

KLEPPNER'S ADVERTISING PROCEDURE

J. Thomas Russell / Glenn Verrill / W. Ronald Lane

TENTH EDITION



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PROCEDURE

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PREFACE

The tenth edition of *Kleppner's Advertising Procedure* marks 63 years that this text has discussed the exciting business of advertising. During these past six decades, advertising has developed from primitive ads and posters into a sophisticated complement to the total marketing process.

This edition, as have those in the past, seeks to explore advertising in a way that will be profitable to several kinds of students. To those students embarking on a career in advertising, the text offers an introduction to more in-depth study in advanced courses. To students in marketing, commercial art, and other related fields, the text demonstrates the relationship between advertising and other disciplines. Finally, for those students who are interested in advertising from a consumer perspective, the text provides insights into the role of advertising in our daily lives.

The text examines advertising strategy and techniques on three levels. The first level views advertising as an institution. In Chapter 1, we review the historical development of advertising, showing how it has mirrored the economical and cultural priorities of society. Chapter 2 reviews the flexibility of advertising and the many roles it plays in the marketing communication process.

The second level of *Advertising Procedure* discusses the field as a business. Parts Two and Three emphasize the planning, research, and management skills necessary for successful advertising. In recent years, the agency-client relationship has undergone some major changes. The mergers of major agencies into so-called mega-agencies have created opportunities as well as the stress that inevitably accompanies such growth. Client conflicts and some degree of depersonalized client service have offset some of the obvious efficiencies of these huge agencies.

The third level of our discussion begins in Part Four, with the execution of ads and commercials. We start this discussion with an examination of advertising media. During the last decade, the media-buying process has taken on greater importance. Although the double-digit annual cost increases of the 1960s and 1970s

have been tempered in recent years, media costs are still the major advertising expenditure for most companies. In addition, the diversity and fragmentation of advertising media demand great skill and expertise on the part of the media planner. The financial risks of bad decisions by media planners have escalated tremendously in the last several years.

Media vehicles are being targeted to reach prime prospects in ways that were unavailable only a few years ago. Cable TV, direct-response advertising, narrowly programmed radio stations, and selective magazines provide evidence of the individualization of the media-buying function. However, as we will see, this ability to reach narrowly targeted audiences is not without its price. The cost per reader or viewer increases significantly as advertisers demand vehicles that reach a small, clearly identified group of prospects. The media buyer must search through the myriad of media-buying opportunities to find those that deliver both prospects and reasonable cost efficiencies.

From the world of media numbers and statistics of Part Four, we move to one of creative ideas and concepts. In Part Five, we see that the creation of unique and persuasive advertising has become more difficult amid the swirl of competing messages that the average person encounters each day.

The text has updated creative examples to give students a sample of the very best of modern advertising. As in past editions, the authors seek to take students through the creative process from marketing objectives to finished ads or commercials. Teaching people how to have the great idea is, of course, impossible. However, we can show the techniques of planning, research, and collaboration that often result in that creative gem.

More importantly, the authors have attempted to demonstrate that advertising must be marketing and sales oriented. Illustrations and copy cannot be judged except in a context that encourages prime prospects to become loyal customers. For more than 60 years, *Advertising Procedure* has emphasized the marketing approach. The present edition continues this tradition.

In Part Six, we examine the basic techniques of advertising in some special areas. From the fast-paced world of retailing to the problems of opening the Chinese mainland to American products, advertising demonstrates its flexibility and persuasive power. Also in this section the authors discuss the legal, ethical, and cultural environments of advertising. As the most visible aspect of business, advertising must take special precautions to maintain the highest standards of practice.

So we begin our journey through the exciting field of advertising. We hope that it will reward those seeking a general understanding as well as those who anticipate that advertising will be their life's work.

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The tenth edition of *Kleppner's Advertising Procedure* could not have been written without the support of many advertisers, agencies, media, and industry associations who willingly shared their excellent work. It is impossible to name all. But a special thanks to: Ralph Casado, Promotion Solutions, Inc.; Tom McElligott, Fallon McElligott; Jay Fields, Price/McNabb Advertising; John C. Williams, *Atlanta Journal Constitution*; Mike Hughes, The Martin Agency; Sylvia Cassel, Mediamark Research, Inc.; Tim Blim, Tatham-Laird & Kudner; Ross Van Dusen, Chiat/Day; Jeanne Marie Obeji and Matt Bogen, Della Famina, Travisano & Partners/Los Angeles; Shelly Cagner, Arbitron Ratings Company; William Stakelin, Radio Advertising Bureau; Marvin M. Gropp, Magazine Publishers Association; Leonard Mat-

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ABOUT THE AUTHORS . . .



Otto Kleppner

(1899–1982)

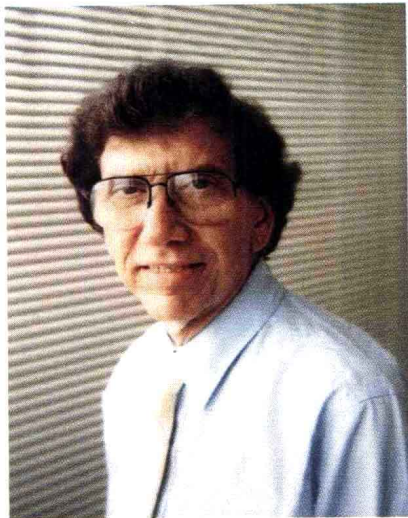
A graduate of New York University, Otto Kleppner started out in advertising as a copywriter. After several such jobs, he became advertising manager at Prentice-Hall, where he began to think that he, too, “could write a book.” Some years later, he also thought that he could run his own advertising agency, and both ideas materialized eminently. His highly successful agency handled advertising for leading accounts (Dewar’s Scotch Whisky, I. W. Harper Bourbon and other Schenley brands, Saab Cars, Doubleday Book Clubs, and others). His book became a bible for advertising students, and his writings have been published in eight languages.

Active in the American Association of Advertising Agencies, Mr. Kleppner served as a director, a member of the Control Committee, chairman of the Committee of Government, Public and Educator Relations, and a governor of the New York Council. He was awarded the Nichols Cup (now the Crain Cup) for distinguished service to the teaching of advertising.



J. Thomas Russell

Thomas Russell is Dean of the School of Journalism and Mass Communication at the University of Georgia. He holds a Ph.D. degree in communications from the University of Illinois. Russell is former editor of the *Journal of Advertising* and co-author of *Advertising Media: A Managerial Approach*. In addition, he has authored numerous articles and papers in a wide variety of professional and academic journals. He is an active consultant in the marketing and advertising areas and has served on the faculty of the Institute of Advanced Advertising Studies sponsored by the American Association of Advertising Agencies. He is a member of the American Academy of Advertising, the Association for Education in Journalism and Mass Communications, and the Atlanta Advertising Club.



Glenn Verrill

Glenn Verrill's entire career has been in advertising. He began as a copywriter and worked on the creative side of the business, rising to creative director of one of BBDO's largest agencies. He is now president of BDA/BBDO and is a member of the board of directors of BBDO Worldwide, Inc.

Mr. Verrill did his undergraduate work at Adelphi College and received his Masters degree from Harvard University. During his career, he has garnered scores of creative awards, among them, Effies, Clios, and was twice cited for creating one of the ten best campaigns of the year by *Advertising Age*.

Mr. Verrill has been active with the American Association of Advertising Agencies. He has been a director of the Eastern region and was a national director of the 4-A's from 1973 to 1975. In 1980, under 4-A's sponsorship, he inaugurated the IAAS (Institute for Advanced Advertising Studies) in the Atlanta area. He is also a co-founder of Atlanta's Ad Club II, a club especially formed for young people from the age of 18 to 30 interested in marketing and advertising as a career.



W. Ronald Lane

Ron Lane has worked in most aspects of advertising. He began his advertising career in drug advertising and promotion for a manufacturer. He then worked as an ad manager for a North Carolina retail drug store chain and later for its small ad agency. After moving to Atlanta, he worked on such accounts as: Coca-Cola (Tab, Fresca, Sprite, Fanta brands), Minute-Maid, and National Broiler Council. Ron has worked in creative and account services.

He is an associate professor of journalism at the University of Georgia. He is formerly advertising director of the *Journal of Advertising* and its current business manager. Lane is also a partner in SLRS Communications, Inc., an advertising-marketing agency, specializing in special projects. He is a coordinator of the Institute of Advanced Advertising Studies sponsored by the American Association of Advertising Agencies.

Lane is a member of the American Advertising Federation Academic Committee and a 1987 recipient of AAF District Seven Outstanding Educator Award. He has served as an ADDY Awards judge numerous times and has been on the faculty of the Advertising Age Creative Workshop. He is a member of the American Academy of Advertising, Atlanta Advertising Club, and Athens Advertising Club.

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PART ONE

THE PLACE OF ADVERTISING

Advertising is often viewed as a communication tool of fairly recent origin. In fact, advertising is as old as civilization and commerce. It has always been necessary to bring buyers and sellers together. The only thing that has changed over the centuries is the degree of sophistication of the advertising function. In Chapter 1, we trace the development of advertising from its primitive beginnings on clay tablets and tavern signs to the electronic age.

In Chapter 2, we review the many facets of advertising. Advertising is not a single technique, but one that can be adapted to virtually any product or company. The versatility of advertising as a tool to solve marketing problems is one of its predominate characteristics. No aspect of business demands the breadth of knowledge required to create successful advertising.

