



PEARSON

教育部高校工商管理类教学指导委员会双语教学推荐教材

工商管理经典教材·市场营销系列

BUSINESS ADMINISTRATION CLASSICS

# 广告学：原理与实务


英文版·第9版

桑德拉·莫里亚提 (Sandra Moriarty)  
南希·米切尔 (Nancy Mitchell) 著  
威廉·维尔斯 (William Wells)

桂世河 改编

## ADVERTISING & IMC PRINCIPLES AND PRACTICE

Ninth Edition

 中国人民大学出版社

全新版

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常州大学图书馆  
藏书章

中国人民大学出版社  
· 北京 ·

# 总 序

随着我国加入 WTO,越来越多的国内企业参与到国际竞争中来,用国际上通用的语言思考、工作、交流的能力也越来越受到重视。这样一种能力也成为我国各类人才参与竞争的一种有效工具。国家教育机构、各类院校以及一些主要的教材出版单位一直在思考,如何顺应这一发展潮流,推动各层次人员通过学习来获取这种能力。双语教学就是这种背景下的一种尝试。

双语教学在我国主要指汉语和国际通用的英语教学。事实上,双语教学在我国教育界已经不是一个陌生的词汇了,以双语教学为主的科研课题也已列入国家“十五”规划的重点课题。但从另一方面来看,双语教学从其诞生的那天起就被包围在人们的赞成与反对声中。如今,依然是有人赞成有人反对,但不论是赞成居多还是反对占上,双语教学的规模 and 影响都在原有的基础上不断扩大,且呈大发展之势。一些率先进行双语教学的院校在实践中积累了经验,不断加以改进;一些待进入者也在模仿中学习,并静待时机成熟时加入这一行列。由于我国长期缺乏讲第二语言(包括英语)的环境,开展双语教学面临特殊的困难,因此,选用合适的教材就成为双语教学成功与否的一个重要问题。我们认为,双语教学从一开始就应该使用原版的各类学科的教材,而不是由本土教师自编的教材,从而可以避免中国式英语问题,保证语言的原汁原味。各院校除应执行国家颁布的教学大纲和课程标准外,还应根据双语教学的特点和需要,适当调整教学课时的设置,合理选择优秀的、合适的双语教材。

顺应这样一种大的教育发展趋势,中国人民大学出版社同众多国际知名的大出版公司,如麦格劳-希尔出版公司、培生教育出版公司等合作,面向大学本科生层次,遴选了一批国外最优秀的管理类原版教材,涉及专业基础课,人力资源管理、市场营销及国际化管理等专业方向课,并广泛听取有着丰富的双语一线教学经验的教师的建议和意见,对原版教材进行了适当的改编,删减了一些不适合我国国情和不适合教学的内容;另一方面,根据教育部对双语教学教材篇幅合理、定价低的要求,我们更是努力区别于目前市场上形形色色的各类英文版、英文影印版的大部头,将目标受众锁定在大学本科生层次。本套教材尤其突出了以下一些特点:

● 保持英文原版教材的特色。本套双语教材根据国内教学实际需要,对原书进行了一定的改编,主要是删减了一些不适合教学以及不符合我国国情的内容,但在体系结构和内容特色方面都保持了原版教材的风貌。专家们的认真改编和审定,使本套教材既保持了学术上的完整性,又贴近中国实际;既方便教师教学,又方便学生理解和掌握。

● 突出管理类专业教材的实用性。本套教材既强调学术的基础性,又兼顾应用的广泛性;既侧重让学生掌握基本的理论知识、专业术语和专业表达方式,又考虑到教材和管理实践的紧密结合,有助于学生形成专业的思维能力,培养实际的管理技能。

● 体系经过精心组织。本套教材在体系架构上充分考虑到当前我国在本科教育阶段推广双语教学的进度安排,首先针对那些课程内容国际化程度较高的学科进行双语教材开发,在其专业模块内精心选择各专业教材。这种安排既有利于我国教师摸索双语教学的经验,使得双语教学贴近现实教学的需要;也有利于我们收集关于双语教学教材的建议,更好地推出后续的双语教材及教辅材料。

● 篇幅合理,价格相对较低。为适应国内双语教学内容和课时上的实际需要,本套教材进行了一定的删减和改编,使总体篇幅更为合理;而采取低定价,则充分考虑到了学生实际的购买能力,从而使本套教材得以真正走近广大读者。

● 提供强大的教学支持。依托国际大出版公司的力量,本套教材为教师提供了配套的教辅材料,如教师手册、PowerPoint 讲义、试题库等,并配有内容极为丰富的网络资源,从而使教学更为便利。

本套教材是在双语教学教材出版方面的一种尝试。我们在选书、改编及出版的过程中得到了国内许多高校的专家、教师的支持和指导,在此深表谢意。同时,为使我们后续推出的教材更适于教学,我们也真诚地期待广大读者提出宝贵的意见和建议。需要说明的是,尽管我们在改编的过程中已加以注意,但由于各教材的作者所处的政治、经济和文化背景不同,书中内容仍可能有不妥之处,望读者在阅读时注意比较和甄别。

徐二明  
中国人民大学商学院

# 改编者的话

本教材前八版的英文名为 Advertising: Principles and Practice, 从第9版开始改名为 Advertising & IMC: Principles and Practice, 书名之变化反映了三位作者对营销传播的新观察、新思考和新的理论总结。

首先,第9版的分析范畴从广告转向整合营销传播。第9版紧跟传播生态演进的步伐,以整合营销传播理论的整合观与沟通观为指导思想来构建教材的理论体系。迄今为止,广告功能观经历了四个阶段及其相应的四种观念,即20世纪以前的告知观、20世纪前半叶的劝服观、第二次世界大战以后的诱导观和20世纪90年代以来的沟通观。20世纪90年代,美国西北大学的唐·舒尔茨教授提出整合营销传播理论,标志着广告的本质功能由传统观念走向沟通观念。人们开始摒弃传统广告那种侵犯、说教、诱导的姿态,把立足点转移到即时对话上来。近年来,媒介技术革命方兴未艾,新媒介层出不穷,媒介智能化、媒介终端化、媒介融合化、媒介社交化、媒介公共领域化的传播生态在激烈演进,沟通观随之强化、深化和成熟。第9版对数字媒介时代的广告生存形态及其作用进行了反思,总结和提炼了一些基础的品牌传播理论。营销传播的主要任务在于品牌传播,而所有接触点皆传递品牌讯息,在媒介分化、受众窄化的驱使下,营销传播的水平和垂直“整合”需要深化。

其次,第9版的分析范式从机械论世界观和主客对立思维模式转向生态学研究范式。作者开始认识到近代以来机械论世界观和主客二分、对立思维模式的局限性,不再把广告以及其他营销传播工具当做俘虏消费者的工具,而是从大广告观、消费者导向和主体间性的角度重新修订了广告的定义,注重消费者在营销传播中的自主、自创、自愿,重视营销传播的精准、切合、智能化、个性化,利用各种接触点的可寻址性、行为定向充分展开与目标受众的即时互动、对话与合议。可见,整合营销传播之“整合”不是围剿消费者,整合营销传播之“传播”不是传统媒介的单向灌输、大海捞针与中弹即倒,而是通过接触点无时不在地沟通、无处不在地沟通,从而加强相互理解和信任,建立、维护和巩固品牌关系。因此,教材中不断闪现如下的思想火花:可变数据传播活动、用户自创广告、目标受众达到率、目标受众视听率点、目标受众每千人成本、主题标签和标签云、微型目标市场选择、切合、定向广告、关键触感点、品牌应用程序、全方位营销传播、寻址媒介、可测媒介、广告交易平台及跨职能管理。

最后,第9版的话语体系从“术”走向“学”。尽管营销传播环境总是变动不居,但作者坚信广告和营销传播的基本原理是一成不变的,因此为品牌传播



提炼了10个主要的基本原理。这些原理在各章中呈现,作为不同的整合营销传播概念被引入和解释,最终汇集成套。此外,第9版在改编中大量摒弃了微观层面的具体技术,把广告与其他营销传播工具从“术”推向“学”,更加彰显广告与营销传播的学理。

很荣幸有机会对这本营销传播领域的权威著作进行改编。改编中我们尽量达到以下成效:让读者原汁原味地体会原版教材的旨意;适当控制篇幅,以符合学生双语教学的课时要求和购买能力。为此,我们沿用原版教材的框架体系,只删除了具有典型美国视角的第3章内容、与正文相对独立的“业内故事”等两个专栏,以及一些不影响全书结构和要义的图片,完全没有对正文的局部内容作更改和添加。

尽管我们对英文原著进行了反复推敲,且前期已将其翻译成中文,但由于改编者的水平有限,对原版教材内容的取舍难免出现不当之处,敬请广大读者批评指正。

桂世河

# PREFACE\*

Advertising can cause you to stop and watch, or even stop and think. It can make you laugh, or squirm in your seat, or bring tears to your eyes. It can inspire you to read about a new product or remember a favorite brand when you're walking down the aisle in a supermarket. Advertising can also leave you free to change the channel or turn a page without being aware of having seen the brand message at all. So the question for you as a student of marketing communication is: Did it work?

But you're not the only one facing that question. It's clear from the headlines in industry publications that marketers want to know if their ads and other marketing communication efforts work. Marketing communication, particularly advertising, costs money—a lot of money in many cases—and marketers want proof that their advertising and marketing communication is efficient and effective.

That's why this textbook, *Advertising & IMC: Principles & Practice*, is dedicated not only to explaining advertising and other areas of brand communication—such as public relations, direct marketing, and sales promotion—but also to investigating what makes marketing communication effective.

The challenge for this Ninth Edition is to pin down the basic principles and best practices in an industry that is undergoing radical change—old media are shape-shifting and in some cases disappearing; new media are emerging and merging with old media as well as developing entirely new functions. The practice of advertising, in particular, faces new challenges in an interactive age where consumers are more in charge—actively selecting and designing their own media world and engaging with their friends in new forms of social media. This Ninth Edition reflects these changes as it challenges its readers to assume control not only of their media choices, but of their bigger role as consumers of products, ideas, and media.

## WHAT'S NEW IN *PRINCIPLES & PRACTICE*, NINTH EDITION

### 1. New emphasis on enduring principles in a changing industry

Keeping up with the dynamic world of advertising and marketing communication is a challenge for any textbook. Recent developments facing the industry including the evolving world of digital media and the varied consumer responses to the Great Recession remind us to think about principles that anchor our profession. Although we recognize that the marketing communication environment is in an increasing state of upheaval, we also believe that the basic principles of advertising and marketing communication are enduring and will help the industry adjust to the changing marketplace. We call attention to these enduring principles throughout *Principles & Practice* as we describe how the practices are affected by these new situations.

### 2. Increased IMC focus

To reflect a wider view of advertising among consumers and within the industry, we have refocused the positioning of *Principles & Practice* to add a more obvious discussion of integrated marketing communication (IMC). The word *advertising*, in other words, has come to refer to a variety of marketing communication tools and functions. From the very first edition, *Principles & Practice* has contained discussions about IMC, but in this edition we have made that orientation clear. This broader focus includes all the various forms of

\* 为使读者了解原书概貌,未对前言做删改。——改编者注

marketing communication—multiplatform, as well as multimedia—and the discussion is embedded seamlessly throughout the book.

### **3. Increased brand focus**

We have introduced brand communication in previous editions, but with the more extensive use of IMC concepts in the Ninth Edition, we also have adjusted the language in *Principles & Practice* to focus on the point of the communication, which we see as a brand. In other words, instead of talking about an advertisement as if it were an end in itself, we now talk about brand communication. This recognizes that the ad, or any other marketing communication message, has to be about something. And that something—the focus of all these communication efforts—is the brand.

### **4. New set of IMC principles**

For most of this book's life, we have made an effort to identify key principles and draw attention to them as call-outs in the margins. With the increased emphasis on IMC in the Ninth Edition, we have also made an effort to develop a set of 10 key IMC-based principles for brand communication. They evolve within the chapters as various IMC concepts are introduced and explained and come together as a set in a much revised Chapter 18, "The IMC Umbrella." This IMC wrap-up chapter explains IMC campaigns and distinguishes campaigns from the management of a Total Communication program.

### **5. Language adjustment**

To reflect this broader focus on brands and IMC, we also needed to adjust the language throughout *Principles & Practice*. In the Ninth Edition students will read about brand communication, not just ads and advertisements. We still refer to ads, but only when we are talking specifically about that function. When we talk about the wider world of "advertising," we refer to marketing or brand communication.

### **6. Creative chapters moved ahead of media chapters**

Creative thinking is a basic requirement in all areas of marketing communication. To emphasize that and to respond to adopters and reviewers who prefer to teach creative before media, Part 3 now focuses on the creative side and message strategy; Part 4 focuses on the media side.

### **7. Rewritten and reorganized media chapters reflecting changes in industry**

In our first point on this list, we mentioned the changes in the media industry; which include the growth of social media and the assault on traditional media. In recognition of this new media environment, we have totally rewritten and reorganized the media chapters in *Principles & Practice*. The first media chapter, which is now Chapter 11, is completely new. It provides an overview of this new media world with a special emphasis on the exciting new opportunities to engage with consumers. It also introduces the basic concepts necessary to evaluate and compare media options. The second chapter is also completely rewritten and now combines all the traditional media in one discussion. The third chapter is more tightly focused on digital media; and the fourth chapter puts it all together in a discussion on media planning and buying including, of course, the new media.

### **8. New interactive and social media discussions**

We note the special role that social media play in marketing communication strategies. What has happened is a huge change in the way advertising, both in its traditional and wider meanings, operate. It's a paradigm shift with the entire industry moving from one-way targeted media to two-way interactive media. The idea that the audience is in control not only of what media they choose, but also what content they see (including messages generated by other consumers), means companies have to engage, rather than target prospective customers. And engagement means companies have to listen, as well as deliver messages. And listening is much more complicated because it's not just one customer calling a customer service line, but rather sharing information online among family and thousands of "friends" on social media, such as Facebook. Throughout *Principles & Practice*, the Ninth Edition recognizes the impact and implications of this shift from company-controlled to consumer-controlled media.



## 9. New Principled Practice boxes

We've added a new feature called *Principled Practice*. In previous editions we included ethics discussions in our *Matter of Principle* and *Matter of Practice* boxes. In the Ninth Edition we have designated a separate feature for these ethics boxes and titled it *Principled Practice* to help students think critically about current issues in the industry.

## 10. New pedagogical tools

- A new award-winning American Advertising Federation National Student Advertising Competition (AAF NSAC) case for the Century Council appears in the Appendix, and questions referring to the case were added at the end of each chapter.
- BrandRevive is a new assignment at the end of each chapter that guides the student through the activities involved in developing a brand campaign plan, in this case for some older, perhaps forgotten brand that needs a new lease for space in the minds of consumers. If students engage in this assignment continuously throughout the course, they will develop a campaign plan for their portfolio.
- A new MyLab website for *Principles & Practice* has been created. Content from the text has been moved to this site to provide more integration between the printed text and the online support materials and activities.

## WHY MARKETING COMMUNICATION?

We are using the phrase *marketing communication* or *brand communication* because what used to be known as *advertising* has expanded beyond the familiar ads in print media and commercials on radio and television.

Electronic and social media have opened up new ways to communicate online with consumers about a brand. Alternative and nontraditional forms, such as *guerilla marketing* that reaches people in surprising ways in unexpected places, have opened up new opportunities to engage people with brand messages through memorable experiences.

Creating buzz and dialogue have replaced the old practice of targeting messages at consumers. A new goal is to enlist word-of-mouth conversations to reinforce and extend the power of the more traditional marketing communication forms.

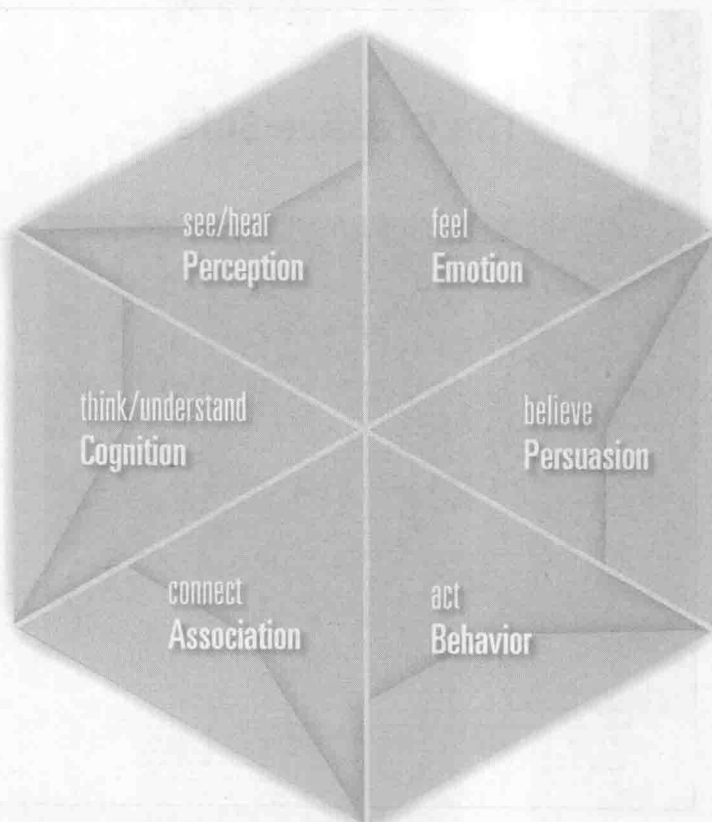
This wider view of *advertising* includes an array of communication tools. We mentioned public relations, direct marketing, and sales promotion, but those are just a few of the tools in the brand communication toolkit. We will describe the use of these various forms of brand communication as *integrated marketing communication* (IMC), which refers to the strategic use of multiple forms of communication to engage different types of consumers who have an interest in or connection to a brand.

So the two most central themes for this introductory brand communication textbook are effectiveness and integration and they will be discussed throughout the chapters that follow.

## WHAT IS EFFECTIVENESS?

During a recent Super Bowl, an ad for Anheuser-Busch called "Applause" showed people in an airport spontaneously applauding a group of American troops

### The Facets Model of Effects



returning home. Even the audience watching from their living rooms was inclined to join in with applause as part of this graceful display of respect and appreciation. It was touching. Memorable. Beautifully photographed. And the people seemed real, not rehearsed. But was it an effective ad? What was it trying to accomplish? Did the viewers remember it as an Anheuser-Busch ad and, if so, did it affect their opinions of that company and its brands?

What is effective advertising? Is it marketing communication that gets talked about? Is it a message like the Anheuser-Busch commercial that touches your emotions and inspires you to applaud? What, exactly, does it mean to say that an advertisement “works”?

Our answer is that brand communication is effective if it creates a desired response in the audience. A brand message *that works* is advertising that affects people; it gets results that can be measured. To better understand how this impact is created by a message, this textbook will highlight the principles and best practices of the industry.

*Principles & Practice* uses the *Facets Model of Advertising Effects* to better explain brand communication strategies, consumer responses, and effectiveness. The facets model is like a diamond or a crystal whose surfaces represent the different types of responses generated by a brand message. This model and the ideas it represents are used throughout the book to help explain such things as how objectives are decided on, what strategies deliver what kind of effects, and how an advertisement and other forms of marketing communication are evaluated based on their objectives.

## Principles & Practices

Marketing communication messages are part inspiration and part hard work, but they are also a product of clear and logical thinking. Ultimately marketing communication is evaluated on its ability to generate a desired consumer response that meets a set of carefully crafted objectives.

In most cases, consumers have little idea what the objectives are because that information generally isn’t made public—and you sometimes can’t tell from the ad itself. But think about the “Applause” ad. From what we’ve told you, what do you think the ad’s ob-

## The Creative Side

### CHAPTER KEY POINTS

1. How do we explain the science and art of creative strategy, as well as the important parts of a creative brief?
2. What are some key message strategy approaches?
3. Can creative thinking be defined, and how does it lead to a Big Idea?
4. What characteristics do creative people have in common, and what is their typical creative process?
5. What issues affect the management of creative strategy and its implementation?

### Frontier: A Whole Different Animal

When low-cost carrier Frontier Airlines started up in 1994, it took off with animals emblazoned on the tails of its planes. Frontier’s distinctive aircraft tails, all of which depict a variety of different wildlife, have made Frontier’s brand name synonymous with the airline’s Western heritage. Years of award-winning advertising have firmly established the airline with its talking animals on the planes’ tails as a favorite of consumers in the Denver market and beyond.

The economic downturn of 2008 and 2009, however, grounded much of Frontier’s advertising as the airline was forced into bankruptcy because of a cash-flow problem. Luckily, it emerged from the downturn with a new owner who recognized the value of the brand and its award-winning advertising.

Frontier’s agency, Grey Worldwide, realized that Denverites were elated that their hometown airline and its beloved animals would live to see another day. A narrow window to celebrate this great news emerged. And once again, Creative Directors Shawn Couzens and Gary Ennis turned to Larry, Jack, Flip, and the rest of the gang for the perfect solution. The campaign had to be written and produced quickly and affordably—so it could air while the news was still fresh. And so, in just a few short weeks, the “Still the One” campaign was born.

This is just one example of how nimble the Frontier campaign is. No matter what the message, or how quick the turnaround, the animals can always deliver it in a way that’s engaging and relevant. In fact, the animals have proven so popular, they may end up being the airline’s single most important asset when it comes to the brand’s ultimate survival.

So how did it all start? In 2003, Grey Worldwide brought the tail animals to life by creating a likable cast of characters—each different and unique in its own way. The humorous ad campaign broke away from the buttoned-up approach used by most airlines by creating an “episodic sitcom” much like *Seinfeld* or *Cheers*. As a result, consumers built an emotional attachment to the brand and its spokes-animals. And with each new commercial, that connection grew stronger as Frontier continued to evolve the campaign.

**Aaron Knauer**  
DIA Correspondent

**BREAKING NEWS**

It's a Winner

Campaigns:	Company:	Agency:	Awards:
"Still the One," "Flip to Mexico," "Leather Seats"	Frontier Airlines	Grey Worldwide	Gold Effie (for sustained success), Silver Clio, Silver Effie, Gold Motion ("Best of Show" Nominations) for "Flip to Mexico"

## THE INSIDE STORY

## A Passion for the Business

Wanda Zumbie, Creative Director and Managing Director, Urban Decay Cosmetics



Being the creative force behind a brand like Urban Decay makes me responsible for creating our great ideas. And in the 13 years I've been doing this, I've figured out a few things about how to generate creative ideas with which people connect. It begins with a passion for the business. Here are my seven principles about how to run a business creatively.

1. **Feel a passion for your brand.** Everyone in product development, design, PR, merchandising, sales, and marketing at Urban Decay loves our makeup and deeply connects to our position as the counterculture icon in the realm of luxury makeup.
2. **Spot emerging trends.** Our best ideas don't start from analysis telling us what the trends are. My creative team and I talk about what kinds of colors, visual icons, textures, and patterns we are craving and start from there. Our job at Urban Decay is to lead gracefully with our product designs and formulations. Recently we launched a volumizing mascara called Big Fatty and played off the connotations in the name, infusing the formula with hemp oil and wrapping the mascara in a wild and fun, jungle-inspired print. Shortly after the product's release, a supplier to the cosmetics industry came in to show us a version of his own mascara, giving us a demonstration on the copying device. It's annoying, but when this happens, we know we're doing our job.



The distinctive personality of Urban Decay Cosmetics is seen in its packaging, as well as its product names, such as the *Ante Brow* Group, and colors "Smog," "Molten," and "On the Border."

3. **Cultivate your team voice.** You also need to develop a good instinct for what will work. I felt that skulls were going to be huge because everyone in the office was wearing them on T-shirts, shoes, key rings, and so forth. We decided to put them on our seasonal holiday contracts in 2005. And the same reason that Marc Jacobs launched them so did we. We had die-hard inhibitors digging us to sell them a version without the skull, but we stood firm and wouldn't change it because we knew it was right. And you know what? The same distributors who balked placed the biggest orders and complained that we couldn't stock them fast enough.
4. **Check your ego.** Listening to that inner voice is something you can cultivate, but you've got to check your ego at the door in order to do it. That can be hard, because being a creative leader means you've probably generated a lot of great ideas that work. So you've got confidence in your concepts and your ability to deliver, but you have to be able to admit when you have great ideas, too.
5. **Cherry-pick the best ideas.** Our instinct is important, BUT—and this is key—even more critical is being able to listen to all the ideas and sort out the junk. After you sort through everything, then pick the very best concept, even if it's NOT your idea.
6. **Little ideas are important, too.** You've got to rally everyone behind your big idea, but make sure that all these little ideas that pop up the fly are great, too. That's what makes so many of our products work in the marketplace—a big idea supported by little ideas—and the people who develop them.
7. **Be flexible.** My final important creative principle is flexibility. Knowing when to be flexible has resulted in some of the best work we've created here. While working on a body powder for summer that was to be incorporated with water for a cooling sensation on the skin, we ran into production problems. We wanted a powder, but I decided to add flower in stead. That subtle body powder became a huge addition for us, appearing multiple times and generating huge amounts of press and revenue. The original powder would have been late, had quality control issues, and probably would have failed a season.

Wanda Zumbie took the Urban Decay product from the University of North Texas where she was a student of Professor David Brown.

Check out Urban Decay in [www.urbandecay.com](http://www.urbandecay.com), [www.urbandecay.com/urbandecaycosmetics](http://www.urbandecay.com/urbandecaycosmetics), and <http://twitter.com/UrbanDecay1>



## A DAY IN THE LIFE

## A View from the Marketing Communication Front Line

Peter Novoselski, Marketing and Communication Manager, Intrepid, Inc.

There's a big difference between working for an ad agency where the focus is on promoting many clients, and becoming an in-house company's marketing professional where the focus is on promoting the company that signs your paycheck.

The dual challenges, such as the luxury line marketing plan instead of juggling several, give way to more subtle and important differences. When I joined my agency title of director and creative director for my current position as marketing and communications manager for an industrial printing company, I went from working with a group of people dedicated to practicing good marketing communications to working with a group dedicated to printing good sleep paper for its customers in the laminate industry.

In my case, the opportunities to expand my marketing skills beyond commercial art into areas like copywriting and financial planning came with the responsibility to make good marketing decisions without the security of an ad agency's team behind me.

At its core, a day in my life as the marketing and communications manager for Intrepid is spent communicating clear messages to the right markets as efficiently as possible.

For example, to the direct laminate market, I send 90 percent of the articles for Intrepid's promotional magazine about everything from our latest printing technologies to our environmental stewardship programs.

I'm also responsible for speaking with newspaper reporters, either to answer their questions or to provide a press release. Then there's coordinating the construction of trade show exhibits, planning press conferences, and, yes, designing print advertising. It's all meant to get the good word out to the right eyes and ears.

At the end of the day, my reward is knowing that as I dive deeper into the fabric of one company and learn what messages and media resonate with its customers, I gain both a broader skill set and the unfettered feedback that ensures increasingly successful marketing efforts into the future.

For more on corporate marketing, visit [www.intrepid.com](http://www.intrepid.com).

Intrepid is a subsidiary of the Intrepid Group, an industrial printing company. The company is a leader in the industrial printing industry.



Massachusetts. In addition to his agency, he has provided two business-to-business ads that he designed for his company.

The materials and products used in producing a product are obtained from other companies, referred to as suppliers or vendors. The phrase supply chain is used to refer to this complex network of suppliers who produce components and subproducts that are then added to the manufacturing process. The distribution chain or channel of distribution refers to the various companies involved in moving a product from its manufacturer to its buyers. Suppliers and distributors are also partners.

jectives are? To sell beer? To get viewers to run out and buy the brand? Actually, the ad seems to be a bit removed from a straight sales pitch.

An educated guess—and that's what you will be better able to make after reading this book—is that perhaps its objective is simply to make people feel good, to see the goodness in a simple patriotic gesture—and, ultimately, to associate that feeling of goodness and warmth with the brand. Does it work? How did you feel when you read over the description of the ad? Even without seeing the commercial, you may have found that the idea touched your emotions and increased your respect or liking for the brand. To write objectives, however, you must have some understanding of how these messages work.

This book presents both principles and practices of effective brand communication. You will find principles in the margins of the text in every chapter. In addition, boxes and other features elaborate on both the principles and practices related to the topic of each chapter.

In this Ninth Edition, we take you behind the scenes of many award-winning campaigns, such as the "Aflac," "Altoids," and "Wii" campaigns, to uncover the hard work and explain the objectives, the inspiration, and the creative ideas behind some great campaigns. You will see how the ideas come together; you will live through the decision making; and you will understand the risks the message creators faced.

We also have contributions from highly experienced professionals, as well as our Ad Stars, graduates from advertising and marketing communication programs around the country who were nominated by their professors to be featured in this book. We showcase their work throughout the book. They also have written *Inside Stories* that explain strategies and what they have learned on the job, as well as *A Day in the Life* features that provide insight into various career opportunities in marketing communication.

## The Proof

Advertisers and marketers want proof that their marketing communication is effective and efficient. Likewise, you should want proof about the value of your textbooks. You will learn in this book that all advertising claims need to be supported. That's why we make the claim—and, yes, this is an advertisement—that *Advertising & IMC: Principles & Practice* is the book to read to learn about effective brand communication. We are making a bold claim, but here is how we back it up.

*Advertising & IMC: Principles & Practice* is time tested. That's why it has continued as one of the market leaders for more than 20 years. It continues to be in touch with the most current practices in the industry, but it also presents the fundamental principles in ways that will give you a competitive edge. That's why students keep this textbook on their shelves as an important reference book as they move through their major. One thing we hear from our young professional Ad Stars is that they continue to rely on this book as they make their transition to professional life, and you can find it on many of their office shelves, as well. The principles in this book are enduring and your understanding of the practices of the field can jump-start your career.

## PEARSON mymarketinglab

mymarketinglab ([www.mypearsonmarketinglab.com](http://www.mypearsonmarketinglab.com)) gives you the opportunity to test yourself on key concepts and skills, track your own progress through the course, and use the personalized study plan activities—all to help you achieve success in the classroom.

The MyLab that accompanies *Advertising & IMC: Principles & Practice* includes:

- **Part Ending Cases:** Each part incorporates a case study that features award-winning campaigns recognized by the NY American Marketing Association as outstanding examples of effectiveness.
- **Ad Exercises:** View a variety of advertisements and test your understanding of how they apply IMC concepts.

Plus:

- **Personalized study plans—**Pre- and post-tests with remediation activities directed to help you understand and apply the concepts where you need the most help.
- **Interactive elements—**A wealth of hands-on activities and exercises let you experience and learn firsthand, whether it is with the online e-book where you can search for specific keywords or page numbers, highlight specific sections, enter notes right on the e-book page, and print reading assignments with notes for later review or with other materials.
- **Mini-simulations—**These simulations help you move beyond the basics with interactive simulations that place you in a realistic marketing situation that requires you to make decisions based on marketing concepts.

Find out more at [www.mypearsonmarketinglab.com](http://www.mypearsonmarketinglab.com).

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