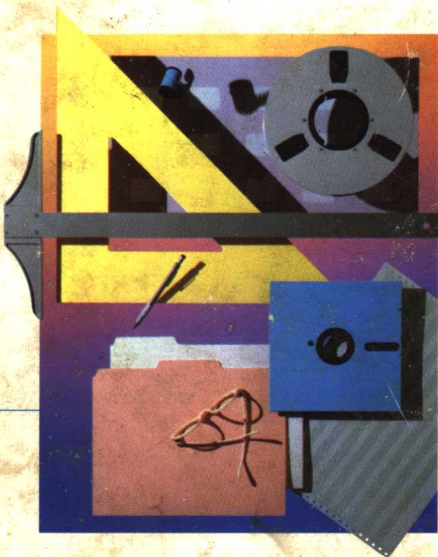


Bovée / Arens

CONTEMPORARY

ADVERTISING

Second Edition



Calligraphy by John Weber

Cover photo by David Bentley

© RICHARD D. IRWIN, INC., 1982 and 1986

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ISBN 0-256-03302-1

Library of Congress Catalog Card No. 85-80275

Printed in the United States of America

4 5 6 7 8 9 0 D 3 2 1 0 9 8

Part I

Courtesy National Gypsum Company—1983 Annual Report
Photograph by Arthur Meyerson

Part II

Courtesy The Coca-Cola Company—1983 Annual Report

Part III

Courtesy Revlon—1983 Annual Report

Part IV

Courtesy Nike, Inc.—1984 Annual Report

Part V

Courtesy The Interpublic Group of Companies, Inc.—1984 Annual Report
Photograph by Jake Rajs

PREFACE

British novelist Norman Douglas may have captured the essence of advertising's worldwide significance when he remarked: "You can tell the ideals of a nation by its advertisements." Indeed, while the advertising business was viewed as a particularly American institution in the first half of this century, that is certainly no longer the case. Today, everyone living and working in the modern world is under the influence of advertising. Thus, the study of advertising has taken on new importance, not only for the student of business or journalism—who may one day be a practitioner—but also for the students of sociology, psychology, political science, economics, history, language, art, or the sciences, all of whom will continue to be consumers of advertising.

There are six major reasons why students profit from studying advertising. It can help them to:

Understand the impact of advertising on our economy and the economies of foreign countries.

Comprehend advertising's role in fashioning society and, conversely, the impact of society on advertising.

See how advertising fits in the broader disciplines of business and marketing.

Learn how advertising relates to journalism and the field of communication.

Appreciate the artistic creativity and technical expertise required in advertising.

Discover what advertising people do, how they do it, and the career opportunities the field offers.

Our mission in the first edition of *Contemporary Advertising* was to present advertising as it is actually practiced. Our purpose is still the same. This text combines a strong managerial approach with a hands-on production orientation and includes the application of consumer behavior theory to marketing strategy as well as to effective copywriting and graphic design. In short, we believe advertising should be taught as it really is—as a business, as a marketing tool, as a creative process, and as a hybrid discipline that employs elements of the various arts and sciences—in a manner and a style relevant to the student of the 80s.

Our goal is to personally involve students with practical experiences while simultaneously giving them a solid understanding of advertising's role in marketing management.

In the pursuit of that objective, the second edition of *Contemporary Advertising* incorporates many minor and some major modifications. First of all, while we have tried to maintain the attractive, open feel of the book, both the text and the graphics have been tightened and redundancies eliminated.

Second, at the suggestion of adopters and practitioners alike, some chapters have been eliminated and other chapters added in an effort to better reflect the world of advertising in the late 80s and satisfy the needs of today's professors and students. Instead of seven parts, the text is now divided into five parts with no less than three and no more than five chapters in each part. This creates, we believe, a presentation that is both comprehensive and balanced while still following the traditional organization of topical material:

The historic, economic, and social aspects of advertising and the major segments of the advertising business (three chapters).
The elements involved in creating and evaluating the plans and strategies of marketing and advertising (four chapters).
The creative processes of copywriting, art direction, and advertising production (four chapters).
The print, electronic, direct mail, and out-of-home media alternatives available to advertisers (five chapters).
The special types of advertising including local, corporate, non-commercial, political, and international (four chapters).

This text is intended to put flesh on the bones of academic theory. To capture and hold student interest, the opening story of each chapter, written in a warm, narrative style, describes an actual situation that illustrates a basic concept in the study of advertising. In the second edition these stories are new or updated. Numerous real-life, behind-the-scenes vignettes tell what really happens in the advertising business. Each of the 20 chapters is heavily illustrated with current, award-winning advertisements and campaigns. All the major media are represented in a balanced manner—print, electronic, and outdoor. Artwork from the advertising agencies, much of it in full color, is used for most of the print and outdoor illustrations. Actual frames from television commercials, along with the dialogue, are shown. Several full-color “portfolios” of outstanding creative work are presented; and several complete case histories, from concept through final production, are developed—again, in full color. In-depth captions give all the illustrations a real-life tie-in to the basic concepts presented in each chapter. A comprehensive glossary of key marketing and advertising terms has been added at the end of the text as well as an extensive index. All these features give the student a familiar handle to aid in understanding the application and integration of advertising theory.

Active participation enhances learning, so in the first edition we introduced “Advertising Laboratories” into every chapter. In this edition we have created new Ad Labs and updated others. These highlighted sections of supplemental information serve as unique sidebars to the world of advertising. They include discussion questions to stimulate critical thinking and develop understanding of the concepts studied. All the Ad Labs, Checklists, tabular material, and technical illustrations are designed to make the information accessible with close integration to the text material.

Of course, a text for a survey course must be both thorough and substantive, and it must be built upon a sound academic foundation. The first edition of *Contemporary Advertising* was used in over 500 colleges, universities, and corporations in the United States and Canada; the second edition has been thoroughly reviewed by both the educational and professional communities. Students have cited several things they like about this text: the interest and enjoyment they experience from the material, the ease of reading and learning, the relevance of the examples and illustrations to their own experience, and the career orientation of the book which includes descriptions of job opportunities and prerequisites for specific positions in advertising or affiliated fields. Professors and students alike have found that

the many checklists are a valuable teaching and learning aid in organizing thinking and facilitating decision making. We have maintained all these features in the second edition, clarifying or improving them wherever possible.

Contemporary Advertising was originally intended for the undergraduate student in business or journalism schools. Because of its approach, depth of coverage, and marketing management emphasis, it has also been found appropriate in university extension courses and courses on advertising management. The wealth of award-winning advertisements makes it a resource guide to the best work in the business for students in art and graphic design courses as well as for professionals in the field.

Many of the stories, materials, and techniques included in this text come from our own personal experiences as a college professor and a full-time marketing and advertising executive. Others come from the experiences of professional friends and colleagues. We hope that this book will be a valuable resource guide, not only in the study of advertising, but later on in the practice of it as well. In all cases, we hope that students feel like they are there—that they experience the feel and the humanness of the advertising world—whether they intend to become professionals in the business, to work with those who are practitioners, or simply to become more sophisticated consumers.

While the text itself is a complete introduction to the field of advertising, we have developed supplemental materials to assist the professor.

■ **Instructor's manual** This complete manual offers a wealth of opportunities for classroom lectures and discussions. Included are text-keyed references and answers to all discussion questions, course and subject outlines, and a completely new testing program to facilitate the administration of examinations.

■ **Testing systems** An extensive bank of objective test questions carefully designed to provide a fair, structured program of evaluation is available in several formats:

Irwin Computerized Test Generator System—a convenient and flexible question retrieval device for mainframe systems provides an extensive bank of test questions to use “as is” or with added questions of your own.

COMPUTEST—a microcomputer testing system provides convenient and flexible retrieval from an extensive bank of test questions to use “as is” or with added questions of your own.

COMPUGRADE—a microcomputer gradebook that stores and prints all grades by name or ID number. Capable of weighting and averaging grades.

TeleTest—a toll-free phone-in service to request customized exams prepared for classroom use.

Acknowledgments

We are deeply indebted to the many individuals in advertising and related fields for their personal encouragement and professional assistance. While we cannot begin to list all of them here, there are some whose contributions to our efforts must be acknowledged. These include Brad Lynch, Julianne Hastings, Charles Meding, Fred Posner, Ted Regan, and Agi Clark at N.W. Ayer; Klaus Schmidt, Alistair Gillett, and Lee Kovel at Young and Rubicam; Susan Irwin at Dancer Fitzgerald Sample; Phillippe Defechereux at Ogilvy & Mather; Terry Prindiville, Sid Stein, and Jim Ostreicher at J.C. Penney Company; Jack Donahue and Bill Wilkins at the Institute of Outdoor Advertising; Ed McCabe at Scali, McCabe, Sloves; Al Ries at Trout and Ries; Joel Baumwoll at Needham, Harper Worldwide; Joe Sosa at Chiat/Day; Elsie Behmer at McNeil Consumer Products Company; Lou Magnani at Marsteller; Paul Aass at MarkCom, Belgium; Rance Crain and his entire staff at *Advertising Age*; John O'Toole at Foote, Cone & Belding Communications; Nancy Coleman at the Union Tribune Publishing Company; René Gnam; E. S. Paccione; and Robert Posch. They, and all of the people who assisted us, gave us their best—the mark of true professionals in any industry.

In addition, we would like to thank E. L. Deckinger, Jorge Gutiérrez, Christopher Klein, Dan Maddock, Mark Stephen Martinez, Don and Deborah McQuiston, Tom Michael, Bob Oliphant, Marie Painter, Jane D. Pogeler, Bob Pritikin, Gene Rupe, Rob Settle, Terry Sherf, Roy Simon, Rebecca Smith, Don and Ann Ritchey, Homer Torrey, Laura Walcher, Lorene Ferris, and Tom Govea.

Special thanks goes to Ivan L. Jones, President; Eve Lill, Administrative Dean for Instruction; Michele Nelson, Dean, Business and Vocational Education; and Gerald Ashley, Department Chairperson for Business Administration, all at Grossmont College, for their encouragement and support.

We also feel it's important to recognize and thank the American Academy of Advertising, an organization whose publications and meetings provide a valuable forum for the exchange of ideas and for professional growth.

We are deeply grateful to the reviewers whose ideas and critical insights were invaluable in the preparation of this edition. They include: Isabella C. M. Cunningham, University of Texas at Austin; Linda C. Bateman, Glassboro State College; George Reinfeld, Glassboro State College; Valarie A. Zeithaml, Texas A & M University; Milton Richards, Mohawk Valley Community College; and Jack J. Tenge, San Francisco State University.

Finally, a project of this magnitude often places great stress on

friendships and families: For their undying support, encouragement, and caring, a very special thank you to John V. Thill, Stanley L. Urlaub, and Olivia Reyes Arens as well as sons William and Christian Arens.

To all of you, thank you.

Courtland L. Bovée
William F. Arens

CONTENTS

PART 1

Advertising Perspectives

1

THE EVOLUTION OF ADVERTISING 4

Advertising Defined 4

Functions of Advertising 8

Marketing Function 9 Communication Function 10

Education Function 10 Social Function 11

Classifications of Advertising 11

Classification by Target Audience 11 Classification by Geographic
Area Covered 14 Classification by Medium 15

Classification by Function or Purpose 16

Evolution of Modern Advertising 17

Impact of Printing and Photography 17 Early U.S.

Advertising 18 Advertising Enters the 20th Century 20

Rise of Broadcast Advertising 21 Postwar Advertising 21

Advertising Today 22

The Economic Impact of Advertising 23

The Billiard Ball Principle 23 Microeconomic Impact of

Advertising 24 Macroeconomic View of Advertising 29

Economic Impact of Advertising in Perspective 35

Ad Lab 1-A: It had to Be Good to Get Where It Is! 6

People in Advertising: John O'Toole 24

Portfolio: Coca-Cola Illustrates the History of Modern
Advertising 26

2

THE SOCIAL AND LEGAL ASPECTS OF ADVERTISING 38

Social Criticism of Advertising 40

Advertising Makes Us Too Materialistic 41 Advertising

Manipulates People Psychologically to Buy Things They Don't

Need 42 Advertising Is Excessive 43 Advertising Is

Offensive or in Bad Taste 43 Advertising Perpetuates Stereotypes

of People 45 Advertising Is Deceptive 46

Defense of Advertising 47

Regulators of Advertising 48

Regulation by State Government 57 Regulation by Local

Government 58 Self-Regulation by Advertisers 59 Self-

Regulation by Industries and Professions 60 Self-Regulation by

Business 61 Self-Regulation by Advertising Profession 61

Regulation by Consumer Control 65

Ad Lab 2-A: Jury Duty: Judge the Guilt or Innocence of These Ads 44

Ad Lab 2-B: Unfair and Deceptive Practices in Advertising 47

People in Advertising: Robert J. Posch, Jr. 48

3

THE ADVERTISING BUSINESS 68

Companies that Advertise 70

Company People Involved in Advertising 70

Company Advertising Departments 71

Functions Common to All Advertisers 71 *Functions Performed by Some Advertisers* 74

How Large Advertisers Work 75

Centralized Organization 75 *Decentralized Organization* 78 *In-House Agencies* 79

Advertising Agencies 82

The Role of the Advertising Agency 83 *Types of Agencies* 85 *What Do Agency People Do?* 88 *How Are Agencies Structured?* 94 *How Do Agencies Make Money?* 95 *How Do Agencies Get Clients?* 98

The Media and Suppliers 100

Media 101 *Media People in Advertising* 105 *Selling Media Advertising* 106 *Suppliers* 110

Checklist for Agency Review 73

Ad Lab 3-A: Career Opportunities in Company Advertising Departments 76

Checklist for Ways to Be a Better Client 80

Ad Lab 3-B: How Big Is the Agency Business? 84

People in Advertising: Jay Chiat 86

Ad Lab 3-C: Career Opportunities in Advertising Agencies 91

Ad Lab 3-D: Career Opportunities with the Media and Suppliers 106

PART II Marketing and Advertising Plans and Strategies

4

ADVERTISING AND THE MARKETING MIX 116

What Is Marketing? 116

Growth of the Marketing Concept 117 *The Task of Marketing and Advertising* 118

What Is a Market? 120

The Majority Fallacy 121 *Locating and Measuring the Market* 122

The Marketing Mix 124

Advertising and the Product Element 125 *Advertising and the Price Element* 135 *Advertising and the Place Element* 139
Advertising and the Promotion Element 142 *The Marketing Mix in Perspective* 144

Ad Lab 4-A: Marketing Mac: Apple Computer's Counterattack against IBM 119

Ad Lab 4-B: Marketing Mac: Who Is the Target Market? 124

Checklist of Product Classifications 127

People in Advertising: Al Ries and Jack Trout 132

Ad Lab 4-C: Marketing Mac: Understanding the Product 136

Ad Lab 4-D: Marketing Mac: Price and Distribution Strategies 141

Ad Lab 4-E: Marketing Mac: Deciding on Promotion 144

5
**CONSUMER BEHAVIOR
AND MARKET
SEGMENTATION 146**

Consumer Behavior: Directional Force in Advertising 146
The Complexity of Consumer Buying Decisions 148

Individual Influences on Consumer Behavior: The Importance of Your Inner Self 148 *Environmental Influences on Consumer Behavior: The Importance of What's around You* 158 *Integrating the Components of Consumer Behavior* 161

Market Segmentation 161

Segmenting Consumer Markets 163 *Segmenting Business Markets* 172

Ad Lab 5-A: Using Needs to Stimulate Motivation 151

Ad Lab 5-B: Subliminal Manipulation: Fact or Fantasy? 152

People in Advertising: Rena Bartos 154

Ad Lab 5-C: How Understanding Consumer Behavior Helps Create Effective Advertising 160

Ad Lab 5-D: The Decision Matrix: Can You Predict Consumer Behavior? 162

Ad Lab 5-E: Timex Credits VALS for Its Products' Success 170

6
**MARKETING AND
ADVERTISING
RESEARCH: INPUTS TO
THE PLANNING
PROCESS 176**

The Need for Marketing Research 177

The Scope of Marketing Research 178

Basic Steps in the Research Procedure 181

Research Objectives and Problem Definition 181 *Exploratory Research* 183 *Performing Primary Research* 185
Interpreting the Findings 196

Applying Research to Marketing and Advertising Strategy 197

Developing Marketing Strategy 197 *Developing Advertising Strategy* 198 *Concept Testing* 200 *Testing and Evaluation of Advertising* 202

Ad Lab 6-A: Market Research versus Marketing Research: Xerox Knew the Difference 179

People in Advertising: Jack J. Honomichl 182

Ad Lab 6-B: Using Marketing Research for New-Product Development 185

Ad Lab 6-C: How Does Sampling Work? 191

Checklist for Developing an Effective Questionnaire 193

Checklist of Methods for Pretesting Advertisements 206

Checklist of Methods for Posttesting Advertisements 209

7

MARKETING AND ADVERTISING PLANNING 214

The Marketing Plan 219

What Is a Marketing Plan? 220 *Effect of the Marketing Plan on Advertising* 221 *Elements of the Marketing Plan* 221

The Advertising Plan 231

Review of the Marketing Plan 231 *Setting Advertising Objectives* 231 *Advertising Strategy* 235

Advertising Investment 242

Allocating Funds for Advertising 242 *Methods of Allocating Funds* 246 *The Bottom Line* 250

Ad Lab 7-A: The 80s: An Era of Marketing Warfare 216

Checklist for Situation Analysis 222

People in Advertising: Barbara Gardner Proctor 226

Checklist for Developing Advertising Objectives 236

Ad Lab 7-B: Creative Use of the Creative Mix 240

Ad Lab 7-C: How Economists View the Effect of Advertising on Sales 243

PART III

Advertising Creativity

8

CREATIVE COPYWRITING 254

Copywriting and Advertising Strategy 254

Building the Message Strategy 256 *Copy Platform* 258

Objectives of Good Copy 259

Attention 260 *Interest* 260 *Credibility* 261
Desire 261 *Action* 261

Understanding Copy Terminology 262

Headings 262 *Subheads* 265 *Body Copy* 266 *Boxes and Panels* 274 *Slogans* 274 *Seals, Logotypes, and Signatures* 274

Common Pitfalls in Writing Copy 275

Creating Names for Products 279

Checklist of Product Marketing Facts for Copywriters 256

People in Advertising: John Caples 266

Copywriter's Portfolio 270

Checklist for Writing Effective Copy 275

Ad Lab 8-A: Writing Readable Advertising Copy: A Self-Test 276

9

CREATIVE ART DIRECTION 282

What Is Art? 283

The Role of the Advertising Artist 284

Art Directors 284 *Graphic Designers* 284

Illustrators 285 *Production Artists* 285

Designing the Advertisement 286

Laying Out the Ad 288 *The Use of Layouts* 288 *Steps in Advertising Layout* 290 *Which Kind of Layout Design Works Best* 292

Advertising Illustration 293

Purpose of Illustration 293 *Illustrative Techniques* 294

Choosing the Illustrations 298

Packaging Design 299

Packages Come in Many Forms 304 *Packaging Specialists* 304 *When Should a Package Be Changed?* 305

People in Advertising: George H. Lois 286

Ad Lab 9-A: Which Ad Would You Select 290

Checklist of Design Principles 294

Checklist for Choosing Illustrations 298

Ad Lab 9-B: The Psychological Impact of Color 300

Art Director's Portfolio 301

Ad Lab 9-C: Bringing up Betty 306

10

CREATIVE PRODUCTION: PRINT MEDIA 308

The Production Process 309

Planning Print Production 310

Typography 311

Classes of Type 312 *Type Groups* 312 *Type Families* 315 *Type Structure and Measurement* 316 *Type Selection* 316 *Type Specification and Copy Casting* 318

Typesetting Methods 319

Strike-On Composition 319 *Photocomposition* 320 *The Typesetting Process* 321

11

CREATIVE
PRODUCTION:
ELECTRONIC
MEDIA 338

The Printing Process 321

Preparing Materials for the Press 322 *Methods of Printing* 323 *Printing in Color* 327 *Preparing Materials for Publications* 336 *Selecting Papers for Printing* 336

Ad Lab 10-A: How to Use Type as the Major Graphic Design Element 314

Ad Lab 10-B: The Most Unforgettable Characters You Will Ever Meet 319

People in Advertising: Klaus F. Schmidt 326

Creative Department: From Concept through Production of a Magazine Advertisement 329

Producing Television Commercials 338

Writing the Commercial 339

Types of Television Commercials 343

Straight Announcement 343 *Demonstration* 344
Testimonial 345 *Slice of Life (Problem Solution)* 346
Lifestyle 346 *Animation* 347

Production Techniques 347

Animation Techniques 349 *Live Action* 350 *Special Effects* 350

The Production Process 350

Costs 352 *Preproduction* 353 *Production* 360
Postproduction 360 *Film versus Tape* 361

Producing Radio Commercials 362

Writing Radio Copy 364 *Types of Radio Commercials* 366

The Radio Production Process 368

Checklist for Creating Effective TV Commercials 342

People in Advertising: Joe Sedelmaier 344

Creative Department: From Concept through Production of a Television Commercial 354

Checklist for Creating Effective Radio Commercials 365

Ad Lab 11-A: Creative Ways to Sell on Radio 366

PART IV

Advertising Media

12

MEDIA PLANNING
AND SELECTION 372

Media Planning 373

Role of Media in the Marketing Framework 374 *Defining Media Objectives* 376 *Considerations in Developing Media Strategy* 379 *Stating the Media Strategy* 387

13

PRINT MEDIA 400

Media Selection and Scheduling 387

Considerations in Selecting Individual Media 387 *Scheduling Criteria* 397

Checklist for Developing Media Objectives and Strategies 380

Ad Lab 12-A: Media Selection: As the Creative Person Sees It 382

Ad Lab 12-B: Off-the-Wall Media that Pull Customers off the Fence 390

People in Advertising: Mark S. Oken 394

Using Newspapers in the Creative Mix 400

How Newspapers Assist Creativity 400 *What Works Best in Newspapers?* 401 *Some Drawbacks to Newspapers* 402
Who Uses Newspapers? 403 *How Newspapers Are Classified* 404 *Types of Newspaper Advertising* 408

How to Buy Newspaper Space 410

Reading Rate Cards 411 *Insertion Orders—Tear Sheets* 416

Using Magazines in the Creative Mix 417

What Works Best in Magazines? 418 *Drawbacks to Magazines* 420 *Special Possibilities with Magazines* 421
How Magazines Are Classified 423

How to Buy Magazine Space 426

Understanding Magazine Circulation 426 *Reading Rate Cards* 428

Sources of Print Media Information 429

People in Advertising: Rance Crain 406

Ad Lab 13-A: How to Compare Newspaper Rates 411

Checklist of What Works Best in Print 420

Ad Lab 13-B: Innovations in Magazine Advertising 422

14

ELECTRONIC
MEDIA 434

Using Television in the Creative Mix 435

What Works Best on Television? 435 *Drawbacks to Television* 437

Overview of the Television Medium 440

Audience Trends 440 *Growth of Television Advertising* 442

Buying Television Time 443

Commercial Opportunities in TV 443 *Audience Measurement* 446 *Television Buying Procedures* 450

Using Radio in the Creative Mix 453

What Works Best in Radio? 454 *Drawbacks to Radio* 455

Overview of the Radio Medium 457

Who Uses Radio 458 *Radio Programming and Audiences* 459

15

DIRECT MAIL AND
OUT-OF-HOME
MEDIA 468

Buying Radio Time 460

Types of Radio Advertising 460 *Radio Terminology* 463

How to Prepare a Radio Schedule 466

Checklist of What Works Best in Television 438

People in Advertising: Ed McCabe 444

Ad Lab 14-A: Where Do Those Infamous Television Ratings
Come from? 447

Checklist of What Works Best in Radio 456

Ad Lab 14-B: The Book That Makes or Breaks Radio
Stations 462

Direct Mail as a Medium 468

Direct Mail versus Direct Marketing 469 *Growth of Direct
Mail* 470

Using Direct Mail in the Creative Mix 472

What Works Best in Direct Mail? 472 *Drawbacks to Direct
Mail* 475 *Types of Direct Mail* 478

Buying Direct Mail 480

Direct-Mail Lists 480 *Production and Handling* 482
Distribution 483

Out-of-Home Media 484

What Works Best in Outdoor Advertising? 485 *Drawbacks to
Outdoor Advertising* 488 *Standardization of the Outdoor
Advertising Business* 489 *Standardized Outdoor Structures* 491

Transit Advertising 494

Types of Transit Advertising 494 *Disadvantages of Transit
Advertising* 497 *Buying Transit Advertising* 497

Ad Lab 15-A: College Grad Gets Job through Mail 473

Checklist of What Works Best in Direct Mail 477

People in Advertising: René Gnam 482

Portfolio: Outdoor Advertising: A 20th Century Art
Form 486

Checklist of What Works Best in Outdoor 489

Ad Lab 15-B: How to Use Color in Outdoor
Advertising 493

16

SALES PROMOTION
AND SUPPLEMENTARY
MEDIA 500

Role of Sales Promotion 500

Sales Promotion: The Sales Accelerator 502

Balancing Push and Pull Strategy 503 *Push Strategy
Techniques* 503 *Pull Strategy Techniques* 507

Supplementary Media 514

Specialty Advertising 514 *Catalog Houses* 515 *Trade*

- Shows and Exhibits* 515 *Audiovisual Systems* 516
Directories and Yellow pages 516 *Motion Picture*
Advertising 516
- People in Advertising: William A. Robinson 504
- Ad Lab 16-A: The 10 Commandments of Creative Promotion 510
- Ad Lab 16-B: The Syrup with Something Extra 512
- Ad Lab 16-C: Smell: Powerful Armament in Retailer's Arsenal 514

PART V

Special Types of Advertising

17

LOCAL

ADVERTISING 520

Local Advertising: Where the Action Is 520

- Types of Local Advertising* 521 *Objectives of Local Advertising* 523

Planning the Advertising Effort 525

- Analyzing the Local Market and Competition* 526 *Conducting Adequate Research* 527 *Determining Objectives and Strategy* 530 *Establishing the Budget* 531 *Planning Media Strategy* 537 *Determining Creative Direction* 542

Checklist of Local Advertising Objectives 526

People in Advertising: Jane Trahey 528

Ad Lab 17-A: Mistakes Commonly Made by Local Advertisers 532

Checklist for Local Advertising Budgets 536

Checklist for Creating Local Advertising 544

18

CORPORATE

ADVERTISING AND

PUBLIC RELATIONS 550

The Role of Corporate Advertising and Public Relations 550

- Advertising versus Public Relations* 552 *Advertising versus PR Practitioners* 552

Types of Corporate Advertising 553

- Public Relations Advertising* 553 *Corporate/Institutional Advertising* 554 *Corporate Identity Advertising* 556 *Recruitment Advertising* 558

Public Relations Activities 559

- Publicity and Press Agency* 560 *Public Affairs and Lobbying* 561 *Promotion and Special Events Management* 562 *Publications* 564 *Research* 564 *Fund Raising and Membership Drives* 564 *Public Speaking* 564 *Planning and Execution* 564

Public Relations Tools 565

News Releases and Media Kits 565
Photography 565 *Booklets, Brochures, Pamphlets, and Books* 565 *Letters, Inserts, and Enclosures* 566 *Annual Reports* 566 *House Organs* 567 *Speeches and Position Papers* 568 *Posters, Bulletin Boards, and Exhibits* 568
Audiovisual Materials, Films, and Closed-Circuit TV 568
Open Houses, Plant Tours, and Other Staged Events 569

The Public Relations Practitioner 569

Government 569 *Business* 572 *Nonprofit Organizations* 572 *Career Opportunities* 572

Ad Lab 18-A: Corporate Advertising by David Ogilvy 556

People in Advertising: Dorothy E. Gregg 562

Portfolio of Corporate Advertising 570

19

**NONCOMMERCIAL
AND POLITICAL
ADVERTISING 576**

Noncommercial Advertising 577

Objectives of Noncommercial Advertising 578 *Types of Noncommercial Advertising* 578 *The Advertising Council* 582

Political Advertising 583

The Political Marketing Process 584 *Advertising Solutions to Political Marketing Problems* 592 *Political Advertising as a Social Issue* 596

People in Advertising: David Garth 588

Ad Lab 19-A: Presidential Candidate Commercials:
Deceptive or Informative? 597

20

**INTERNATIONAL
ADVERTISING 600**

Growth and Status of International Advertising 600

Growth Trends in International Advertising 601 *Changing Attitudes toward Advertising* 602

Managing International Advertising 603

Foreign Marketing Structures 603 *Agency Selection* 606

Creative Strategies in International Advertising 609

Market Considerations 611 *Media Considerations* 616
Message Considerations 622 *The Question of Language and Campaign Transfer* 624

Legal Restraints on International Advertisers 627

Ad Lab 20-A: Advertising in the Soviet Union 602

People in Advertising: Hideharu Tamaru 610

Checklist for International Media Planning 620