

清华营销学系列英文版教材

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# 广告学 战略、创意与媒体

Advertising

Strategy, Creativity and Media

克里斯·菲尔 (Chris Fill)  
[英] 格雷厄姆·休斯 (Graham Hughes) 著  
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# 出 版 说 明

为了适应经济全球化的发展趋势,满足国内广大读者了解、学习和借鉴国外先进管理经验和掌握经济理论前沿动态的需要,清华大学出版社与国外著名出版公司合作影印出版一系列英文版经济管理方面的图书。我们所选择的图书,基本上是已再版多次、在国外深受欢迎并被广泛采用的优秀教材,绝大部分是该领域中较具权威性的经典之作。

由于原作者所处国家的政治、经济和文化背景等与我国不同,对书中所持观点,敬请广大读者在阅读过程中注意加以分析和鉴别。

我们期望这套影印书的出版对我国经济科学的发展能有所帮助,对我国经济管理专业的教学能有所促进。

欢迎广大读者给我们提出宝贵的意见和建议,也欢迎有关的专业人士向我们推荐您所接触到的国外优秀图书。

清华大学出版社

世纪之交,中国与世界的发展呈现最显著的两大趋势——以网络为代表的信息技术的突飞猛进,以及经济全球化的激烈挑战。无论是无远弗界的因特网,还是日益密切的政治、经济、文化等方面的国际合作,都标示着 21 世纪的中国是一个更加开放的中国,也面临着一个更加开放的世界。

教育,特别是管理教育总是扮演着学习与合作的先行者的角色。改革开放以来,尤其是 20 世纪 90 年代之后,为了探寻中国国情与国际上一切优秀的管理教育思想、方法和手段的完美结合,为了更好地培养高层次的“面向国际市场竞争、具备国际经营头脑”的管理者,我国的教育机构与美国、欧洲、澳洲以及亚洲一些国家和地区的大量的著名管理学院和顶尖跨国企业建立了长期密切的合作关系。以清华大学经济管理学院为例,2000 年,学院顾问委员会成立,并于 10 月举行了第一次会议,2001 年 4 月又举行了第二次会议。这个顾问委员会包括了世界上最大的一些跨国公司和中国几家顶尖企业的最高领导人,其阵容之大、层次之高,超过了世界上任何一所商学院。在这样高层次、多样化、重实效的管理教育国际合作中,教师和学生与国外的交流机会大幅度增加,越来越深刻地融入全球性的教育、文化和思想观念的时代变革中,我们的管理教育工作者和经济管理学习者,更加真切地体验到这个世界正发生着深刻的变化,也更主动地探寻和把握着世界经济发展和跨国企业运作的脉搏。

我国管理教育的发展,闭关锁国、闭门造车是绝对不行的,必须同国际接轨,按照国际一流的水准来要求自己。正如朱镕基同志在清华大学经济管理学院成立十周年时所发的贺信中指出的那样:“建设有中国特色的社会主义,需要一大批掌握市场经济的一般规律,熟悉其运行规则,而又了解中国企业实情的经济管理人才。清华大学经济管理学院就要敢于借鉴、引进世界上一切优秀的经济管理学院的教学内容、方法和手段,结合中国的国情,办成世界第一流的经管学院。”作为达到世界一流的一个重要基础,朱镕基同志多次建议清华的 MBA 教育要加强英语教学。我体会,这不仅因为英语是当今世界交往中重要的语言工具,是连接中国与世界的重要桥梁和媒介,而且更是中国经济管理人才参与国际竞争,加强国际合作,实现中国企业的国际战略的基石。推动和实行英文教学并不是目的,真正的目的在于培养学生——这些未来的企业家——能够具备同国际竞争对手、合作伙伴沟通和对抗的能力。按照这一要求,清华大学经济管理学院正在不断推动英语教学的步伐,使得英语不仅是一门需要学习的核心课程,而且渗透到各门专业课程的学习当中。

课堂讲授之外,课前课后的大量英文原版著作、案例的阅读对于提高学生的英文水平也是非常关键的。这不仅是积累相当的专业词汇的重要手段,而且是对学习

者思维方式的有效训练。

我们知道,就阅读而言,学习和借鉴国外先进的管理经验和掌握经济理论动态,或是阅读翻译作品,或是阅读原著。前者属于间接阅读,后者属于直接阅读。直接阅读取决于读者的外文阅读能力,有较高外语水平的读者当然喜欢直接阅读原著,这样不仅可以避免因译者的疏忽或水平所限而造成的纰漏,同时也可以尽享原作者思想的真实表达。而对于那些有一定外语基础,但又不能完全独立阅读国外原著的读者来说,外文的阅读能力是需要加强培养和训练的,尤其是专业外语的阅读能力更是如此。如果一个人永远不接触专业外版图书,他在获得国外学术信息方面就永远会比别人差半年甚至一年的时间,他就会在无形中减弱自己的竞争能力。因此,我们认为,有一定外语基础的读者,都应该尝试一下阅读外文原版,只要努力并坚持,就一定能过了这道关,到那时就能体验到直接阅读的妙处了。

在掌握大量术语的同时,我们更看重读者在阅读英文原版著作时对于西方管理者或研究者的思维方式的学习和体会。我认为,原汁原味的世界级大师富有特色的表达方式背后,反映了思维习惯,反映了思想精髓,反映了文化特征,也反映了战略偏好。知己知彼,对于跨文化的管理思想、方法的学习,一定要熟悉这些思想、方法所孕育、成长的文化土壤,这样,有朝一日才能真正“具备国际战略头脑”。

以往,普通读者购买和阅读英文原版还有一个书价的障碍。一本外版书少则几十美元,多则上百美元,一般读者只能望书兴叹。随着全球经济合作步伐的加快,目前在出版行业有了一种新的合作出版的方式,即外文影印版,其价格几乎与国内同类图书持平。这样一来,读者可以不必再为书价发愁。清华大学出版社这些年在这方面一直以独特的优势领先于同行。早在1997年,清华大学出版社敢为人先,在国内最早推出一批优秀商学英文版教材,规模宏大,在企业界和管理教育界引起不小的轰动,更使国内莘莘学子受益良多。

为了配合清华大学经济管理学院推动英文授课的急需,也为了向全国更多的MBA试点院校和更多的经济管理学院的教师和学生提供学习上的支持,清华大学出版社再次隆重推出与世界著名出版集团合作的英文原版影印商学教科书,也使广大工商界人士、经济管理类学生享用到最新最好质优价廉的国际教材。

祝愿我国的管理教育事业在社会各界的大力支持和关心下不断发展、日进日新;祝愿我国的经济建设在不断涌现的大批高层次的面向国际市场竞争、具备国际经营头脑的管理者的勉力经营下早日中兴。

赵纯均 教授

清华大学经济管理学院

# Preface

Thank you for choosing to read our book, *Advertising: strategy, creativity and media*.

Our book is intended to support students, advertising and marketing professionals, and teachers, indeed everyone involved in learning about advertising, media, marketing communications and branding. People studying for university and college degrees and diplomas, and those pursuing professional qualifications in advertising, marketing and communications, such as those offered by the Chartered Institute of Marketing, the CAM Foundation, the Chartered Institute of Public Relations and the Institute of Practitioners in Advertising, should benefit from reading this book. This book and its associated resources are also intended to provide a framework for tutors, lecturers and teaching fellows when developing learning programmes. Whichever user category you might belong to, we hope you will enjoy the contents and find them helpful.

We hope you find this book interesting, engaging, accessible, and a suitable means of disentangling the complexities associated with the evolving advertising and communications industry. We have attempted to cover the major issues and hope that readers understand if they find that some topics have not been included. This is because we wanted the book to address the core advertising topics, yet remain relatively compact and approachable.

Although grounded primarily in English-speaking countries, we have attempted to strike a balance between the need to report local issues and concerns and to celebrate some of the truly great global advertising campaigns. Emerging and key technologies, combined with new consumer behaviours, are an integral part of contemporary advertising, whether that be on a global, national, regional or local basis. We feel that it is important for all readers to be aware of this perspective.

Many advertising textbooks focus just on the historical and/or theoretical aspects of advertising. We accept that there is a role for these two perspectives and we have also included them. However, the focus of our book is on blending theory with practice, to show the practicalities of advertising. To do this we explore both the academic and practical issues of advertising and brand communications. In addition, we incorporate real examples of advertising practice in each chapter and provide tasks and exercises for readers to develop their understanding.

## Overview of the book

*Advertising: strategy, creativity and media* provides a contemporary, consistent yet concise appraisal of the radically evolving world of advertising. We designed this book so that it could be a core learning resource for a one-semester or one-term advertising or brand communications programme. The book embraces a number of key topics, including, but not limited to, account planning, creative strategy and planning, branding, image, organisation, consumer-centrism and issues in social and interactive media. We have made special note of the broader changes occurring in the media industry, both traditional and interactive, which continue to have a dramatic impact on advertising practitioners and consumers. We present these issues and build discussion and insight around these and other salient topics.



This text is one of the few to address the changing nature of advertising, and the challenge of understanding advertising's developing role and deployment in a rapidly changing media environment. Many texts focus on a traditional view of advertising and its association principally with television and print media formats. Media proliferation, changing consumer and other stakeholder perspectives, new approaches to creative execution and a wider recognition of the need to adopt socially responsible advertising platforms are among some of the issues that we include in order to provide a wider perspective of this exciting, stimulating and important subject.

Each chapter considers the main characteristics, the key issues and the prevailing perspective and practice that relate to the topic. Each of the 13 chapters are interlinked and cross-referenced where necessary. Readers are encouraged to consider some of the ideas and challenges faced by those who manage communications. This is facilitated by a questioning style of writing, one in which we ask readers to pause and consider a particular issue before we elaborate and explore possible responses. For example, each ViewPoint or practical example contains a question and a task for readers to complete.

*Advertising: strategy, creativity and media* contains 13 chapters.

- Chapter 1 An introduction to advertising
- Chapter 2 OK, so is this the right meaning?
- Chapter 3 Advertising: theories, concepts and frameworks
- Chapter 4 Advertising: strategies, planning and positioning
- Chapter 5 Creativity, content and appeals
- Chapter 6 Brand communications: the role of advertising
- Chapter 7 The advertising industry
- Chapter 8 Traditional media
- Chapter 9 Digital media and emerging technologies
- Chapter 10 Media planning
- Chapter 11 Measuring advertising efficiency and effectiveness
- Chapter 12 Standards and responsibilities
- Chapter 13 Contemporary issues in advertising

In order to establish a basis for considering contemporary advertising practice, the book begins with a look at the **scope and significance** of advertising within business and society. This helps understanding that advertising is not just a marketing tool but an activity that has a much wider societal and cultural role and impact. We examine how advertising and the advertising industry have developed and how advertising interacts with art, music, politics and health.

The book explores what advertising is thought to be and it is therefore important to view **how communications might work** and the factors that are thought to influence the communication process. Questions regarding source credibility and attractiveness are addressed in addition to the principles of cognitive processing and how advertising is used to influence attitudes.

We continue to develop our theoretical understanding with an examination of the principal **theories, concepts and frameworks** associated with the ways advertising is believed to work and to engage audiences. Here we consider the research of both academics and practitioners who have made significant contributions that help explain complex ideas and processes.

Having established the theoretical basis for advertising, we then review the **strategies and planning** associated with managing and implementing the advertising process. This has particular resonance for those businesses wishing to reach global audiences yet also accommodate cultural and regional variances.



Advertising outputs, ads, can be the result of lengthy development processes and need to account for the broader communications, marketing and business objectives that have to be achieved. By accounting for the strategic intentions of a business and by understanding the communication needs of the target audiences, the platform for advertising's *creative development* can be shaped more effectively.

In a rapidly changing media environment driven by technological enhancements, creativity and content issues are now of paramount importance in achieving competitive differentiation. Most marketing textbooks studiously avoid addressing issues to do with creativity and associated processes. Although 'creativity' might be considered by some to be too subjective for analysis, we disagree and consider it too important to be overlooked. As a result we explore the topic through the creativity literature in order to provide an objective perspective. We examine those aspects of creativity that contribute toward the successful development and execution of advertising messages.

**Brands and branding** are increasingly seen as significant topics from both a consumer and a business perspective. The advertising contexts explored in the first chapter provide us with an understanding of the relevance of brands in a modern consumerist society. Brands are considered by many to be an integral part of society, enabling relationships not only with end-user customers but also with an array of other stakeholders. The images, associations and experiences that customers have with brands can be initiated, even shaped, through advertising. It is important therefore to understand the role of advertising within a branding context.

The **advertising industry**, made up of agencies, consultants and other parties who assist client businesses with the development of their advertising, is significant and one which all those reading about or studying this topic should understand. Much of our focus is on the UK and North American advertising industries, although we encourage readers from other countries to find out about their local advertising industry. The changing role and nature of the industry have put pressure on the structure, systems and operations of the advertising industry. This has impacted on the format, structure and the nature of the agencies involved in working with client businesses. It has also had a significant effect on the relationships between the agency and client and the ways in which such relationships are managed.

Another distinguishing aspect of our book is the range of issues we consider relating to the use of **media** and its important role in the delivery of advertising messages. Whilst there is a significant focus on what are popularly referred to as 'new' media and the impact of new technologies, **traditional media**, such as TV, newspapers, magazines, billboards, radio and cinema, continue to play a significant role for advertisers and account for large parts of advertising budgets.

**Digital media**, including online, mobile and social media and in-game advertising, plus a host of other media, are being used in new and innovative ways to target audiences. No doubt by the time some readers engage with this book, developments will have taken place which have again changed the way advertising is used. These changes are inevitable and can transform the very basis of advertising and its contribution to market economies. Innovative media formats, digital and emerging technologies, are now seen to enhance traditional media under the guise of integrated communications.

Against a background of emerging and changing approaches to media use, **media planning** has a much greater and more complex role today in the advertising industry than it had previously in the late 20th century. The growing number of media options now requires media planners to be involved at an earlier stage in the strategic planning of an advertising campaign than before. Media planning not only involves making the appropriate traditional and digital media selections it also provides detailed background research on the nature of the market and the consumer.

Once again this book provides an insight into a topic overlooked by many textbooks: media measurement. This concerns recommendations about the use of specific media, which are based on a number of measurable factors (metrics and analytics), budgetary considerations

and overall suitability to the strategy. This requires an *evaluation of media efficiency and advertising effectiveness* in the planning stages, not as an add-on when a campaign has been implemented. The dynamic and expanding nature of advertising media has created new challenges and new ways of looking at media placement and buying and the evaluation of the decisions made. All of these are considered in this book.

There is a growing recognition that advertisers ensure that they give due consideration to the appropriate ethical, moral, social and legal standards when communicating with customers and other stakeholders. This involves the setting of and adherence to a range of *standards and responsibilities*. These cover the production of individual product advertisements and the procedures to manage corporate governance effectively. Many individual organisations now use advertising to explain how they are complying with demands from legislators and consumers to adopt socially acceptable and responsible business practices.

Given the nature of advertising and the advertising industry that we have identified throughout this text, there are issues and pressures arising that will continue to lead to change from both academic and practitioner perspectives. The final chapter therefore attempts to identify and explore some of these '*contemporary issues*'. This chapter is not intended to provide a definitive view, but to provoke thought and discussion about some, not all, of the prevailing issues.

*Advertising: strategy, creativity and media* brings together different ideas relating to advertising, unlike other books that focus on a single perspective or particular topic, such as integrated communications or branding, without considering the whole. This means the approach taken here invites readers to consider advertising as a core business activity, not a peripheral or optional add-on.

To help stimulate thought and consideration about a wide range of interrelated issues, a number of theories and models are advanced. Some of these theories reflect management practice, while others are offered as suggestions for creativity and the innovative use of media. Many of the theories are abstractions of actual practice, some are based on empirical research and others are pure conceptualisation. All seek to enrich the subject, but not all need carry the same weight of contribution. Readers should form their own opinions based upon their reading, experience and judgement.

## Design features and presentation

There are a number of features that are intended to enhance each reader's experience. Throughout the text there are numerous colour and black-and-white exhibits, figures (diagrams) and tables of information. These serve to highlight, illustrate and bring life to the written word.

## Cases

Each chapter opens with a short, real-life case study. Readers should read these cases and ponder the challenge that emerges at the end of each one, before reading the rest of the chapter. These cases provide a context within which the body of material should be considered.

At the end of each chapter there is a formal question challenging readers to consider how they would respond to the issue presented in the case study, having now read the relevant material. To see how the company proceeded and to view an outline answer, readers are directed online to the website supporting this book.

## Chapter objectives

Each chapter opens with a brief commentary on the broad issues that should be addressed and is followed by both the aims of what is to be covered and a list of learning objectives. This helps to signal the primary topics that are covered in the chapter and so guide the learning experience.

## ViewPoints

In each chapter there are at least four stand-alone examples. These are referred to as ViewPoints and are used either to illustrate particular points by demonstrating theory in practice, or to complement individual examples explained in the chapter. These examples are easily distinguishable through the colour contrasts and serve to demonstrate how a particular aspect of advertising has been used in a particular context. We hope readers enjoy these ViewPoints and that they attempt some of the questions or tasks that follow each ViewPoint.

## Scholars' papers and exhibits

The book draws on a variety of academic materials and applies these to practice. Academic material is explained and evaluated throughout the text, but in addition each chapter includes four Scholars' papers. These refer to particular journal papers that have made significant contributions to our knowledge. These papers may be old or new, but their content is relevant and pertinent to our understanding and knowledge of advertising.

In addition, each chapter contains several exhibits. These are illustrations, pictures of ads, or visuals of people in the industry and are often self-contained examples or vignettes. Some exhibits are attached to ViewPoints, which are case histories or examples of a particular advertising practice.

## Summaries and questions

At the end of each chapter there is a summary and a series of review or discussion questions. Readers are encouraged to test their own understanding of the content of each chapter by considering some or all of these discussion questions. In this sense the questions support self-study but tutors might wish to use some of these as part of a seminar or workshop programme.

## Support materials

Students and lecturers who adopt this text have a range of support materials and facilities to enhance their reading experience.

Readers are invited to visit the companion website for the book at [www.pearsoned.co.uk/fillhughesdefrancesco](http://www.pearsoned.co.uk/fillhughesdefrancesco). Here students have access to further materials including a bank of multiple-choice questions, an online glossary and annotated weblinks. For lecturers and tutors not only is there an instructor's manual containing a range of teaching schemes, PowerPoint slides and exercises in downloadable format, but there is also a password-protected section of the companion website for their use.

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## Figures

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## Tables

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