our printed book with examples from print media, we have selected contemporary advertisements from television and interactive online advertising to provide examples and applications of concepts.

For every chapter we have selected two or three articles from *Ad Age* that highlight interesting, unusual, or just plain entertaining information as it relates to the chapter. The articles are not diversions unrelated to the text, nor are they rambling, page-consuming, burdensome tomes. Rather, they provide concise, highly relevant examples that can be fully integrated as gradable assignments. The articles are for teaching, learning, and reinforcing chapter content. Three different types of articles are available for assignment: *Ethics*, *Globalization*, and *Social Media*. After each selection we have included a synopsis about how the article relates to the chapter content and have provided some assessment questions that will demonstrate a student's understanding of the concepts. Let's take a look at each.

Ethics: It is important that business decisions be guided by ethical practices. Advertising and IBP practices are particularly prone to questions by lay people relating to ethics. Because of the importance of ethics, proper business practice, and its appeal to students' interests, special ethics articles appear throughout this edition online. Students will gain insights into ethical business practices that will be useful not only in their advertising course but in future business courses and their careers.

Globalization: The globalization articles provide an insightful, real-world look at the numerous challenges advertisers face internationally. Many issues are discussed in these timely boxes, including the development of more standardized advertising across cultures with satellite-based television programming, how U.S.-based media companies such as MTV and Disney/ABC are pursuing the vast potential in global media, obstacles to advertising in emerging markets, and cross-cultural global research.

Social Media: While we integrate social media issues and applications within the main chapter content, there are so many facets to this emerging phenomenon that featuring social media examples in box treatments seemed useful and informative for students. These social media articles highlight both the nature of the phenomenon and applications by firms; for example, Facebook, Twitter, YouTube, and other social media and networking sites.

In addition to the specific content that has been selected to complement the concepts in each chapter, students will also have access to the *Ad Age on Campus* premium website where they can research a wealth of content.

Ad Age on Campus. Students will have access to a wealth of resources through the *Ad Age on Campus* page of *adage.com* through the access code provided with every new copy of this book, as well as other delivery options that will be discussed later in this Preface. This website provides access to a variety of resources including:

Daily News AdAge.com is the premier industry source of breaking news in the marketing, advertising, and media world, and includes trend stories, features, and analysis on the most important matters of the day.

Commentary Leading executives contribute every day to AdAge.com blogs and viewpoint columns, giving students critical insight into what the thought leaders are saying and advocating for the future of marketing.

The Work Each week, Ad Age publishes the best work of the week, as selected by the editors of Creativity, the Ad Age Group's source for advertising professionals in creative departments. Students have a window into the ideas, trends, and breakthrough work that has the industry sitting up and taking notice.

Research *Ad Age on Campus* subscribers have access to a select group of white papers published by the Ad Age Insights division, including demographic studies of female consumers, "Rise of the Real Mom" and "The Reality of the Working Woman," as well as a deep dive into "Building Brands Online" and a look at digital adopters, "Shiny New Things."

DataCenter Students also have access to AdAge.com's premium content in the DataCenter, the industry's source of key information about the industry's most important companies. Comprehensive and thorough reports rank by spending, revenue, and income the 100 leading national advertisers; the top global marketers; 100 leading media companies; interactive ventures of top media and agency companies; and Creativity's awards winners list—the definitive online tally of the best agencies, brands, creatives, production companies, and directors, according to a weighted tabulation of the major advertising awards shows.

Additional Online Material and Critical Thinking Questions

Online critical thinking questions for each chapter are designed to challenge students' thinking and to go beyond the "read, memorize, and regurgitate" learning process.

Below is a sampling of the types of critical thinking questions found in *Advertising and Integrated Brand Promotion*, seventh edition. As consumers exercise ever greater individual control over when and how they receive information, how are advertisers adapting their messages? What is the role, if any, for traditional media options in this new environment? Will mobile

marketing efforts, including directing advertising to smartphones, be accepted by consumers?

End-of-Part Activities

Each part has a project-based activity which provides practical experience working in groups. Your students can expand their advertising knowledge with challenging, project-based group activities at the end of each part. Students work together in teams to complete work that emphasizes many of today's well-known, actual companies.

MindTap and CengageNOW

For *Advertising and Integrated Brand Promotion*, seventh edition, we offer two exciting alternatives for users depending on how the course is to be taught, in either a hybrid print and online version or versions that provide a completely integrated online version delivery through a platform called MindTap. MindTap is a fully online, highly personalized learning experience built upon authoritative Cengage Learning content. By combining readings, multimedia, activities, and assessments into a singular Learning Path, MindTap guides students through their course with ease and engagement. Instructors personalize the Learning Path by customizing Cengage Learning resources and adding their own content via apps that integrate into the MindTap framework seamlessly with Learning Management Systems. For instructors that want to incorporate the online component of *Advertising and Integrated Brand Promotion* into a traditional Learning Management System, the online content can be accessed via CengageNOW which provides instructors ways to manage assignments, quizzes and tests throughout the semester.

A FULL ARRAY OF TEACHING/LEARNING SUPPLEMENTARY MATERIALS

Supplements:

Advertising Age: The Principles of Advertising and Marketing Communication at Work (ISBN 9781111528751) by Esther Thorson and Margaret Duffy, both of the University of Missouri—Columbia.

David Ogilvy, named one of the "100 most influential advertising people of the century" by *Advertising Age*, said this: "It takes a big idea to attract the attention of consumers and get them to buy your product. Unless your advertising contains a big idea, it will pass like a ship in the night." *Advertising Age* itself exemplifies a big idea. It's a journal that for 80 years has chronicled the

day-to-day triumphs and heartbreaks of this dynamic profession. Its talented editors and reporters create compelling, informative stories that aren't only important—they're sharp, literate, and fun to read. Taking a cue from *Advertising Age*, this book seeks to showcase the lessons and the fun of the business for students.

Instructor's Manual. The instructor's manual has been thoroughly revised to update all previous content, including comprehensive lecture outlines that provide suggestions for using other ancillary products associated with the text and suggested answers for all exercises found within the text. The Instructor's Manual is available on the Instructor's Resource CD-ROM.

PowerPoint®. This edition's PowerPoint® presentation is of the highest quality possible. The PowerPoint® presentation is available on the Instructor's Resource CD-ROM.

Test Bank. This comprehensive test bank is organized around the main text's learning objectives. Each question is labeled according to the learning objective that is covered, the difficulty level of the question, and A-heads. Each question is also tagged to interdisciplinary learning outcomes, marketing disciplinary learning outcomes, and Bloom's taxonomy. Grouping the questions according to type allows for maximum flexibility in creating tests that are customized to individual classroom needs and preferences. The test bank includes true/false, multiple-choice, scenario application, and essay questions. There are approximately 1,800 questions. All questions have been carefully reviewed for clarity and accuracy. The test bank Word files are available on the Instructor's Resource CD-ROM.

Cognero Testing Software. The Cognero Testing system is a full-featured, online assessment system that allows you to manage content, create and assign tests, deliver tests through a secure online test center, and have complete reporting and data dissemination at your fingertips. The following are some of the features of the Cognero Testing System:

- Access from anywhere
Web-based software that runs in a Web browser. No installs are required to start using Cognero. Works in Windows, Mac, and Linux browsers.
- Desktop-like interface
Looks and feels like a desktop application. Uses the latest Web functionality to imitate desktop usability features like drag-and-drop and wizards.
- Full-featured test generator
Author and manage your assessment content as well as build tests using the only online test generator that

supports all of the major functionality of its desktop competitors. Cognero is complete with a full-featured word processor, multilanguage support, Math-ML compliant equation editor, algorithmic content support, native support for 15 question types (true/false, modified true/false, yes/no, multiple choice, multiple response, numeric response, completion, matching, objective short answer, subjective short answer, multi-mode, ordering, opinion scale/Likert, essay, and custom), unlimited metadata, ability to print professional paper tests with multiple styles and versions, and more.

- Class Management and Assignments
Manage your students, classes, and assignments with the ease of simple drag-and-drop. You can build or import rosters, have students self-register for a class, and move students easily from class to class. Once your roster is set, simply drag a test to a class to schedule and put your students to work.
- Secure Online Testing
Cognero has an integrated secure online testing center for your students. Along with delivering traditional tests, your students can receive immediate feedback on each question and/or receive a detailed end-of-assignment report to help them know exactly how they are doing.
- Complete Reporting System
What is the use of assessment without being able to disseminate the data derived from it? Cognero allows you to analyze how your students are performing on a real-time basis and from multiple approaches to allow for immediate intervention. You can also quickly analyze your questions and perform a gap analysis of student testing.
- Content Management System
Cognero has a unique set of tools to allow for the creation of products (groups of question sets and tests) for distribution to other users. This system includes workflow management for the shared authoring environment, the ability to authorize specific users to access your content, and the ability to edit content and push changes through to subscribers. There are also a number of design features to make high volume authoring within Cognero very efficient. All content created in this system has built-in digital rights management, meaning that your content is protected against unauthorized use.

Product Support Site (<http://www.cengagebrain.com>). The product support site features “Instructor Resources” that include the instructor's manual, test bank, PowerPoint®, and videos. For students, we include the following for each chapter: learning objectives, crossword puzzles using key terms, and interactive quizzes.

ACKNOWLEDGMENTS

The most pleasant task in writing a textbook is expressing gratitude to people and institutions that have helped the authors. We appreciate the support and encouragement we received from many individuals, including the following:

- Thank you also to Senior Product Manager Mike Roche, Senior Content Project Manager Martha Conway, and Content Developers Julie Klooster, Josh Wells, and Joanne Dauksewicz, and Media Developer John Rich at Cengage Learning for their dedicated efforts on this project.
- David Moore, Vice President/Executive Producer at Leo Burnett, who gave us invaluable insights on the broadcast production process and helped us secure key materials for the text.
- Matt Smith of Arnold Finnegan & Martin, for providing us with the Watermark ad and sketches in Chapter 11.
- Connie M. Johnson, for years and years of great and loving observations about the human condition. Connie is connected to the universe in some very special way.
- Patrick Gavin Quinlan, for years of great advice and best friendship.
- Marilyn A. Boland, for her love, creativity, smart suggestions, great questions, support, and wonderful images.
- David Bryan Teets, University of Illinois, for help with the TV-commercial-director-becomes-movie-director lists and references. Dave knows film.
- Professor John Murphy II, Joe C. Thompson Centennial Professor in Advertising at the University of Texas at Austin, who has given us great feedback and continued support. John went well beyond the call with effort and creativity with the author interview film. John also keeps our feet on the ground. Thanks, John.
- Steve Hall, who supports, critiques, and gives his all to his students at the University of Illinois. Steve is a creative and gifted teacher, whose continued feedback helps us write better books for real students. Like John Murphy, Steve goes well beyond the call and helped the team produce some really cool video projects. Steve, thanks.

- Rance Crain, Allison Arden, and Ann Marie Kerwin of *Ad Age* for their help in bringing a rich set of content to students.

We are also grateful to the following individuals from the business/advertising community:

- | | |
|--|--|
| Dick Antoine
<i>President of the National Academy of Human Resources and the President of AO Consulting</i> | Dave Linne
<i>ConAgra</i> |
| Nate Carney
<i>Bridge Worldwide</i> | Brian Lipman
<i>ConAgra</i> |
| Jack Cassidy
<i>Cincinnati Bell</i> | Mike Loyson
<i>Procter & Gamble</i> |
| Lauren Dickson
<i>Saatchi & Saatchi</i> | James Moorhead
<i>Procter & Gamble</i> |
| Patricia Dimichele
<i>Procter & Gamble</i> | Emily Morrison
<i>GMR Marketing</i> |
| Dixon Douglas
<i>GMR Marketing</i> | Emily Neidhardt
<i>Grey</i> |
| Denise Garcia
<i>Conill Advertising Inc.</i> | Jim Neupert
<i>Isthmus Partners</i> |
| Mike Gold
<i>Flying Horse Communications—Bozeman, Montana</i> | Bill Ogle
<i>Motorola</i> |
| Jacques Hagopian
<i>Procter & Gamble</i> | Mason Page
<i>imc²</i> |
| Lisa Hillenbrand
<i>Procter & Gamble</i> | Kavya Peerbhoy
<i>StrawberryFrog</i> |
| Karen Klei
<i>Procter & Gamble</i> | Jackie Reau
<i>Game Day Communications</i> |
| Dave Knox
<i>Rockfish Interactive</i> | Kathy Selker
<i>Northlich</i> |
| Fred Krupp
<i>Environmental Defense</i> | Jim Stengel
<i>The Jim Stengel Company</i> |
| Greg Lechner
<i>Luxottica Retail</i> | John Stichweh
<i>Bridge Worldwide</i> |
| Liv Lewis
<i>DeVries-pr</i> | Meghan Sturges
<i>Saatchi & Saatchi</i> |
| Marsha Lindsay
<i>Lindsay, Stone & Briggs</i> | Candace Thomas
<i>Jack Morton Worldwide</i> |
| | Mauricio Troncoso
<i>Procter & Gamble</i> |
| | Ted Woehrle
<i>Newell Rubbermaid</i> |

We are particularly indebted to our reviewers—past and present—and the following individuals whose thoughtful comments, suggestions, and specific feedback shaped the content of *Advertising and Integrated Brand Promotion*. Our thanks go to:

- | | | | |
|--|---|---|--|
| Dr. Edward E. Ackerley
<i>University of Arizona</i> | Gary E. Golden
<i>Muskingum College</i> | Priscilla LaBarbera
<i>New York University</i> | William E. Rice
<i>CSU Fresno</i> |
| Robert B. Affe
<i>Indiana University</i> | Corliss L. Green
<i>Georgia State University</i> | Barbara Lafferty
<i>University of South Florida</i> | Maria del Pilar Rivera
<i>University of Texas at Austin</i> |
| Ron Bernthal
<i>Sullivan County Community College</i> | Cynthia Grether
<i>Delta College</i> | William LaFief
<i>Frostburg State University</i> | Ann H. Rodriguez
<i>Texas Tech University</i> |
| Jeff W. Bruns
<i>Bacone College</i> | Thomas Groth
<i>University of West Florida</i> | Debbie Laverie
<i>Texas Tech</i> | Jim Rose
<i>Bauder College</i> |
| Claudia M. Bridges
<i>California State University, Sacramento</i> | Scott Hamula
<i>Keuka College</i> | Mary Alice LoCicero
<i>Oakland Community College</i> | Dana K. Saewitz
<i>Temple University</i> |
| Dr. Janice Bukovac-Phelps
<i>Michigan State University</i> | Michael Hanley
<i>Ball State University</i> | Gail Love
<i>California State University, Fullerton</i> | Debra Scammon
<i>University of Utah</i> |
| Trini Callava
<i>Miami Dade College</i> | Joseph P. Helgert, Ph.D.
<i>Grand Valley State University</i> | Tina M. Lowrey
<i>University of Texas at San Antonio</i> | Allen D. Schaefer
<i>Missouri State University</i> |
| Joshua Coplen
<i>Santa Monica College</i> | Wayne Hilinski
<i>Penn State University</i> | Deanna Mader
<i>Marshall University</i> | Carol Schibi
<i>State Fair Community College</i> |
| Anne Cunningham
<i>University of Tennessee</i> | David C. Houghton, Ph.D.
<i>Charleston Southern University</i> | Mike Marn
<i>University of Nebraska at Kearney</i> | Trina Sego
<i>Boise State University</i> |
| John Davies
<i>University of North Florida</i> | E. Lincoln James
<i>Washington State University</i> | Marty Matthews
<i>University of Washington</i> | Andrea Semenik
<i>Simon Fraser University</i> |
| Deborah S. David
<i>Fashion Institute of Technology</i> | Karen James
<i>Louisiana State University—Shreveport</i> | John A. McCarty
<i>The College of New Jersey</i> | Kim Sheehan
<i>University of Oregon</i> |
| Dr. De'Arno De'Armond
<i>West Texas A&M University</i> | Michelle Jasso
<i>New Mexico State University</i> | Norman D. McElvany
<i>Johnston State College</i> | Daniel A. Sheinin
<i>University of Rhode Island</i> |
| Federico deGregorio
<i>University of Akron</i> | Ed Johnson, Ph.D.
<i>Campbell University</i> | Nancy Mitchell
<i>University of Nebraska—Lincoln</i> | Alan Shields
<i>Suffolk County Community College</i> |
| Raj Devasagayam
<i>Siena College</i> | Donald Jugenheimer
<i>Southern Illinois University</i> | Elizabeth Moore
<i>University of Notre Dame</i> | Sloane Signal
<i>University of Nebraska—Lincoln</i> |
| Jeffrey F. Durgie
<i>Rensselaer Polytechnic Institute</i> | George Kelley
<i>Erie Community College—City Campus</i> | Deborah Morrison
<i>University of Oregon</i> | Jan Slater
<i>Syracuse University</i> |
| Mary Edrington
<i>Drake University</i> | Patricia Kennedy
<i>University of Nebraska—Lincoln</i> | Cynthia R. Morton
<i>University of Florida</i> | Lewis F. Small
<i>York College of Pennsylvania</i> |
| Brendan P. Ferrara
<i>Savannah Technical College</i> | Robert Kent
<i>University of Delaware</i> | Darrel Muehling
<i>Washington State University</i> | Barry Solomon
<i>Florida State University</i> |
| Dr. Aubrey R. Fowler III
<i>Valdosta State University</i> | Kirk D. Kern
<i>Bowling Green State University</i> | John H. Murphy, II
<i>University of Texas at Austin</i> | Melissa St. James
<i>CSU Dominguez Hills</i> |
| Jon Freiden
<i>Florida State University</i> | Marshall R. Kohr, II
<i>Northwestern University</i> | Andrew T. Norman
<i>Iowa State</i> | Marla Royne
Stafford
<i>University of Memphis</i> |
| Cynthia Frisby
<i>University of Missouri—Columbia</i> | | Marcella M. Norwood
<i>University of Houston</i> | Patricia Stout
<i>University of Texas at Austin</i> |
| | | James Pokrywczynski
<i>Marquette University</i> | Lynn Walters
<i>Texas A&M</i> |
| | | John Purcell
<i>Castleton State College</i> | Brian Wansink
<i>Cornell University</i> |

Jon P. Wardrip
University of South Carolina

Robert O. Watson
Quinnipiac University

Marc Weinberger
University of Massachusetts—Amherst

Professor Joan R. Weiss
Bucks County Community College

Gary B. Wilcox
University of Texas at Austin

Kurt Wildermuth
University of Missouri—Columbia

Dr. Janice K. Williams
University of Central Oklahoma

Patti Williams
Wharton

Dr. Amy Wojciechowski
West Shore Community College

Doreen (DW) Wood
Rogue Community College

Christine Wright-Isak
Florida Gulf Coast University

Adrienne Zaitz
University of Memphis

Molly Ziske
Michigan State University

Lara Zwarun
UT Arlington

Thank you to the reviewers of the *Advertising and Integrated Brand Promotion*, sixth edition, whose feedback helped shape the seventh edition:

Wendi L. Achey <i>Northampton Community College</i>	David H. Lange <i>Grand Rapids Community College</i>
Kelli S. Burns <i>University of South Florida</i>	John H. Murphy, II <i>University of Texas at Austin</i>
John Dinsmore <i>University of Cincinnati</i>	William E. Rice <i>California State University Fresno</i>
Brendan P. Ferrara <i>Savannah Technical College</i>	Melissa St. James <i>CSU Dominguez Hills</i>
George J. Gannage Jr. <i>West Georgia Technical College</i>	Gary B. Wilcox <i>University of Texas at Austin</i>
Joe R. Hanson <i>Des Moines Area Community College</i>	Courtney Worsham <i>University of South Carolina</i>
Jeff Kallem <i>Des Moines Area Community College</i>	
Jacquie Lamer <i>Northwest Missouri State University</i>	

BRIEF CONTENTS

PART 1	ADVERTISING AND INTEGRATED BRAND PROMOTION IN BUSINESS AND SOCIETY	2
1	The World of Advertising and Integrated Brand Promotion	4
2	The Structure of the Advertising and Promotion Industry: Advertisers, Agencies, Media, and Support Organizations	29
3	The History of Advertising and Brand Promotion	54
4	Social, Ethical, and Regulatory Aspects of Advertising and Promotion	78
PART 2	ANALYZING THE ENVIRONMENT FOR ADVERTISING AND INTEGRATED BRAND PROMOTION	104
5	Advertising, Integrated Brand Promotion, and Consumer Behavior	106
6	Market Segmentation, Positioning, and the Value Proposition	127
7	Advertising Research	141
8	Planning Advertising and Integrated Brand Promotion	161
PART 3	THE CREATIVE PROCESS	178
9	Managing Creativity in Advertising and IBP	180
10	Creative Message Strategy	197
11	Executing the Creative	219
PART 4	PLACING THE MESSAGE IN CONVENTIONAL AND “NEW” MEDIA	244
12	Media Planning Essentials	246
13	Media Planning: Newspapers, Magazines, TV, and Radio	261
14	Media Planning: Advertising and IBP in Digital and Social Media	282
PART 5	INTEGRATED BRAND PROMOTION	302
15	Sales Promotion, Point-of-Purchase Advertising, and Support Media	304
16	Event Sponsorship, Product Placements, and Branded Entertainment	326
17	Integrating Direct Marketing and Personal Selling	343
18	Public Relations, Influencer Marketing, and Corporate Advertising	362
	Glossary	382
	Name/Brand/Company Index	394
	Subject Index	399

CONTENTS



PART 1 ADVERTISING AND INTEGRATED BRAND PROMOTION IN BUSINESS AND SOCIETY 2

CHAPTER 1 The World of Advertising and Integrated Brand Promotion 4

The New World of Advertising and Integrated Brand Promotion 4

Old Media/New Digital Media—It's All about the Brand, 5

What Are Advertising and Integrated Brand Promotion? 6

Advertising Defined, 7 • Integrated Brand Promotion Defined, 8 • Advertisements, Advertising Campaigns, and Integrated Brand Promotion, 9 • A Focus on Advertising, 10

Advertising as a Communication Process 10

A Model of Mass-Mediated Communication, 10

The Audiences for Advertising 11

Audience Categories, 12 • Audience Geography, 13

Advertising as a Business Process 14

The Role of Advertising in the Marketing Mix, 15 • Types of Advertising, 21 • The Economic Effects of Advertising, 23

From Advertising to Integrated Marketing Communications to Integrated Brand Promotion 25

Summary 26

Key Terms 27

Endnotes 27

CHAPTER 2 The Structure of the Advertising and Promotion Industry: Advertisers, Agencies, Media, and Support Organizations 29

The Advertising Industry in Constant Transition 29

Trends Affecting the Advertising and Promotion Industry 30

Consumer Control: From Social Media to Blogs to DVRs, 31 • Media Proliferation, Consolidation, and “Multiplatform” Media Organizations, 32 • Media Clutter and Fragmentation Means More

IBP, 32 • Crowdsourcing, 33 • Mobile Marketing/Mobile Media, 34

The Scope and Structure of the Advertising and Promotion Industry 34

Structure of the Advertising and Promotion Industry, 35 • Advertisers, 36 • The Role of the Advertiser in IBP, 39 • Advertising and Promotion Agencies, 39 • Agency Services, 43 • Agency Compensation, 46 • External Facilitators, 47 • Media Organizations, 48 • Target Audiences, 50

Summary 51

Key Terms 52

Endnotes 52

CHAPTER 3 The History of Advertising and Brand Promotion 54

The Rise of Advertising 55

The Rise of Capitalism, 55 • The Industrial Revolution, 55 • The Emergence of Modern Branding, 55 • The Rise of Modern Mass Media, 56

The Eras of Advertising 56

The Preindustrialization Era (Pre-1800), 56 • The Era of Industrialization (1800 to 1875), 56 • The “P.T. Barnum Era” (1875 to 1918), 57 • The 1920s (1918 to 1929), 58 • The Depression (1929 to 1941), 61 • World War II and the 1950s (1942 to 1960), 62 • Peace, Love, and the Creative Revolution (1960 to 1972), 65 • The 1970s (1973 to 1980), 68 • The Designer Era (1980 to 1992), 70 • The E-Revolution Begins (1993 to 2000), 71

Consumer Access, Connections, Branded Entertainment, and the Great Recession (2000 to Present) 73

Branded Entertainment 74

The Value of History 76

Summary 76

Key Terms 77

Endnotes 77

CHAPTER 8 Planning Advertising and Integrated Brand Promotion 161

- The Advertising Plan and Marketing Context 161
- Introduction 162
- Situation Analysis 162
 - Cultural Context, 164 • Historical Context, 164 • Industry Analysis, 165 • Market Analysis, 165 • Competitor Analysis, 166*
- Objectives 166
 - Communications versus Sales Objectives, 168*
- Budgeting 170
 - Percentage of Sales, 170 • Share of Market/Share of Voice, 170 • Response Models, 171 •*

- Objective and Task, 171 • Implementing the Objective-and-Task Budgeting Method, 172*
- Strategy 174
- Execution 175
 - Copy Strategy, 175 • Media Plan, 175 • Integrated Brand Promotion, 175*
- Evaluation 175
- The Role of the Agency in Planning Advertising and IBP 175
- Summary 176
- Key Terms 177
- Endnotes 177



PART 3 THE CREATIVE PROCESS

178

CHAPTER 9 Managing Creativity in Advertising and IBP 180

- Why Does Advertising Thrive on Creativity? 180
- Creativity across Domains 181
 - Creative Genius in the Advertising Business, 182 • Creativity in the Business World, 183 • Can You Become Creative?, 183 • Notes of Caution, 183*
- Agencies, Clients, and the Creative Process 184
 - Oil and Water: Conflicts and Tensions in the Creative/Management Interface, 184*
- Making Beautiful Music Together: Coordination, Collaboration, and Creativity, 189
 - What We Know about Teams, 189 • When Sparks Fly: Igniting Creativity through Teams, 192 • Final Thoughts on Teams and Creativity, 193*
- Have You Decided to Become More Creative? 194
- Summary 194
- Key Terms 195
- Endnotes 195

CHAPTER 10 Creative Message Strategy 197

- Message Strategy 197
- Essential Message Objectives and Strategies 197
 - Objective #1: Promote Brand Recall, 197 • Objective #2: Link Key Attribute(s) to the Brand Name, 200 • Objective #3: Persuade the Consumer, 201 • Objective #4: Affective Association: Get the Consumer to Feel Good about the Brand, 206 • Objective #5: Scare the Consumer into Action, 209 • Objective #6: Change Behavior by Inducing Anxiety, 210 •*

- Objective #7: Define the Brand Image, 211 • Objective #8: Give the Brand the Desired Social Meaning, 212 • Objective #9: Leverage Social Disruption and Cultural Contradictions, 215 • Objective #10: Transform Consumption Experiences, 215*
- In the End 217
- Summary 217
- Key Terms 217
- Endnotes 218

CHAPTER 11 Executing the Creative 219

- The Creative Team and the Creative Brief 219
- Copywriters and Art Directors 220
- Copywriting 222
 - Copywriting for Print Advertising, 222 • Copywriting for Television and Video, 223 • Writing Copy for Radio, 224 • Copywriting for Digital/Interactive Media, 225 • Slogans/Taglines, 227 • The Copy Approval Process, 228*
- Art Direction 229
 - Illustration, Design, and Layout, 229 • Art Direction and Production in Digital/Interactive Media, 236 • Art Direction and Production in Television Advertising, 237*
- The Production Process in Television Advertising 238
 - Preproduction, 238*
- Summary 241
- Key Terms 242
- Endnotes 242



PART 4 PLACING THE MESSAGE IN CONVENTIONAL AND “NEW” MEDIA

244

CHAPTER 12 Media Planning Essentials 246

- Measured and Unmeasured Media 246
 - Where the Money Goes: The Big Pie, 246*
- The Basic Ideas and Terms 247
 - Media Strategies, Objectives, and Data, 248 • Continuity and the Forgetting, 252 • Length or Size of Advertisements, 253*
- Competitive Media Assessment 254
- Media Efficiency 254
 - Internet Media, 255*
- Social Media: What Is Different 255
 - Social Networking, 255*
- Media Choice and Integrated Brand Promotions 255
 - Branded Entertainment, 255*
- Planning Models 256
- Making the Buy 258
- Summary 259
- Key Terms 259
- Endnotes 260

CHAPTER 13 Media Planning: Newspapers, Magazines, TV, and Radio 261

- The Present and Future of Traditional Mass Media 261
- Media Strategy 262
- Print Media—Strategic Planning Considerations 263
 - Newspapers and Digital Newspapers, 264 • Magazines, 267*
- Television and Radio: Strategic Planning Considerations 271
 - Television, 271 • Radio, 276*

- Summary 279
- Key Terms 280
- Endnotes 280

CHAPTER 14 Media Planning: Advertising and IBP in Digital and Social Media 282

- You’ve Been Poked—The Role of Digital and Social Media as a Synergistic IBP Tool 282
 - Social Media and Web 2.0, 283 • Media Types in Social Media, 284 • Options via Digital or Social Media: Definitions and Categories, 284*
- Consumer and Brand Virtual Identity 286
 - Consumer Virtual Identity, 286 • Social Media as a Brand Management Tool: Brand Image and Visibility, 287*
- Basics of Digital Advertising and Online Search 288
 - Digital Advertising, 288 • E-Search, 289*
- Importance of IBP in E-Tail: Emergence of Social E-Commerce and Big Data 290
- Advantages of Digital and Social Media for Implementing Advertising and IBP Campaigns, as well as the Dark Side 291
 - Advantages of Digital and Social Media, 291 • Privacy Issues and the Dark Side of Digital and Social Media, 292*
- Synergizing with Other IBP Tools 294
 - Video Games and Advergaming, 295 • Sales Promotion, 296 • Public Relations and Publicity, 296 • Direct Marketing, E-Commerce, and M-Commerce, 297*
- Summary 298
- Key Terms 299
- Endnotes 299



PART 5 INTEGRATED BRAND PROMOTION

302

CHAPTER 15 Sales Promotion, Point-of-Purchase Advertising, and Support Media 304

- The Role of Sales Promotion, Point-of-Purchase Advertising, and Support Media 304
- Sales Promotion Defined 305
- The Importance and Growth of Sales Promotion 306

- The Importance of Sales Promotion, 307 • Growth in the Use of Sales Promotion, 307*
- Sales Promotion Directed at Consumers 309
 - Objectives for Consumer-Market Sales Promotion, 309 • Consumer-Market Sales Promotion Techniques, 310*

Sales Promotion Directed at the Trade Channel and Business Markets 314

Objectives for Promotions in the Trade Channel, 314 • Trade-Market Sales Promotion Techniques, 314 • Business-Market Sales Promotion Techniques, 315

The Risks of Sales Promotion 317

Creating a Price Orientation, 317 • Borrowing from Future Sales, 317 • Alienating Customers, 317 • Managerial Time and Expense, 317 • Legal Considerations, 317

Point-of-Purchase Advertising 317

Point-of-Purchase Advertising Defined, 318 • Objectives for Point-of-Purchase Advertising, 318 • Types of Point-of-Purchase Advertising and Displays, 318 • P-O-P Advertising and Mobile or Location Marketing, 319 • P-O-P Advertising and the Trade and Business Markets, 319

Support Media 320

Outdoor Signage and Billboard Advertising, 320 • Out-of-Home Media Advertising: Transit, Aerial, Cinema, 321 • Directory Advertising, 322 • Packaging, 322

Summary 323

Key Terms 324

Endnotes 324

CHAPTER 16 Event Sponsorship, Product Placements, and Branded Entertainment 326

The Role of Event Sponsorship, Product Placements, and Branded Entertainment in IBP 326

The Convergence of Madison & Vine 327

Event Sponsorship 328

Who Uses Event Sponsorship?, 329 • Finding the Sweet Spot for Event Sponsorship, 329 • Assessing the Benefits of Event Sponsorship, 330 • Leveraging Event Sponsorship, 331

Product Placements 333

On Television, 333 • At the Movies, 333 • In Video Games, 334 • What We Know about Product Placement, 334

Branded Entertainment 335

Where Are Product Placement and Branded Entertainment Headed?, 337 • What's Old Is New Again, 337

The Coordination Challenge 340

Summary 341

Key Terms 341

Endnotes 341

CHAPTER 17 Integrating Direct Marketing and Personal Selling 343

The Evolution of Direct Marketing 343

Direct Marketing—A Look Back, 345 • Direct Marketing Today, 346 • What's Driving the Growing Popularity of Direct Marketing?, 347

Database Marketing 348

Mailing Lists, 349 • List Enhancement, 349 • The Marketing Database, 350 • Marketing Database Applications, 350 • The Privacy Concern, 352

Media Applications in Direct Marketing 353

Direct Mail, 354 • Telemarketing, 354 • Email, 355 • Direct Response Advertising in Other Media, 355 • Infomercials, 356

Closing the Sale with Direct Marketing and/or Personal Selling 356

The Critical Role of Personal Selling, 357 • Customer Relationship Management, 358 • A Case in Point, 359

Summary 360

Key Terms 360

Endnotes 361

CHAPTER 18 Public Relations, Influencer Marketing, and Corporate Advertising 362

Public Relations 363

A New Era for Public Relations?, 363 • Objectives for Public Relations, 365 • The Tools of Public Relations, 367 • Basic Public Relations Strategies, 370 • A Final Word on Public Relations, 372

Influencer Marketing 372

Professional Influencer Programs, 373 • Peer-to-Peer Programs, 373

Corporate Advertising 376

The Scope and Objectives of Corporate Advertising, 377 • Types of Corporate Advertising, 378

Summary 380

Key Terms 380

Endnotes 381

Glossary 382

Name/Brand/Company Index 394

Subject Index 399

Advertising and Integrated Brand Promotion

CHAPTER

1

The World of Advertising and Integrated Brand Promotion introduces and defines advertising and integrated brand promotion and the roles they play within a firm's overall marketing program. We'll get a clear definition of both advertising and IBP and learn that firms communicate to consumers using a broad range of tools that often go far beyond advertising and traditional mass media. Sales promotion, event sponsorship, direct marketing, brand placements in movies, television programs and video games, point-of-purchase displays, the Internet, podcasting, influencer marketing (social networks), personal selling, and public relations—the tools of IBP—are available to help a firm compete effectively, develop customer brand loyalty, and generate greater profits.

CHAPTER

2

The Structure of the Advertising and Promotion Industry: Advertisers, Agencies, Media, and Support Organizations highlights the people in the industry and their activities. This chapter demonstrates that effective advertising requires the participation of a variety of organizations and especially skilled people, not just the companies who make and sell brands. Advertising agencies, research firms, production facilitators, designers, media companies, Web developers, public relations firms, and Internet portals all play a role. This chapter also highlights that the structure of the industry is in flux. New media options, like streaming video, blogs, and social networking sites, and new organizations, like talent agencies, product placement firms, and software companies, are forcing change. This chapter looks at the basic structure of the industry and how it is evolving with the market and with changing consumer preferences for information reception.

CHAPTER

3

The History of Advertising and Brand Promotion puts the processes of advertising and IBP into both a historical and a contemporary context. This chapter identifies the prominent eras of advertising—from the pre-1880s to the present day—and the unique communications emphasis that has distinguished each era. Special recognition is given to the fact that advertising and IBP have evolved and proliferated because of fundamental market and cultural influences related to free enterprise, economic development, and tradition. Change has also occurred as a reflection of contemporary social values and the advent of new technologies. We also address the effect the Great Recession of 2008–2011 in the United States had on advertising spending, processes, and strategies.

CHAPTER

4

Social, Ethical, and Regulatory Aspects of Advertising and Promotion examines the broad societal aspects of advertising and IBP. From a social standpoint, we must understand that advertising and promotion can have positive effects on standard of living, address consumer lifestyle needs, support communications media, and are contemporary art forms. Critics argue that advertising and other promotions waste resources, promote materialism, are offensive and intrusive, perpetuate stereotypes, or can make people do things they don't want to do. Ethical issues focus on truthful communication, invasion of privacy, advertising and promoting to children, and advertising and promoting controversial products. Regulatory aspects highlight that while government organizations play a key role in shaping the way advertising and IBP are carried out, consumer groups and societal values also put pressure on advertising and IBP to change and evolve with cultural values.

CHAPTER 1

The World of Advertising and Integrated Brand Promotion

After reading and thinking about this chapter, you will be able to do the following:

- 1 Know what advertising and integrated brand promotion (IBP) are and what they can do.
- 2 Discuss a basic model of communication.
- 3 Describe the different ways of classifying audiences for advertising and IBP.
- 4 Understand advertising as a business process.
- 5 Understand the various types of advertising.

You know what? You're a real challenge for companies. You like to get your information from your friends through social media. You read blogs instead of newspaper advertising. You skip television ads, and you listen to satellite radio stations with no advertising at all. So, how are companies supposed to reach you with their advertising and brand messages? Well, these companies are struggling with that challenge. So, they *are* using traditional mass media advertising, but they are also using newer forms of communication to try to get their brand messages across to you.

You'll still see advertising during your favorite television show or in your favorite magazine—a lot of advertising, in fact. But if you haven't encountered some of the new “smart ads” from companies, you will before too long. If you are a smartphone user, advertising is already working its way into a variety of your apps. If you're a video-game player, your favorite games are already full of ads in the cyberscenery—over \$1 billion worth of advertising a year, actually.¹ The next time you go to the grocery store, you just might find an electronic video tablet attached to the shopping cart that asks you to swipe your store loyalty card before you start

touring the aisles. That way the store's computers can prepare a shopping list of items you've purchased before for your convenience. When you've finished your grocery shopping and are heading home, your smartphone might alert you to a special on oil changes just as you're approaching a lube shop. Companies are spending nearly \$4 billion a year on these new “mobile ad” formats, just to try to reach you in new and different ways with their brand messages.² Welcome to the new world of advertising and integrated brand promotion (IBP).

1-1 THE NEW WORLD OF ADVERTISING AND INTEGRATED BRAND PROMOTION

The world of advertising and IBP is going through enormous change. What you will learn in this book and in your class discussions is that companies are trying to keep up with how and where consumers want to receive information about brands.

Mass media are not dead, but they are being supplemented and supported by all sorts of new ways to reach consumers. Consumer preferences and new technologies are reshaping the communication environment. You'll also learn that the lines between information, entertainment, networking, and commercial messages are blurring. As one analyst put it, "The line of demarcation was obliterated years ago, when they started naming ballparks after brands."³ Companies are turning to branded entertainment, the Internet, influencer marketing (i.e., social networks), and other innovative communication techniques to reach consumers and get their brand messages integrated into consumers' lifestyles (like the shopping cart tablet). The vice president of marketing for Audi America described this new process of integrating brands into consumers' lifestyles as "acupuncture marketing" where you go "narrow and deep" with your messages.⁴

Analysts speculate that advertising, IBP, and marketing overall will be more digital, more interactive, and more social. Their reasoning is not hard to understand. Firms have not fully exploited all the opportunities presented by mobile marketing. **Mobile marketing** is communicating with target markets through mobile devices like smartphones or iPad or Surface tablet devices. Digital and interactive techniques can "funnel" consumers to retail sites and online shopping and purchasing. But for now, the "new world of advertising" is still in transition and still has some fundamentals that will not change, no matter what, as the next section describes.

1-1a Old Media/New Digital Media—It's All about the Brand

We need to remain clear about one thing. No matter how much technology changes or how many new media options and opportunities are available for delivering messages—it's still all about the brand! Just because an advertiser offers consumers the opportunity to "follow" them on Twitter or visit the brand's Facebook page, these new communications options do not change the fundamental challenge and opportunity—communicating effectively about the brand and the brand's values (see Insights Online [Exhibit 1.1] for an interesting example). As consumers, we know what we like and want, and advertising—regardless of the method—can help expose us to brands that can meet our needs. And there is a simple truth—a brand that does *not* meet our needs will not succeed—no matter how much advertising there is or whether that advertising is delivered through old traditional media or new digital media and mobile marketing. Another truth is how much consumers emphasize brands in striving to meet their

needs. Consumers are irresistibly drawn to brands to fulfill their needs and desires and also for the social symbolism that brands represent.

Consider the case of fine jewelry. Jewelry does not blatantly display a brand mark or brand name in the way Nike shoes, an Apple iPad or iPhone, or a Mercedes Benz automobile does. These brands prominently display a brand logo and often the brand name itself—but jewelry does not. But, modern consumers are so brand oriented that now they ask "Is that a new ring? Who are you wearing?"—totally oriented to searching out, wanting to know, and wanting to own conspicuous brands.⁵

Now consider the complex case of Cadillac. In the early 1950s, Cadillac held a stunning 75 percent market share in the luxury car market and was a leading advertiser in the market year after year. But by 2007, that market share had fallen to about 9 percent—an unprecedented loss in the history of the automobile industry or most other industries for that matter. What happened to the Cadillac brand? It wasn't the advertising. A series of product missteps confused the market's perception of the brand: the 1986 Cimarron, for example, used a Chevy chassis and looked cheap, and the 1987 Allante sports car was slow and leaked like a sieve. Formidable competitors like Lexus and Infiniti entered the market with powerful and stylish alternatives that were effectively advertised. Does it seem like social networking the brand on Twitter or Facebook could have changed Cadillac's fate during this period of decline? Not likely—even though there are over 15 million monthly users of Facebook.⁶ Reaching a large number of consumers with information about a poor product will not make the product a success. But now, GM has reinvested in the Cadillac brand and committed \$4.3 billion to redesign, advertise, and promote the brand to change consumers' perceptions about Cadillac relative to luxury brands from Europe like Mercedes and Audi (see Exhibit 1.2). Also, the company has upped its spending on digital platforms to 25 percent of its marketing spending.⁷

Analysts are adamant about the process of maintaining a contemporary market-driven image and identity for a brand (as Cadillac finally has started to do), and advertising and promotion are essential to the effort. This is particularly true with established brands that become well known to consumers. If the firm does not regularly invest in well-conceived and carefully crafted advertising and IBP programs, a brand can "drift into a vague oblivion."⁸

INSIGHTS ONLINE

1.1 Go online to see the AdAge feature, "Fiat Branding via Social Drive—A Voice-Activated Feature Giving Social Media Updates."

EXHIBIT 1.2 GM is trying to reinvent the Cadillac brand with new body and interior designs and a new “brand story” in advertising in order to compete effectively with luxury European brand autos like Mercedes and Audi.

WHERE PHYSICS AND METAPHYSICS CONVERGE

BREAK THROUGH

The SRX V6, physics beautifully applied. The longest wheelbase in its class.* A carefully calculated, low-to-the-ground stance. And available Magnetic Ride Control, the world's fastest-reacting suspension system. The end result is nothing short of magical. A vehicle that delivers dynamic, road-grabbing handling and still offers a utility's high-riding visibility. The turbocharging-refined 4.6L Northstar V6 VVT delivers a balanced

320 hp and 355 lb-ft of torque. Beyond the measurable advantages are immeasurable sensations. The rush of an S-curve, the thrill of a long straightaway, the satisfaction of a well-executed maneuver. Finally, a utility that can seat seven** and excite a whole world. Discover more amazing feats of SRX engineering at cadillac.com/vrx_physics. The Cadillac SRX performance utility. Calculated innovation. Exhilaration beyond measure.

SRX

General Motors

LO 1

1-2 WHAT ARE ADVERTISING AND INTEGRATED BRAND PROMOTION?

Now that we've set the new and dynamic context for communication, let's consider the tools companies use: advertising and IBP. We'll start with advertising. You have your own ideas about advertising because you see some advertising every day—even if you try to avoid most of it. You need to know that advertising means different things to different people, though. It's a business, an art form, an institution, and a cultural phenomenon. To the CEO of a multinational corporation, like Pepsi, advertising is an essential marketing tool that helps create brand awareness and brand loyalty. To the owner of a small retail shop, advertising is a way to bring people into the store. To the art director in an advertising agency, advertising is the creative expression of a concept. To a media planner, advertising is the way a firm uses

the media to communicate to current and potential customers. To a website manager, it's a way to drive traffic to the URL. To scholars and museum curators, advertising is an important cultural artifact, text, and historical record. Advertising means something different to all these people. In fact, sometimes determining just what is and what is not advertising is a difficult task!

Even though companies believe in and rely heavily on advertising, it is not a process that the average person clearly understands or values. Most people have some significant misperceptions about advertising and what it's supposed to do, what it can do, and what it can't do. Many people think advertising deceives others but rarely themselves. Most think it's a semi-glamorous profession but one in which people are either morally bankrupt con artists or pathological liars. At worst, advertising is seen as hype, unfair capitalistic manipulation, banal commercial noise, mind control, postmodern voodoo, or outright deception. At best, the average person sees advertising as amusing, informative, somewhat annoying, sort of helpful, and occasionally hip.



INSIGHTS ONLINE

1.3 Go online to see the AdAge feature, “Newcastle Brown Ale—Advertising and Outdoor Art.”

The truth about advertising lies somewhere between the extremes. Sometimes advertising is hard-hitting and powerful; at other times, it’s boring and ineffective. One thing is for sure: advertising is anything but unimportant. Advertising plays a pivotal role in world commerce and in the way we experience and live our lives. It is part of our language and our culture. It is a complex communication process, a dynamic business process, and now a part of the social interaction process (see Insights Online [Exhibit 1.3] for a notable example).

1-2a Advertising Defined

Keeping in mind that different people in different contexts see advertising so differently and that advertising suffers from some pretty complex controversies, we offer this straightforward definition:

Advertising is a paid, mass-mediated attempt to persuade.

As direct and simple as this definition seems, it is loaded with distinctions. First, advertising is *paid* communication by a company or organization that wants its information disseminated. In advertising language, the company or organization that pays for advertising is called the **client** or **sponsor**. If a communication is *not paid for*, it’s not advertising. For example, a form of public relations promotion called *publicity* is not advertising because it is not paid for. Let’s say Will Smith appears on the *Late Show with David Letterman* to promote his newest movie. Is this advertising? No, because the producer or film studio did not pay the *Late Show with David Letterman* for airtime. In this example, the show gets an interesting and popular guest, the guest star gets exposure, and the film gets plugged. Everyone is happy, but no advertising took place—it might be public relations, but it is not advertising. But when the film studio produces and runs ads on television and in newspapers across the country for the newest Will Smith movie, this communication is paid for by the studio, it is placed in media to reach consumers, and therefore is most definitely advertising.

For the same reason, public service announcements (PSAs) are not advertising either. True, they look like ads and sound like ads, but they are not ads. They are not commercial in the way an ad is because they are not paid for like an ad. They are offered as information in the public (noncommercial) interest. When you hear

a message on the radio that implores you to “Just Say No” to drugs, this sounds very much like an ad, but it is a PSA. Simply put, PSAs are excluded from the definition of advertising (even though there are lots of them) because they are unpaid communication.

Second, advertising is *mass mediated*. This means it is delivered through a communication medium designed to reach more than one person, typically a large number—or mass—of people. Advertising is widely disseminated through familiar means—television, radio, newspapers, and magazines—and other media such as direct mail, billboards, video games, the Internet, tablets, and smartphones. The mass-mediated nature of advertising creates a communication environment where the message is not delivered in a face-to-face manner. This distinguishes advertising from personal selling as a form of communication.

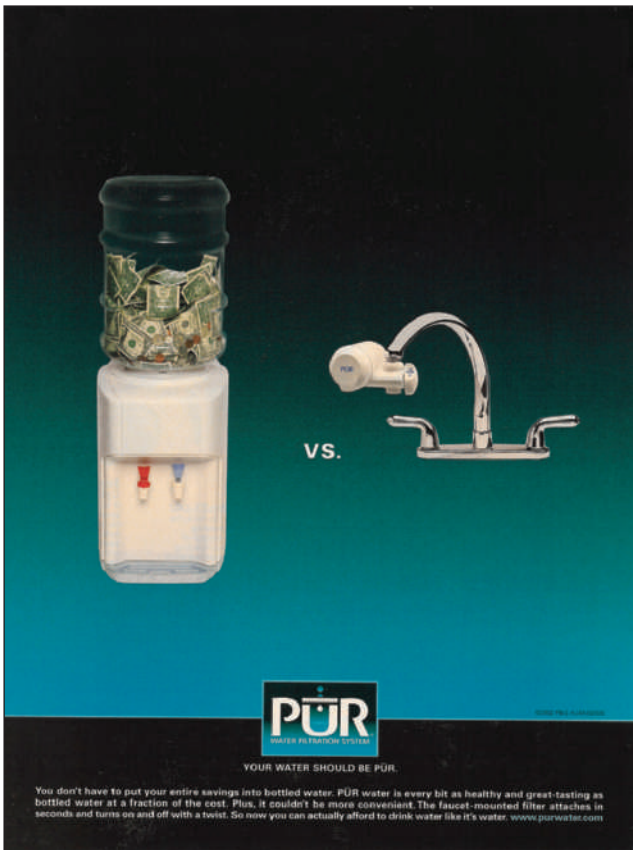
Third, all advertising includes an *attempt to persuade*. To put it bluntly, ads are communications designed to get someone to do something. Even an advertisement with a stated objective of being purely informational still has persuasion at its core. The ad informs the consumer for some purpose, and that purpose is to get the consumer to like the brand, and because of that liking, to eventually buy the brand. An “ad” can be extremely subtle, like a Sprite bottle and logo appearing in the “Green Eyed World” video series on YouTube. Or, it can be loud and blatant like a Saturday morning infomercial. Consider the PUR water filter ad in Exhibit 1.4. It doesn’t carry a lot of explicit product information. But it’s interesting, and most of us would say, “Yeah, I like that ad.” With that reaction, this ad is persuasive. In the absence of a persuasive intent, a communication might be news, but it would not be advertising.

At this point, we can say that for a communication to be classified as advertising, three essential criteria must be met:

1. The communication must be *paid for*.
2. The communication must be delivered to an audience via *mass media*.
3. The communication must be *attempting persuasion*.

It is important to note here that advertising can be persuasive communication not only about a product or service but also about an idea, a person, or an entire organization. When Colgate and Honda use advertising, this is product advertising and meets all three criteria. When TD Ameritrade, Delta Air Lines, Terminix, or your dentist run advertisements for their services, these advertisements meet all three criteria. And when political candidates run ads on television or in newspapers, these (people) ads meet all three criteria as well (see Insights Online [Exhibit 1.5] for another interesting example).

EXHIBIT 1.4 In order for a communication to be advertising, it has to have a persuasive intent. Even though this PUR water filter ad is not overtly persuasive with a lot of message copy, the fact that it is interesting and designed to create a positive impression on the audience results in persuasive intent.



Procter & Gamble

1-2b Integrated Brand Promotion Defined

Now that we have defined advertising, let's consider the other important context for the book—the process of integrated brand promotion, or IBP. As we discussed earlier, communication is all about the brand and, as such, promotion is all about the brand as well. To fully understand integrated brand promotion, let's first define IBP and describe all the tools used for IBP. Then we can talk about how it is related to and yet distinct from advertising. First the definition:

integrated brand promotion (IBP) is the process of using a wide range of promotional tools that work together to create widespread brand exposure.

Just as the definition of advertising was loaded with meaning, so too is the definition of integrated brand promotion. First, IBP is a process. It has to be. It is complicated and needs to be managed in an integrated

fashion. Second, IBP uses a wide range of promotional tools that have to be evaluated and scheduled. IBP creates exposure for the *brand*.

It can be a branded product or an overall corporate brand, but the IBP process is squarely focused on brand exposure. Here is a list of the most prominent tools marketers use for IBP:

- Advertising in mass media (television, radio, newspapers, magazines, billboards)
- Sales promotions (coupons, premiums, discounts, gift cards, contests, samples, trial offers, rebates, frequent user-affinity programs, trade shows)
- Point-of-purchase (in-store) advertising
- Direct marketing (catalogs, telemarketing, email offers, infomercials)
- Personal selling
- Internet advertising (banners, pop-ups/pop-unders, websites)
- Social networks/blogs
- Podcasting/smartphone messaging
- Event sponsorships
- Branded entertainment (product placement/insertion in television programming, apps, Webcasts, video games, and films), also referred to as “advertainment”
- Outdoor signage
- Billboard, transit, and aerial advertising
- Public relations
- Influencer marketing (peer-to-peer persuasion often through social networks)
- Corporate advertising

Notice that this long list of IBP tools includes various types of advertising but goes well beyond traditional advertising forms. From mass media of advertising to influencer marketing and social networks, the tools of IBP are varied and wide ranging. All of these tools allow a marketer to reach target customers in different ways with different kinds of messages to achieve broad exposure for a brand.

Third, the definition of IBP highlights that all of these tools need to work together. That is, they need to be integrated to create a consistent and compelling impression of the brand. Having mass media advertising send one message and create one image and then have mobile messaging or personal selling deliver another message will confuse consumers about the meaning and relevance of the brand—this is a very bad thing!

INSIGHTS ONLINE

1.5 Go online to see the AdAge feature, “Stella Artois-App Is for Advertising Connecting Consumers.”

Finally, the definition of IBP emphasizes that all of the advertising and promotional effort undertaken by a firm is designed to create widespread exposure for a brand. Unless consumers are reached by these various forms of messages, they will have a difficult time understanding the brand and deciding whether to use it regularly.

1-2c Advertisements, Advertising Campaigns, and Integrated Brand Promotion

Now that we have working definitions of advertising and IBP, we can turn our attention to some other important distinctions and definitions. Let's start with the basics. An **advertisement** refers to a specific message that an organization has created to persuade an audience. An **advertising campaign** is a series of coordinated advertisements that communicate a reasonably cohesive and integrated theme about a brand. The theme may be made up of several claims or points but should advance an essentially singular theme. Successful advertising campaigns can be developed around a single advertisement placed in multiple media, or they

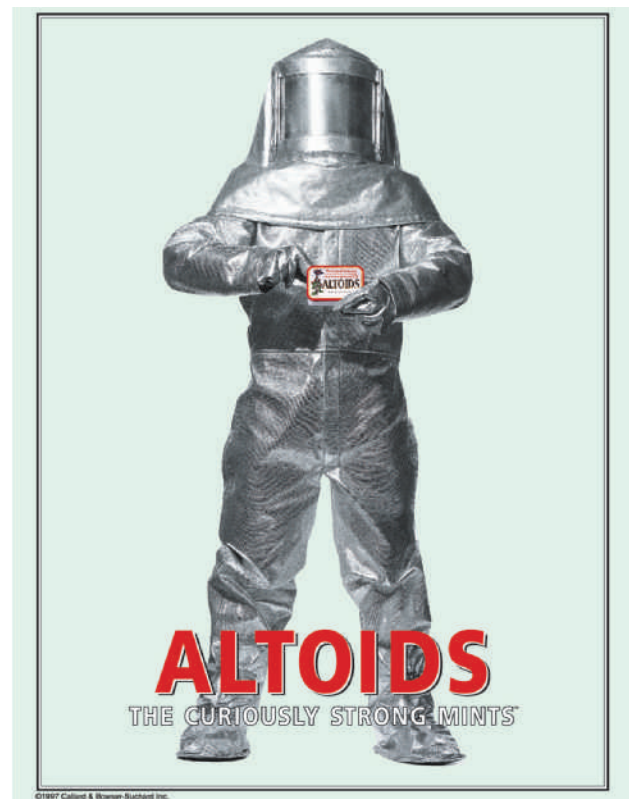
can be made up of several different advertisements with a similar look, feel, and message. A good example is represented by the Altoids ads in Exhibits 1.6 and 1.7. Notice the excellent use of similar look and feel in this advertising campaign. Advertising campaigns can run for a few weeks or for many years. The advertising campaign requires a keen sense of the complex environments within which a company must communicate to different audiences.

How does IBP fit in with advertisements and advertising campaigns? As we discussed earlier, IBP is the use of many promotional tools, including advertising, in a coordinated manner to build and then maintain brand awareness, identity, and preference. When marketers combine contests, a website, event sponsorship, and point-of-purchase displays with advertisements and advertising campaigns, they create an IBP. BMW did just that when the firm (re)introduced the Mini Cooper auto to the U.S. market. The IBP campaign used billboards, print ads, an interactive website, and “guerrilla” marketing (a Mini was mounted on top of a Chevy Suburban and driven around New York City). Each part of the campaign elements was coordinated with all the others. (See Insights Online [Exhibit 1.8] for a key example.) Note that the word *coordinated* is

EXHIBITS 1.6 AND 1.7 A well-conceived and well-executed advertising campaign offers consumers a series of messages with a similar look and feel. These two ads from a broader Altoids campaign are excellent examples of images that create a similar look and feel.



Altoids is a registered trademark of Callard & Bowser



Altoids is a registered trademark of Callard & Bowser