

8th Edition

Advertising and Integrated Brand Promotion

O'Guinn • Allen • Close Scheinbaum • Semenik



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Eighth Edition

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**Advertising and Integrated Brand Promotion,
Eighth Edition**

**Thomas Clayton O'Guinn,
Chris T. Allen, Angeline Close Scheinbaum,
Richard J. Semenik**

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To Marilyn

Thomas Clayton O'Guinn

To Linda, Gillian, and Maddy, my three reasons for being.

Chris Allen

To my family and students.

Angeline Close Scheinbaum

*To Molly, the best partner I could ever hope to have. To Andi, you have done
so much, so well, so quickly—you inspire me.*

Rich Semenik

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Preface

David Ogilvy, named by Advertising Age as one of the 100 most influential people in advertising history, said this: “It takes a big idea to attract the attention of consumers and get them to buy your product. Unless your advertising contains a big idea, it will pass like a ship in the night.” Our big idea for *Advertising and Integrated Brand Promotion 8e* is to showcase the role of branding (rather than the mere integrated marketing communications) while highlighting the concept of integration and synergy among branding efforts.

Some brands flourish, some brands face huge challenges, and some brands disappear altogether. Some brand managers are very smart, and some are very lucky and not so smart. The same is true of advertising executives. In this book, we write about how companies read the market environment, evolve their brands effectively, and nurture brand equity and loyalty. And we have done the same thing with *Advertising and Integrated Brand Promotion*. We have evolved our brand along with the evolving advertising and promotion environment. We have made extensive updates to advertising and integrated brand promotion processes, increasing the emphasis on leveraging synergy among all elements for planning and implementing successful campaigns. This book is based on extensive feedback from faculty, students, and practitioners.

Advertising and Integrated Brand Promotion 8e focuses on integration of various brand communication tools and strategies. It is not just a book on advertising or branding; we emphasize the importance of synergy for advertising with public relations, social media, digital, experiential marketing, event marketing, sponsorship, and celebrity endorsement among others. *Advertising and Integrated Brand Promotion 8e* is full of social, digital, and mobile media content. You can find this in both the main discussions and in the “Insights Online” features, which direct readers to online content from real brand examples. You will notice many new key terms, coverage of automated media buying, social media strategy for brands, new disruptive product categories and brands, and new perspectives on critical issues such as privacy and social responsibility. The book is direct while remaining comprehensive. *Advertising and Integrated Brand Promotion 8e* represents the world of advertising and integrated brand promotion as it is evolving over time.

Despite all the changes and the tighter focus, there is one point we want to make emphatically: *Advertising and Integrated Brand Promotion 8e* remains the most current and forward-thinking book on the market. Since the launch of the first edition in 1998, we have alerted

students to leading-edge issues and challenges facing the advertising and promotion industries. We were the first to devote an entire chapter to the Internet as an advertising medium (1998), the first to alert students to the “dot-com” agency incursion on traditional advertising structure (2000), the first to raise the issue of consumers seeking and seizing control of their personal communications environment (2003), and the first to highlight blogs and DVRs and the role they played in disseminating (or blocking) information about brands (2006). Also, we were the first to alert students to the emergence and growing potential of the early social networking sites (2009). In the past two editions, we pioneered coverage of branded entertainment, the rise of influencer marketing, and the challenges of modern media strategies. *Advertising and Integrated Brand Promotion 8e* continues the tradition of breaking new ground, introducing an innovative framework diagramming the context, environment, and steps in the overall process of advertising and integrated brand promotion.

There is a deep and lasting commitment among the authors to seek out both the best traditional and the newest contemporary thinking about advertising and integrated brand promotion from a wide array of both academic and trade publications. You will see this commitment manifest in the breadth, depth, and currency of the references in each chapter. Within this context, let’s consider the “personality” features of this new edition. We are confident you will find the content and perspective of this new edition a worthy addition to students’ classroom experience.

Why We Write This Book

When we introduced the first edition of *Advertising and Integrated Brand Promotion*, we summed up our attitude and passion about advertising in this way:

Advertising is a lot of things. It’s democratic pop culture, capitalist tool, oppressor, liberator, art, and theater, all rolled into one. It’s free speech, it’s creative flow, it’s information, and it helps businesses get things sold. Above all, it’s fun.

We still feel the same way. Advertising and promotion are fun, and this book reflects it. Advertising and promotion are also important businesses, and this edition carries forward a perspective that clearly conveys that message as well. Like other aspects of business, advertising and integrated brand promotion stem from hard work and careful planning. Creating good advertising is an enormous

challenge. We understand that and give homage and great respect to the creative process. We understand advertising and promotion in its business, marketing, and creative context. But we also feel that other books on the market do not emphasize enough a focus on the *brand* and *integration* in the advertising and promotional effort. Brands are the reasons advertising exists. While most books of this type have IMC (integrated marketing communication) in the title, we choose to emphasize the brand in the title and throughout the topics in the book.

This book is written by professors with ample experience in both academic and professional settings. We have collectively been consultants for many firms and their agencies. Thus, this book is grounded in real-world experience. It is not, however, a book that seeks to sell you a “show-and-tell coffee-table book” version of the advertising and promotion industries. Rather, we highlight the challenges facing advertisers and offer complete treatment of the tools they use to meet those challenges.

We respect our academic and practitioner colleagues. This book is completely real world, but the real world is also explained in terms of some really smart academic scholarship. You will notice many current theory-based insights from leading journals in marketing and advertising. This book copies no one yet pays homage to many. More than anything, we seek to be honest, thoughtful, and imaginative. We acknowledge the complexity of human communication and consumer behavior.

Students love this book—they tell us so over and over. We’ve spent considerable time reviewing student and instructor likes and dislikes of other advertising textbooks, in addition to examining their reactions to our own book. With this feedback, we have devoted pages and pictures, ideas, and intelligence to creating a place for student and professor to meet and discuss one of the most important and intrinsically interesting phenomena of contemporary times: advertising and promotion in the service of brands.

Unique Framework Diagram Highlights Relevant, Intelligent Organization

One of the most important updates to this edition is the addition of a unique framework diagram that guides students through the background, environment, and steps of advertising and integrated brand promotion. This valuable new diagram showcases the thoughtful and well-paced five-part organization, helping students understand the way each part and chapter of the book fits with other parts and chapters. As a result, students will be able to visualize exactly how each topic builds on the previous topic to provide a well-rounded, practical picture of advertising and promotion today.

Over the years, we have found that the organization of the text is so popular because it lays out the advertising and integrated brand promotion process the same way it unfolds in practice and application:

Part 1: Advertising and Integrated Brand Promotion in Business and Society. Part 1 recognizes that students really need to understand just what advertising and IBP are all about and have a good perspective on how the process works. This section contains the core fundamentals (more about this in a minute). It describes the entire landscape of advertising and promotion and provides a look at the structure of the industry and a historical perspective on the evolution of the process. But we have infused this part of the book with extensive coverage of the challenges and opportunities being presented by social networks and the mobile devices (smartphones, tablets, mobile marketing communications) that are changing the landscape for advertising and promotion. This part concludes with the key social, ethical, and regulatory issues facing practitioners and consumers.

Part 2: Analyzing the Environment for Advertising and Integrated Brand Promotion. Part 2 provides all the essential perspectives needed to understand how to plan and carry out effective advertising and IBP. Key strategic concepts related to the overall process, including consumer behavior analysis, market segmentation, brand differentiation, and brand positioning, are considered. Then this section proceeds to a discussion of the types of research advertising and promotion planners rely on to develop effective advertising and IBP. Additionally, there is special emphasis on “consuming in the real world” and how advertising and IBP can adapt to consumer lifestyles and consumer adoption of new technologies to facilitate those lifestyles.

Whether you are teaching or studying advertising and promotion in a business school curriculum or an advertising/journalism curriculum, the first two parts of the book provide the background and perspective that show how advertising and IBP have become even more powerful business and societal forces in the 21st century.

Part 3: The Creative Process. Part 3 is all about creativity: creativity itself, as a managerial issue, and as a part of art direction, copywriting, and message strategy. Most adopters in advertising and communication programs use this section and put particular focus on Chapter 10, in which the tensions between the creative and management processes are highlighted. Some business school adopters (particularly those on 6- and 10-week modules or classes) skip some of the creative chapters in Part 3. We believe everyone will find Chapter 11, which offers a highly integrated discussion of the overall creative effort, a useful and realistic perspective on the process.

Part 4: The Media Process. Part 4 focuses on the use and application of all media—including traditional and

social, mobile, and digital media—to reach target audiences. These chapters are key to understanding many of the execution aspects of good advertising and integrated brand promotion strategies. Programmatic media buying is an industry game changer. It is in this section that you will learn not just about the traditional mass media but also about the array of emerging media options and consumers' new-found power in managing their information environments through these options. Of particular note is the recognition of the opportunities now offered by mobile devices as another way to reach consumers.

Part 5: Integrated Brand Promotion. Part 5 covers the many tools of integrated brand promotion. We bundled these four chapters together, since our business school adopters often use them. We think they are good for everyone. Here you will find the best coverage of sales promotion, event sponsorship, product placement, direct marketing, personal selling, branded entertainment, influencer marketing, public relations, and corporate advertising. Nearly 20 percent of the book's pages are devoted to IBP tools beyond advertising because of the opportunities to leverage multiple tools for synergy in communicating with, engaging, and influencing consumers and business customers.

Integrated Brand Promotion in Action

The most successful brands understand that effective campaigns must leverage multiple elements for synergy and optimal impact. That's why this eighth edition introduces a new feature, "Integrated Brand Promotion in Action," demonstrating how 18 advertisers use different promotional presentations to reach target audiences. Chapter by chapter, here are the advertisers showcased in this new feature:

Chapter 1	Panera
Chapter 2	Colorado (tourism)
Chapter 3	Coca-Cola
Chapter 4	REI
Chapter 5	Target
Chapter 6	Hilton
Chapter 7	IKEA
Chapter 8	KitKat
Chapter 9	Hotels.com
Chapter 10	Blendtec
Chapter 11	Mountain Dew
Chapter 12	Graeter's
Chapter 13	Absolut
Chapter 14	Zappos
Chapter 15	M&M's
Chapter 16	Monster Energy
Chapter 17	L.L. Bean
Chapter 18	Gatorade

Compelling Fundamentals

We fully expect our book to continue to set the standard for coverage of new branding topics and industry issues. It is loaded with features, insights, and commonsense advertising perspectives about the ever-changing nature of the advertising and promotion industry, and we continue to incorporate coverage of new issues in *every* chapter.

That said, we feel a truly distinguishing strength of this book is that we do not abandon complete and high-level treatment of the fundamentals of advertising and promotion. We simply cannot appreciate the role of the emerging media or technologies without a solid understanding of the fundamentals from traditional media. If you doubt our commitment to the fundamentals, take a good look at Chapters 2 through 8. This is where we, once again, part company with other books on the market. *Advertising and Integrated Brand Promotion*, eighth edition, is the only book on the market that ensures the deep economic roots of advertising and promotion are fully understood in the context of brand integration in today's social media and digital business environment (e.g., the economic effects of advertising, primary vs. selective demand). Also, we take the time to be certain that not just the business but also the social context of advertising is clear. Check out just how completely the foundational aspects are covered.

Also, notice that we don't wait until the end of the book to bring the legal, ethical, and social issues (Chapter 4) into mainstream thinking about advertising and IBP. While most books put these issues as one of the last chapters—as if they are an afterthought—we feel strongly that they are mainstream to the development of high-quality and responsible advertising and promotional efforts. In fact, we introduce some of these issues starting in Chapter 1 and integrate coverage throughout for an unusually well-rounded examination of priorities, challenges, and trends.

Extensive Social and Digital Media Coverage

It is paramount for brands to have a synergistic social media presence and strategy that reinforces their advertising and brand image. We give you the tools to understand social media from a theoretical lens as well as some industry best practices with social media. In-depth consideration of new media vehicles is provided throughout Part 1 but is truly highlighted in Part 4 of the book, "The Media Process." Media is the main area in which the industry has changed. Chapter 14 is all about advertising and marketing in the social and digital media era, and it reviews many technical considerations for working with this—now not-so-new but still challenging and evolving—method for reaching and affecting consumers. Chapter 15 highlights all the new ways advertising and promotion can provide an experiential

encounter with the brand. Brands benefit from sponsorships of fitting events and other consumer experiences; we show the importance of integrating social media with experiential/event marketing. But these sections are not the only place new media coverage is prominent. Chapters 1 and 2 highlight how consumers use new social media options as a way to control their information flow, and Chapter 5 considers the effects of new media on consumer decision making.

Student Engagement and Learning

You will find that this book provides a clear and sophisticated examination of advertising fundamentals and contemporary issues in lively, concise language. We don't beat around the bush, we don't avoid controversies, and we're not shy about challenging conventions. In addition, the book features a stylish internal design (worthy of an advertising book!) and many current ads, tables, and figures. Reading this book is an engaging experience.

The markers of our commitment to student learning are easily identified throughout the book. Every chapter begins with a statement of the *learning objectives* for that chapter. (For a quick appreciation of the coverage provided by this book, take a pass through it and read the learning objectives on the first page of each chapter.) Chapters are organized to deliver content that responds to each learning objective, and the *Chapter Summaries* are written to reflect what the chapter has offered with respect to each learning objective. After the chapter summaries, students will find *Key Terms* from the chapter that appear in bold type throughout the chapter. Full definitions of these terms are provided at the end of the book.

We also believe that students must be challenged to go beyond their reading to think about the issues raised in the book. We provide paths for thoughtful analysis rather than mere regurgitation, and additional exercises will help students put their learning to use in ways that will help them take more away from the course than just textbook learning. Complete use of this text and its ancillary materials will yield a dramatic and engaging learning experience for students of all ages who are studying advertising at various levels.

A Closer Look at Some Eighth-Edition Features

In Every Chapter:

Learning Objectives and a Built-In Integrated Learning System. The text and test bank are organized around the learning objectives that appear at the beginning of each chapter to provide you and your students with an easy-to-use, integrated learning system. A numbered icon

identifies each chapter objective and appears next to its related material throughout the chapter. This integrated learning system can provide you with a structure for creating lesson plans as well as tests.

The integrated system also gives structure to students as they prepare for tests. The icons identify all the material in the text that fulfills each learning objective. Students can easily check their grasp of each objective by reading the text sections and reviewing the corresponding summary sections. They can also return to appropriate text sections for further review if they have difficulty with end-of-chapter questions.

Framework Diagram. Each part and each chapter opens with an integrative framework diagram, as discussed earlier in this preface. The purpose is to indicate how topics fit within the overall book so students have a clear and specific context for understanding the background and relevance of each chapter. Students can also use the diagram to follow the flow of individual chapters and review the relationship among chapter concepts as they study.

Concise Chapter Summaries. Each chapter ends with a summary that distills the main points of the chapter. Chapter summaries are organized around the learning objectives so that students can use them as a quick check on their achievement of learning goals.

Key Terms. Each chapter ends with a listing of the key terms found in the chapter. Key terms also appear in bold-face in the text. Students can prepare for exams by scanning these lists to be sure they can define or explain each term. Just a few of the key terms introduced in this revised edition are: ad blocker, Big Data, click fraud, geofencing, greenwashing, event social responsibility, event sponsorship measurement, and programmatic media buying.

The Online Component. We have selected exciting content from *Advertising Age* and related it to the concepts in each chapter. We have also created assessments to provide assurances to both students and instructors that they comprehend the material. As well, rather than illustrate our printed book only with examples from print media, we have selected contemporary advertisements from multiple media—including social and digital media—to provide examples and applications of concepts.

For every chapter, we have identified several articles from *Ad Age* that highlight interesting, unusual, or entertaining information as it relates to relevant concepts. The articles are not diversions unrelated to the text, nor are they rambling, page-consuming, burdensome tomes. Rather, they provide concise, highly relevant examples that can be fully integrated as gradable assignments. The articles are for teaching, learning, and reinforcing chapter content. Three different types of articles are available for assignment: *Ethics*, *Globalization*, and *Social Media*. After each selection, we have included a synopsis about

how the article relates to the chapter content and have provided some assessment questions that will demonstrate a student's understanding of the concepts. Let's take a look at each.

Ethics: It is important that business decisions be guided by ethical practices. Advertising and IBP practices are particularly prone to questions by laypeople relating to ethics. Because of the importance of ethics, proper business practice, and its appeal to students' interests, special ethics articles appear throughout this edition online. Students will gain insights into ethical business practices that will be useful not only in their advertising course but in future business courses and their careers.

Globalization: The globalization articles provide an insightful, real-world look at the numerous challenges advertisers face internationally. Many issues are discussed in these timely boxes, including the development of more standardized advertising across cultures with satellite-based television programming, how U.S.-based media companies such as MTV and Disney/ABC are pursuing the vast potential in global media, obstacles to advertising in emerging markets, and cross-cultural global research.

Social Media: While we integrate social media issues and applications within the main chapter content, there are so many facets to this emerging phenomenon that featuring social media examples in box treatments seemed useful and informative for students. These social media articles highlight both the nature of the phenomenon and applications by firms—for example, Facebook, Twitter, YouTube, and other social media and networking sites.

In addition to the specific content that has been selected to complement the concepts in each chapter, students will also have access to the *Ad Age on Campus* premium website, where they can research a wealth of content.

Ad Age on Campus. Students will have access to a wealth of resources through the *Ad Age on Campus* page of AdAge.com through the access code provided with every new copy of this book, as well as other delivery options that will be discussed later in this preface. This website provides access to a variety of resources including:

Daily News AdAge.com is the premier industry source of breaking news in the marketing, advertising, and media world, and includes trend stories, features, and analysis on the most important matters of the day.

Commentary Leading executives contribute every day to AdAge.com blogs and viewpoint columns, giving students critical insight into what the thought leaders are saying and advocating for the future of marketing.

The Work Each week, Ad Age publishes the best work of the week, as selected by the editors of *Creativity*, the Ad Age Group's source for advertising professionals in creative departments. Students have a window into the ideas,

trends, and breakthrough work that has the industry sitting up and taking notice.

Research *Ad Age on Campus* subscribers have access to a select group of white papers published by the Ad Age Insights division.

DataCenter Students also have access to AdAge.com's premium content in the DataCenter, the industry's source of key information about the industry's most important companies. Comprehensive and thorough reports rank by spending, revenue, and income the 100 leading national advertisers; the top global marketers; 100 leading media companies; interactive ventures of top media and agency companies; and *Creativity's* awards winners list—the definitive online tally of the best agencies, brands, creatives, production companies, and directors, according to a weighted tabulation of the major advertising awards shows.

Additional Online Material and Critical Thinking Questions

Online critical thinking questions for each chapter are designed to challenge students' thinking and to go beyond the “read, memorize, and regurgitate” learning process.

Following is a sampling of the types of critical thinking questions found in *Advertising and Integrated Brand Promotion*, eighth edition. As consumers exercise ever-greater individual control over when and how they receive information, how are advertisers adapting their messages? What is the role, if any, for traditional media options in this new environment? Will mobile marketing efforts (including directing advertising to smartphones) be accepted by consumers?

End-of-Part Activities

Each part has a project-based activity that provides practical experience working in groups. Your students can expand their advertising knowledge with challenging, project-based group activities at the end of each part. Students work together in teams to complete work that emphasizes many of today's well-known, actual companies.

MindTap

For *Advertising and Integrated Brand Promotion*, eighth edition, we offer an exciting alternative for users depending on how the course is to be taught, in either a hybrid print and online version or a version that provides completely integrated online version delivery through a platform called MindTap. MindTap is a fully online, highly personalized learning experience built upon authoritative Cengage Learning content. By combining readings, multimedia, activities, and assessments into a singular Learning

Path, MindTap guides students through their course with ease and engagement. Instructors personalize the Learning Path by customizing Cengage Learning resources and adding their own content via apps that integrate into the MindTap framework seamlessly with learning management systems.

A Full Array of Teaching/ Learning Supplementary Materials

Supplements

Instructor's Manual. The instructor's manual has been thoroughly revised to update all previous content, including comprehensive lecture outlines that provide suggestions for using other ancillary products associated with the text and suggested answers for all exercises found within the text. The instructor's manual is available on the Instructor Companion Website (www.cengagebrain.com).

PowerPoint®. This edition's PowerPoint® presentation is of the highest quality possible. The PowerPoint® presentation is available on the Instructor Companion Website (www.cengagebrain.com).

Test Bank. This comprehensive test bank is organized around the main text's learning objectives. Each question is labeled according to the learning objective that is covered, the difficulty level of the question, and A-heads. Each question is also tagged to interdisciplinary learning outcomes, marketing disciplinary learning outcomes, and Bloom's taxonomy. Grouping the questions according to type allows for maximum flexibility in creating tests that are customized to individual classroom needs and preferences. The test bank includes true/false, multiple-choice, scenario application, and essay questions. All questions have been carefully reviewed for clarity and accuracy. The test bank Word files are available on the Instructor Companion Website (www.cengagebrain.com).

Cognero Testing Software. The Cognero Testing system is a full-featured, online assessment system that allows you to manage content, create and assign tests, deliver tests through a secure online test center, and have complete reporting and data dissemination at your fingertips. The following are some of the features of the Cognero Testing System:

- Access from anywhere. Web-based software that runs in a Web browser. No installs are required to start using Cognero. Works in Windows, Mac, and Linux browsers.

- Desktop-like interface. Looks and feels like a desktop application. Uses the latest Web functionality to imitate desktop usability features like drag-and-drop and wizards.
- Full-featured test generator. Author and manage your assessment content as well as build tests using the only online test generator that supports all of the major functionality of its desktop competitors. Cognero is complete with a full-featured word processor, multilanguage support, Math-ML-compliant equation editor, algorithmic content support, native support for 15 question types (true/false, modified true/false, yes/no, multiple choice, multiple response, numeric response, completion, matching, objective short answer, subjective short answer, multimode, ordering, opinion scale/Likert, essay, and custom), unlimited metadata, ability to print professional paper tests with multiple styles and versions, and more.
- Class Management and Assignments. Manage your students, classes, and assignments with the ease of simple drag-and-drop. You can build or import rosters, have students self-register for a class, and move students easily from class to class. Once your roster is set, simply drag a test to a class to schedule and put your students to work.
- Secure Online Testing. Cognero has an integrated secure online testing center for your students. Along with delivering traditional tests, your students can receive immediate feedback on each question and/or receive a detailed end-of-assignment report to help them know exactly how they are doing.
- Complete Reporting System. What is the use of assessment without being able to disseminate the data derived from it? Cognero allows you to analyze how your students are performing on a real-time basis and from multiple approaches to allow for immediate intervention. You can also quickly analyze your questions and perform a gap analysis of student testing.
- Content Management System. Cognero has a unique set of tools to allow for the creation of products (groups of question sets and tests) for distribution to other users. This system includes workflow management for the shared authoring environment, the ability to authorize specific users to access your content, and the ability to edit content and push changes through to subscribers. There are also a number of design features to make high-volume authoring within Cognero very efficient. All content created in this system has built-in digital rights management, meaning that your content is protected against unauthorized use.

Product Support Site (www.cengagebrain.com). The product support site features Instructor Resources that include the instructor's manual, test bank, PowerPoint®, and more.

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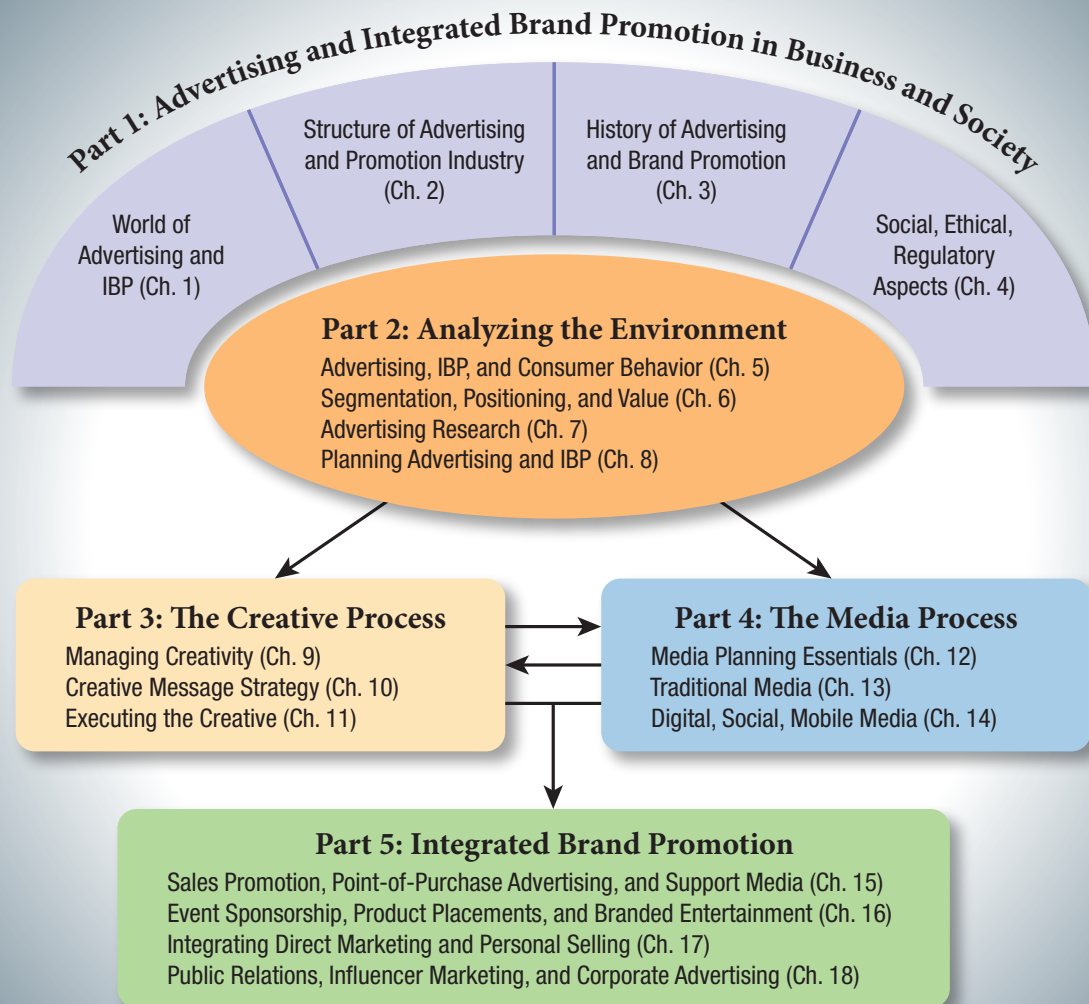
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John Dinsmore <i>University of Cincinnati</i>	David C. Houghton <i>Charleston Southern University</i>	David H. Lange <i>Grand Rapids Community College</i>	James Pokrywczynski <i>Marquette University</i>
		Debbie Laverie <i>Texas Tech</i>	Linda Price <i>University of Oregon</i>
			John Purcell <i>Castleton State College</i>

William E. Rice <i>CSU Fresno</i>	Kim Sheehan <i>University of Oregon</i>	Brian Wansink <i>Cornell University</i>	Patti Williams <i>Wharton</i>
Maria del Pilar Rivera <i>The University of Texas at Austin</i>	Daniel A. Sheinin <i>University of Rhode Island</i>	Jon P. Wardrip <i>University of South Carolina</i>	Dr. Amy Wojciechowski <i>West Shore Community College</i>
Ann H. Rodriguez <i>Texas Tech University</i>	Alan Shields <i>Suffolk County Community College</i>	Robert O. Watson <i>Quinnipiac University</i>	Doreen (DW) Wood <i>Rogue Community College</i>
Jim Rose <i>Bauder College</i>	Sloane Signal <i>University of Nebraska-Lincoln</i>	Marc Weinberger <i>University of Massachusetts-Amherst</i>	Courtney Worsham <i>University of South Carolina</i>
Marla Royme <i>University of Memphis</i>	Jan Slater <i>Syracuse University</i>	Professor Joan R. Weiss <i>Bucks County Community College</i>	Christine Wright-Isak <i>Florida Gulf Coast University</i>
Dana K. Saewitz <i>Temple University</i>	Lewis F. Small <i>York College of Pennsylvania</i>	Gary B. Wilcox <i>The University of Texas at Austin</i>	Adrienne Zaitz <i>University of Memphis</i>
Debra Scammon <i>University of Utah</i>	Barry Solomon <i>Florida State University</i>	Kurt Wildermuth <i>University of Missouri-Columbia</i>	Molly Ziske <i>Michigan State University</i>
Allen D. Schaefer <i>Missouri State University</i>	Melissa St. James <i>CSU Dominguez Hills</i>	Dr. Janice K. Williams <i>University of Central Oklahoma</i>	Lara Zwarun <i>The University of Texas at Arlington</i>
Carol Schibi <i>State Fair Community College</i>	Patricia Stout <i>The University of Texas at Austin</i>		
Erina Segó <i>Boise State University</i>	Lynn Walters <i>Texas A&M</i>		
Andrea Semenik <i>Simon Fraser University</i>			



As the framework indicates, this first part of the book lays out the broad landscape of the advertising and IBP processes that expose us to brands and what they have to offer, starting with an overview of the world of advertising and IBP (Chapter 1). Next, you'll learn about the people and organizations that make up the structure of the advertising and promotion industry (Chapter 2). Understanding the history of advertising and brand promotion (Chapter 3) will give you a practical foundation for applying concepts today. Finally, you'll be introduced to key social, ethical, and regulatory aspects of advertising and promotion, including arguments for and against advertising (Chapter 4).

Part 1

Advertising and Integrated Brand Promotion in Business and Society

- 1 The World of Advertising and Integrated Brand Promotion 4**
- 2 The Structure of the Advertising and Promotion Industry: Advertisers, Agencies, Media, and Support Organizations 28**
- 3 The History of Advertising and Brand Promotion 52**
- 4 Social, Ethical, and Regulatory Aspects of Advertising and Promotion 78**

Advertising today is much more than the old-style mass media messages of the past—more diverse and more dynamic as part of integrated brand promotion (IBP). IBP is the process of using a variety of promotional techniques and tools—from television ads to billboards to digital media—to communicate with consumers about brands. In turn, advertising and IBP communications are part of a broader social communication process that has evolved over time with changes in culture, technology, and business strategies. Advertising is on the upswing: it's big business, with big career opportunities working with some fascinating brands that are a reflection of the world around us.

The framework depicted here shows how we will address advertising and IBP from a broad lens—and from a very important economic lens. Chapter by chapter, you can use this framework to understand how each aspect of advertising and IBP fits within the big picture. Remember, no aspect of advertising or IBP stands alone—each is connected to the environment, under the larger umbrella of business and society, and each plays a role in communicating with consumers about brands.

The World of Advertising and Integrated Brand Promotion



The framework in Exhibit 1.1 shows the complexity of the new world of advertising and integrated brand promotion (IBP). IBP is the modern form of IMC, or *integrated marketing communications*. The big problem with the IMC thinking of the past is that it was not brand centric, which is why IBP is the more contemporary approach.

Why IBP? Well, as a consumer, you're a real challenge for companies. You like to get your information from friends and through social media instead of from newspaper advertising and television commercials. So how are companies supposed to reach you with their advertising and brand messages? Well, that is a very real challenge. Companies *are* using traditional mass media advertising, but they are also using newer forms of communication to try to get their brand messages across and to influence your brand attitudes and decisions.¹ At the same time, companies are struggling to measure exactly how many people they're reaching and how advertising and IBP activities actually influence brand attitudes and decisions in today's cluttered communications environment.²

You'll still see advertising during your favorite television show or in your favorite magazine—a lot of advertising, in fact. But if you're a smartphone user, you may have noticed advertising within apps, or you may be using branded apps for fun and shopping. If you're one of the 180 million U.S. consumers who enjoy smartphone games, you've probably noticed ads in the cyberscenery, between game screens, or on reward screens.³ Welcome to the new and increasingly dynamic world of advertising and IBP.

LEARNING OBJECTIVES

After reading and thinking about this chapter, you will be able to do the following:

- 1 Know what advertising and integrated brand promotion (IBP) are and what they can do.
- 2 Discuss a basic model of communication.
- 3 Describe the different ways of classifying audiences for advertising and IBP.
- 4 Understand advertising as a business process.
- 5 Understand the various types of advertising.

Exhibit 1.1 ▶ Integrated brand promotion tool kit.
This chapter serves as an overview of the world of advertising and IBP.



1-1 The New World of Advertising and Integrated Brand Promotion

The world of advertising and IBP is going through enormous change. Marketing has become much more experiential, as seen in the sustained growth of the sponsorship and event marketing industry. Artificial intelligence-based algorithms help place ads via behavioral targeting and retargeting consumers with ads they have clicked on in the past. In short, consumer preferences and new technologies are reshaping the communication environment and the future of advertising.⁴

Because of this, we can't stress measurement and research enough. Firms expect a real return on their advertising investment. Advertising investments total both the creative and the media aspects of making and placing the content of IBP tools, respectively. Every brand-related or communication investment must be measured; IBP tools that are not yet measured as precisely as they should be will have to find ways to measure audiences and responses. For instance, *content marketing* is a hot industry term that collectively refers to the marketing of informational content such as videos or posts for target audiences online and on social media. How can firms measure their investment in content marketing? As Exhibit 1.2 indicates, businesses use content marketing in a variety of ways to support growth, so the ability to gauge results is important.

Measurement is crucial for the field of marketing and, in particular, for the vitality of advertising and IBP, in the context of how organizations finance and evaluate their investments in marketing activities. Also critical is the ability to understand how to measure the wider scope of social shifting that events, sponsorships, or ad campaigns can bring. For instance, organizations may want to evaluate event sponsorship effectiveness on the basis of event social responsibility as well as on the economic impact to local communities.

The lines between information, entertainment, networking, and commercial messages are blurring. Content marketing and influencer marketing have changed digital marketing environments. Now companies are turning to branded entertainment, the Internet, influencer marketing (i.e., social networks), and other communication techniques to reach consumers and get their brand messages integrated into consumers' lifestyles.

Advertising, IBP, and marketing overall are rapidly becoming more digital, more interactive, and more social. If you're among the 77 percent of American consumers who use a smartphone, you're a prime target audience for **mobile marketing**, communicating branded messages via mobile devices like smartphones and tablet devices.⁵ But for now, the "new world of advertising" is still in transition and still has some fundamentals that will not change, no matter what, as the next section describes.

HOW TO GROW YOUR BUSINESS USING CONTENT MARKETING

Providing prospects with relevant content and engaging them in a conversation about their needs will create a unique relationship with your brand. In order to grow, businesses have to adapt content marketing into their strategy.



This is a wisdom tree of content marketing for your business. The solid roots (IT infrastructure, SEO and analytics) are necessary to sustain the trunk (your website) to carry the weight of social media activities (the crown) that bring you the leads and convert them into sales.



dendritepark.com

Source: curata.com

Exhibit 1.2 ▶ An infographic of content marketing.

1-1a OLD MEDIA/NEW DIGITAL MEDIA—IT'S ALL ABOUT THE BRAND

No matter how much technology changes or how many new media options and opportunities are available for delivering messages, advertising and IBP are still all about the brand!⁶ Just because an advertiser offers consumers the opportunity to “follow” it on Instagram or visit the brand’s Facebook page, these communications options do not change the

fundamental challenge and opportunity—communicating effectively about the brand, its values, and its benefits (see Insights Online [Exhibit 1.3] for an interesting example).

INSIGHTS ONLINE

1.3 Go online to see the AdAge feature, “Fiat Branding via Social Drive—A Voice-Activated Feature Giving Social Media Updates.”

As consumers, we know what we like and want, and advertising—regardless of the method—can help expose us to brands that can meet our needs. A brand that does *not* meet our needs will not succeed—no matter how much advertising there is or whether that advertising is delivered through old traditional media or new digital media and mobile marketing. Remember, too, how much consumers emphasize brands in striving to meet their needs. Consumers are irresistibly drawn to brands to fulfill their needs and desires and also for the social symbolism that brands represent. This creates opportunity for brands to communicate about meeting those needs.

However, established brands in particular face the challenge of maintaining an updated market-driven image and communicating the brand’s contemporary identity to the target audience. Consider the complex case of Cadillac. In the early 1950s, Cadillac held a stunning 75 percent market share in the luxury car market and was a leading advertiser in the market year after year. But by 2007, that market share had fallen to about 9 percent—a tremendous

loss. What happened to the Cadillac brand? It wasn’t the advertising. A series of product missteps confused the market’s perception of the upscale brand: the 1986 Cimarron, for example, used a Chevy chassis and looked cheap. Formidable competitors like Lexus and Infiniti entered the market with powerful and stylish alternatives that were effectively advertised. To regain momentum, GM has been spending heavily to reshape perceptions of Cadillac as a high-end, high-tech brand. The company has redesigned its vehicles, introducing new features and special options for today’s car



Source: General Motors

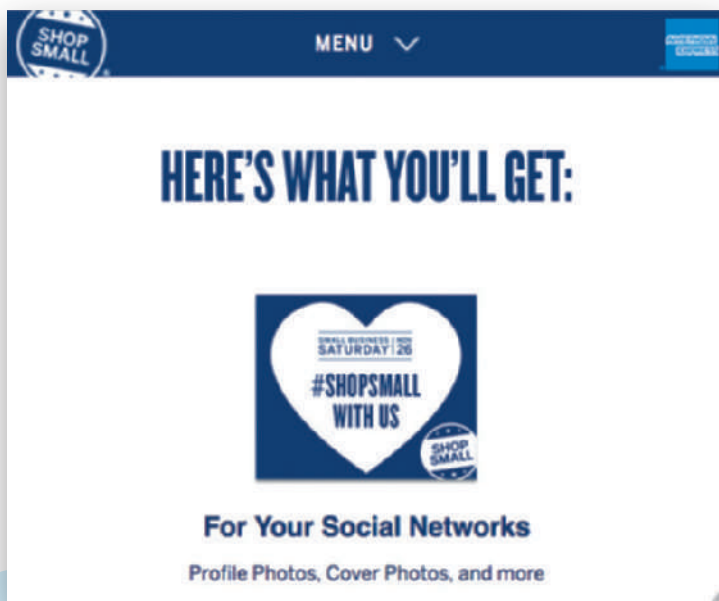
Exhibit 1.4 ▶ Cadillac’s “Dare Greatly” campaign included video and other media to shape the brand’s image.

buyers. It has also boosted spending on digital platforms and launched a “Dare Greatly” campaign in multiple media to connect the brand with bold, creative people and places (see Exhibit 1.4).⁷

LO 1

1-2 What Are Advertising and Integrated Brand Promotion?

Now that we’ve set the new and dynamic context for communication, let’s consider the tools companies use: advertising and IBP. We’ll start with advertising.



Source: The American Express Company

Exhibit 1.5 ▶ Small Business Saturday, founded by American Express, is a day promoting the idea of buying from small and local businesses, using the hashtag #ShopSmall as a unifying slogan.

You have your own ideas about advertising because you see some advertising every day—even if you try to avoid most of it.

You need to know that advertising means different things to different people, though. It’s a business, an art form, an institution, and a cultural phenomenon. To the CEO of a multinational corporation, like Pepsi, advertising is an essential marketing tool that helps create brand awareness and brand loyalty. To the owner of a small retail shop, advertising is a way to bring people into the store, as shown in Exhibit 1.5. To the art director in an advertising agency, advertising is the creative expression

of a concept. To a media planner, advertising is the way a firm uses the media to communicate with current and potential customers. To a website manager, it’s a way to drive traffic to the URL. To scholars and museum curators, advertising is an important cultural artifact, text, and historical record. Advertising means something different to all these people. In fact, sometimes determining just what is and what is not advertising is a difficult task.

Even though companies believe in and rely heavily on advertising, some people have significant misperceptions about advertising and what it’s supposed to do, what it can do, and what it can’t do. The average person sees advertising as amusing, informative, somewhat annoying, sort of helpful, and occasionally hip. The truth about advertising lies somewhere between the extremes.

Sometimes advertising is economically and socially impactful and powerful; at other times, it’s annoying. Advertising plays a pivotal role in world commerce and in the way we experience and live our lives. It is part of our language and our culture. It is a complex communication process, a dynamic business process, and now a part of the social interaction process (see Insights Online [Exhibit 1.6] for a notable example).

INSIGHTS ONLINE

1.6 Go online to see the AdAge feature, “Newcastle Brown Ale—Advertising and Outdoor Art.”

1-2a ADVERTISING DEFINED

Keeping in mind that different people in different contexts see advertising so differently and that advertising suffers from some pretty complex controversies, we offer this straightforward definition:

Advertising is a paid, mass-mediated attempt to persuade.

First, as this definition states, advertising is *paid* communication by a company or organization that wants its information disseminated. In advertising language, the company or organization that pays for advertising is called the **client** or **sponsor**. If a communication is *not paid for*, it's not advertising. For example, a form of public relations promotion called *publicity* is not advertising because it is not paid for. Let's say Will Smith appears on a talk show to promote his newest movie. Is this advertising? No, because the producer or film studio did not pay the talk show for airtime. In this example, the show gets an interesting and popular guest, the guest star gets exposure, and the film gets plugged. This is public relations, not advertising. But when the film studio creates and runs ads for the newest movie, this is advertising because the studio is paying for the messages. For the same reason, public service announcements (PSAs) are not advertising either.

Second, advertising is *mass mediated*, delivered through a communication medium designed to reach more than one person, typically a large number—or mass—of people. Advertising is widely disseminated through television, radio, newspapers, magazines, direct mail, billboards, video games, social media, and other media. The mass-mediated nature of advertising creates a communication environment in which the message is not delivered in a face-to-face manner. This distinguishes advertising from personal selling as a form of communication.

Third, all advertising includes an *attempt to persuade*. Even an advertisement with a stated objective of being purely informational still has persuasion at its core. The ad informs the consumer for some purpose, and that purpose is to get the consumer to like the brand and, because of that liking, to eventually buy the brand.

It is important to note here that advertising can be persuasive communication not only about a product or service but also about an idea, a person, or an entire organization.

When Colgate and Honda use advertising, this is product advertising and meets all three criteria (paid, mass mediated,

persuasive). When Delta Air Lines and dentists run advertisements for their services, these advertisements meet all three criteria. And when political candidates run ads on television or in newspapers, these (people) ads meet all three criteria as well (see Insights Online [Exhibit 1.7] for another interesting example). When Apple advertises, it usually means the launch of an innovation, such as its Apple Watch, part of the ever-expanding wearable-technology category (see Exhibit 1.8).

1-2b INTEGRATED BRAND PROMOTION DEFINED

Integrated brand promotion is related to and yet distinct from advertising. Here is how it is defined:

Integrated brand promotion (IBP) is the process of using a wide range of promotional tools that work together to create widespread brand exposure. It is brand focused.

Just as the definition of advertising was loaded with meaning, so too is the definition of IBP. First, IBP is a process and needs to be managed in an integrated fashion. Second, IBP uses a wide range of promotional tools that have to be evaluated and scheduled. IBP creates exposure for the *brand*. It can be a branded product or an overall corporate brand, but the IBP process is squarely focused on brand exposure. Here is a list of the most prominent tools marketers use for IBP in Exhibit 1.9.



Source: Apple Inc.

Exhibit 1.8 ▶ Apple Watch as an example of showcasing an innovative product.



**INSIGHTS
ONLINE**

1.7 Go online to see the AdAge feature, "Stella Artois-App Is for Advertising Connecting Consumers."

Exhibit 1.9 ▶ IBP tool kit checklist.

INTEGRATED BRAND PROMOTION (IBP) TOOL KIT	*DIGITAL -TRADITIONAL # BOTH/EITHER
Advertising in traditional media (television, radio, newspapers, magazines, billboards)	-
Advertising in digital media (mobile, websites, social media)	*
Sponsorship (cash or in-kind partnerships or sponsored content)	#
Event marketing/experiential marketing	#
Sales promotions (coupons, premiums, discounts, gift cards, contests, samples, trial offers, rebates, frequent user-affinity programs, trade shows)	#
Point-of-purchase (in-store) advertising	#
Direct marketing (catalogs, telemarketing, email offers, infomercials)	#
Personal selling/professional sales	-
Internet advertising (banners, pop-ups/pop-unders, websites)	*
Social media or digital media sponsored content	*
Podcasting/smartphone messaging	*
Video advertising/blogs	*
Branded entertainment (product placement/insertion in television programming, apps, webcasts, video games, and films), also referred to as “advertainment”	#
Outdoor signage	-
Billboard, transit, and aerial advertising	-
Public relations	-
Influencer marketing (peer-to-peer persuasion often through social networks)	#
Corporate advertising	-
Guerilla marketing/street-level marketing/ambush sponsorship	-
Advergaming (advertising embedded in video games)	*
Celebrity endorsement	#
Content marketing	#



Source: Adidas AG

Exhibit 1.10 ▶ Adidas has an ad that incorporates IBP within it.

Notice that this long list of IBP tools includes various types of advertising but goes well beyond traditional advertising forms. All of these tools allow a marketer to reach target customers in different ways with different kinds of messages to achieve broad exposure for a brand. The best advertising can accomplish integration *within an ad*. For instance, if Adidas is able to feature the celebrity endorsement IBP tool and reinforce this or activate a sponsorship or endorsement within an image as seen in Exhibit 1.10, that integration adds to the power.

Third, the definition of IBP highlights that all of these tools need to work together to create a consistent and compelling impression of the brand. The brand will suffer if its image is presented one way in a magazine ad and not authentically, differently, in a Snapchat post. We, as consumers, can spot authenticity in a brand, and one signal of that is if the brand seems true to its roots and its core across all types of media. For effectiveness and efficiency, all the messages and all the tools must be integrated to support a clear and coordinated brand impression. The integration brings synergy.

Finally, the definition of IBP emphasizes that all of the advertising and promotional effort undertaken by a firm is designed to create widespread exposure for a brand. Unless consumers are reached by these various forms of messages, they will have a difficult time understanding the brand and deciding whether to use it regularly.

1-2c ADVERTISEMENTS, ADVERTISING CAMPAIGNS, AND INTEGRATED BRAND PROMOTION

Now that we have working definitions of advertising and IBP, we can turn our attention to some other important distinctions and definitions. Let's start with the basics. An **advertisement** refers to a specific message that an organization has created to persuade an audience. An **advertising campaign** is a series of coordinated advertisements that communicates a reasonably cohesive and