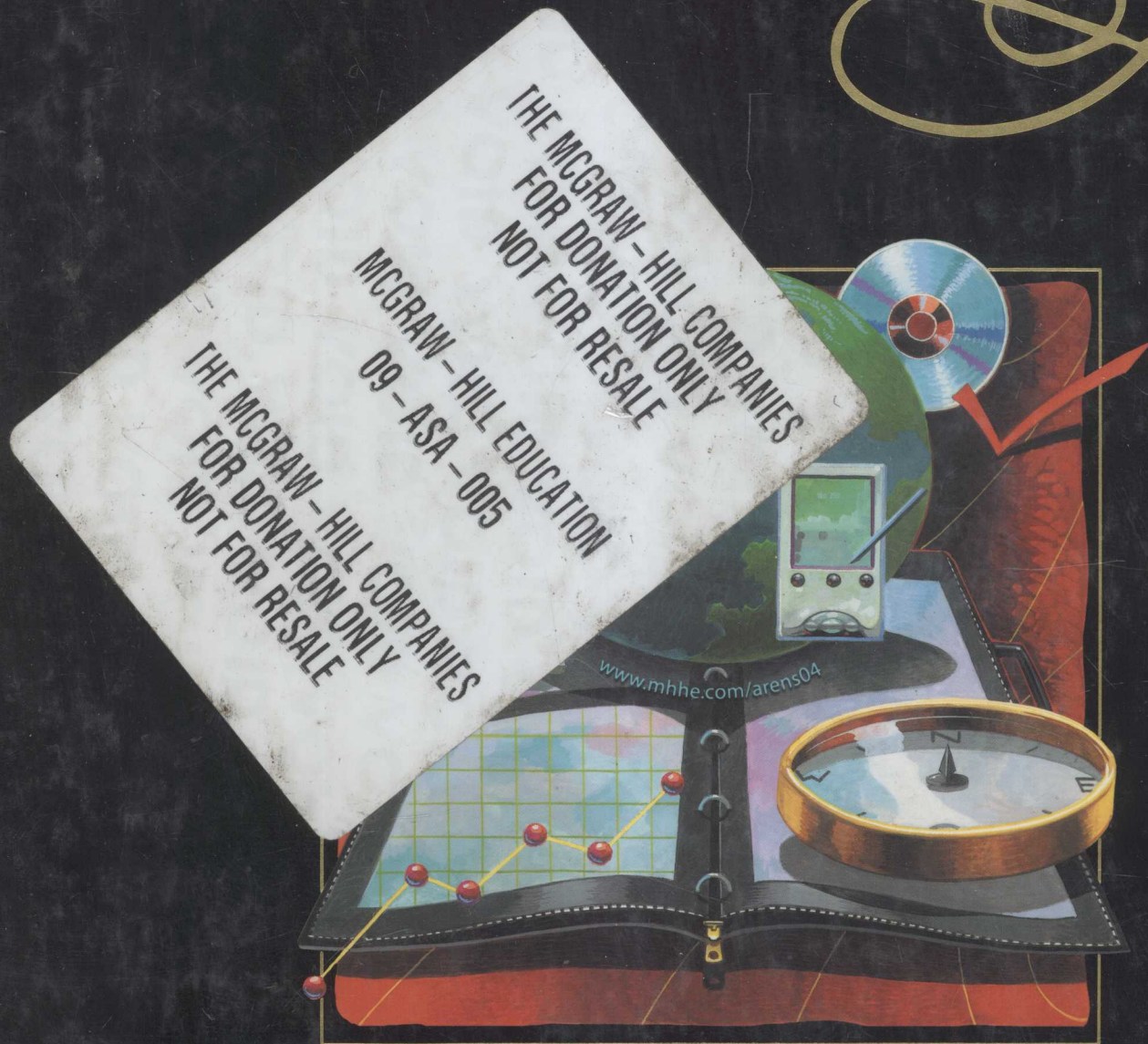


CONTEMPORARY

Advertising



William F. Arens

Contemporary **Advertising**

Ninth Edition

William F. Arens



**McGraw-Hill
Irwin**

Boston Burr Ridge, IL Dubuque, IA Madison, WI New York San Francisco St. Louis
Bangkok Bogotá Caracas Kuala Lumpur Lisbon London Madrid Mexico City
Milan Montreal New Delhi Santiago Seoul Singapore Sydney Taipei Toronto



CONTEMPORARY ADVERTISING

Published by McGraw-Hill/Irwin, a business unit of The McGraw-Hill Companies, Inc. 1221 Avenue of the Americas, New York, NY, 10020. Copyright © 2004, 2002, 1999, 1996, 1994, 1992, 1989, 1986, 1982 by The McGraw-Hill Companies, Inc. All rights reserved. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of The McGraw-Hill Companies, Inc., including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning. Some ancillaries, including electronic and print components, may not be available to customers outside the United States.

This book is printed on acid-free paper.

domestic 1 2 3 4 5 6 7 8 9 0 DOW/DOW 0 9 8 7 6 5 4 3
international 1 2 3 4 5 6 7 8 9 0 DOW/DOW 0 9 8 7 6 5 4 3

ISBN 0-07-253772-8

Editorial director: *John E. Biernat*

Executive editor: *Linda Schreiber*

Developmental editor I: *Anna M. Chan*

Executive marketing manager: *Ellen Cleary*

Media producer: *Craig Atkins*

Senior project manager: *Christine A. Vaughan*

Production supervisor: *Debra R. Sylvester*

Lead designer: *Matthew Baldwin*

Photo research coordinator: *Jeremy Cheshareck*

Photo researcher: *Mike Hruby*

Supplement producer: *Betty Hadala*

Senior digital content specialist: *Brian Nacik*

Cover illustration: *Paul Turnbaugh*

Typeface: *10.5/12 Garamond Light*

Compositor: *Precision Graphics*

Printer: *R. R. Donnelley*

Library of Congress Cataloging-in-Publication Data

Arens, William F.

Contemporary advertising / William F. Arens.—9th ed.

p. cm. — (McGraw-Hill/Irwin series in marketing)

Includes index.

ISBN 0-07-253772-8 (alk. paper) — ISBN 0-07-121425-9 (international : alk. paper)

1. Advertising. I. Title. II. Series.

HF5821.B62 2004

659.1—dc22

2003065006

INTERNATIONAL EDITION ISBN 0-07-121425-9

Copyright © 2004. Exclusive rights by The McGraw-Hill Companies, Inc. for manufacture and export. This book cannot be re-exported from the country to which it is sold by McGraw-Hill. The International Edition is not available in North America.

www.mhhe.com

The Preface

Advertising has the subtle ability to reach out and touch everyone living and working in the modern world today. In fact, at some time in their lives, most people will probably become amateur creators of advertising—whether they design a flier for a school car wash, write a classified ad for a garage sale, or develop a whole campaign for some business, charity, or political cause.

During the first half of the 20th century, advertising may have been viewed as a particularly American institution. But that is certainly no longer the case. In fact, as early as 1917, British novelist Norman Douglas affirmed the global significance of advertising when he remarked, “You can tell the ideals of a nation by its advertisements.” That was before the advent of radio and television. Today, our voices are no longer limited by the scope of 20th-century media. Thanks to the Internet and a variety of online database services, people and organizations can now send advertising messages to millions of people around the world—instantly. Advertising is undergoing a transformation of historic proportions—from a monopolistic corporate monolog to a totally democratic dialog. Suddenly everybody has a voice.

That makes the study of advertising more important today than ever before, not only for students of business or journalism—who may be contemplating a career in the field—but also for students of sociology, psychology, political science, economics, history, language, science, or the arts. Most of these people will become users of advertising; all will be lifetime consumers of it.

The study of advertising gives students, regardless of their major field of study, many valuable tools to use in any subsequent profession. It helps them learn to: think and plan strategically; gather and analyze primary and secondary research data; compute and evaluate the potential of alternative courses of action; cooperate with a team in developing creative solutions to a problem; analyze competitive proposals; understand why people behave the way they do; express themselves and their ideas with clarity and simplicity; persuade others to their point of view; appreciate and assess the quality of different creative endeavors; and use data to speak with knowledge, confidence, and conviction.

In addition, students of business, journalism, and communications gain several specific benefits. By studying advertising, they will learn to:

- Discern the real economic, social, and cultural role of advertising and, conversely, the impact of a society’s values on advertising.
- Understand how advertising supports the profession of journalism and relates to the whole field of communications.
- Appreciate the important, global effect of marketing and advertising on business, industry, and national economies.
- Comprehend the strategic function of advertising within the broader context of business and marketing.

- Evaluate and appreciate the impressive artistic creativity and technical expertise required in advertising.
- Discover what people in advertising and related disciplines do, how they do it, and the expanding career opportunities these fields now offer.

Student-Oriented Features for the 21st Century

Our mission in *Contemporary Advertising* has always been to present advertising as it is actually practiced—to put flesh on the bones of academic theory—with clarity and verve. Now, as we introduce the Ninth Edition of *Contemporary Advertising*, our purpose remains the same. Advertising should be taught as it really is—as a business, as a marketing tool, as a creative process, and as a dynamic, hybrid discipline that employs numerous elements of the arts and sciences. We also believe advertising should be taught in an intelligible manner and lively style relevant to college and university students of the 21st century.

For these reasons, *Contemporary Advertising* provides a number of exclusive student-oriented features.

Award-Winning Graphic Design

Contemporary Advertising has always been distinguished by its elegant, coffee-table-book feel and award-winning graphic design—an important feature for a book that professes to educate students about the aesthetics of advertising design and production. The open, airy look—reinforced by the book's high-quality, non-see-through, clay-coated paper stock—contributes to learning by making the text material colorful, inviting, and accessible to the widest range of students. In the Ninth Edition, the elegance of the design is enhanced with an updated cover design, a striking new interior color palette, beautiful new part and chapter openers, and a redesign of all the technical illustrations for greater clarity and simplicity. Throughout the book, part and chapter overviews, chapter learning objectives, and key terms printed in boldface type all work together to make the text material as reader-friendly as possible.

Chapter-Opening Vignettes

To capture and hold student interest, each chapter begins not with a case but with a story. Written in a warm, narrative style, each vignette depicts an actual situation that illustrates a basic concept in the study of advertising. Wherever possible, the opening story is then woven through the chapter to demonstrate how textbook concepts actually come to life in real-world situations. For example, throughout Chapter 1, we examine the success of the cult-favorite Altoids campaign to demonstrate how advertising can build a brand from the ground up. In Chapter 8, we use the incredible success story of Mountain Dew to illustrate the importance of creativity and strategic thinking in marketing and advertising planning. And in Chapter 12, we've wrapped the whole subject of creativity and the creative process around the story of how the VitroRobertson agency developed its magnificent, award-winning campaign for Taylor Guitars.

Extensive Illustration Program

The best way to teach is to set a good example. So each of the 18 chapters features beautiful full-color illustrations of recent award-winning ads, commercials, and campaigns that demonstrate the best in the business from the last three years. In fact, *Contemporary Advertising* is one of the most heavily illustrated textbooks on the market, with all the major media represented—print, electronic, digital, and outdoor—in a balanced manner. We carefully selected the examples and illustrations for both their quality and their relevance to students.

Furthermore, we feature a mix of local, national, and international ads from both business-to-business and consumer campaigns. In-depth captions tell the stories behind many of the ads and explain how the ads demonstrate the concepts discussed in the text.

The book is liberally illustrated with models, charts, graphs, and tables. Some of these encapsulate useful information on advertising concepts or the advertising industry. Others depict the processes employed in account management, research, account planning, media planning, and production.

Full-Color Portfolios

In addition to the individual print ads and actual frames from TV commercials, the book contains several multipage portfolios of outstanding creative work. These include “Strategic Use of the Creative Mix,” “Outstanding Magazine Ads,” “Advertising on the Internet,” “Corporate Advertising,” and others. Accompanying captions and questions tie the ads to topics germane to the chapter in which they appear.

3-D in the Creative Department

The “Creative Department” is a special section in Chapter 14 that describes how an interesting print ad and TV commercial were produced from beginning to end. In this edition, we show a full-color 3-D print ad for the 2000 Toyota RAV4 sports utility vehicle that features an actual acetate color key (called a *transvision*)—a first in advertising texts. And the TV commercial for the RAV4 created by Saatchi & Saatchi Los Angeles illustrates an extraordinary combination of artistry, sensitivity, and subtle humor.

Advertising Laboratories

Active participation enhances learning, so “Ad Labs” play a significant role in virtually every chapter. These unique sidebars to the world of advertising introduce students to topics of current interest or controversy and then involve them in the subject by posing questions that stimulate critical thinking. Some of the many topics presented in Ad Labs include government regulation, bottom-up marketing, creativity, the psychological impact of color, advertising on the Internet, “green” marketing, sales promotion, and direct-response advertising.

Ethical Issues in Advertising

Today’s students will be 21st-century practitioners. They will face new and challenging ethical issues, and they will need to exercise even greater sensitivity than their 20th-century counterparts. Therefore, in *every* chapter of the book, we introduce a current Ethical Issue in advertising—to focus attention on the most critical social questions facing advertisers today. These include the debate over puffery, advertising to children, comparative advertising, the targeting of ethnic minorities, consumer profiling, privacy, negative political advertising, visual and statistical manipulation, and others.

Practical Checklists

Advertising is a broad subject encompassing many disciplines, and one dilemma both advertising students and practitioners face is how to handle and organize large volumes of information and then creatively convert this data into effective advertising. For this reason, students truly appreciate the numerous, handy Checklists that appear regularly throughout the text. The Checklists can stimulate memory, organize thinking, and reinforce important concepts. Some of these include Checklist for Writing Effective Copy, Checklist for International Media Planning, Checklist for Creating Effective TV Commercials, and Checklist for Writing News Releases, to mention just a few. In the years that follow, students will find the Checklists an invaluable, practical career resource for developing marketing and advertising plans, writing and designing effective ads and commercials, selecting and scheduling media, evaluating advertising proposals, and making other advertising decisions.

Online Reference Library

In keeping with our desire to build long-term value into the book (without adding text length), we introduced the Reference Library as a new feature in the Sixth Edition. We continue to offer this valuable reference source on the *Contemporary Advertising* website and the student CD-ROM. The Reference Library contains a

wealth of supplementary exhibits, checklists, tables, and models for students or professors who seek additional information or greater detail on a subject of interest. The exhibits in the Reference Library are numbered to correspond to relevant chapters. Professors can choose whether or not to assign this material, depending on their course objectives. But students will find the Reference Library a valuable, long-term handbook for their future careers and lives. Some exhibits in the Reference Library include Advertising Regulations in Western Europe; Using Marketing Research for New Product Development; Checklist of Product Marketing Facts for Creatives; Detailed Explanation of Duncan's IMC Model; Trade Show Budgeting Checklist; and many, many others.

Additional Learning Aids

Each chapter concludes with a summary followed by questions for review and discussion. These pedagogical aids are designed to help students review chapter contents and assimilate what they have learned. Throughout the text, key ideas and terms are highlighted with boldface type and defined when introduced. The definitions of all these terms are collected at the end of the book in a thorough and extensive Glossary.

Internet Exercises

The Internet is the fastest growing medium in the history of advertising. It is therefore important for students to become familiar and comfortable with the Net and to understand the resources it offers. In the new Ninth Edition, each chapter features exercises that require students to access the World Wide Web and perform research on questions relevant to the chapter topic.

For the Professor: The Ninth Edition Has Been Strategically Revised

Our continuing goal has been to bring clarity to the often-murky subject of advertising. Our method has been to personally involve students as much as possible in the practical experiences of advertising, while simultaneously giving them a clear understanding of advertising's dynamic role in both marketing management and the human communication process. In the pursuit of this objective, we have included numerous modifications and improvements in the Ninth Edition of *Contemporary Advertising*.

Because of the growing importance of integrated marketing communications (IMC) and the changing role of advertising in the marketing mix, we restructured the sequence of some chapters in the last edition and included a significant amount of new material in them. In the Ninth Edition, we have maintained this structure in order to illustrate early on how marketers concurrently integrate advertising with other marketing communication tools. For example, immediately following the Part Two chapters on marketing, advertising, and media planning, we devote all of Part Three to the topics of direct marketing, personal selling, sales promotion, public relations, events and sponsorships, and corporate advertising. The reason is simple: That's when advertisers and agencies plan these activities—at the same time they're planning their advertising. However, some professors may wish to teach this material after concluding the study of advertising, in which case we recommend they simply skip Chapters 10 and 11 and assign them after Chapter 18, before studying the Epilogue: Re-Positioning a Brand.

By also including new material on the economics of advertising, relationship marketing and IMC, the new digital interactive media, and global/international advertising, we have insured that *Contemporary Advertising* will remain both current and comprehensive.

Current and Concise

In the Ninth Edition, our first effort was to update all statistics and tables and to document the most recent academic and professional source material to give *Contemporary Advertising* the most current and relevant compendium of academic and trade citations in the field. We've referenced important recent research on topics

ranging from the effects of advertising and sales promotion on brand building to relationship marketing, integrated communications, and Internet advertising. And, where appropriate, we've redesigned the building-block models that facilitate student comprehension of the often-complex processes involved in human communication, consumer behavior, marketing research, and IMC.

In this and the last edition, thanks to recommendations from our academic reviewers, we added new material to bring a clearer theoretical structure to the book. For example, in Part One, we introduce the principles of free enterprise economics and then show how these principles have affected the evolution of modern advertising from a 19th-century American phenomenon to an accepted global practice in the 21st century. This framework creates the underpinning for our discussion of the social and regulatory aspects of advertising, as well as our examination of how the business of advertising has evolved from local, to national, to global. In Parts Two and Three, contemporary theories of marketing and communication create the framework for our discussion of advertising's role in marketing and integrated marketing communications. This then evolves to a theory of creative excellence in Part Four. And in Part Five, all these theories come together as advertisers search for the most economically efficient communication media to create effective marketing relationships with customers and other stakeholders.

Second, we have prudently governed the length of the text material. On the suggestion of our reviewers, we have split Chapter One into two chapters, to make the introduction to the course less daunting for students. While integrating new material on the economic aspects of advertising, on personal selling, sponsorships, and digital interactive media, we have still maintained a manageable length. The illustrations, graphics, sidebar information, and design are all aimed at keeping the text open, airy, and inviting while sharpening *clarity*—the hallmark of *Contemporary Advertising*.

Compared to the true length of other comprehensive course books, *Contemporary Advertising* is now one of the most concise texts in the field.

Fresh, Contemporary, Relevant Examples

For the Ninth Edition, we added many new, real-world examples, selected for their currency and their relevance to students. Likewise, many of the chapter-opening stories are new, such as the advertising success stories of Kodak and Neopets. Others document marketing or communication misfires such as Prodigy and Firestone. All of the full-color portfolios have been updated, expanded, or replaced with more recent examples and all of the Ad Labs, Checklists, and Ethical Issues have been updated and edited for currency and accuracy.

Global Orientation Integrated Throughout

In light of the increasing globalization of business, we introduce the subject of global advertising early in the book in Chapter 4: "The Scope of Advertising: From Local to Global." We've also added more examples of international advertising throughout the book. All the international data has been extensively revised and updated to reflect the increased importance of advertising in the new economic and marketing realities of Europe. Throughout the text, a new global icon denotes international examples or data.

Focus on Integrated Marketing Communications

One result of exploding technology—and consequent market fragmentation—has been the growing realization by major advertisers and agencies of the importance of relationship marketing and integrated marketing communications. In response to this, we have woven the IMC perspective throughout the text. We first introduce the concept of IMC in Chapter 1; next, in Part Two, we explain its impact on marketing, advertising, and media planning; and then we focus all of Part Three on how companies build relationships by integrating their advertising with other marketing communication tools. Finally, in Part Five, we show how each of the major media contribute to the IMC process. Throughout, we cite the most recent important research on all these topics.

CASE STUDY: Epilogue: Re-Positioning a Brand

So that students can see how many of the principles taught in the text come together in the real world, we have included an updated Epilogue, immediately following Chapter 18, on the complete story behind the currently running, highly successful “Priceless” branding campaign for MasterCard, created by McCann-Erickson Worldwide in New York. We are greatly indebted to both McCann-Erickson and MasterCard for authorizing us to share the details of this interesting, student-relevant campaign and for the tremendous assistance they gave us in the creation of this outstanding Epilogue.

Local and Business-to-Business Advertising Coverage

Throughout the book, *Contemporary Advertising* addresses the needs of both small and large consumer and business-to-business advertisers with its many examples, case histories, Ad Labs, Checklists, and advertisements. Moreover, this is one of the few texts to devote adequate attention to the needs of the small retail advertiser by discussing how local advertisers can integrate their marketing communications.

Highlights of This Revision

While all the chapters have been edited and updated, other specific highlights of the Ninth Edition include the following:

Chapter 1: “What is Advertising Today?” This is a NEW chapter with a new opening vignette. On the recommendation of our reviewers, we have split Chapter 1 to make the introduction to the course more accessible to students. Now, after defining what advertising is, the chapter explores two of the most important dimensions of advertising. We look first at the communication dimension to demonstrate how advertising is actually a form of structured, literary communication. Then, we look at the marketing dimension to understand the important role advertising plays in business. To help illustrate these concepts, a fascinating new vignette on the beginnings and the recent dynamic growth of Altoids serves as a useful foil and is woven throughout the chapter.

Chapter 2: “The Evolution of Advertising.” This is a NEW chapter. Previously covered in Chapter 1 of the prior editions, the Ninth Edition features an expanded discussion of the other two dimensions of advertising. The economic dimension shows students how and why advertising has evolved the way it has. And the social and ethical dimension enables students to understand people’s attitudes about advertising and to consider what the future holds in store. Examining the diverse dimensions of advertising here in the first two chapters should lead students toward a deeper understanding of advertising as it is currently practiced. The chapter comes to life through the story of Kodak. As this company unfolded to become an American success story, its evolution paralleled the history of modern advertising. Students will enjoy seeing the first ads Kodak employed and, in the process, will be able to see how advertising has truly changed over the years.

Chapter 3: “The Economic, Social, and Regulatory Aspects of Advertising.” This chapter has been updated and revised to add clarity to the very important issues it addresses. The chapter opens with the same story employed in the Eighth Edition—the highly controversial campaign for Calvin Klein Jeans. This sets the stage for a detailed discussion of advertising’s proper role in our economic system and our society. By using the economic framework set up in Chapters 1 and 2 for our discussion of advertising controversies, we have a basis for understanding how advertising may contribute or detract from the basic goal of free enterprise—“the most good for the most people.” The section on “Current Regulatory Issues Affecting U.S. Advertisers” deals with numerous issues, among them: Freedom of Commercial Speech, the Tobacco Advertising Controversy, Consumer Privacy, and the Issue of Advertising to Children. The chapter offers a more balanced presentation of what’s right and wrong about advertising, acknowledging the profession’s shortcomings—for instance, in the area of deception with the *FTC v. Office Depot* case,

and in the area of sexual and ethnic stereotyping. The discussion of deception and puffery in advertising has been updated, referencing the recent work by Ivan Preston. And the Ethical Issue in this chapter focuses on the subject of puffery, including the recent case of *Pizza Hut v. Papa John's Pizza*.

Chapter 4: “The Scope of Advertising: From Local to Global.” In the last edition, we reorganized this chapter extensively. The chapter discusses all the major organizations involved in the advertising business. Beginning with the advertisers, the chapter classifies them by their scope of business: local, regional, national, and transnational. The agency section demonstrates what agency people do and how they work. The material on the media and suppliers is included to present a balanced view of all the participants in the advertising industry. In the Ninth Edition, we updated all the statistical information about the advertising business and edited the chapter carefully to increase clarity and enhance comprehension.

Chapter 5: “Marketing and Consumer Behavior: The Foundations of Advertising.” This chapter begins with a new vignette: the marketing misfire of Homegrocer.com, one of the biggest promises—and flops—of the recent technological boom. This case serves to show the important role that marketing plays in advertising success (or failure). Students will be amazed to learn that in one year, this company spent over \$120 million in advertising—far more than its total sales—and yet still crashed because it ignored the marketing basics of the grocery industry. The chapter discusses the main participants in the marketing process and then focuses on the consumer, pointing out that consumer behavior is the key to advertising success.

Chapter 6: “Market Segmentation and the Marketing Mix: Determinants of Advertising Strategy.” This chapter remains largely unchanged from the Eighth Edition. It still leads off with the classic Levi’s story, but all figures and statistics have been updated, as has the whole illustration program.

Chapter 7: “Research: Gathering Information for Advertising Planning.” In the Eighth Edition we reorganized this chapter substantially. To improve clarity, we moved the detailed information about conducting quantitative surveys to the end of the chapter under the heading “Important Issues in Advertising Research.” Here we discuss the topics of validity and reliability, sampling methods, and questionnaire design. This enables a more succinct explanation of the steps in the research process. In the Ninth Edition we have updated all the figures and tables and freshened the chapter with new illustrations and exhibits.

Chapter 8: “Marketing and Advertising Planning: Top-Down, Bottom-Up, and IMC.” In the Eighth Edition we introduced an exciting, new, student-relevant vignette—Mountain Dew—to demonstrate the importance of creativity in marketing and advertising planning. The Ninth Edition updates the story and even includes the details of Mountain Dew’s successful launch of its Code Red line extension. The section on need-satisfying objectives has been completely rewritten to clarify the material for students. And we have also improved the section on positioning theory by including Professor Ernest Campbell’s typology of seven distinct approaches to positioning strategy.

Chapter 9: “Planning Media Strategy: Finding Links to the Market.” This chapter also featured an interesting new vignette in the Eighth Edition—the amazing success of The Media Edge, a media specialist company owned by Young & Rubicam. In the Ninth Edition, we have updated key information and statistics and enhanced the illustration program with new ads and exhibits.

Chapter 10: “Relationship Building: Direct Marketing, Personal Selling, and Sales Promotion.” This chapter begins a new unit in the book, Part Three,

“Integrating Advertising with Other Elements of the Communications Mix.” The chapter, and indeed this whole part, focuses on the philosophy that, while advertising can create an image for a company, a reputation must be earned. In other words, *everything* a company does (and doesn’t do, for that matter) sends a message to its various stakeholders. Advertising, as well as sales promotion, personal selling, and other marketing communication tools, is one of the *planned* messages that companies employ. Advertising people need to be more than just aware of these other communication tools. They need to recognize (at the planning stage) that some of them are better suited for solving certain marketing problems than advertising is. And, if the firm is to truly realize its reputation potential, they must all be integrated with everything else a company does. This chapter opens with a new story about how Dell Computers promoted itself by using direct marketing techniques to promote its sweepstakes. The story enables us to spotlight the importance of direct marketing to IMC programs.

Chapter 11: “Relationship Building: Public Relations, Sponsorship, and Corporate Advertising.” Continuing the same themes, the second chapter in Part Three begins with an updated account of the public relations disaster of Firestone Tires. We’ve strengthened the IMC focus of the chapter and broadened the material with updated information on events and sponsorships. We lead that segment off with an interesting story of how Bennett Gibbs turned his local bike shop into a \$3 million enterprise through the effective use of event sponsorship. The chapter boasts a whole new art program and a new portfolio of outstanding corporate ads. The Ethical Issue debates the controversy surrounding advertorials.

Chapter 12: “Creative Strategy and the Creative Process.” This chapter continues to receive kudos from our academic reviewers. The chapter leads off with a theory of advertising excellence based on two dimensions of greatness: audience resonance and strategic relevance. The chapter examines the nature of creativity, styles of thinking, and the role of the agency creative team. It also explains the importance of creativity, showing how creativity puts the “boom” factor in advertising. In the Ninth Edition we have introduced the Leo Burnett Global Product Committee’s Rating Scale for advertising creativity. Developed by Michael Conrad, Burnett’s former worldwide creative head and now the Dean of the Cannes Lions Academy, the rating scale is used by the agency to evaluate every ad before presenting it to a client. We have also updated the Creative Director’s Portfolio with a number of startling new, student-relevant ads to enliven the text matter.

Chapter 13: “Creative Execution: Art and Copy.” We retained the elegant Timberland story to introduce this chapter, since it is such a timeless example of the best in advertising copywriting and art direction. We included a completely new illustration program in this chapter, but we retained the Art Director’s Portfolio, which was new in the Eighth Edition and displays common types of layout and design, explaining which design formats work best. New in the Ninth Edition is a whole new section on Writing for the Web that explores the different writing styles required for Internet advertising. The Ethical Issue in this chapter discusses imitation and plagiarism and shows how “borrowing” can often come close to stealing.

Chapter 14: “Producing Ads for Print, Electronic, and Digital Media.” This chapter retains the opening story about the development of a stunning three-dimensional print ad for the 2000 Toyota RAV4 sports utility vehicle. We also weave this story throughout the chapter. In the television section, for instance, we explain the development of the RAV4 TV ad, which is a completely different execution of the same strategic idea. Then, we use the story again in the Creative Department: From Concept to Production of a Magazine Ad and Television Commercial. The chapter was carefully edited throughout to ensure that students gain the most practical

information possible on how to manage the production of quality print, broadcast, and digital media materials. The Ethical Issue focuses on the controversy over using high-tech methods to make changes in other people's artistic work.

Chapter 15: "Using Print Media." The well-known "milk mustache" advertising campaign from the National Fluid Milk Processors continues to provide a stimulating opening for the magazine section of this chapter. We also retained the amusing story about the irreverent campaign for the *Village Voice* newspaper for the newspaper section. For the Ninth Edition, a new section in this chapter discusses the software that is available to assist in buying print media. We carefully edited the chapter for currency, efficiency, and clarity. All the statistical information has been revised and a completely new illustration program brings the chapter alive. The Ethical Issue, "What's at Stake with Sweepstakes?" exposes the problem of deceptive advertising in sweepstakes promotions and discusses the changes that came about from the passage of new regulations in 2000.

Chapter 16: "Using Electronic Media: Television and Radio." Since we used the milk mustache story in Chapter 15, we decided to retain the highly popular, award-winning "Got Milk?" television campaign from the California Milk Processor Board for Chapter 16. We expanded the section on the use of TV in IMC, and we edited and updated the material on CPP and CPM. Similarly, in the radio section, we refined our discussion of how to use radio in an integrated marketing communications program. The Ethical Issue on advertising to children has been completely updated.

Chapter 17: "Using Digital Interactive Media and Direct Mail." In the Ninth Edition, we have revised this chapter extensively and introduced a new chapter-opening story on the highly successful launch of a website for virtual pet owners—Neopets.com. The chapter discusses the history of the Internet; the growth of online services and the World Wide Web; the different types of digital, interactive advertising available including viral and immersive marketing; some of the problems with Internet advertising; and the use of these new media in IMC. The second part of the chapter deals with direct mail as an addressable medium and explains its use in IMC programs as well. The Ethical Issue in this chapter focuses on the hot issue of Internet profiling and privacy.

Chapter 18: "Using Out-of-Home, Exhibitive, and Supplementary Media." This chapter remains largely unchanged from the Eighth Edition. We retained the highly popular "Angel in Red" opening story. We updated all the statistical data and introduced a completely new illustration program in the Portfolio and throughout the chapter to keep it fresh and current. The supplementary media section includes the discussion of new advertising venues. And the Ethical Issue discusses the effect of spillover media on unintended audiences such as children.

Epilogue: Re-Positioning a Brand: MasterCard's "Priceless" Campaign. The famous and fascinating "Priceless" campaign for MasterCard demonstrates in detail how all the concepts taught in the book come together in real life. We are greatly indebted to MasterCard and to McCann-Erickson Worldwide, who developed the campaign, for their efforts in helping us put together this outstanding Epilogue, and we appreciate their assistance in updating the story for the Ninth Edition. A video supplement to the text includes recent commercials from the campaign.

The Reference Library. We've completely redesigned the Reference Library and put it on the new *Contemporary Advertising* website and student CD-ROM to make it easier to update and to use. Many of the most popular features from the Eighth Edition have been retained, and for the Ninth Edition we've added other elements that professors and/or students might find helpful.

Appendix C: “Complete IMC Plan.” Complementing the Top-Down Marketing and Advertising Plan Outlines in Appendixes A and B, Appendix C features an IMC Plan Outline. Developed by Brannon Wait at Saatchi & Saatchi Denver, the plan will be very useful to students in their future endeavors. This is found on the *Contemporary Advertising* website.

Appendix D: “Career Planning in Advertising.” This section has been updated with many helpful hints for students about to launch their careers. It includes salary figures for entry-level employees in a variety of advertising-related positions and is also found on the *Contemporary Advertising* website.

Appendix E: “Industry Resources.” This appendix organizes a great deal of practical information students can use to perform further research in areas of interest or to advance their careers by joining an organization focused on their specialty. It is located on the *Contemporary Advertising* website.

Supplementary Materials

Instructor’s Manual

While the text itself is a complete introduction to the field of advertising, it is accompanied by a number of valuable supplemental materials designed to assist the instructor.

We expanded the Instructor’s Manual to include a wealth of new material and suggestions for classroom lectures and discussions. It includes a lecture outline for each chapter; answers to all discussion questions including the end-of-chapter Internet exercises, suggested workshops, projects, and debates; and additional material for reading or project assignments.

Video Supplements

To illustrate how the principles discussed in the text have actually been applied in business, the book is supplemented by several special video programs and a video instructor’s guide. One video was produced exclusively for *Contemporary Advertising* by the author for instructor use in the classroom. It includes a wide variety of domestic and international commercials specially referenced with voiceover introductions to specific chapters. This video is text-specific in subject matter and also includes many of the commercials discussed in the text—such as the MasterCard campaign from the Epilogue, the Got Milk? campaign discussed in Chapter 16, and the Toyota RAV4 spot from Chapter 14, to mention just a few. New for the Ninth Edition will be the addition of winners from the 2003 International Advertising Festival at Cannes, as well as a behind-the-scenes tour of the 2003 Cannes Festival (also included on the Student CD). Produced by the author for *Contemporary Advertising* in cooperation with the festival management, the video demonstrates why Cannes is regarded as the “Academy Awards” of advertising.

The second video was produced by the Advertising Educational Foundation, to whom we express our deep gratitude and appreciation. It includes a behind-the-scenes look at advertising research at work. The video, entitled “Good-bye Guesswork: How Research Guides Today’s Advertisers,” includes case studies for V8 Juice, Maidenform, and AT&T’s “800” Service, and shows how research is used to develop new ads, to refine ad campaigns, to decide the best place to advertise, and to evaluate current ads.

With the Ninth Edition, *Contemporary Advertising* introduces a new video series. Each video in this series focuses on a campaign and gives insight into both the agency and client roles in its development. The first video follows the development of an advertising campaign for the restaurant chain, Tumbleweed. Spring 2004 sees the release of the second video in *Contemporary Advertising*’s new campaign video series. This second video features the work of Doe Anderson on a full campaign promoting Kentucky tourism. The videos are presented in a way that makes them easy to use in class for comparison and contrast discussions.

Offered at no charge to adopters of *Contemporary Advertising*, these video supplements are designed to help the instructor teach real-world decision making and demonstrate some of the best current examples of television advertising from around the world.

Instructor CD-ROM

Also available to instructors is a CD with support materials for classroom presentations. These include over 150 of the important models and graphs presented in the text and over 40 ads not found in the text—all produced in full color. The ads are accompanied by Teaching Notes that tie them specifically to their relevant chapter concepts. Also on the CD is the complete instructor's manual, test bank, and PowerPoint presentation.

Test Bank

An extensive array of objective test questions, prepared by John R. Brooks, Jr. of Houston Baptist University, was carefully designed to provide a fair, structured program of evaluation. The testing system is available in a printed version or computerized on our Instructor CD-ROM. Professors may also access this resource online through the book's website and PageOut, our course website builder.

Internet Website

Complementing the Ninth Edition is an Internet website (www.mhhe.com/arens04). For instructors, we have downloadable supplements and a link to McGraw-Hill's PageOut. For students, there are self-checking quizzes, a link to PowerWeb for updates about what is going on in the world of advertising, and video clips from our video package.

Student CD-ROM

This CD is packaged with each copy of the textbook and includes student classroom support such as the Reference Library, IMC Plan, and other support for the text material. Completely new to the package is an exclusive, behind-the-scenes tour of the 50th anniversary celebration of the International Advertising Festival in Cannes, France. Students get exposure to how the judging is done, hear from luminaries in the advertising field, and see why Cannes is *the* big-incentive trip for advertising people around the world.

Uses for this Text

Contemporary Advertising was written for the undergraduate student in liberal arts, journalism, mass communication, and business schools. However, because of its practical, hands-on approach, depth of coverage, and marketing management emphasis, it is also widely used in independent schools, university extension courses, and courses on advertising management. The wealth of award-winning advertisements also makes it a resource guide to the best work in the field for students in art and graphic design courses and for professionals in the field.

Many of the stories, materials, and techniques included in this text come from the author's personal experience as a full-time marketing communications executive and adjunct professor at San Diego State University and the University of California at San Diego. Others come from the experiences of friends and colleagues in the business. We believe this book will be a valuable resource guide, not only in the study of advertising but later in the practice of it as well. In all cases, we hope readers will experience the feel and the humanness of the advertising world—whether they intend to become professionals in the business, to work with practitioners, or simply to become more sophisticated consumers.

William F. Arens

Our Thanks

In student parlance, writing a textbook on any subject might well be considered the term paper from hell. An advertising textbook, though, would be nigh impossible without the assistance and cooperation of a legion of individuals and companies on the professional side. I am therefore deeply indebted to many people and organizations on all sides of the advertising business (agencies, clients, media, and suppliers) for their professional assistance and personal encouragement. These include, but are certainly not limited to: Joyce Harrington, John Wolfe, and Burtch Drake at the American Association of Advertising Agencies; Paula Alex and Linda McCreight at the Advertising Educational Foundation; Paula Veale at the Ad Council; Burke Stinson, Stephen Block, and Sheldon Hochheiser at AT&T; Shawn O'Neill at New American Financial; Vonda LePage at Deutsch, New York; Roy Elvove at BBDO; David DeCecco at Pepsi-Cola Company; Peter Farago at Farago & Partners; Larry Jones at Foote Cone & Belding, Los Angeles; Christian Arens at Freestyle Interactive, San Francisco; and Jo Muse at Muse Cordero Chen.

A huge thank you to Susan Irwin and her people at McCann-Erickson Worldwide for their incredible efforts and good work on providing us with the complete campaign for MasterCard in the Epilogue. I am likewise very grateful to everybody at Saatchi & Saatchi Los Angeles and Toyota Motor Sales U.S.A. for their invaluable assistance, openness, and cooperation in providing the material for our chapter on advertising production and the dynamic 3-D ad for the Toyota RAV4 in that chapter. These include Scott Grant and Steve Sturm at Toyota, and, at Saatchi, Scott Gilbert, Paul Silverman, Jeff Nicosia, Margaret Bornais, Matt Bogen, Lorraine Alper Kramer, Ed Adamson, Lisa Mathews, Paula Dorsett, Damon Webster, Lisa Jokanovich, and Dean Van Eimeren. We also thank photographer Todd Johnson, film director Gavin Bowden at Original Films, Cliff Allman at *Sports Illustrated*, Mark Ober at Theatrical Support, and Account Supervisor Brannon Wait at Saatchi & Saatchi Denver.

Our chapter on Internet advertising required extensive revisions and updating, and for his incredible contributions of time, knowledge, and material, we are very indebted to our Internet guru, John Keck, formerly Sr. VP/Interactive Media Director at FCB San Francisco. Also, for the outstanding portfolio of layout styles in Chapter 13, thanks go to Tom Michael and Tabitha Ziegler at Market Design in Encinitas, CA.

For their warm, open, and gracious contributions of time, counsel, and materials, I extend my appreciation, *avec tous mes remerciements*, to all our Canadian friends, especially Joe Mullie at the Association des Agences de Publicité du Québec; Daniel Rabinowicz, Pierre Delagrave, Normand Chiasson, and Manon Caza at Cossette Communication-Marketing; Marcel Barthe at Optimum; Francois Descarie at Impact Research; Yves Gougoux at Publicis/BCP Stratégie Créativité; Andre Morrow at Marketel; Paul Lavoie at Taxi; Normand Grenier at Communications Grenier; and Elisabeth Cohen at the Place des Arts, Montreal.

Likewise, to our friends at the International Advertising Festival in Cannes, *nous vous remercions beaucoup*. We greatly appreciate your cooperation and assistance in

producing an outstanding video documentary of the 50th anniversary of the Cannes Lions. These include Roger Hatchuel, Terry Savage, Amanda Benfell, and Monika Barrau. To produce the video required the expertise and considerable cooperation of our French videographers from DRC Films: Dominique and Raphael Rollin and Michael Verheyden, all of whom did an outstanding job. Most especially, I am indebted to our exceptionally capable assistant producer Severine Lechasseur, who kept everything moving with alacrity and good humor. We also benefited greatly from the contributions of Bernard Ginouves of Digital Films, Bob Isherwood and Norma Clark from Saatchi and Saatchi, Vladimir Evstafiev from Maxima Communications Group, Moscow, and Michael Conrad and Clive Challis from the Cannes Lions Academy. Thank you all.

For helping us navigate the Canadian legal waters, I greatly appreciate the generous contributions of Eric Gross of Gowling and Henderson, Toronto; Bryan Fraser of Hooey-Remus, Toronto; and Robert Legault of Legault & Joly, Montreal. And for great support and assistance, I am indebted to the Canadian Consulate General in Los Angeles, especially Pamela Johnson and Rosalind Wolfe. For assistance on the U.S. legal front, I am very indebted to John Hendrickson of Katten Muchin Zavis Rosenman, Los Angeles.

I must give special thanks to several longtime friends in the business whose contributions, continuous support, and wise counsel I value and appreciate immeasurably: Susan Irwin at McCann-Erickson; Jan Sneed at Grey Advertising; Rance Crain at *Advertising Age*; Jack Trout at Trout and Partners; Jorge Gutierrez Orvañanos at MerchanDesign, Guadalajara, Mexico; Brad Lynch, retired from the Ad Council; and, of course, my good friend of many years Al Ries at Ries & Ries.

In addition, I appreciate the moral support, encouragement, generous assistance and friendship of Tom and Dena Michael, Carlos and Yolanda Cortez, Bob and Demmie Divine, Bob and Sally Bosler, Jim Priddy, Rudy and Martha Gonzales, Charles Salik, Sid and Iris Stein, Professor E. L. Deckinger, Rob Settle and Pam Alreck, Jann Pasler, Jack Savidge, Barnard and Sylvia Thompson, Ann Ritchey, LeAnna Zevely, Fred and Brenda Bern, and Alan and Rita Moller. Special thanks for generous assistance and encouragement to John Nauman, and, for giving so much to so many for so long, Stanley D. Woodworth, Sid Bernstein, Don Ritchey, Stanley Urlaub, and John O'Toole—gone from our midst but never forgotten.

Deadlines impact family life the worst. For their continued understanding and encouragement, I thank my sons William and Christian who over the years paid the highest price for their dad to be an author. I also thank my wife, Olivia, for her constancy, fortitude, and incredible patience trying to keep the dinner warm every night for the eventual appearance of the phantom.

I think the fun of working on a project of this magnitude is directly proportional to the people you work with. For that reason, I am very grateful to the dedicated team of students and graduates we assembled for this edition, primarily from San Diego State University and University of California San Diego. These people who gave so much, asked so little, and made it such a pleasurable experience included: Amir Sani, Rickey Kim, and Jill Lytle. A huge thank you also goes to Christine Okura for her expert research and editorial assistance and to Patrick Russell, who took on innumerable tasks and always delivered quality work, on time and with a smile. I am also grateful to Brannon Wait of Saatchi & Saatchi for his very thorough work on the Internet exercises. I also thank Tom and Betty Pritchett of Kennesaw State University who worked against incredible deadlines to prepare the Manual of Tests. We are particularly grateful for the skill and expertise of our video mavens Kelly, Jake, and Kevin Segraves.

Finally, I want to give special recognition to my long-time executive assistant and research manager Deborah Lumay. Her organizational acumen, motivational drive, and consummate people skills make her a pleasure to work with. And I appreciate her total dedication to staying on the job and seeing it through to com-

pletion in spite of the pleas of her new employer. Thanks, Deb. Without your mothering, this mountain of a challenge would have been unclimbable.

I have always appreciated the skill and dedication of our publishing team at McGraw-Hill/Irwin. Interestingly, it just seems to keep getting better. This edition we were blessed with several new players whose skill and can-do attitude made the project thoroughly enjoyable. Thank you John Biernat, Linda Schreiber, and Anna Chan. The McGraw-Hill/Irwin A-team also included Christine Vaughan, Mike Hruby, Craig Atkins, Debra Sylvester, Matthew Baldwin, Jeremy Cheshareck, and Elizabeth Hadala. For moral support and wise counsel when needed, thanks also to Jerry Saykes, Steve Patterson, and Gary Burke. A major thank you to all of you for again finding the way to do the impossible. I appreciate your patience, dedication to excellence, and your friendship more than you can possibly know.

I also want to recognize and thank the American Academy of Advertising, the American Association for Education in Journalism and Mass Communications, and the American Marketing Association, three organizations whose publications and meetings provide a valuable forum for the exchange of ideas and for professional growth.

I am deeply grateful to the many instructors, professors, academic reviewers, and friends in academia who do the real heavy lifting through their ongoing research, writing, and teaching. Their creative ideas and critical insights were invaluable in the preparation of this edition. If you like the changes and additions to this edition, the credit belongs to them for their wise counsel and intelligent suggestions. If not, the responsibility is entirely mine. These people include, but are certainly not limited to, the following individuals: Lisa Bogaty, Pellissippi State Technical Community College; Frank Harber, Indian River Community College; Karen E. James, Louisiana State University; James A. Karrh, University of Arkansas; Barbara Mueller, San Diego State University; Judith Sayre, University of North Florida; and Lara Zwarun, University of Texas. Finally, I must acknowledge the personal contributions of Hugh Cannon of Wayne State University, a good and generous friend whose wise counsel and brilliant suggestions have enriched the last three editions immeasurably.

To each and every one of you, I thank you. It's your contributions that make this thing work.

W. F. A.