An English Course for
International Advertising

国际广告英语教程

主　编　潘继海

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内容提要

  本书是广告专业英语方面的教科书,内容涉及广告理论和实务、广告操作流程等。本书是英文原稿读物,全书采用原稿＋翻译的结构编写。

  本书可以作为高校广告学、传播学、广告设计等专业的教材,也适合从事国际广告相关工作的读者以及广告和英语爱好者阅读。

前　言

随着广告业的国际化程度越来越高,业内对具有良好英语水平和专业背景的复合型人才的要求也越来越高,一些国际背景的广告公司甚至要求从业人员能完全用英语进行工作交流。在这个背景下,为了适应大学广告专业对学生的外语要求的高度,高校需要一批全英语语境下的广告专业教材来指导和帮助广告专业学生的专业学习,这本教材就是在这样的背景下进行编写的。

这本广告英语教材原来是作为同济大学的教学改革计划项目的一部分进行编写的,后来根据国内外业务形势发展几经修改和重编,剔除了一些有关传统广告形式和案例方面的内容,增加和强化了一些与国内广告教学内容相对应的内容,比如广告策划和创意、广告营销、消费者心理特点,等等,力求能使本书在使用过程中更适用于当今国内大学广告专业师生的需要。

本书在写作过程中得到同济大学教务处教材规划部门的大力协助和支持,并得到同济大学传播与艺术学院王荔院长、余克光副院长等人的关心和指导,最后能在上海交通大学出版社出版发行,是众多相关同志辛勤操劳的结果,特别是出版社的提文静女士自始至终为本书的出版做了很多细致的工作,笔者在此表示深深的谢意。

潘继海

Contents

Lesson One

What Is Advertising

When the worried band of small, independent orange growers from Southern California gathered at the Chamber of Commerce building in downtown Los Angeles, they had no idea that the little organization they were starting would one day become a billion-dollar business, marketing one of the best-known and respected brands in the world.

The date was August 29, 1893. Farmers across the United States had difficult times that year. California's citrus farmers' problems were made even worse by the distance that separated them from their Eastern markets. The growers were at the mercy of often unscrupulous commission agents who took their fruit on consignment and paid them only if and when it sold. Led by T. H. B. Chamblin, an earnest, persuasive, 60-year-old Ohioan, the growers formed a nonprofit farmers' cooperative, the Southern California Fruit Exchange, to manage and control the packing and marketing of high-quality fresh citrus products from Southern California. So desperate were the region's farmers and so persuasive were Chamblin's arguments that growers signed up in droves. In its first season, the Exchange represented 80 percent of the citrus growers of Southern California. It shipped 6,000 of the state's 7,000 total carloads. (Three hundred boxes of fruit constituted a carload.) By regulating shipments, the Exchange enabled the farmers to net about $1 per box—four times what they would have gotten from commission agents.

Rocky times lay ahead, but the Exchange weathered them all and eventually added lemons and grapefruit to its product line. In 1904 the Exchange expanded and began to actively convince retailers and wholesalers to handle its fruit exclusively. In 1905 it invited northern growers to participate and changed its

name to the California Fruit Growers Exchange. By 1907 orange shipments increased fivefold, to nearly 30,000 carloads. But this increase brought other problems, namely oversaturation of the market for this "luxury" product. Management realized it had to promote greater consumer consumption. With some trepidation, the board budgeted $10,000 for the Exchange's first advertising effort. That turned out to be the best investment it ever made. It was also the first time a perishable product had ever been advertised.

With the assistance of the Lord & Thomas advertising agency (now Foote, Cone & Belding), the Exchange developed a three-color newspaper ad to promote its oranges. The campaign, launched in the Des Moines Register, declared the first week in March "Orange Week in Iowa". The ad announced that Des Moines would receive "direct from the beautiful groves of California, hundreds of carloads of the choicest oranges in the world". The Southern Pacific Railroad co-funded the campaign to promote tickets to California and posted billboards throughout Iowa with slogans such as "Oranges for Health, California for Wealth." This is one of the earliest known cases of co-marketing and of what is now called integrated marketing communications (IMC).

It is a surprise to its members by marketing their fresh citrus around the globe and by licensing the Sunkist brand to related products that use its extract. Though not large by national standards, The Exchange directors were so amazed by the results—a stunning 50 percent increase in sales—that they increased the budget to $25,000. In the fall of 1908, they pasted 6 million stickers on the Exchange's shipping boxes proudly proclaiming the Exchange's new trademark: Sunkist, the name by which it would be known around the world forevermore.

Today Sunkist Growers, Inc., is a 100-year-old not-for-profit cooperative marketing organization owned and operated by over 6,000 citrus growers in California and Arizona. Membership is voluntary. Sunkist provides incom Sunkist and is still a major international advertiser. It spends millions of dollars every year to stimulate demand for its brand and to support the retailers who carry it. Foote, Cone & Belding has also fared well. Working with clients such as Mattel and RJR Nabisco, it is one of the world's oldest and largest advertising

agencies. The agency's association with Sunkist is one of the oldest and most successful client/agency partnerships in the world. Spanning more than 90 years, their relationship not only parallels the history of modern advertising but has literally made advertising history.

What is advertising? To initiate and maintain contact with their customers and prospects, organizations use a wide variety of communication tools. Solicitation letters, newspaper ads, event sponsorships, publicity, telemarketing sales calls, statement stuffers, coupons, and sweepstakes are just a few. As consumers, we are all exposed to hundreds and maybe even thousands of these commercial messages every day. Many people simply refer to all of them as "advertising", but in fact, collectively these various tools are correctly called marketing communications. And advertising is just one of these tools.

So what is advertising?

At the beginning of the 20th century, Albert Lasker, generally regarded as the father of modern advertising, was the owner of Sunkist's advertising agency, Lord & Thomas (the predecessor of Foote, Cone & Belding). He defined advertising as "salesmanship in print, driven by a reason why."

But that was long before the advent of radio, television, or the Internet. The nature and scope of the business world, and advertising, were quite limited. A century later, our planet is a far different place. The nature and needs of business have changed, and so have the concept and practice of advertising.

Today, definitions of advertising abound. Journalists, for example, might define it as a communication, public relations, or persuasion process; businesspeople see it as a marketing process; economists and sociologists tend to focus on its economic, societal, or ethical significance. And some consumers might define it simply as a nuisance. Each of these dimensions is important to consider, but for now we'll use the following functional definition: Advertising is the structured and composed nonpersonal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media.

Let's take this definition apart and analyze its components. Advertising is,

first of all, a type of communication. It is a very structured form of applied communication, employing both verbal and nonverbal elements that are composed to fill predetermined space and time formats that are controlled by the sponsor. Second, advertising is typically directed to groups of people rather than to individuals. It is therefore nonpersonal, or mass communication. These groups might be consumers, such as people who buy fresh oranges at the store; or they might be the businesspeople who own and manage those stores and buy oranges directly from Sunkist for resale. Most advertising is paid for by sponsors. GM, Kmart, Coca-Cola, and your local fitness salon pay the newspaper or the radio or TV station to carry the ads you read, see, and hear. But some sponsors don't have to pay for their ads. The American Red Cross, United Way, and American Cancer Society are among the many national organizations whose public service messages are carried at no charge. Likewise, a poster on a school bulletin board promoting a dance is not paid for, but it is still an ad, a structured, nonpersonal, persuasive communication. Of course, most advertising is intended to be persuasive—to win converts to a product, service, or idea. Some ads, such as legal announcements, are intended merely to inform, not to persuade. But they are still ads because they satisfy all the other requirements of the definition.

In addition to promoting tangible goods such as oranges, oatmeal, and olive oil, advertising helps publicize the intangible services of bankers, beauticians, bike repair shops, and bill collectors. Increasingly, advertising is used to advocate a wide variety of ideas, whether economic, political, religious, or social. In this book the term product encompasses goods, services, and ideas. *Ad Lab* 1-A lists some classic advertising slogans that have helped promote a variety of products over the years.

An ad identifies its sponsor. This seems obvious. The sponsor wants to be identified, or why pay to advertise? One of the basic differences between advertising and public relations, though, is that many PR activities (for example, publicity) aren't openly sponsored. We'll discuss the differences between advertising and other forms of marketing communications later in this chapter.

Advertising reaches us through a channel of communication referred to as a

medium. An advertising medium is any paid means used to present an ad to its target audience. Thus, we have radio advertising, television advertising, newspaper ads, and so on. Word-of-mouth, while it is a communication medium, is not an advertising medium. Historically, advertisers have used the traditional mass media (the plural of medium)—radio, TV, newspapers, magazines, and billboards—to send their messages. But today technology enables advertising to reach us efficiently through a variety of addressable media (for example, direct mail) and interactive media (like the World Wide Web and kiosks). Advertisers also use an increasing variety of other nontraditional media such as shopping carts, blimps, and video cassettes to find their audience. The planning, scheduling, and buying of media space and time are so important to advertising effectiveness that we devote five full chapters to the subject, one in Part Two and four in Part Five.

This is a good working definition of advertising. But to get a full sense of what it really is today, we need to understand where it has come from, how and why it grew to be so large, and what the forces are that drive it. In this chapter, therefore, we'll briefly examine some of the important dimensions of advertising. We'll look at the communication dimension first to better understand how advertising is actually a form of structured, literary communication. Then the marketing dimension will explain the role advertising plays in business. The economic dimension will show us how and why advertising evolved the way it did. And finally, the social and ethical dimension will enable us to understand people's attitudes about advertising and to consider what the future holds in store. Examining the diverse dimensions of advertising here should lead us toward a deeper understanding of contemporary advertising as it is currently practiced.

Communication:

What Makes Advertising Unique? First and foremost, advertising is communication—a special kind of communication. McCann-Erickson, the ad agency for Coca-Cola, says that advertising is "Truth well told." This means that ethical advertisers, and the agencies they employ, work as a team to discover and use the best methods possible to tell their story truthfully but creatively to the marketplace.

To succeed, they must understand the elements of the advertising communication process, which is derived from the basic human communication process.

The Human Communication Process

From our first cry at birth our survival depends on our ability to inform mothers or persuade them to take some action. As we develop, we learn to listen and respond to others' messages. The process begins when one party, called the source, formulates an idea, encodes it as a message, and sends it via some channel to another party, called the receiver. The receiver must decode the message in order to understand it. To respond, the receiver formulates a new idea, encodes it, and then sends the new message back through some channel, or medium. A message that acknowledges or responds to the original message constitutes feedback, which also affects the encoding of a new message.

Applying this model to advertising, we could say that the source is the sponsor, the message is the ad, the channel is the medium, and the receiver is the consumer or prospect. But this model oversimplifies the process that occurs in advertising or other sponsored marketing communications. It doesn't take into account either the structure or the creativity inherent in composing the advertising message. We need to consider some of the many complexities involved, especially with the advent of interactive media, which let consumers participate in the communication by extracting the information they need, manipulating what they see on their computer or TV screens in real time, and responding in real time.

Applying the Communication Process to Advertising

Barbara Stern at Rutgers University sees advertising as a form of structured, literary text, rather different from the spontaneous, word-of-mouth communication of oral speech. She proposes a more sophisticated communication model, derived from the traditional oral one but applied specifically to advertising as composed commercial text rather than informal speech. The Stern model recognizes that in advertising, the source, the message, and the receiver all have multiple

dimensions. Some of these dimensions exist in the real world; others exist on a different level of reality—a virtual world within the text of the advertising message itself.

Source Dimensions: The Sponsor, the Author, and the Persona

In oral communication, the source is typically one person talking to another person or a group. But in advertising, who is really the source of the communication? The sponsor named in the ad? Certainly the real-world sponsor is legally responsible for the communication and has a message to communicate to actual consumers. But as the model shows, the path from sponsor to actual consumer is a long and circuitous one. To begin with, the sponsor does not usually produce the message. That is the typically role of the sponsor's ad agency or other specialists. So the author of the communication is actually a copywriter, an art director, or, most often, a creative group at the agency. Commissioned by the sponsor to create the advertising message, these people exist in the real world but are completely invisible to the reader or viewer, even though they play a key role in composing the text and the tenor of the message. At the same time, within the text of the ad resides some real or imaginary spokesperson (a persona) who lends some voice or tone to the ad or commercial. To the consumer, this persona, who represents the sponsor, is the source of the within-text message. But the persona's discourse is composed and crafted by the ad's authors solely for the purposes of the text; it is not a part of real life. It exists only in the virtual world of the ad.

Message Dimensions: Autobiography, Narrative, and Drama

The types of messages typically communicated in advertising may also be multidimensional. As artful imitations of life, advertising messages typically use one or a blend of three literary forms: autobiography, narrative, or drama. In autobiographical messages, "I" tell a story about myself to "you", the imaginary audience eavesdropping on my private personal experience. Other ads use narrative messages in which a third-person persona tells a story about others to an imagined audience.

Finally, in the drama message, the characters act out events directly in front of an imagined empathetic audience. Thus, among the most important decisions the authors of advertising messages make are what kind of persona and which literary form to use to express the sales message. Considering the emotions, attitudes, and motives that drive particular customers in their target audience, the creative team develops the persona and message, along with any images and text that will act as communication symbols or triggers. Then they place these words and visuals in the structured format most suitable to the medium selected for delivering the message. The format may be a dramatic 30-second TV commercial; an autobiographical, full-page, black-and-white magazine ad; a colorful, narrative brochure; or a multipage Internet website that employs a variety of message styles. In all cases, though, the message exists only within the text of the ad. To do all this effectively requires great skill, but it's this creativity that truly distinguishes advertising from other forms of communication. For that reason, we'll devote Part Four of this text exclusively to the subject of advertising creativity.

The message content in advertising typically involves three literary forms: autobiography, narrative, and drama. Autobiography uses the voice of the first-person "I" to express the speaker's point of view. The narrative form uses a third-person voice that often exudes a well-informed, respectable quality. The drama form presents a series of events whose information and sequencing combine to imply a message and require the viewer to connect the sequences, thereby experiencing the message rather than having to be told. Two other key elements are the persona that usually represents the advertiser and the implied consumer. The persona may appear as a character such as the Pillsbury Doughboy or Bob Vila, the Sears spokesperson. A logo is also a form of persona. The implied consumer may be represented by a character.

Receiver Dimensions: Implied, Sponsorial, and Actual Consumers

The receivers of advertising are also multidimensional. First, within the text, every ad or commercial presumes some audience is there. These implied consumers, who are addressed by the ad's persona, are not real. They are

imagined by the ad's creators to be ideal consumers who acquiesce in whatever beliefs the text requires. They are, in effect, part of the drama of the ad. When we move outside the text of the ad, though, the first audience is, in fact, a group of decision makers at the sponsor's company or organization. These sponsorial consumers are the gatekeepers who decide if the ad will run or not. So, before an ad ever gets a chance to persuade a real consumer, the ad's authors must first persuade the sponsor's executives and managers who have the responsibility for approving the campaign and funding it.

The actual consumers—equivalent to the receiver in oral communications—are people in the real world who comprise the ad's target audience. They are the people to whom the sponsor's message is ultimately directed, but they will get to see, hear, or read it only with the sponsor's approval. Actual consumers do not usually think or behave the same as the implied consumer, or even the sponsorial consumer. Thus, the advertiser (and the creative team) must be concerned about how the actual consumer will decode, or interpret the message. The last thing an advertiser wants is to be misunderstood. Unfortunately, message interpretation is only partially determined by the words and symbols in the ad. The medium used may have an effect as well. As Marshall McLuhan said, "The medium is the message." However, Stern's model does not directly address the fact that advertisers communicate their messages through a wide variety of mass, addressable, and interactive media. With today's advances in technology, the boundaries between the print and electronic media are now blurring. We read text on a computer screen, and soon the average person will be able to print whatever appears on a TV screen. How will this affect the way people receive and interpret advertising messages? Stern acknowledges the need for additional study in this area. Further, the unique characteristics of the receivers themselves are also very important, and the sponsor may know little or nothing about them. As we shall see, attitudes, perceptions, personality, self-concept, and culture are just some of the many important influences that affect the way people receive and respond to messages and how they behave as consumers in the marketplace. Complicating this problem is the fact that the sponsor's advertising message must compete with hundreds of other commercial and noncommercial messages every day. This is

referred to as noise. So the sender doesn't know how the message is received, or even if it's received, until a consumer acknowledges it.

Feedback and Interactivity

That's why feedback is so important. It completes the cycle, verifying that the message was received. Feedback employs a sender - message - receiver pattern, except that it is directed from the receiver back to the source. In advertising, feedback can take many forms: redeemed coupons, phone inquiries, visits to a store, requests for more information, increased sales, or responses to a survey. Dramatically low responses to an ad indicate a break in the communication process. Questions arise: Is the product wrong for the market? Is the message unclear? Are we using the right media? Without feedback, these questions cannot be answered. In the past, the consumer's feedback rarely used the same channels as the original message. But now, thanks again to technology, the audiences of advertising are no longer just passive receivers of impersonal mass messages. They are now active decision makers who can control what communications they receive and choose the information they want about a particular product. With the growth of interactive media, they can give instantaneous, real-time feedback on the same channel used by the original message sender. This offers advertisers the chance for a more in-depth relationship with their customers, one that will be more fruitful for both sponsors and consumers.

Words and Expressions

chamber of commerce 商会

citrus   *n.* 柑橘,鲜橙

unscrupulous   *adj.* 不道德的,乘人之危的

consignment   *n.* 委托寄售 on consignment 代销

cooperative   *n.* 合作社;   *adj.* 合作的

desperate   *adj.* 希望渺小的,危急的,感到绝望的,不惜冒险的

regulate   *vt.* 控制,调节;   *vi.* 进行控制

weather　*vt.* 经受住,使褪色

exclusively　*adv.* 仅仅,排他地,独家地

consumption　*n.* 消费

trepidation　*n.* 恐怖,发抖,动摇,(担心可能出事)

perishable　*adj.* 易腐烂的,易坏的

campaign　*n.* 作战,运动;　*vi.* 作战,搞运动

register　*n. /vi.* 登记,注册,注册表

grove　*n.* 林子,果园,小树林

slogan　*n.* 口号,标语

proclaim　*vt.* 宣布;赞美 proclaim...as... 公告声明

voluntary　*adj.* 自愿的,义务的

client　*n.* 委托人,当事人

advertising agencies 广告代理公司

span　*vt.* 横跨,跨度为;　*n.* 自始至终持续的时间或空间

communication tools 通信工具

concept　*n.* 概念,构思

structure　*vt.* 构筑, structure...on... 在⋯⋯组织⋯⋯

bulletin board 电子公告牌

in addition to 不仅仅是⋯⋯

advocate　*vt.* 拥护,主张,提倡

addressable　*adj.* 可通讯的

contemporary　*adj.* 现代化的,当代的;be contemporary with... 与⋯⋯属于同一
　　时代的

formulate　*vt.* 使公式化,明确描述

encode　*vt.* 对⋯⋯编码

advent　*n.* 出现,到来

spontaneous　*adj.* 自发的,主动的

compose　*vt.* 组装

drama　*n.* 戏剧,戏剧性事件

narrative　*adj.* 叙述的

autobiography　*n.* 自传,自传文学

decode　*vt. /vi.* 译码,解码;从事破译工作

interactive   *adj.* 相互的，互动的
boundary   *n.* 界限
blur   *vt.* 弄脏，使……模糊不清；   *vi.* 弄上污迹；*n.* 污迹，模糊不清的事物
acknowledge   *vt.* 承认
verify   *vt.* 检查，考证，核实
survey   *n.* 概观，检查，观察

【译文】

什么是广告

当这些自产自销的小规模鲜橙种植园主们十万火急地从南加州的四面八方聚集到洛杉矶市中心的商会大楼时，他们万万没有想到，这一即将成立的小小的合作组织在今后的某一天会发展成一个拥有十亿美元贸易额的大企业，成为世上最受欢迎的品牌之一。

事情发生在 1893 年的 8 月 29 日。这一年正处美国农业的"大萧条"时期。对于加州的鲜橙种植园主来说，由于与东部市场的距离遥远，情况变得更加糟糕。唯一可以指望的农业委员会此时却乘人之危，提出以代销的方式来"帮助"销售，即：卖掉了才给钱，卖不掉全部退还。于是，在一位热心坦诚、能够点明利害关系的 60 岁俄亥俄州人张伯林的提议下，种植园主们成立了一个非营利性的农民合作组织——南加州果品贸易交流协会，来统筹管理州内所有高品质鲜橙的推广与销售。由于张伯林的理念极具说服力、"单兵作战"的销售环境又是如此糟糕，种植园主们纷至沓来，仅在第一个销售季度，就吸引了州内 80% 种植者的加盟。乃至整个加州 7 000 整车货物中的 6 000 整车都是由这一组织经手发货的（一整车有三百箱鲜橙）。由于采用了统筹规划，种植者能够获得每包一美元的纯利润——是农业委员会代销方式的四倍。

后面的道路虽然崎岖，但协会预见了一系列的市场变化并切实调整了营销策略。不久，将业务扩展到葡萄、柠檬等其他水果。到了 1904 年，协会进一步地发展壮大，积极地与零售商和批发商取得联系，并说服他们专销本协会的产品。1905 年，又得到加州北部种植园主的加盟，于是合二为一，改名为：加州果品贸易交流组织。1907 年的数据显示，组织内鲜橙产业的销售量已达到最初时的五倍——30 000 整车。但是，销售量的增长也带来了负面的影响，那就是大家蜂拥而至从而导致这个奢侈品市场过度饱和。管理层意识到：不能像以往那样仅仅依靠抢占市