

NINTH EDITION

CREATIVE STRATEGY IN ADVERTISING

A large billboard is shown against a clear blue sky with a few wispy clouds at the bottom. The billboard has a white border and a thick yellow inner border. The background of the sign is a solid reddish-brown color. The text 'Drewniany & Jeweler' is written in a yellow, serif font, with 'Drewniany &' on the top line and 'Jeweler' on the bottom line. The billboard is supported by a dark metal lattice structure.

*Drewniany &
Jeweler*



CREATIVE STRATEGY IN ADVERTISING

NINTH EDITION

BONNIE L. DREWNIANY

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THOMSON



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Creative Strategy in Advertising, Ninth Edition

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{ This book is dedicated to my great-nephew, Derrick Drewniany Jr. }

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Preface

Advertising is a crazy business. People will tell you they hate advertising yet will e-mail ads to their friends and family. Others download their favorite commercials on their cell phones to repeatedly view the spots. And although some naysayers will tell you that TiVo means the end of commercials, how do you explain that more than half of U.S. adults watch the Super Bowl more for the commercials than for the game itself?

Advertising is very much alive. It continues to evolve with changing technology. Yet the basic principles of advertising remain much as they have for years. It comes down to this: you need to gain insights about your brand, your consumers, and how the two interact.

This book takes you through the creative problem-solving process. Chapter 1 defines creativity in advertising. You'll learn that creating effective advertising isn't as easy as it appears. It's not just about getting noticed or coming up with a clever slogan. Nor is it about creating ads that amuse your friends. It's about understanding how your client's brand fits into the lives of its target audience.

Chapter 2 is a new chapter written by Sue Westcott Alessandri from Syracuse University; it addresses the importance of branding. Chapter 3 addresses the ever-changing marketplace. This chapter will help you understand how to reach ethnic minorities, older people, and other groups often ignored by advertisers.

Chapter 4, on fact finding, begins the creative process. You'll learn what types of questions to ask and where to go digging for the answers. Then Chapter 5 guides you through the process of taking information, adding your own insight, and coming up with a strategic plan for creativity. You'll take the strategy statement you learn to write in Chapter 5 and come up with ideas in Chapter 6. These aren't actual ads; they're just thoughts that will guide you to finished executions.

Chapter 7 begins the tactical approach. Here you'll learn how to write effective copy for print ads. Chapter 8 tells you how to communicate your ideas visually. Chapter 9 explores radio commercials, and Chapter 10 talks about television. Chapter 11 delves into the magic of direct marketing, and Chapter 12 provides insight into Internet advertising.

Chapter 13 looks at areas outside of traditional advertising, including public relations, sales promotion, social marketing, and guerilla marketing. You'll find that many solutions to your clients' problems include alternatives to traditional advertising. You may even want to read this chapter before Chapters 7 through 12 so that you can see the big picture.

Finally, Chapter 14 explores methods of selling your ideas to clients.

As you look at the examples in this book, you'll see that I included a broad range of clients. A few of the campaigns have mega-sized budgets, but many have budgets that are a mere fraction of what the competition spends. Some ads were created by global agencies headquartered in New York and Los Angeles. Others are from smaller markets such as Columbia, South Carolina; Silver Spring, Maryland; and Syracuse, New York.

You'll see that although the clients and budgets may vary, the problem-solving process remains the same. You'll find that the success of a campaign depends not on how much you spend but on how much you know about the brand and consumer and how well you can communicate that knowledge.

I would like to thank the following people who helped make this edition possible: Lyn Uhl, Publisher; Kimberly Apfelbaum, Editorial Assistant; Lucinda Bingham, Associate Technology Project Manager; Alison Trulock, Production Editor. Thanks also to Elaine Jones who helped proofread this book. I would also like to thank the following reviewers whose insights helped improve this edition: Hugh Reilly, *University of Nebraska*; Ronald Allman, *Indiana University Southeast*; Herb Allen, *Columbia College*; Joe Helgert, *Grand Valley State*; Lara Zwarun, *University of Texas at Arlington*; and Joey Niebrugge, *University of Central Oklahoma*.

A tremendous debt of gratitude goes to my friend, mentor, and colleague, A. Jerome Jewler. Every page of this book, as well as every lecture I give, has his influence on it. And I owe much to my students who, after all, are the reason for this book.

I hope you enjoy reading this book as much as I enjoyed writing it. I hope it inspires you to do great creative work.

Bonnie L. Drewniany

About the Authors



BONNIE L. DREWNIANY is an associate professor in the School of Journalism and Mass Communications, University of South Carolina, Columbia. She has an MBA from Rutgers University, with a concentration in marketing, and a BS from Syracuse University, with a concentration in mass communications.

Before joining the University of South Carolina, she was a visiting professor at Syracuse University's S. I. Newhouse School of Public Communications. She also taught as an adjunct at Parsons School of Design, Rutgers University, and Seton Hall University. Her professional experience includes 10 years with R. H. Macy, where she was advertising copy director for the New Jersey division. She has also freelanced for F. A. O. Schwarz, Fortunoff, and American Express.

Her research interests include the effect of Super Bowl commercials and advertising's portrayal of minorities, women, and older people. Her findings have been published in the *Wall Street Journal* and various academic publications. She serves on the Academic Committee of the American Advertising Federation and is an honorary lifetime board member of the Columbia Advertising Club. She spends her summers in Massachusetts.



A. JEROME JEWLER received the 2000 Distinguished Advertising Educator Award presented by the American Advertising Federation. He is a distinguished professor emeritus in the School of Journalism and Mass Communications, University of South Carolina, Columbia, where he began teaching undergraduate and graduate courses in 1972. He is a graduate of the University of Maryland, with a BS in journalism and an MA in American civilization.

He worked as an advertising copywriter before beginning his teaching career. He taught briefly at the University of Tennessee; spent a summer with McCann–Erickson, London, as a visiting professor; spent another summer in research at the Center for Advertising History of the Smithsonian Institution; and spent another summer teaching creative strategy to 19 American students in England.

He has served as codirector for instruction and faculty development for the University of South Carolina college success course and has led workshops on teaching at more than 25 colleges and universities. He, John Gardner, and Betsy Barefoot are the coeditors of *Your College Experience*, a nationally known college success text.

Jewler enjoys retirement by visiting heart patients at a local hospital and introducing school groups to the wonders of history as a docent at the South Carolina State Museum.

CREATIVITY:

UNEXPECTED BUT RELEVANT SELLING MESSAGES

Great advertising is inspired by insights about brands, consumers, and how the two interact. It starts with a problem from the client and ends with a solution for consumers. Therefore, before you write a single line of copy, doodle a sketch for a layout, or even begin to brainstorm, you need to understand how your client's brand fits into the lives of its target audience. For example: A real estate company wants to sell condominium units in The Grant, an art deco building in Washington, DC, that's being updated with hardwood floors and carpet, granite countertops, and new appliances, including a washer and dryer in each unit. The building is centrally located on Massachusetts Avenue and is walking distance to mass transportation and lots of restaurants, bars, and clubs. And the price is reasonable—from \$189,000 for a studio—in a city where some condos downtown sell for \$1 million or more. They are not big units, however. To further complicate matters, housing and condo sales started to decline just before this condo conversion hit the market.

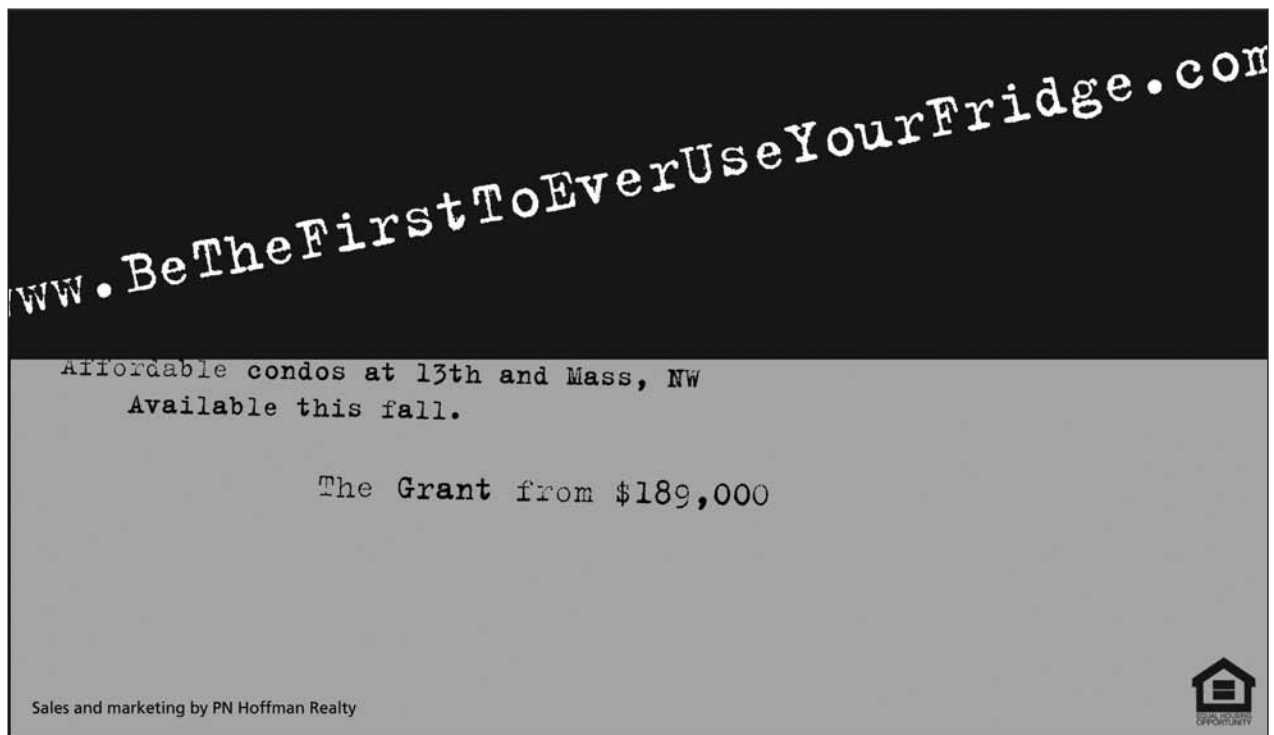
Clearly, price is the hook. With the client, the Nasuti & Hinkle Agency determines there are two targets for The Grant. The primary target is first-time buyers—young people earning \$40,000 a year or more who currently rent and likely live with roommates. The secondary target includes businesses that want to provide housing for extended-stay visitors from out of town, long-distance commuters who want a weekday home, airline flight crews, and so on. The proximity to mass transit and restaurants appeals to both targets. And neither group needs—or even wants—a large unit. But

that's where the similarities end. The lifestyles and media habits of these two targets are quite different. So how does Nasuti & Hinkle reach them? It uses two different creative and media approaches.

The messages for first-time buyers focus on the evils of renting and on roommates. To add a creative twist to the campaign, Nasuti & Hinkle registered a dozen URLs, which became the headlines for the ads that ran in the local alternative and gay newspapers and on their websites, as well as on bus shelters in areas near The Grant. The URLs were also printed on 12,000 beer coasters, which were distributed to local bars (see Figure 1-1).

Each URL forwards to the same bridge page, where the copy speaks directly to the needs of first-time buyers. Part of the copy reads: "Condominium pricing in DC these days seems like some sort of conspiracy designed to keep anybody normal and under 35 out of home ownership. But wait. It is actually possible to buy a place of your own and forget about living at home, renting or roommates. We're talking condos that start at \$189,000 for studio units."

Businesses were reached by an ad in the *Washington Business Journal* and a direct mail piece. Visually, the ad is the same as the one that targets



Courtesy of Nasuti & Hinkle.

Figure 1-1

If you've ever had a roommate or rented an apartment, you could likely come up with a dozen or more URLs for this campaign in a single brainstorming session. That's what makes this campaign so terrific—it speaks directly to the experiences of its target audience.

www.StopLabelingYourFood.com

Affordable condos at 13th and Mass, NW
Available this fall.

The Grant from \$189,000

Sales and marketing by PN Hoffman Realty



www.IWantSomeTaxDeductions.com

Affordable condos at 13th and Mass, NW
Available this fall.

The Grant from \$189,000

Sales and marketing by PN Hoffman Realty



Courtesy of Nasari & Hinkle.

Figure 1-1 (continued)

www.IAmTooOldToBeRenting.com

Affordable condos at 13th and Mass, NW
Available this fall.

The Grant from \$189,000

Sales and marketing by PN Hoffman Realty



Courtesy of Nasuti & Hinkle.

Figure 1-1 (continued)

Figure 1-1 (continued)



Courtesy of Nesuti & Hinkle.

first-time buyers, but the attitude is different. Here, the big idea is to make the executives feel at home even when they are miles from their families. The URL is www.AHotelIsNotAHome.com. The bridge page for business people is sophisticated and invites interested buyers to schedule an appointment with a sales representative. Part of the copy on this page reads, “New again.

The Grant. A classic art deco building beautifully restored with contemporary finishes. This is a perfect condominium opportunity for a first-time buyer, distance commuter or a downtown business with regular extended-stay visitors from out of town.”

The campaign for The Grant is a wonderful example of creativity in advertising. It understands how its brand relates to its target audiences. It’s unexpected. And it’s persuasive.

Creativity Defined

Creative ads make a relevant connection between the brand and its target audience and present a selling idea in an unexpected way. Let’s examine components of the definition.

Creative ads make a relevant connection between a brand and its target audience. Creative director Ann Hayden explains, “I’m convinced that people—all people—want to buy from people. Customers want to know who you are, your habits, your values. They want to be able to predict you. They need to trust you. If they connect with you on some kind of human basis, and believe they have something in common with you, they will give you vast permission to sell them things that make them happy.”¹

Notice how the messages for The Grant make relevant connections to the two distinct audiences. They seem to say, “We understand your problems, and we can help.” For the younger audience, the problems are the hassles of renting and roommates. For the older, established executives, the problem is the feeling of being disconnected from home when traveling for business.

Creative ads present a selling idea. The method of presenting the selling idea can be rational, emotional, or a combination of both. Because competitors can copy most products and services, emotional selling points are usually more powerful than rational ones.

The Grant uses a rational approach, that the condos are affordable, and an emotional approach, that your life will be better when you have your own place. Likewise, ads for Cheerios cereal use emotional and rational appeals. In one commercial, a little boy sees his grandfather reading the side of a Cheerios box. “What are you doing?” the boy asks. The grandfather explains that he’s preparing for his test. “A test? What subject?” the boy asks as he starts munching on some Cheerios. The grandfather explains that it’s a cholesterol test and that last time he didn’t do so great. The camera zooms in on the cereal box as the voice-over makes the

¹ From the Saatchi & Saatchi Business Communications website, www.saatchibiz.be, 1999.

product pitch that Cheerios is the only leading cold cereal proven to help lower cholesterol. As they walk away from the breakfast table, the boy tells his grandfather that he hopes he scores 100. To the boy's amazement, the grandfather says, "Well, I'm shooting for something like 190."

Creative ads are unexpected. Look at the ad for Stren fishing line in Figure 1-2. The agency could have shown a man reeling in a giant fish. However, it would be so expected that it would blend in with other ads for fishing products. Instead, the close-up of the man's split pants catches you off guard and makes you wonder what the ad is about. Meanwhile, the copy, "The most dependable fishing line in the world," delivers the selling message and helps the visual make sense.

Keep in mind that the unexpected element may be the choice of words, visuals, media, or all three. The Grant's use of URLs as a copy device is unexpected, as is the use of bar coasters. Here, the media choices are part of the creativity.

Media: The New Creative Inspiration

When and where a message runs can be as creative as the words and visuals. To position Adidas as a leader in soccer gear, the TBWA agency painted a soccer scene on the ceiling of a train station in Cologne, Germany, for the 2006 World Cup. To inspire New Yorkers to buy tickets to the Joffrey Ballet, Saatchi & Saatchi placed an image of a life-size ballerina inside glass revolving doors of an office building. And to showcase the tiny size of the Mini Cooper, Crispin Porter + Bogusky displayed the car atop Ford Excursion SUVs.

Even everyday items have become media vehicles. L'Oréal Paris promoted its Men's Expert line of products by advertising on dry cleaner dress shirt hangers. The cardboard hangers come with a \$2 coupon and the following message: "Your shirt doesn't have wrinkles, why should your face?" Continental promoted its new nonstop service between New York and Beijing on Chinese restaurant take-out containers that carry the message, "We deliver all over the world." And the Weather Channel ran the following message on packages of pretzels given to airline passengers: "Trust Us. Don't Open the Window to Check the Weather."

A number of advertisers place messages in restrooms in an attempt to capture people's undivided attention. Greenspon Advertising Southeast took the concept even further and bought ad space above—and inside—men's urinals to promote the hockey team, the Charlotte Checkers. The agency placed Charlotte Checkers-branded hockey pucks inside urinals in 50 bars and restaurants throughout the city. Above the urinals were messages such as, "The disgusting thing is not that we're going to play with that puck. It's that we're going to shove it down Greenville's throat Friday night." Think that's gross? Well, consider this: rumor has it that men stole the hockey pucks from the urinals. Greenspon responded with a mock public service announcement

Figure 1-2

How do you convince customers that your fishing line is incredibly strong? The obvious way would be to show a giant fish that's just been hooked. But that's been done before. This ad from Carmichael Lynch for Stren is unexpected but relevant.



© 1994 Brantley Arts Company, Inc.

The most dependable fishing line in the world.

STREN
SUPERTOUGH
Long-Lasting Superior Strength

Courtesy of Stren Fishing Line.

(PSA) featuring Jeff Longo, the president of the Charlotte Checkers. “Recently we placed Charlotte Checkers hockey pucks in various men’s urinals around town, thinking that no one will steal a urine-soaked hockey puck.” Longo gives listeners the chance to go to the Checkers’ website to receive a clean hockey puck, “in an effort to avoid a public health emergency.” Did men steal the hockey pucks, or was it just a publicity gimmick? Only the agency and client know for sure.

A word of caution: Just because you *can* run a message nearly everywhere, it doesn’t mean you *should*. (Face it. The bottom of a urinal won’t work for most brands.) You need to ask if the medium is relevant to the brand and the consumer. Also keep in mind that there are reasons people escape to remote islands that don’t have cell service and choose to live in communities that don’t have chain restaurants and stores. It’s called downtime and quality of life. A major fast food restaurant was forced to lower its neon sign on a highway in the Berkshires because it ruined the vista of rolling hills. Likewise, a town in the Netherlands fined an advertiser 1,000 euros a day for putting advertising messages on blankets wrapped on sheep. The reason? It violated the town’s ban on advertising along the highways.

Even media-saturated cities have their limits. Chicago and San Francisco ordered IBM to pay fines and cleanup costs after its advertising agency spray-painted advertisements on the cities’ sidewalks. Nike learned its street decals violated a New York City code that states it is “unlawful to deface any street by painting, printing, or writing thereon, or attaching thereto, in any manner, any advertisement or other printed matter.” Right after the Nike faux pas, Microsoft plastered adhesive butterflies on subway entrances, telephone booths, and newspaper-vending machines throughout Manhattan. The transportation department ordered the butterfly decals to go into hibernation.

And it’s not just city officials that police messages. Consumers can be the worst critics, as Sony learned when it hired graffiti artists to spray-paint urban buildings with images of kids playing with its PlayStation Portable. The attempt to connect with a hip urban audience backfired in San Francisco as real graffiti was painted on top of Sony’s faux graffiti. On one sign someone wrote, “Get out of my city” and added the word “Fony” to the graffiti plus a four-line ditty slamming Sony. In another location, someone spray-painted the graffiti with the commentary, “Advertising directed at your counter-culture.”²

² Ryan Singel, “Sony Draws Ire with PSP Graffiti,” www.wired.com, 5 December 2005.

Inspiration from Consumers

One way to engage consumers in your advertising campaign is to invite them to create their own ads. Nationwide Insurance invited consumers to tell their versions of how “life comes at you fast” and posted the messages on a giant screen in New York’s Times Square. Emerald Nuts invited visitors to devise their own zany story lines based on words starting with the 11 letters that spell Emerald Nuts. Thousands of people tried their hand at the anagram and the winning entry (Enraging Millions England Repainted Antarctica Lavender During Night Using Tiny Swabs) appeared on the Web and in a newspaper ad.

MasterCard invited viewers to create a “Priceless” ad with a commercial that first ran during the Academy Awards. The commercial opens on a man sitting at a desk in the middle of an open field. As he types on an old-fashioned typewriter, the announcer says, “Blank. Nine dollars.” A woman on a motorcycle rides into view. “Blank. Sixty dollars.” Eventually, the man hops on the back of the bike and they ride down an empty road. “Blank,” says the announcer. “Priceless.” Seth Stevenson of *Slate* discovered that, at least initially, the site allowed people to enter naughty words in the blanks. He admitted, “I got a juvenile thrill from seeing ‘Dildo: \$9’ superimposed on that high-budget, cinematographically perfect scene of the man in the open field.”³

General Motors also discovered that consumer-generated ads can be risky. When consumers were invited to post their own commercials for the 2007 Chevrolet Tahoe online, some likened the SUV to a gas-guzzler, a contributor to global warming, and a warmonger.

Although it’s important that advertisers connect with their consumers, it doesn’t mean they should give their detractors free ad space. Nor should it mean anything goes. Consumers were given some limits when they were invited to create a 30-second Super Bowl commercial for Doritos. To have a video posted online and compete for a spot during the big game, the amateur ad creators had to follow a theme: the passion Doritos eaters feel about the flavors. In addition, Frito-Lay relied on Yahoo’s editorial review to make sure no posted ads denigrated the brand or sent a message not in line with the company’s values.⁴

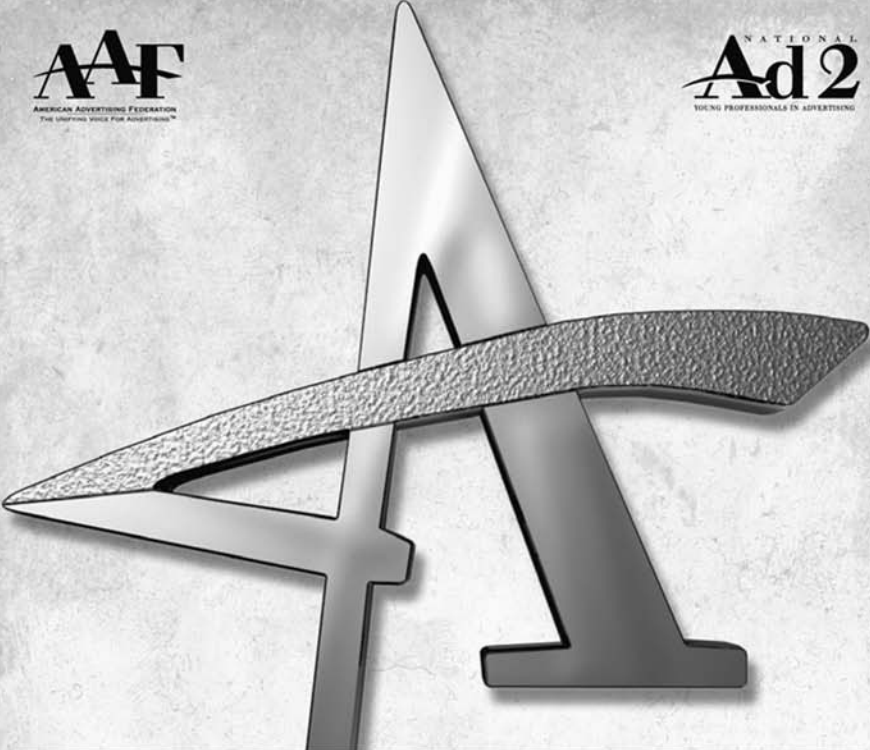
Winning one of these creative challenges is a wonderful way to jump-start your advertising career. Another great way to build your portfolio is to enter a creative competition, such as the Student ADDYs (see Figure 1-3). To see examples of student work that won ADDYs in the Columbia Ad Club competition, see Figures 1-4 and 1-5. For a list of other creative competitions, check out the box on page 16.

³ Seth Stevenson, “The End of a Played-Out Ad Campaign?” www.slate.com, 5 May 2006.

⁴ The winning commercial, created by 21-year-old Dale Backus, was the fourth most popular spot in the *USA Today* ad poll.

Figure 1-3

Enter your work into the Student ADDY competition and prove to future employers that you're better than all other students vying for the same job.



AAF
AMERICAN ADVERTISING FEDERATION
THE UNOFFICIAL VOICE FOR ADVERTISING™

NATIONAL Ad2
YOUNG PROFESSIONALS IN ADVERTISING

THE NATIONAL STUDENT ADDY COMPETITION

It's cutthroat. It's subjective. It's loaded with arrogant creative directors dismembering your work. In other words . . .

IT'S JUST LIKE THE REAL AD WORLD.

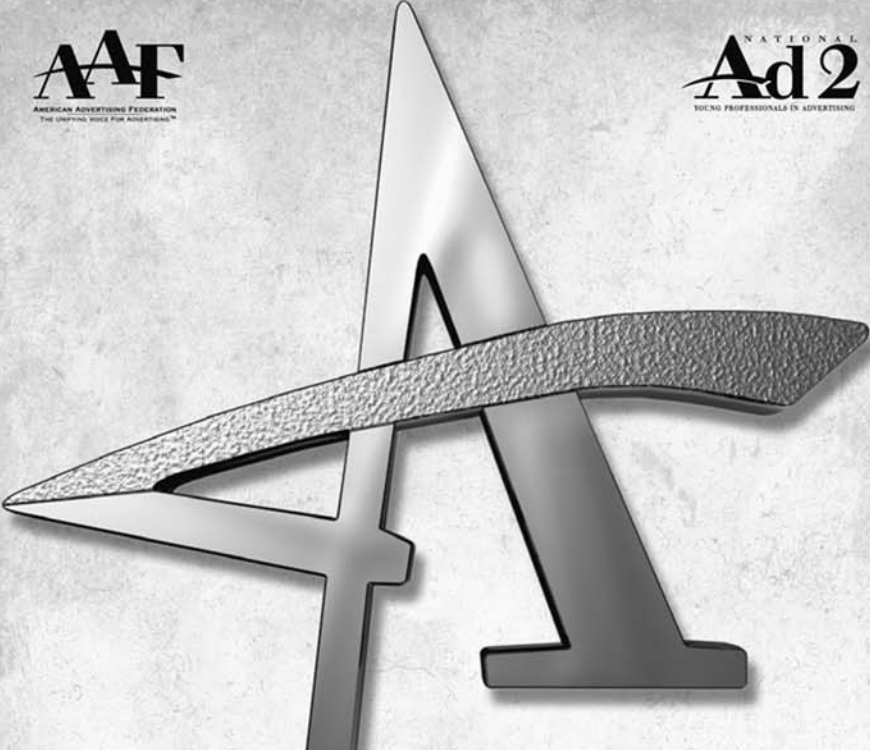
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STUDENT ADDY®
THE FUTURE OF ADVERTISING

\$1,000 CASH PRIZE FOR NATIONAL BEST OF SHOW!

Courtesy of the American Advertising Federation.

Figure 1-3 (continued)



AAF
AMERICAN ADVERTISING FEDERATION
THE CRAFTING VOICE FOR ADVERTISING™

NATIONAL Ad2
YOUNG PROFESSIONALS IN ADVERTISING

THE NATIONAL STUDENT ADDY AWARD

Impresses employers even more than it will
IMPRESS YOUR MOTHER.

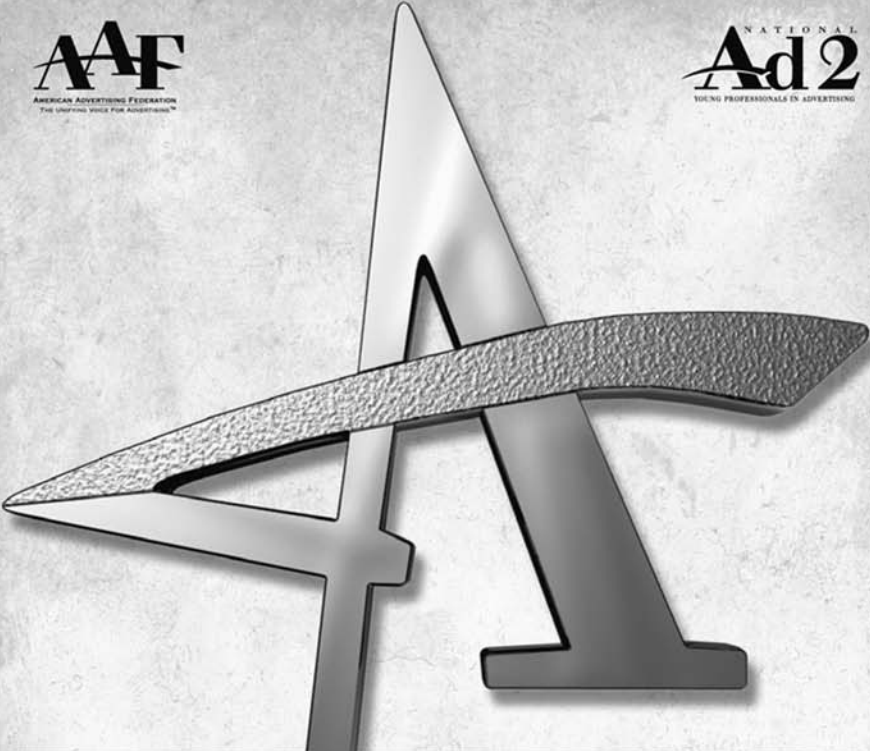
ENTER TODAY AT WWW.STUDENTADDYS.COM

STUDENT ADDY®
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\$1,000 CASH PRIZE FOR NATIONAL BEST OF SHOW!

Courtesy of the American Advertising Federation.

Figure 1-3 (continued)



AAF
AMERICAN ADVERTISING FEDERATION
THE UNIFORM VOICE FOR ADVERTISING™

NATIONAL Ad2
YOUNG PROFESSIONALS IN ADVERTISING

THE NATIONAL STUDENT ADDY AWARD

Nothing says your college education paid off like

**25 BUCKS
WORTH OF LUCITE.**

ENTER TODAY AT WWW.STUDENTADDYS.COM

**STUDENT
ADDY®**

THE FUTURE OF ADVERTISING

\$1,000 CASH PRIZE FOR NATIONAL BEST OF SHOW!

Courtesy of the American Advertising Federation.

Figure 1-4

This student ad won a gold award in the 2006 Columbia Ad Club ADDY awards.

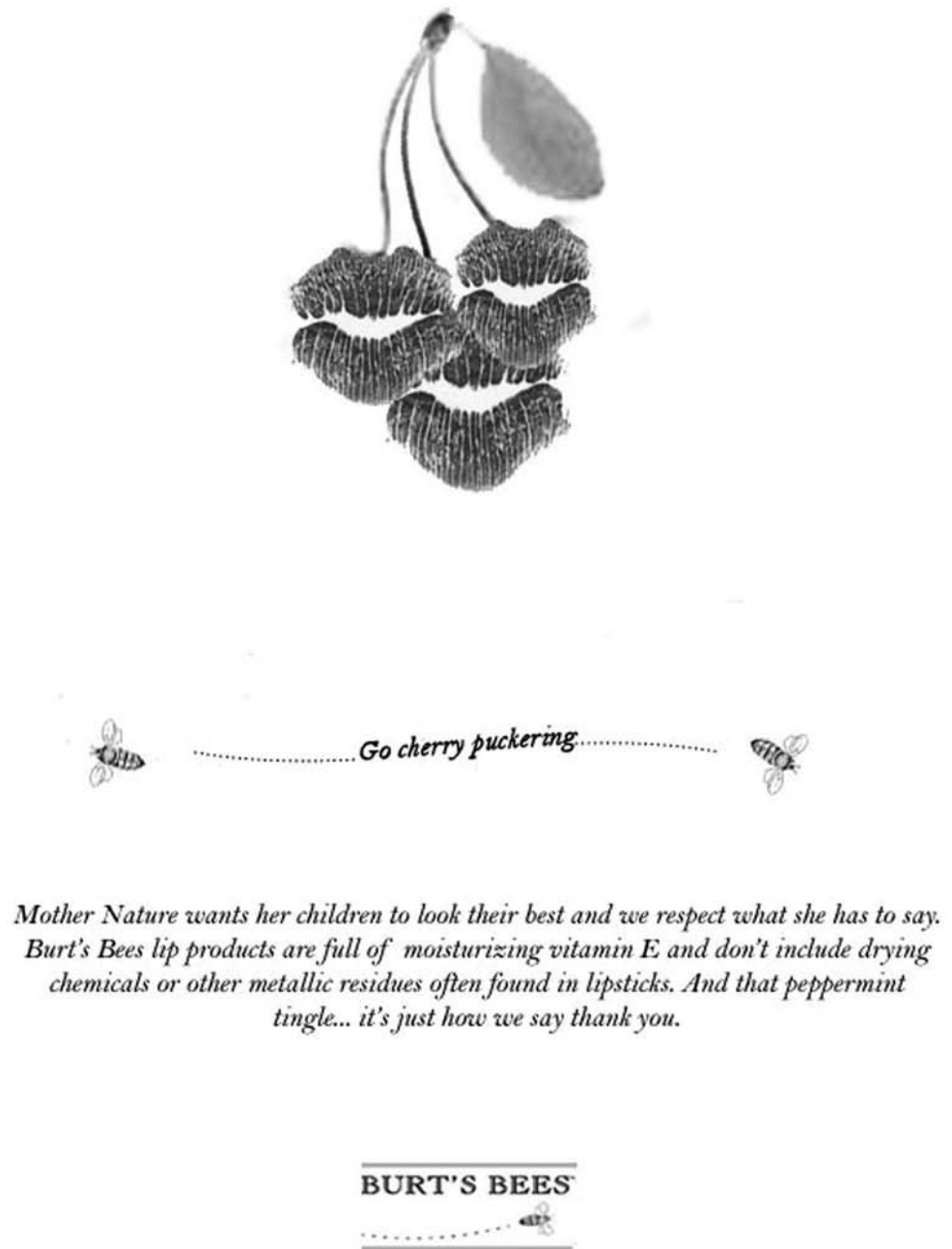


Figure 1-5

This student ad won a silver award in the 2006 Columbia Ad Club ADDY awards.

DO YOU KNOW WHERE YOUR PARTNER'S BEEN?



Your partner can give you STDs they don't even know about.
 That's because not all STDs have obvious symptoms, and some have none at all.
 Other STDs can remain dormant, only to pop up during subtly ironic occasions (your church picnic).
 But all of them are communicable through sex. And as appealing as a sudden outbreak of genital warts sounds a few months from now, why not use a condom?
 As beautiful as he/she may be on the outside, it's what's inside that counts.
 And that could be herpes.

LIFE IS FILTHY. PROTECT YOURSELF.



Courtesy of Alex Grinton.

That's Entertainment, but Is It Advertising?

Rance Crain, president and editorial director of Crain Communications, quoted a letter to the editor from a father: "My 6-1/2-year-old son cut through the mayhem of murderous lizards, a digitally reincarnated Elvis and dancing tomatoes to offer an unwitting, but telling, indictment of Super Bowl ads: 'These commercials are cool. Not like the regular ones where they're trying to sell you something.'"⁵

⁵ Remarks by Rance Crain to the Columbia Advertising and Marketing Federation, Columbia, SC, 17 March 1998.

CREATIVE COMPETITIONS

Does your work make the cut? There's one way to find out. Have pros judge it against the best work of other students.

Student Competitions

- *ADDY Awards.* Sponsored by the American Advertising Federation, students may enter their work in the local advertising club's annual competition. If it wins, it can go on to compete at the district and national levels for a chance at a cash prize. www.studentaddys.com
- *Andy Student Awards.* Sponsored by the Advertising Club of New York, any student in an accredited institution of higher learning may enter and compete for a \$5,000 scholarship and an invitation to the Andy Awards show. www.andyawards.com
- *Art Directors Club of New York Student Awards.* Students enrolled in undergraduate or graduate programs in advertising, graphic design, photography, illustration, and new media may submit published or unpublished work. Winning work becomes part of a traveling exhibition. www.adcny.org
- *Athena Student Awards.* Sponsored by the Newspaper Association of America, students submit single ads and campaigns created for newspapers and compete for the grand prize of \$5,000. www.naa.org
- *Clio Student Awards.* Students enrolled in an accredited advertising, film, or design program compete for the opportunity to win a coveted Clio statue. www.clioawards.com
- *D&AD Student Awards.* Winners receive cash prizes and are invited to the annual British Design and Art Direction competition in London. www.dandad.org
- *London International Advertising Awards.* Student work is judged by the world's top creative directors and the winner receives a trip to London for the London International Advertising Awards Festival. www.liaawards.com
- *One Show.* Undergraduate and graduate advertising majors create an ad from a brief supplied by the One Club. Winners receive a One Show pencil, cash prizes, and publication in the One Show annual. www.oneclub.com
- *Radio-Mercury Awards.* Students are recognized and rewarded for excellence in college-produced radio commercials with a \$2,500 cash award. www.radiomercuryawards.com
- *Young Guns.* Students may enter individual ads or campaigns of three executions for a cash prize and an opportunity for an internship with Leo Burnett Worldwide. www.ygaward.com

Team Competitions

- *AAF National Student Advertising Competition.* Student teams develop an integrated marketing communications campaign for a national client. To enter, students must be members of their college's chapter of the American Advertising Federation. Winning schools receive cash prizes, and students gain networking opportunities. www.aaf.org
- *Bateman Competition.* Teams of four or five students develop a public relations campaign for a sponsoring client. Winning schools receive cash prizes, and students gain experience and networking opportunities. Students must be members of their college's chapter of the Public Relations Student Society of America. www.prsa.org
- *DMEF Collegiate Echo Competition.* Teams of up to four students develop a direct marketing plan to solve the challenge presented by a national client. Winning teams go to a major industry conference and receive promotional gifts. www.the-dma.org/dmef

Publications

- *Archive.* A review that showcases creative work from around the world, including outstanding student work. www.luerzersarchive.us/submission.asp
- *CMYK.* A magazine devoted to student work and judged by pros that invites students to submit advertising, design, photography, and illustrations. www.cmykmag.com

CREATIVE COMPETITIONS (CONTINUED)

- *Communication Arts.* The illustration and photography editions accept unpublished work. The advertising and design editions accept only published work seen by a substantial audience. www.commart.com/CA/
- *How.* Annuals feature winning work from the Interactive Design Competition, the International Design Competition, and the Self-Promotion Competition. www.howdesign.com

Like that little boy, most viewers love Super Bowl commercials because of their use of humor, celebrities, and ad critters. Unfortunately, the viewers don't always express their enthusiasm for the commercials at the cash register. Super Bowl commercials are hardly unique in this regard—some of the most popular commercials of all time have been tremendous flops in terms of sales. So does this mean you should avoid humor, celebrities, and ad characters in your ads? No. But it does mean you should use them strategically.

Humor

Consider this TV commercial: An amateur stage production shows two children lost in the forest. The good fairy appears from overhead and starts floating toward them. “Not to fear, little children. I will helpppp . . .” THUD! She plummets to the stage. Tag line: “Should have used Stren. Stren. The most dependable fishing line in the world.” The humor takes us by surprise and shows a situation that we can empathize with. It communicates a relevant, unexpected, and memorable message about the product. It gives us a reason to buy. It works.

Here are some tips on how to use humor in advertising:

- *Know the difference between humor and jokes.* A joke is a one-shot deal. Once you hear the punch line, it's not as funny the second time. And when you hear the same joke a bunch of times, it can become downright tedious. Humor, by contrast, is subtler and often contains nuances that make you want to see and hear it repeatedly. Many humorous commercials become funnier the more times that you see them.

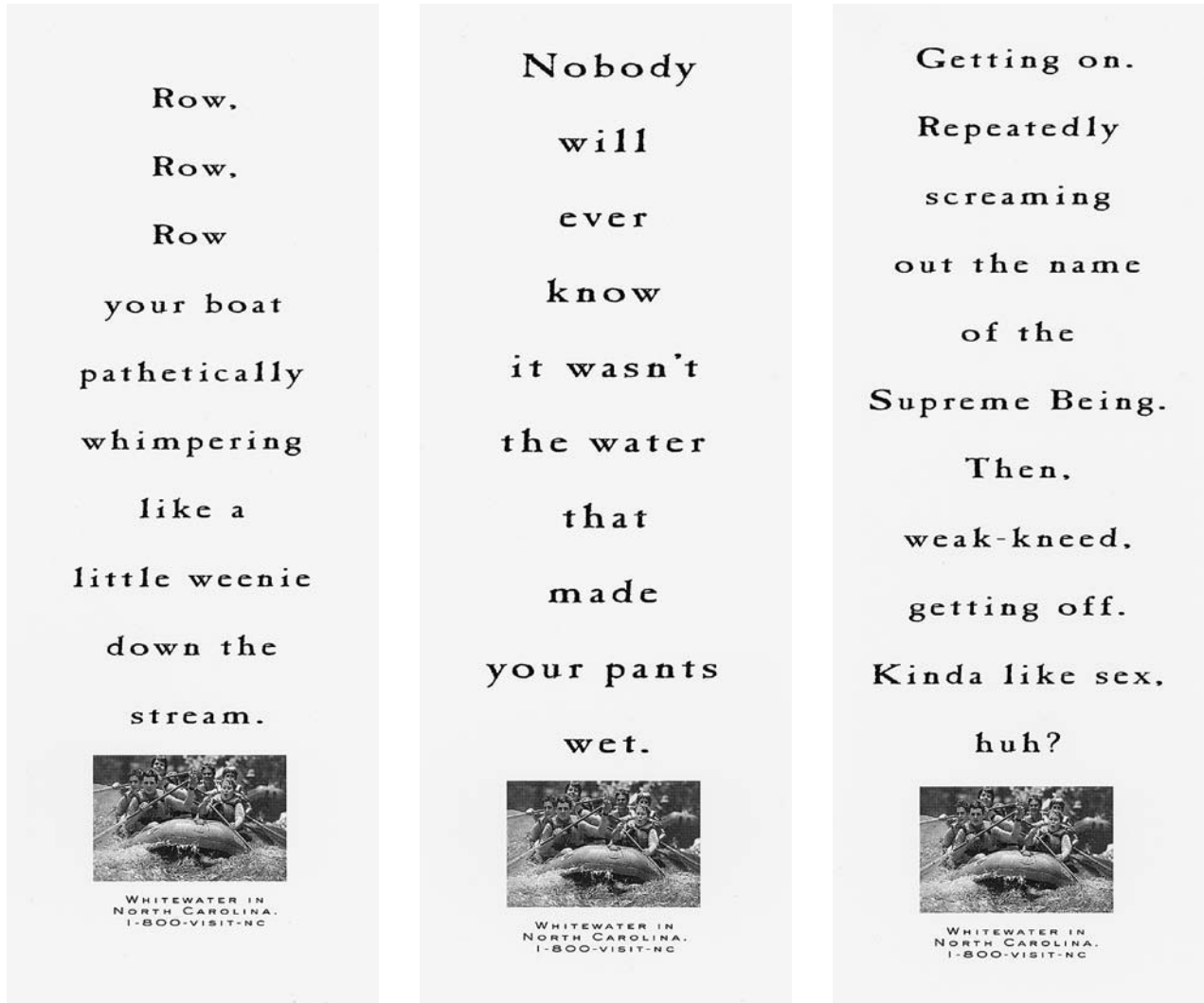
A comedy club understood the difference between jokes and humor when it created a delightful radio spot that promoted what it was selling: laughter. The spot recorded various types of laughter—the chuckle, the giggle, the cackle, the sputtering burst, the snort, and so on. You could hear the spot repeatedly and laugh each time because the laughter became contagious.

- *Relate to the human experience.* One of the things that made the comedy club spot so amusing was that listeners could identify people they knew who laughed like that. The spot made a relevant human connection.

Allen Kay—whose advertising agency, Korey Kay & Partners, has won numerous awards for its humorous ads—believes in having a “sense of human.” As Kay told *Agency* magazine, “We spell humor h-u-m-a-n. It includes a lot of ironies in life that people recognize and realize and makes them say, ‘Yeah, I’ve been there.’”⁶ Notice how the ads for the Lexington Medical Center shown in the “Briefcase” at the end of this chapter relate to the human experience. They make light of life’s little accidents without coming across as flippant.

- *Make sure the humor is central to your product message.* Have you ever been so captivated by a commercial that you could repeat almost every detail of it—except the name of the product it was trying to sell? If the product is obscured by the humor, the ad has flopped. To work, humor must be central to the message you’re trying to communicate.
- *Understand your audience’s sense of humor.* Your ads should reflect the tastes, aspirations, and sensibilities of its intended audience. Just because you and your friends find something hysterical doesn’t mean the rest of the world will. People may even be insulted by it. So be sure to test your humor on members of your target audience. Figure 1-6 reflects the sense of humor of its thrill-seeking audience.
- *Avoid humor that’s at the expense of others.* Making fun of ethnic groups, the disabled, and the elderly will likely backfire on you. A car company offended African Americans by running an ad in *Jet* magazine that stated, “Unlike your last boyfriend, it goes to work in the morning.” And a discount clothing store offended Jewish people by saying, “Dress British. Think Yiddish.”
- *Have fun with your product, but don’t make fun of it.* Self-deprecating humor can work if you turn your supposed shortcomings into an advantage. Motel 6 does this brilliantly. The chain doesn’t try to hide its lack of amenities but, rather, flaunts it. At Motel 6, you’re not going to receive fancy soaps, European chocolates, or fluffy bathrobes. Instead, you’ll receive a comfortable room at a comfortable price. See the “Briefcase” section in Chapter 9 for examples of this long-running campaign.
- *Don’t assume that your audience is stupid.* Think of it this way: Would you rather buy something from someone who apparently views you as an idiot or from someone who seems to appreciate your intelligence? Absolut vodka saw phenomenal growth in its sales following the use of smart, subtle humor in its print ads.

⁶ Robyn Griggs, “Grinning in the Dark,” *Agency*, Fall 1998, pp. 16–17.



Courtesy of Loeffler Ketchum Mountjoy.

Figure 1-6

The joy. The jolts. The jitters. If you've ever gone white-water rafting, you'll agree that these ads capture the experience. And if you haven't tried it, go soon—it'll clear the cobwebs from your brain.

Celebrity Endorsements

Some of the most popular commercials feature a who's who of pop culture. There are numerous advantages to using celebrities, including the following:

- *They have stopping power.* Celebrities attract attention and help cut through the clutter of other ads. The "Got Milk?" print campaign makes milk seem cool by showing hundreds of celebrities—from sports figures

to political leaders to cartoon characters—sporting milk mustaches. Supermodel Tyra Banks appeared in ads that ran in *Seventeen* magazine and the swimsuit issue of *Sports Illustrated*. In the *Seventeen* ad, she wears a white tank top, blue jeans, and a milk mustache. The copy reads:

Girls, here's today's beauty tip. Think about you and your 10 best friends. Chances are 9 of you aren't getting enough calcium. So what? So milk. 3 glasses of milk a day give you the calcium your growing bones need. Tomorrow—what to do when you're taller than your date.

Tyra sports a gold string bikini and the signature milk mustache in the ad that ran in *Sports Illustrated*. Copy reads:

Stop drooling and listen. One in five victims of osteoporosis is male. Don't worry. Calcium can help prevent it. And ice cold, lowfat milk is a great source of calcium. So don't sit there gawking at me. Go drink some milk.

Notice how these ads make milk relevant to their target audience? That's good advertising.

- *Fans idolize celebrities.* Advertisers hope the admiration for the celebrity will be transferred to the brand. The trick is to make sure the celebrity doesn't overshadow the brand.

The commercial that won the 2006 AOL and CBS poll for “Best Super Bowl Commercial of All Time” features a little boy befriending his idol, Pittsburgh Steelers’ lineman Mean Joe Greene. It opens on Greene hobbling down the players’ tunnel, on his way to the locker room. It’s quite apparent that the Steelers’ game wasn’t going well and the defensive lineman was through for the day. An awestruck boy meets Greene in the tunnel and asks, “Ya . . . ya need any help?” The mean linebacker snarls back, “Naw.” The boy tries to comfort the defeated lineman: “I just want you to know that . . . that you’re the greatest.” Greene mumbles, “Yeah, sure,” trying to ignore the boy. But the boy insists on making Greene feel better, so he asks, “Want my Coke?” Greene waves him off but the boy persists, “Really, you can have it.” Reluctantly, Greene accepts the offer and guzzles the 16-ounce bottle of Coke in one gulp. The Coca-Cola jingle starts playing, “A Coke and a smile, makes me feel good, makes me feel nice. . . .” The boy, looking dejected because he thinks he has failed to impress his hero, starts to walk away. Greene stops him and tosses his football jersey to him as a token of his appreciation. The delighted boy utters, “Wow! Thanks, Mean Joe!” and the jingle continues, “That’s the way it should be and I’d like the whole world smiling at me. . . . Have a Coke and a smile.”

This endearing message, which ran in the 1980 Super Bowl, still resonates with viewers. And it makes the product, not the celebrity, the true star of the ad.

- *People are fascinated about the personal lives of celebrities.* Sometimes even the foibles of celebrities can inspire ideas for persuasive messages. Willie Nelson, who got into trouble with the Internal Revenue Service (IRS), appeared in a commercial for H&R Block. In the commercial, he's forced to be the spokesperson for a fictitious shaving cream company as a way to pay off his back taxes. In real life, he released an album to pay his debt. Even if you don't know this little tidbit about the folksinger, the commercial makes sense. More important, there was a relevant connection to the advertiser. The commercial closes with this message: "Don't get bad advice. Let H&R Block double-check your taxes free. We'll find what others miss."
- *Their unique characteristics can help communicate the selling idea.* Seven-foot five-inch basketball star Yao Ming appeared with Verne Troyer ("Mini-Me") in ads promoting Apple's 12- and 17-inch laptops. Yao is shown with the smaller screen, and Verne has the big screen. The two celebrities help further the selling idea—size—in a dramatic way.
- *They're perceived as experts in their fields.* The trick is to make a relevant connection between a celebrity's expertise and the brand being advertised. An athlete is a natural spokesperson for sporting goods but doesn't seem credible when promoting junk food that's high in fat and calories.

Before you think a celebrity is the answer, consider these drawbacks:

- *They're expensive.* Many top athletes, actors, and musicians command contracts in the millions of dollars. Smaller companies shouldn't even dream of spending this type of money, nor should companies trying to promote their low prices. Even large companies should think twice before plopping down millions of dollars. Two Super Bowl commercials for Pepsi showcased Britney Spears doing musical numbers from bygone eras. The commercials, which cost \$5.8 million to air in 2002, got terrible rankings in the annual *USA Today* Super Bowl Ad Poll. The 90-second commercial came in 43rd and the 30-second version was ranked the third-lowest spot of the 52 ads rated in the poll.⁷
- *They're often a quick fix, not a long-term strategy.* Celebrities go in and out of fashion, and as their popularity level shifts, so does their persuasiveness. Look at a *People* magazine from a decade or two ago. How many of the former superstars are still super popular?

Rapper MC Hammer made it big in the 1980s and spent money as if his star power would last forever. Soon he was out of the limelight and in debt, which prompted an idea for a Nationwide Insurance ad. The

⁷ "Super Spots from the Super Bowl: USA Today's 14th Annual Ad Meter," www.usatoday.com, 4 February 2002.

commercial opens with Hammer dancing to “U Can’t Touch This” in front of a mansion with a gigantic, glittering “H” over the doorway (bling for a mansion). The commercial cuts to “5 minutes later” and shows Hammer sitting in front of his mansion, which has a foreclosure sign. The message: “Life comes at you fast and when it does, Nationwide can help.” The self-deprecating humor worked and helped further the message that life is filled with uncertainty. In this case, a has-been celebrity worked better than someone who’s widely popular.

- *They may lack credibility.* Sixty-three percent of respondents in a study published in *Advertising Age* said that celebrities are “just doing it for the money,” and 43 percent believed celebrities “don’t even use the product.”⁸

A commercial for Champion sportswear shows images of obnoxious professional basketball players. One dribbles a ball imprinted with the front of a dollar bill. The voice-over inquires, “When did the logo on your shoe become more important than the heart on your sleeve? When did the word ‘renegotiate’ move from the business page to the sports page? Where have all the champions gone?” The images on the screen change to plain folks playing football and running just for fun. The voice-over continues, “You’ll find us in places where the lights don’t flash and the only contract you sign is with yourself. We are the champions. . . .”

- *They may endorse so many products that it confuses people.* Tiger Woods got into hot water for bouncing a Titleist golf ball on the wedge of a Titleist golf club while shooting a Nike commercial.
- *They can overshadow the message.* Although a celebrity may draw attention to an ad, some consumers focus their attention on the celebrity and fail to note what’s being promoted. In one spot, Yao Ming tries to pay for a souvenir from New York City by writing a check. The cashier responds, “Yo,” pointing to a sign that says “no checks.” Yao corrects her, “Yao.” They go back and forth with the Yo, Yao routine and the spot closes with a brief pitch for Visa’s check card. The commercial is a clever spin on the “who’s on first” routine. The audience will likely remember Yao’s name, but it’s not as certain they’ll remember which credit card company paid for the ad. The Visa brand name could easily have been made dominant if the cashier had asked the Chinese athlete to show his visa and passport and he presented his Visa check card instead.
- *Bad press about the celebrity can hurt the sponsor.* Nutella dumped Kobe Bryant as its spokesman after the basketball star was accused of raping a woman. Kmart canceled its contract with golfing veteran Fuzzy Zoeller after he joked about Tiger Woods eating fried chicken and collard greens.

⁸ Dave Vadehra, “Celebs Remain Entertaining, if Not Believable,” *Advertising Age*, 2 September 1996, p. 18.

And O. J. Simpson, once one of the most popular endorsers, probably won't be asked to appear in any commercials in the future.

"Having a highly paid, highly visible celebrity endorser is like having an expensive beach home on the Florida coast. It's swell, if you don't mind lying awake all night worrying about approaching storms," says Bob Garfield, ad critic at *Advertising Age*.⁹

At least initially, you should avoid using celebrities in your ads because it's unlikely you'll have that type of budget on your first account. Also, it doesn't show original thinking. Your portfolio should show how you can solve problems creatively, not how a famous personality can do it.

Advertising Trade Characters

Giggling doughboys. Talking dogs. Dancing raisins. All of these whimsical characters have pitched products and ideas over the years. Creative guru Ted Bell notes that characters like the Jolly Green Giant and Colonel Sanders are part of the "fabric" of their companies and that consumers have an emotional attachment to them even after they've been on hiatus. "You see the Colonel, and it's instant recognition, with no explanation necessary. When the old characters reappeared, the new cynical audience seemed to like them. Younger consumers enjoyed them because they were corny and campy; for older viewers, they had nostalgic appeal."¹⁰

Done right, the character will communicate a selling feature. Snap, Crackle, and Pop reinforce the unique sound that Kellogg's Rice Krispies cereal makes when milk is added to it. The AFLAC duck and the Geico gecko have made their insurance companies seem more approachable and have put their companies' brand names front and center in consumers' minds.

Because they don't age, advertising characters can appeal to different generations of consumers. Smokey Bear, Tony the Tiger, and the Jolly Green Giant are more than 50 years old. The Quaker Oats man has been around since 1887 (his cholesterol level must be great). And to celebrate Mr. Peanut's 90th birthday (and Planters 100th anniversary), ad agency FCB invited consumers to vote for a new look for the famous icon. Ads showed Mr. Peanut in outrageous getups instead of his signature top hat, walking stick, and monocle. Even the comic strip *Bizarro* had fun with the challenge and showed Mr. Peanut dressed as a rapper.

Perhaps the best thing about animated characters is the control you have over them. Unlike a celebrity, they won't be caught shoplifting, driving under the influence, or saying something stupid in public. But like a celebrity, they can attract a loyal fan base. Burger King's king was a guest

⁹ Bob Garfield, "Champion Forgoes Endorser and Scores a Couple of Points," *Advertising Age*, 14 July 2003, p. 29.

¹⁰ Warren Berger, *Advertising Today* (London: Phaidon Press, 2001), p. 285.

on *The Tonight Show with Jay Leno*, and Travelocity's Roaming Gnome appeared on *Will & Grace* and *The Amazing Race*. Numerous advertising icons have appeared in Macy's Thanksgiving Day Parade. And the parade of advertising icons is one of the most popular features of the annual Advertising Week celebration in New York.

Still, many creative directors find advertising trade characters to be gimmicky and old-fashioned. In some cases, they're right. The trick is to make the character relevant to consumers. This can mean cosmetic surgery and a personality makeover. The old M&M candy characters from the 1950s were cutesy by today's standards. Thanks to a makeover by Vinton Studios and BBDO, the candy characters developed personalities—faults and all. Red is self-absorbed and views himself as the leader of the M&M pack. Yellow is sweet but a bit simple. Green is oh-so-sexy, especially when she wears her white go-go boots. And Blue is cool in his dark shades.

Likewise, the king from Burger King underwent a makeover. The 1970s king was a cheery cartoon character who performed magic tricks with cheesy sidekicks like Sir Shakes-A-Lot and the Wizard of Fries. In 2004 Crispin Porter + Bogusky reintroduced the BK King as a quirky, and some say creepy, character that appeals to young men. Russ Klein, chief global marketing officer of Burger King, told *Adweek* the campaign has “remystified” the brand and has made it a pop culture leader.

Like humor and celebrities, advertising trade characters must be relevant to the consumer and the brand. Also, keep in mind that just because people love your character, it won't necessarily mean they love your brand. Most people loved the singing sock puppet from Pets.com, but few understood why they needed to order pet supplies over the Internet. The loveable sock puppet is now traded on eBay as a collector's item.

Ethical and Legal Issues

How Far Will You Go to Be “Creative”?

Ask yourself these questions about advertising:

- Should profit or prudence prevail as surveys indicate women, Hispanic Americans, and African Americans are prime targets for cigarettes and alcohol when most consumers are consuming less of both?
- Should a commercial for a popular pain reliever reveal that the reason “more hospitals choose our brand” is that it is supplied at a reduced price?
- Should consumers who have no medical background be told to ask physicians about specific brands of prescription drugs?
- Should an automobile maker show a sports car outracing a jet plane in an age when speeding motorists are killed daily?

- Should advertisers cast TV commercials using such imperatives as “she should be blond—or if brunette, not too brunette—and pretty, but not too pretty”; “midwestern in speech, middle-class looking, gentile”; or “if we’re using blacks, make them upscale”?
- Is even a mock representation of violence and domination appropriate in commercial speech?
- What about sexual innuendo? If sex sells, should there be limits?

Advertisers can go too far in their attempts to be creative. In some cases, consumers become so outraged they start a boycott. The media may choose not to run an ad they find offensive, as *Elle* magazine did when it ran a blank page instead of running a Benetton ad that showed a man dying of AIDS. And sometimes the ad goes so far that it breaks the law and results in substantial penalties.

Regulations

Here are regulations you should know before you create ads:

- *Know the difference between puffery and deception.* The legal definition of puffery is “an exaggeration or overstatement expressed in broad, vague, and commendatory language and is *distinguishable* from misdescriptions or false representations of specific characteristics of a product and, as such, is not actionable.”¹¹ For instance, an ad for spaghetti sauce may claim it’s “as good as mom’s.” Few people would believe this to be a statement of fact. If your mom is a bad cook, you may hope it *isn’t* true.
- *If you make a claim, be prepared to substantiate it.* You may be tempted to promote a health benefit or state your product is better than another company’s. Before you do this, be aware that the Federal Trade Commission (FTC), the Food and Drug Administration (FDA), and the National Association of Attorneys General require that you can substantiate your claims. If you can’t, they can order you to do a variety of things, including pulling the ad in question and running corrective advertising.

In 2006, a federal judge ordered tobacco companies to stop using the terms “light,” “ultra light,” “mild,” and “natural” in selling cigarettes, saying they “implicitly or explicitly convey to the smoker that (light and low tar cigarettes) are less hazardous to health than full-flavored cigarettes.”¹² In addition, the judge ordered a year of corrective ads by four tobacco companies.

Competitors can sue if your ad misrepresents the nature, characteristics, qualities, or geographic origin of his or her or another person’s goods, services, or commercial activities. John Deere & Co. stopped MDT

¹¹ J. Thomas Russell and W. Ronald Lane, *Kleppner’s Advertising Procedure* (Upper Saddle River, NJ: Prentice Hall, 2002), pp. 635–636.

¹² Wendy Melillo, “Big Tobacco Must Fund Anti-Smoking Ads,” www.mediaweek.com, 21 August 2006.

Products from using the John Deere logo in a disparaging manner. And Wilkinson Sword was ordered to pay Gillette \$953,000 in damages after making deceptive superiority claims.

Pepsi sued Coca-Cola over a Powerade commercial that showed two Amish-looking fellows having a drag race with their horse-drawn carts. The cart carrying 10 bales of hay beats the cart loaded down with 50 bales and the commercial cuts to a chart that shows total calories for Gatorade (50) and Powerade Option (10). The announcer says, “Ten is less than 50. Powerade Option, the low-calorie sports drink.” Pepsi, which makes Gatorade, protested on the grounds that people need more calories when they work out. Coca-Cola quickly settled out of court and stopped running the ad.

- *Don’t copy creative ideas from other campaigns.* Regardless of what you may have heard, imitation is not always the sincerest form of flattery. Nike forced Volkswagen to pull a print ad that used an “Air Jorgen” headline because it was too close to Nike’s Air Jordan trademark.
- *Don’t copy other people’s likeness.* Tom Waits won a \$2.4-million lawsuit against Frito-Lay and ad agency Tracy Locke after they used someone who sounded like Waits in a radio campaign for Doritos. Vanna White won \$400,000 from Samsung after it used a female robot dressed in an evening gown and blond wig, standing in front of a letter board.
- *Respect other companies’ trademarks.* Tony the Tiger and the Exxon tiger coexisted peacefully for more than 30 years. But when Exxon started using its tiger to sell food, Kellogg’s sued for infringement of its tiger trademark. See Chapter 2 for more information on trademarks and how to protect them.
- *Watch what you say in front of children.* Advertising that may be suitable for adults may be unacceptable for children. The Children’s Advertising Review Unit (CARU) of the Council of Better Business Bureaus asked Quaker Oats to modify a commercial for Cap’n Crunch’s Peanut Butter Crunch Cereal because it featured the captain throwing a jar of peanut butter overboard as he states, “Who needs it.” CARU’s concern was that children might believe the cereal is nutritionally the same as, if not better than, peanut butter.

CARU asked Kellogg to discontinue an advertising campaign for Apple Jacks cereal because of references to a “bad” apple. The commercials in question featured an agile, easygoing cinnamon stick, referred to as CinnaMon, and a short, devious and grouchy apple referred to as Bad Apple. Bad Apple is always scheming, but ultimately fails, to beat CinnaMon to the bowl of Apple Jacks. CARU determined children could reasonably take away the message that apples are bad for them and do not taste good and that cinnamon, by itself, gives Apple Jacks its sweet taste.

And it’s not just ads targeted toward children that are being monitored by CARU and other advocacy groups. Ads for adult products, such

as beer and cigarettes, have come under fire. Joe Camel and the Budweiser frogs were dropped after studies showed they were widely recognized by children. Even a Post Grape Nuts commercial was deemed unfair because a spokesperson compared the “natural goodness” of Grape Nuts to the wild nuts and berries he picked in the woods. The message was unacceptable because some nuts and berries found in the wild are poisonous and children might not tell the difference.

The Creative Challenge

Good advertising doesn’t come easily. Anyone can dash off an ad in minutes; you see or hear those every day in print, on radio or television, in your mailbox, on billboards, and on the Internet. And anyone can come up with an idea that’s rude and offensive. But unless the idea relates to the selling message and to the intended audience, it’ll be a flop.

Creative advertising makes a relevant connection with its target audience and presents a selling idea in an unexpected way. The relevance comes from the facts, whereas the unexpected connection is the inspiration of the writer and art director—the added ingredient that gets the message noticed. That’s what this book is all about: identifying the advertising problem, gathering the facts, and—through a process of critical and creative thinking—adding your own insight to create a memorable ad that not only commands attention but also delivers the right message to the right audience in a language that audience understands and accepts.

Look at some of the ads in this book. See if you can identify the unexpected element in each ad, and see if it passes the test for relevance. Note whether the idea of entertainment has fused with the factual message so that you now want to read the ad. Did the people who created the ad do everything possible to attract the audience they were seeking? Or did they sacrifice a good idea to a funny punch line or an outrageous statement or image? That is, did the entertainment content intrude on the message or reinforce it?

Suggested Activities

1. Take inventory of the number of advertising messages you see or hear in a single day. How many did you count, how many do you remember vividly, and what were some of the more unusual places in which you found advertising?
2. Find examples of advertisements that you believe are in bad taste. What could the advertisers have done to eliminate such qualities without diminishing the effect of the selling message?

3. Although some might argue that it's impossible to be creative about ordinary products, advertising professionals will retort, "Boring is no excuse!" Writer James Gorman takes nearly three magazine pages exploring the charm of the lowly pencil. In part, he writes:

Text not available due to copyright restrictions

Gorman adds that he called the Pencil Makers Association in Moorestown, New Jersey, and discovered "pencils are doing fine." U.S. companies make about 2 billion pencils each year, he learned. He also discovered pencils got their start in 1564, when a large graphite deposit was uncovered in England. Gradually, folks figured out what to put around the graphite, what to mix it with, and how to cook it to make it stronger and better for writing. Ernest Hemingway and Walt Whitman used pencils, not pens or typewriters (or computers). So did Vladimir Nabokov and Herbert Hoover. Henry Thoreau ran a family pencil-making business. Finally, Gorman learned "you could eat one every day without harming yourself," mainly because the "lead" in a pencil is not lead but graphite.

If Gorman can take three full pages to entertain you about pencils, can you create a single advertisement to provide the pencil with a personality so appealing that readers will clamor for more pencils? Try it.

4. Find an ad in a national magazine, or describe a commercial from radio or television. Write a critique of it using the following guidelines:
 - a. Does the ad gain your attention without confusing you? Would it stand out in a magazine or newspaper full of ads (or on television or radio)?
 - b. Does the ad show empathy with the target audience? Is the target clearly defined? Is there a sense of involvement—that is, does the ad make you exclaim, "That's me they're talking about"?

Text not available due to copyright restrictions

- c. Does the ad clearly communicate the key benefits? Is there a reason to consider purchase, whether rational or emotional, overt or implied? If implied, is it clear enough?
- d. Does the ad use a memorable device to make you remember something important? Is there a line or phrase in the copy that is especially outstanding?
- e. Does the ad make you feel positive about the product, the ad, the manufacturer, and yourself?
- f. Is there anything about the ad, however small, that might be improved? How could it be improved?



Search Online! Discovering More about Creativity

For more information about creativity in advertising, visit the following websites:

- Ad Forum: www.adforum.com
- Clio Awards: www.clioawards.com

For more information about ethics, issues, and regulations, go to the following websites:

- Advertising Educational Foundation: www.aded.org
- Better Business Bureau: www.bbb.org
- Children's Advertising Review Unit: www.caru.org
- Federal Trade Commission: www.ftc.gov
- Food and Drug Administration: www.fda.gov

What Does “Urgent” Mean to You?

We’ve all done dumb things. Like eat food that smells a little funky. Or poke a hornet’s nest to see if it’s active. Or uncork a champagne bottle without checking to see where it’s aimed. Ouch! These dumb moves hurt more than just egos. Although the injuries may not be life threatening, they often need immediate medical attention. So what do you do? Go to the emergency room where people with life-and-death injuries are being rushed in by ambulance? Take a chance that your doctor will squeeze you in between appointments? Lexington Medical Center offers a better remedy.

The Lexington Medical Center has six urgent care facilities that treat non-life-threatening injuries such as sprains, broken bones, and cuts that need stitches. Created to take some of the burden off the hospital’s emergency room, the facilities are strategically located so that urgent care is only 15 minutes from anywhere in Lexington County, South Carolina.

Despite the convenient locations, the facilities were not reaching capacity. So Lexington Medical Center’s marketing department turned to the Riggs Agency and Mad Monkey production studio to create a campaign to increase visits to the centers by 5 percent.

Riggs and Mad Monkey developed an award-winning campaign that uses humor to grab people’s attention and resonate with its audience. Unlike most medical center ads that boast about state-of-the-art technology or a caring medical team (yawn), Lexington’s ads focus on the mishaps of real people. Because none of the injuries featured in the ads is life threatening, the humor is quite appropriate.

“While brainstorming for this campaign, we realized that most of us had hobbled, limped or carried someone into an ER. More times than not, we were there due to a ridiculous lack in judgment. In other words, we were the target—the accident waiting to happen. More importantly, we realized that whether it’s a sprain or an unexplained rash, when it happens to you, it’s *urgent*. Thus the tag, ‘Whatever Urgent Means to You, We’re Here,’” explained Lorie Gardner, president of Mad Monkey.

Courtesy of Lexington Medical Center.

“This stuff was a blast to work on,” said art director John Foust. A typical brainstorming session went along these lines: “What’s the stupidest thing you’ve ever tried with a frog gig?” the art director asks, staring into his sketchbook. “Clean my toenails?” a copywriter replies, tentatively. The art director pauses, considers, and volleys back, “too expected.”

Gardner described how the creative team pitched the idea to the client. “Due to the turnaround time, we wrote scripts and acted them out. Sometimes we create concept boards, with various photos or faces that help us paint the drama. For this project however, we simply became thumb-sucking ‘acktors.’ Quite scary, I know.”

One of the first TV spots in the campaign opens on a mischievous boy who’s dressed in a superhero’s cape and goggles. We hear his mom calling for him in the background: “Sam . . . turn down the TV. Sammy . . . Sam . . . Oh, please tell me you’re not trying to fly again!” As she pleads with him to be careful, he takes a flying leap off the porch, straight into the bushes. A voice-over delivers the tag line: “For whatever urgent means to you.” Undaunted, Sam gets up, brushes off his cape, readjusts his goggles, and climbs back on the porch to do it all over again.



Courtesy of Lexington Medical Center.

The story of the young superhero's misstep came from the life experience of one of the vice presidents of the medical center. Margaret Gregory, marketing and public relations manager at Lexington Medical Center and mother of a young boy, commented on the commercial: "This spot appeals to parents who know better than anyone what imaginations their children can have and that the end result often means a trip to the urgent care facility."

Another commercial opens on a close-up of a brother and sister, arguing over who'll be the first to try out a new sled. You get the sense that it's just snowed because the kids are bundled in jackets, scarves, and mittens. The boy wins the argument because, as he reminds his sister, "I built it. It's my sled." The sister, nonplused, rolls her eyes and mutters, "Whatever." As the camera pulls back you learn there's not a speck of snow on the hill. And to make matters worse, this is no ordinary sled—it has wheels on the back and sled runners on the front. As the sister gives him a push, you hear the familiar urgent care message: "For whatever urgent means to you."



Courtesy of Lexington Medical Center.



Courtesy of Lexington Medical Center.

It's not just kids who need urgent care. Grown-ups can do some dumb things, too. Another TV commercial features a man opening some leftovers in the middle of the night. You sense that the food has been in the refrigerator for some time by the amount of crinkles in the foil wrapping. The man takes a whiff. Pauses. Takes another whiff and says to himself, "Smells good to me." Tag line: "For whatever urgent means to you."

As the teams from Riggs and Mad Monkey brainstormed, they found themselves showing their scars to one another. Copywriter Michael Powelson mused, "Interesting things happen when you get four or five people around a table discussing the scars they've accumulated. It starts out innocently enough. But at some point the show-and-tell gets pretty competitive. I'm surprised more clothes didn't come off."

A TV commercial features three men around a campfire, each bragging about the ordeal that led to a scar. For one man it was a fishhook gone wrong. Another had appendicitis. And the third guy got his scar from third-degree burns pulling his prize chocolate soufflé out of the oven. As he says this, his marshmallow is burned to a crisp. Guess he won't be a guest chef on the Food Channel anytime soon.

A radio spot captured the numerous reasons people can need urgent care:

LEXINGTON MEDICAL CENTER “STORIES”

MAN: Here’s what happened.
 GIRL: It’s a long story.
 WOMAN: You really want to know?
 MAN: I was on the roof . . .
 WOMAN: we were hungry . . .
 BOY: And mom told me not to . . .
 MAN: Everything was OK; at . . .
 WOMAN: first it tasted fine . . .
 BOY: “be that way,” I said.
 GIRL: That’s when it all happened . . .
 MAN: I only looked away for a second but . . .
 WOMAN: Next thing you know . . .
 BOY: Bam.
 MAN: Pop.
 GIRL: Hsssss.
 WOMAN: Blauuughhh (mock vomit). Uhh, it was so embarrassing.
 GIRL: They were pretty freaked out . . .
 BOY: cause your arm’s only supposed to bend one way.
 WOMAN: Yes, OK, I was warned . . .
 MAN: (mocking woman’s voice) Use your knees not your back . . .
 GIRL: but I couldn’t help scratching it . . .
 BOY: looked like a moldy grapefruit . . .
 GIRL: and the ice wasn’t helping . . .
 MAN: I tried to wait but I . . .
 WOMAN: couldn’t keep anything down . . .
 BOY: to the Urgent Care Center in . . .
 GIRL: Lexington
 MAN: Chapin
 BOY: Batesburg–Leesville
 WOMAN: Swansea
 MAN: Gilbert
 GIRL: Irmo.
 ANNCR: Every scar has a story. That’s why there’s urgent care from Lexington Medical Center. With six different locations, urgent care is only 15 minutes from anywhere in Lexington County. It’s the perfect solution, for whatever “urgent” means to you.

Billboards feature famous last words spoken before a trip to urgent care:

“A dare is a dare.”

“He started it.”

“HEY, WATCH THIS.”

“Oh, it’s not THAT heavy.”

“Oh, he won’t bite.”

“Must’ve been something I ate.”

The ads hit home with people from all walks of life because they trigger memories of similar incidents in our own lives. The campaign began in the summer of 2005 and has won numerous awards. More important, the urgent care centers have seen an average increase of 7 percent in the number of acute care visits over the same period of the previous year. Individual centers have seen increases in ranges from 6 to 14 percent. And that’s no accident.

BRANDING: IDENTITY AND IMAGE STRATEGY

By Sue Westcott Alessandri, PhD

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Think for a minute about the Apple campaign featuring Justin Long as a Mac and John Hodgman as a PC. Long is portrayed as laid-back, young, and cool, and Hodgman is portrayed as middle-aged, dated, and stodgy. Anyone who has ever experienced either type of computer knows Apple is making a statement about its computers: that they are simple to use, are protected from viruses, and will look great on any desktop. By using Long to portray these attributes—and an opposite person to portray the competition's negative attributes—Apple is reinforcing the personality of its brand.

Branding Defined

A brand, much like a person, has a personality, and all of what you know and think about a brand comes through in this personality in two ways: through its identity and through its image. A brand's identity is its strategically planned and purposeful presentation of itself to gain a positive image in the minds of the public. Basically, this is the company or brand's presentation of itself, including its name, logo, tag line, color palette, architecture, and even sounds. So everything the brand presents to the public—everything people see and hear—is part of its identity. You could say that this is like a person: name, appearance, clothing style, and mannerisms make up someone's identity.

Identity Leads to Image

How the public perceives that identity is another story, which in advertising is called the image. A brand's image is the public's perception of the company or brand. Generally, the image is a direct result of the associations people have with the company or brand identity. If you think about this from a communications perspective, the image is formed every time a consumer sees an ad, goes into a store where the brand is sold, or has an interaction with the brand's service staff.

A brand's identity—and subsequent image—form the core of a brand, and both are considered important when it comes time to advertise the brand. After all, without an identity, a brand would have no public persona, because its identity is its public face in the marketplace. The identity elements used in advertising serve as shortcuts that help consumers form an image of the brand:

Identity + Image = Reputation

All of the individual identity elements—the name, logo, tag line, colors, and architecture—taken together are often referred to as the brand's “gestalt,” which means a whole is more than the sum of its parts. Take Target. From the ads on television to the décor in the stores, the experience is the same: a clean, hip, cool experience that elevates the image of discount shopping. The same is true of Apple—its TV ads, with the white background, match the clinical white feel of the retail stores, which reflects the clean white of the company's personal computers. This consistency and symmetry contribute to the feelings of loyal Mac users: that there is no better computer.

A brand's identity, however, is about more than just visuals. If you begin to think of a brand's identity as the way it projects itself to the public, and its image as the way that projection is perceived, then it's easy to take the next step and say that a brand's identity and image are directly related to the brand's reputation.

The reputation of the brand is less fleeting than its image and a lot harder to shape: it is formed over time through the overall impressions of the brand image. This means an investment in a positive brand identity could pay off in the form of a positive reputation, which often translates into customer loyalty. For example, Saatchi & Saatchi has coined the term “Lovemark” to refer to brands “inspiring loyalty beyond reason.”¹ Lovemarks represent those brands, like Mac, that almost defy logic in terms of loyalty.

Just as loyalty can be won, it can also be lost. In some cases, it might even come back. Lacoste, the once-iconic “alligator” brand named for famous tennis star René Lacoste, was introduced in the 1930s and became a pervasive brand among the preppy set. Allegedly the first logo to be displayed on clothing as a design element, the brand was mass marketed

¹ Kevin Roberts, *Lovemarks: The Future Beyond Brands* (New York: Powerhouse Books, 2004).

and lost its luxury appeal. Eventually, the brand all but faded away. Recently, however, the brand has made a comeback: with a higher price point and a reputation for being among the most expensive tennis shirts on the market. Sales have increased 800 percent since 2002, and you have to wonder if the “firm’s emblematic logo” is at the heart of its success.²

Although it’s not possible for every brand to reach legendary status, it should always be a brand’s aspiration. That said, reputation starts with the identity. Given that the reputation of a brand is derived from its image, marketers can at least *indirectly* control the image and the reputation of a brand by *directly* managing the visual identity.

Brand Identity Elements

Name

A brand’s name is one of its most important assets—and one of its most marketable ones. Naming brands has become such a big business that some agencies do nothing *but* name brands. Think about some brand names you like: did you ever think about how they were created? Naming companies may have created some, others might have been created by advertising agencies, and brand owners—maybe even the chief executive—might have created some.

Today, the Nike brand name is so pervasive that you probably don’t even think about how perfectly it fits the brand: Nike was the goddess of victory. Would “Dimension 6” have catapulted a sneaker company to same type of success? That was Nike founder Phil Knight’s choice for a name. Legend has it that the Nike name came to an employee in a dream.³ And who says sleep is unproductive?

A good name breeds success, but even the best name can’t shield a company from poor performance. A name is just one part of the brand identity.

Logo

A logo is the visual symbol a brand or company uses to identify itself to consumers. A logo might be simply a graphic element, or it can be a word. The latter is typically called a logotype.

Think about Target’s red bull’s-eye logo. The red and white symbol is an example of a simple logo that realistically reflects the brand’s name. Now picture the bull’s-eye logo with three bullet holes through it. Does it work the same way? Would the store be as successful with a bullet-riddled logo?

² Vivian Manning-Schaffel, “Lacoste: The Alligator’s Back in Style,” *BusinessWeek*, 13 September 2006. Rumor has it that the alligator logo appeared on shirts as a joke. René Lacoste was dubbed “The Alligator” by the American press after a bet he made. Lacoste asked a friend to draw a crocodile, which he then had embroidered onto the blazer he wore on the court.

³ Karen Post, “Brand naming,” *Fast Company*, 6 June 2005.

Target founders considered the bullet holes in the 1960s, but even then they decided it probably wasn't in the best interest of the brand.⁴

Two strong brands that employ a logotype as their primary identifiers are jetBlue and FedEx. The origins of jetBlue are somewhat quaint. The team developing the start-up airline had been struggling for a name. The chief executive officer, David Neeleman, wanted the word "blue" either as the airline's name or in the airline's name. Trademarking such a generic term, however, would have been difficult. In discussing the name with Neeleman, the airline's communications person suggested incorporating "blue" into the name. "I just kept babbling," she said, "and I said, 'you can call it 'fly blue' or you could call it 'jet blue' or you could . . ." "Jet Blue," conjured seemingly from nowhere, was, clearly, what they'd been groping for." Later that evening, the communications person sketched out a simple logotype on a napkin. It was as simple as that.⁵

The FedEx logotype was designed by Landor Associates. It was designed in 1994. If you look at it quickly the purple and orange logo seems very simple and straightforward. When you look a little more closely at the white space between the "e" and the "x," you see very clearly an arrow pointing to the right. Landor designed the logo this way, but FedEx chose not to promote the arrow. Instead, finding the arrow, which has been said to connote speed and precision, is a "hidden bonus" (see Figure 2-1).

Tag Line

A tag line is the short phrase typically used with a brand name or logo. It might also be called the brand's slogan or even motto. Some recent famous tag lines include "Can You Hear Me Now?" which identifies Verizon Wireless.

More than any other identity element, the tag line will change over time. It will change on a number of occasions: when there is a new creative campaign developed, when a new advertising agency is hired, or just when the tag line has outlived its usefulness. Some tag lines, however, remain—and even become a part of the vernacular.

Having a tag line that becomes a part of popular culture can be both positive and negative. In the short term, having a popular and memorable tag line, such as "Can You Hear Me Now?" helps people associate the tag line with the brand. That's the positive side. On the negative side, a tag line that has become a part of popular culture is close to becoming a cliché. Over the long term, the tag line becomes less about the brand than about being a punch line. If people start quoting the tag line but can't name the brand, it's time to dump the line.

⁴ Laura Rowley, *On Target: How the World's Hottest Retailer Hit a Bull's Eye* (Hoboken, NJ: John Wiley & Sons, 2003).

⁵ Barbara S. Peterson, *Blue Streak: Inside jetBlue, the Upstart that Rocked an Industry* (New York: Penguin Group, 2004).

Figure 2-1
The arrow within the FedEx logo promotes the brand's promise of speed and precision.



Courtesy of FedEx.

Color Palette

Think about your favorite brand. Is the brand strong enough that you can identify it with just a color? It might seem strange that just a single color can help market a product, but think about your college. It probably has one or two colors that it uses as its primary means of identification, and those colors are worn proudly by athletes, fans, and anyone stopping at the bookstore to buy a T-shirt. In some cases, schools' athletic programs adopt names that include their major color. Syracuse University's official color is orange, and the athletic teams were renamed in 2004. The new name? You guessed it: The Orange.⁶

This isn't simply a collegiate phenomenon, however. Companies have begun to understand the power of having their brands associated with colors. For example, UPS began an advertising campaign in 2002 that asked, "What can brown do for you?"

⁶ There are several schools that include their official color in their team names. A few examples include Tulane University Green Wave, Marquette University Golden Eagles, DePaul University Blue Demons, Cornell University Big Red, Duke University Blue Devils, St. John's University Red Storm, University of Alabama Crimson Tide, and Harvard University Crimson.

When you think of Coca-Cola, you probably think of soda, but you probably also think of the color red. The strong associations people have with Coke and the color red are the result of more than 100 years of Coca-Cola cultivating them. What these associations achieve is twofold: first, when you see a red can of soda, you're likely to think immediately of Coke.

In 1994, Coca-Cola's number one competitor, Pepsi, decided it didn't "own" a color the way Coke owned red, unless you counted its heavy use of white on its cans and signage. Instead, Pepsi decided it could build on blue as its color. The company did research and determined blue was a color that "consumers viewed . . . as modern and cool, exciting and dynamic, and a color that communicated refreshment."⁷

Color alone is also a marketable element of identity. For example, Glidden and Home Depot partnered in 2006 to offer "Team Colors," a collection of licensed paint colors that are exact matches to the colors of professional basketball, football, and baseball teams, as well as NASCAR drivers and colleges.

If you still don't believe in the power of color associations—and the marketability of color—think about how it would feel to receive a diamond ring in a red velvet box. And now think about how it might feel to receive a ring in a Tiffany & Co. robin's egg blue box. Tiffany & Co. has developed such a strong brand association for its packaging that empty boxes are regularly sold on auction sites.

Architecture and Interior Design

The next time you enter a company's building or headquarters, think about what the building or office says about the company. Could you tell (without looking at a sign) what the company does? If the answer is "yes," the company or brand is doing a good job projecting its identity onto its architecture and interior design.

Nike's 178-acre "campus," a.k.a. corporate headquarters in Beaverton, Oregon, contains 16 buildings, all of which are named after the company's high-profile athletic endorsers.⁸ The campus also contains a cross-country running trail and a "Tour de France simulator": four bicycles are mounted to the floor in front of a large map of France. Employees who want to work out—four at a time—choose a specific stage of the bike race, and a computer automatically adjusts the tension on the bicycles.

Perhaps one of the most prevalent uses of interior design to reflect identity is in the communications industry. Advertising agencies often decorate their offices to reflect what they do. Because advertising is a creative field, it's not unusual to walk into an agency and see theme décor. The interior

⁷ John A. Quelch, *Pepsi Blue* (Boston, MA: Harvard Business School Publishing, 1998).

⁸ "Company Overview, Nike Inc.," www.nike.com/nikebiz/nikebiz.jhtml?page=3&item=facts, accessed August 30, 2006.

design of Concept Farm in New York is built around a farm theme. This is carried over from the agency's website.

Finally, some of a company's identity—and its interior design—results from its history. The Leo Burnett agency in Chicago keeps a bowl of apples in every reception area to remind those working there that Burnett was told he would end up selling apples on the street when he opened an advertising agency during the Great Depression.

Sounds

For years, motorcycle company Harley-Davidson had an application pending with the U.S. Patent and Trademark Office to trademark the sound of its “common crankpin V-Twin engine.” Harley-Davidson thought its engine's roar was unique enough to distinguish itself from other motorcycles, and the company wanted to make sure no other company was able to copy this unique sound.⁹ Although Harley-Davidson eventually withdrew its application, the government has recognized that sounds make up an important part of an organization's identity.

In 1950, NBC was allowed to register its chimes as a trademark. Still in use today, the musical notes G, E, and C instantly identify the peacock network. Another soundmark you might recognize is the roar of the MGM lion, which you have likely heard at the beginning of movies.¹⁰

Today there are few sound trademarks, but many companies and brands recognize specific sounds can be an efficient—and memorable—part of their identities. Think of the sounds you hear as you enter a Starbucks—anywhere around the country. Or think about the type and volume of music you hear as you walk by the Abercrombie & Fitch store at the mall. Chances are good that you can describe it, even if you don't know the exact musical composition, because the sound has become so closely associated with the store.

A specific example of sound being part of a brand's identity is the “zoom zoom” campaign for Mazda. Although the campaign is relatively new in the world of advertising, the sound of the whispered “zoom zoom” has become indelibly linked with the brand, and hearing it makes people think of Mazda.

Another great example is the advertising campaign for the American Family Life Insurance Company. Don't think you know the campaign? Sure you do—it's the AFLAC campaign where the duck quacks “Aflaaaack!” to remind people that they need supplemental insurance. Check out Figure 2-2. If you're like many people, you'll find yourself quacking—not saying—the name of the insurance company.

⁹ Michael B. Sapherstein, “The Trademark Registrability of the Harley-Davidson Roar: A Multimedia Analysis,” *Intellectual Property and Technology Forum*, www.bc.edu/bc_org/avp/law/st_org/iptf/articles/content/1998101101.html, accessed August 10, 2006.

¹⁰ Ibid.

Figure 2-2

Squeeze this toy AFLAC duck and it quacks, “AFLAC . . . AFLAC . . . AFLAAACK,” just like in the TV commercials. Profits from the sales of the stuffed toy duck support the AFLAC Cancer and Blood Disorder Center at the Children’s Healthcare of Atlanta hospital.



Photo by Debbie Garris.

Developing a Brand’s Identity: Doing the Research

As with most advertising projects, a brand’s identity is typically developed only after thorough research. Later in this book, you will learn about various types of research methods that advertising agencies use to gain insight about their brand’s consumers.

The type of research required to build a brand’s identity involves looking at two different audiences: internal and external. The internal audience is generally employees and perhaps other people who have a close connection to the brand. The external audience is made up of customers, shareholders, vendors, the community, and other stakeholders.

For example, recalling the Pepsi example, when Pepsi wanted to learn how consistently its identity elements were being projected to consumers around the world, it hired an agency to perform a visual identity audit. The agency collected 2,000 photographs of Pepsi identity elements (in this case, the name and logo as it was used on signage and on soda cans) from 34 countries. What this collection of elements reflected was startling: there were a number of inconsistencies in the identity elements being used both within some countries and between countries.¹¹

¹¹ Quelch, *Pepsi Blue*.

Projecting a Unified Message

Think about how you learn. Most people need to hear, see, or experience something more than once to really understand it. For example, when an ad appears on television, you might not see the entire spot the first time or you may hear the spot while you're doing something else so that you don't actually see the ad. It may take a few times before you can actively process what the ad is trying to achieve. Marketers generally understand this, and most have come to embrace the concept of integrated marketing communications (IMC), which refers to the idea that a brand will communicate most effectively if it sends a unified message through multiple media.

The pioneers of IMC developed the concept based on how consumers process the information they receive. Just as you learn by building on the knowledge you have in memory, rather than starting from scratch each time, marketers now understand information is not replaced but is combined with existing messages stored in memory. What this means for you as an advertising professional is you need to remember consumers are receiving—and trying to process—not just the messages you create but also those being created by all types of communications professionals. You see, the average consumer doesn't care about differentiating among the various forms of communication: advertising, public relations, promotions, and so on. Rather, consumers tend to view all of a brand's communication as one flow of indistinguishable media.¹² (See Chapter 13 for IMC tactics.)

In terms of media, brands today have a number of choices when it comes to deciding how to send a message to consumers. Each of these media choices should be viewed as a consumer touchpoint, an opportunity to communicate with the public and reinforce the brand message. Often, individual or a group of identity elements will appear in a number of the following media: advertising, websites, product packaging, building interiors and exteriors, signs, clothing and uniforms, stationery, forms, publications, automobiles and other vehicles (including airplanes and blimps), promotions and giveaway items. These are traditional elements, but marketers have begun to use more creative ways to reach people with brand messages, including inserting identity elements into TV shows and films.

Translating an Identity for Different Media—and Cultures

If you've ever traveled to another country, you've probably noticed the existence—some would say pervasiveness—of American brands. Perhaps the brand names and logos were the same as you've seen in the United States, or maybe the brand names were translated into the local country's language or dialect and the logo was different from the one used in the

¹² Don Schultz, S. I. Tannenbaum, and R. F. Lauterborn, *Integrated Marketing Communications: Pulling It Together & Making It Work* (Chicago: NTC Business Books, 1993).

United States. Either way, the decision to standardize (maintain consistent identity elements across countries and cultures) or localize (translate and design identity elements for the local culture) is an important one for marketers.

The decision to standardize or localize includes many considerations, including how consumers in a particular part of the world view the brand and whether the name of the brand will translate effectively. Whatever the decision, it is not made lightly.

Protecting Brand Identity

One of the best ways to protect the investment in a brand identity is to build support for the identity from the inside out. Employees who truly embrace a brand become brand champions or brand ambassadors, and these employees can typically be counted on to protect the brand's identity. One good way to motivate all employees is to reward employees for spotting infringement or potential infringement of any elements of the identity.

At a minimum, however, all employees should be educated on the importance of brand identity. This education should focus on the importance of consistency day to day. Even minor inconsistencies over a long period can harm the brand's equity—and may result in a diminished brand image.

The law can also be a powerful ally for those responsible for protecting a brand identity. As stated earlier, the brand identity's "owner" is accountable for the integrity of the identity, so every available method should be used to protect it before invoking the protections of both trademark and copyright law. But if the need arises, the law can provide a powerful defense.

An identity is considered intellectual property, and the three areas of the law that protect intellectual property are trademark law, copyright law, and patent law. Trademark law and copyright law are the most relevant in the context of advertising and to issues of identity.

Trademark Law

The law defines a trademark as "Any word, name, symbol, or device, or any combination thereof . . . used . . . to identify and distinguish . . . goods, including a unique product, from those manufactured or sold by others."¹³ This means logos, colors, and tag lines are protected under trademark law.

Typically, there are people within a company or brand management organization whose jobs include spotting signs of actual or potential infringement. The following quote helps clarify the importance of this type of job and the frustrations that often go with it:

¹³ 15 U.S.C. § 1127.

*I try desperately to have people understand they should follow the identity rules. If you don't, you're compromising the brand image. . . . It's a continuing task to get folks to understand why it's important. I simply explain that every time you see the . . . logo, it's an exposure. It works singly, but it also works cumulatively. Don't compromise it; [if you do] you're destroying the synergy of the program.*¹⁴

In a recent case, Apple, the consumer electronics and computer company, was sued by Apple Corps, a multimedia company formed in 1968 by The Beatles. In 1991, the two parties had come to an agreement that Apple, which uses an apple with a bite taken out of it as its logo, would not use its apple logo on anything related to music. That probably seemed like a fair arrangement to Apple back then, when the iPod and iTunes had yet to be developed. In 2006, Apple Corps sued Apple in a British court for using its apple logo to promote iTunes, saying the use was unfair and went against the prior agreement. The judge disagreed, however, saying Apple's logo "does not suggest a relevant connection with the creative work."¹⁵

Strong Brand = Weak Trademark?

There is a fine line between a strong brand and a weak trademark. Think about aspirin, escalator, nylon, and kerosene. These are all simple words you use often in conversation. What most people don't realize is that these were all once trademarks, which had the power of exclusivity. Other manufacturers could not call their medicine "aspirin," their bathing suit a "bikini," or even their toy a "yo-yo." Today people don't know what *else* to call these things. These words lost their trademark status because their owners didn't protect them. Although it may seem tempting to have your brand name on the tip of everyone's tongue when talking about the product category, it's damaging to the trademark.

In many cases, brands will advertise their trademark status in journalism trade journals to ensure the media knows to use the trademark as a "proper adjective" in stories—rather than as a noun. Think of the value a brand name brings to its owner next time you need a Kleenex® Facial Tissue or you reach into your pocket for a ChapStick® Lip Balm. And give some serious thought to trademarks when you're standing in line to make a photocopy on a Xerox® photocopy machine.

Copyright Law

The law states that a copyright protects "'original works of authorship,' including literary, dramatic, musical, artistic, and certain other intellectual

¹⁴ S. Lorge, "Better Off Branded," *Sales & Marketing Management*, March 1998, pp. 39–42.

¹⁵ "Law: Apple Computer Beats the Beatles," *The Week*, 19 May 2006.

works.”¹⁶ Practically speaking, copyright law protects the ads you create, the songs you write and perform, and the artwork you produce.

To test your knowledge of trademark and copyright law, think about the following three scenarios. Try to figure out what issues of intellectual property could affect a brand’s identity strategy:

1. You’re out at a restaurant to celebrate a friend’s birthday. You tell the waiter or waitress about the big day (perhaps to get that free piece of cake) and all of a sudden the entire waitstaff descends upon your table, clapping and singing a made-up birthday song. Did you ever stop to wonder why the waiter or waitress doesn’t just simply sing “Happy Birthday?”
2. It’s later the same night, and you’re thirsty, so you order a Diet Coke. One of three things might happen: (1) the waiter brings you a Diet Coke, (2) the waiter asks you if Diet Pepsi is OK, because the restaurant doesn’t serve Diet Coke, or (3) the waiter brings you a Diet Pepsi. Which of these three actions could get the restaurant into legal trouble?
3. On a Sunday evening in early February, your favorite professional football team will play in the biggest game of the season, the Super Bowl. Because you’re a loyal fan, you decide to have a party and invite some friends. In preparation, you go shopping for theme plates, napkins, and cups. The problem, you find, is that nothing says “Super Bowl.” Instead, everything is just football themed. After a while, it occurs to you that none of the advertising for Super Bowl parties even mentions the phrase “Super Bowl.” Why isn’t anyone calling it the “Super Bowl?”

Each of the preceding scenarios illustrates a legal issue in which the identity elements of particular people or companies are at stake—and so are being protected. In the first scenario, the waitstaff doesn’t simply sing “Happy Birthday” because copyright law protects it. What that means is no one may publicly perform the song without paying a royalty to the copyright holder. This doesn’t prevent you from singing the song in your home, but it does mean you will probably have to wait until 2030—when the copyright expires—to hear the song sung royalty free in restaurants.¹⁷

The second scenario presents a tricky issue for restaurant owners because they can be held liable for their employees’ mistakes. In the scenario, the best outcome for the consumer is option 1, but option 2 is also acceptable from a legal perspective. The reason is simple: restaurants typically serve either Coke or Pepsi products; rarely do restaurants serve both. If a patron orders the opposite of what the restaurant offers, the restaurant waitstaff is obligated to tell the consumer that what was ordered is not available but that a substitute is. This is why the waiter will typically say,

¹⁶ “Copyright Office Basics,” www.copyright.gov/circs/circ1.html#wci, accessed August 29, 2006.

¹⁷ Patrick J. Gorman, “Blowing Out the Candles on the Copyright Cake,” Piece Law Group, www.piercegorman.com/blowing_out_the_candles.html, accessed August 7, 2006.

“Is Diet Pepsi OK?” when you order a Diet Coke. Neglecting to do this is and “passing off” one brand for another is considered contributory trademark infringement, and some companies take it seriously.

A modern legend has it that Coca-Cola has sued about 800 retailers since 1945 for contributory trademark infringement. Employees of the Trade Research Department would go into these retailers, ask for Coca-Cola, and then send suspicious drinks back to Atlanta for chemical analysis.¹⁸

Finally, in the third scenario, the use of the term “Super Bowl” is nowhere to be found because it is a registered trademark of the National Football League and may only be used by the league’s paying sponsors.

The Identity Strategy

Identity strategy includes all processes and decisions made relating to how a brand projects itself in the marketplace. The specific decisions related to identity include choosing a logo, developing a tag line, deciding which color or colors will best identify the firm, and determining whether the brand should have a sound or particular architectural style that will help differentiate it in the marketplace.

A brand’s identity is its primary source of identification, but it’s also the source of a consumer’s associations, which are the links between values and a brand. These can be positive or negative, and the way to help control these associations—this image—is to carefully manage identity strategy.

To help develop or enhance a brand’s identity, a company should engage in appropriate research—from perceptual research with consumers (if developing a brand identity) to a brand audit to ensure consistency (if enhancing a brand identity).

Once a strong identity is achieved, brand owners need to protect the identity to ensure its exclusivity. Protection can include preventative measures, such as training employees on the proper use of the identity, or invoking legal means, such as through trademark or copyright law.

Suggested Activities

1. Think about two brands that compete in the same category, such as Coke and Pepsi or UPS and FedEx. Investigate which is the stronger brand from a market share perspective. In your opinion, how much of the brand’s dominance is derived from its identity and its image?
2. Think of your favorite brand and make a list of its identity elements. What is the brand’s name? What does the logo look like? Can you

¹⁸ J. Koten, “Mixing with Coke Over Trademarks is Always a Fizzle,” *Wall Street Journal*, 9 March 1978, p. 1 and 32.

remember the tag line used in marketing? Are there specific colors associated with the brand? Does the brand use sound as one of its identity elements?

- a. Now think about the same brand's image: what do you perceive when you see any of the brand's identity elements?
 - b. Do you know if the brand generally has a positive, neutral, or negative reputation?
3. Like Pepsi did, perform a brand identity audit: choose a brand and then gather as many items—or pictures of items—as you can find that include the identity elements. Once you have the items and pictures, spread them out and see if the elements are used consistently or inconsistently. What are the benefits of consistency? What are the problems with inconsistency? If the elements are used inconsistently, what could the brand do to fix the problem?
 4. Read the Dove case study in the “Briefcase” section at the end of this chapter and answer the following questions: Does the success of the Dove Campaign for Real Beauty hinge on the nature of the brand? Would it work as well for a brand like Mac cosmetics? Or fashion house Dolce & Gabbana? Why or why not?



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- Branding: www.allaboutbranding.com
- Lovemarks: www.lovemarks.com

Dove Campaign for Real Beauty

By Karen Mallia, assistant professor at the University of South Carolina

Shocking! The idea of using not just real women but large-as-life women in advertising. In their underwear, no less! What's going on?

The surprising Dove Campaign for Real Beauty began in the United Kingdom with a single print ad for the brand's entry into the hand and body lotion category in the spring of 2004. The case illustrates how one great idea can evolve into a multimillion-dollar, worldwide IMC campaign. The core idea inherent in the ad was so powerful that it blossomed into to a campaign idea that traveled from Europe to the United States, Canada, and beyond. It is also further proof, according to Unilever's senior vice president of brand development, Silvia Lagnado, that creative development isn't always a linear process.

Throughout its nearly 50-year history, the Dove brand single-mindedly stood for gentle facial cleansing. The mantra "one-quarter cleansing cream" became "one-quarter moisturizing cream" in 1977, but little else changed over the years.

The brand positioning remains unchanged. Since its inception, the brand has always used real women in its advertising. So why the buzz?

Resonance. The Dove Campaign for Real Beauty connects the brand with women in a way that had never been done before. Its breakthrough lies in the difference between concept and creative execution. Using real women means one thing when it's a face being splashed with water and quite another when it's wrinkles or a full behind. The portrait-style photography adds to the communication. The copy's "voice" further adds to the overall effect. Simple, but powerful—the copy resonates with its female audience. It gently defies the conventional definition of attractiveness and celebrates that beauty comes in all shapes, sizes, ages, and colors.

The Dove Campaign for Real Beauty follows the mandate of all great creative work: it "zigs" where others "zag." By showing women in a way that no previous advertiser dared, the Dove ads commanded attention in women's publications and as outdoor billboards. You couldn't help but look.

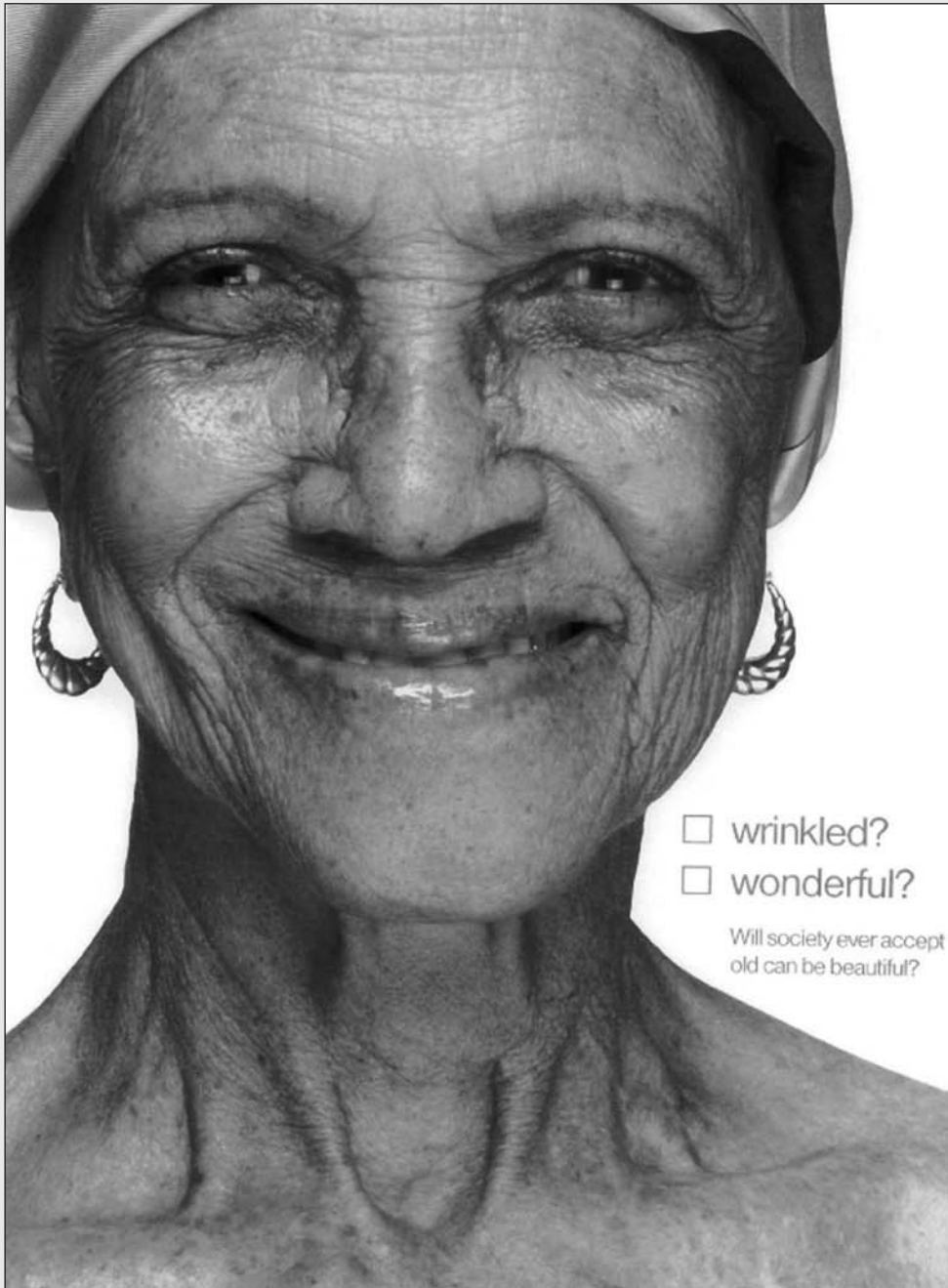
Courtesy of Unilever.

campaignforrealbeauty.com  | *Dove*



New Dove Firming.
As tested on real curves.





A black and white portrait of a woman with dark hair and prominent freckles. She is looking slightly to the side with a gentle smile. The image is framed within a white border.

☐ flawed?

☐ flawless?

Does beauty mean looking
like everyone else?



Cast your vote at campaignforrealbeauty.com  | *Dove*

☐ oversized?
☐ outstanding?

Does true beauty only
squeeze into a size 6?

Now, imagine the stopping power of an emotional 45-second spot highlighting young girls' insecurities about their appearance. The Dove Self-Esteem commercial "Little Girls" ran during Super Bowl XL in 2006 amid a buffet of humor, shock, beer, and boys. Talk about breaking through the clutter.

Advertising agency Ogilvy & Mather juxtaposed 'tween self-doubt with the song "True Colors" sung by the Girl Scouts Chorus of Nassau County, New York. Its poignancy clearly struck its audience. By the end of the game, the Dove Campaign for Real Beauty website had 25,000 hits. After 48 hours, 500,000.

Then there's perfect timing as a contributor to success. Women were ready for this campaign.

Before launching the Dove Campaign for Real Beauty, Unilever conducted in-depth interviews with women in 10 countries. Despite their cultural differences, women responded with a frighteningly consistent voice. Nearly all were profoundly insecure about their looks: only 2 percent thought they were "beautiful," 6 percent said they were "pretty," and only 9 percent felt "attractive" in some way. Numerous critics blame the idealized vision of beauty shown in advertising and women's magazines for the average woman's poor self-image. The "Dove Global" survey showed real women resoundingly agreed—they were fed up with size 2 models dominating beauty and fashion.

U.S. marketing director for Dove, Philippe Harousseau, says the team found depth of emotion in that research; they didn't develop an advertising strategy but a *mission*. "We are dedicated to debunking the stereotypes—that beauty is only young, only blond, only thin, only white." Accordingly, the Dove Campaign for Real Beauty is built on three pillars:

1. A commitment to understanding both the meaning and the consequences of "beauty" for women.
2. Actively promoting a more inclusive, more democratic ideal of beauty by using real women.
3. Being an agent of change positively affecting the lives of young girls through a global initiative, the Dove Self-Esteem Fund.

From corporate to product advertising, to a dedicated website, to public relations, to support for a huge Girl Scouts of the USA self-esteem initiative called "uniquely ME!," the Dove Campaign for Real Beauty reverberates in truly integrated fashion.

Defying conventional wisdom is certainly working for Dove, the recipient of eight advertising and public relations awards since the campaign's inception, including the 2006 Public Relations Society of America (PRSA) Best of Silver Anvil Award and advertising's Grand Effie award, positive proof that the campaign is not only highly regarded but also highly successful.

Dove added a twist to its campaign in 2007 by inviting real women to create a commercial for its new Cream Oil Body Wash. Hundreds of women entered their ideas, and the winning submission, created by 22-year-old Lindsay Miller, aired during the Oscars. The commercial features Lindsay taking a shower. After a brief product pitch, she says, “A woman’s shower is her sanctuary. For some of us it’s the only alone time we have all day. But let’s be honest. Your shower is your concert hall, your sold-out auditorium. Try new Dove Cream Oil Body Wash. Cause what’s better than knowing you’re beautiful even when no one’s looking. That’s real beauty. Love, Dove.”

Adweek’s ad critic Barbara Lippert, calls the commercial “deeply strategic. It feeds into the whole doing-it-for-yourself-not-worrying-who-approves sensibility that the Unilever brand has so carefully crafted since 2004.” Lippert adds, [Lindsay’s] spot is the perfect synthesis of the brand ethos—it’s as if it were in her DNA. Indeed, if the agency made a spot on a \$200 (give or take) production budget, this would be it.”¹

¹ Barbara Lippert, “Dove’s Oscar Winner,” *Adweek*, 26 February 2007, p. 32.

DIVERSITY: TARGETING AN EVER-CHANGING MARKETPLACE

A major event happened at 7:46 a.m. (eastern daylight time) on Tuesday, October 17, 2006. This was the moment the U.S. population officially surpassed 300 million people. The last time the U.S. population hit a major milestone was in 1967, when it reached 200 million. As you may have guessed, the U.S. population today is more diverse than it was in 1967. According to the U.S. Census Bureau, there were 9.7 million foreign-born people in the country in 1967, which represented less than 5 percent of the U.S. population. By 2006, the number of foreign-born people living in the United States reached an all-time high of more than 35 million, which represented more than 11 percent of the population. The age of citizens had also changed. The median age in 2006 was 36.2 years, compared to 29.5 years in 1967.

Advertising cannot do business today the way it did in 1967. As you will remember from Chapter 1, effective advertising makes relevant connections with its target audience. To be successful, advertisers must understand, respect, and embrace the diversity of American consumers (see Figure 3-1).

Today, one-third of Americans are people of color.¹ And four states—California, Texas, Hawaii, and New Mexico—are what demographers call “majority-minority” states, meaning that more than half of their population belongs to a group other than non-Hispanic whites.²

¹ Unless otherwise specified, data reported in this chapter is from the 2000 U.S. census.

² Brad Edmondson, “America New and Improved,” *Advertising Age*, 2 January 2006, p. 31.

Figure 3-1
These powerful ads,
seen on billboards in
Los Angeles, are effective
because they are relevant
to the target audience.





© Michael Newman/PhotoEdit, Inc.

Figure 3-1 (continued)

The buying power of ethnic Americans is growing dramatically. The Selig Center for Economic Growth at the University of Georgia predicts the combined buying power of ethnic minorities in the United States will exceed \$1.7 trillion by 2010, more than triple the 1990 level of \$454 billion.³ Furthermore, ethnic groups dominate the purchases of numerous products and services. Not only that, but white consumers, particularly those ages 12–34, are increasingly influenced by the fashion, dining, entertainment, sports, and music tastes emerging from minority communities.

These figures should make it quite clear that advertisers must understand the attitudes and behaviors of an ever-changing marketplace. So how do advertisers reach these important segments?

African Americans

African Americans are 39.7 million strong and have an annual purchasing power of \$646 billion.⁴ Unlike some of their white counterparts, many African Americans love to shop. *American Demographics* reports that 43 percent of African Americans find it “fun and exciting” to shop for clothes, whereas only 35 percent of white Americans feel the same way.⁵ Furthermore, a study conducted by Mediamark Research found 58 percent of African American consumers say they enjoy wearing the latest fashions, compared with 46 percent of Asians and Hispanics and 36 percent of whites.⁶

American Demographics reports that African Americans have two priorities in their budget: buying food to eat with the family at home and buying clothes and personal care items to help them look their best. According to the report, African American households devote 75 percent more than the average American household on pork and poultry, 50 percent more on cereals and processed vegetables, and 33 percent more on beef, fresh milk, and processed fruits. They spend 47 percent more than the average American on personal care products, 67 percent more on apparel for boys and girls ages 2–15, and 33 percent more on laundry and cleaning supplies.

When it comes to housing, they spend 91 percent more on rented dwellings, 52 percent more on telephone services, and 25 percent more on television, radio, and sound equipment than the average American household.⁷

The median income for African American households is \$29,470, which is considerably less than the \$42,228 median income of the population as a whole. Part of this may be attributed to the fact that African Americans lag

³ Jeffrey M. Humphreys, “The Multicultural Economy 2005,” *GBEC*, Third Quarter 2005, p. 2.

⁴ Rebecca Gardyn and John Fetto, “Race, Ethnicity and the Way We Shop,” *American Demographics*, February 2003, p. 31.

⁵ *Ibid.*, p. 31.

⁶ *Ibid.*, p. 32.

⁷ Alison Stein Wellner, “Our True Colors: The Multicultural Market Is Fast Becoming a Multibillion Dollar Marketplace,” *American Demographics*, November 2002, p. S6.

behind the U.S. average in academic attainment. Just 4.8 percent of the African American population holds advanced degrees, compared with 8.9 percent for the population as a whole. However, the education level is improving. Census data show that the proportion of African Americans with high school diplomas rose by 10 percent from 1993 to 2003, and that gain was the largest reported for any group. If it is true that income follows education, then this market will be even more important to advertisers in the future.

Hispanic Americans

The nation's 42.7 million Hispanic Americans represent 14.5 percent of the U.S. population, making them the nation's largest minority group. By 2010, the Hispanic population is expected to grow to nearly 48 million. The Hispanic population is gaining strength not only in their numbers but also in their spending power. Hispanics' economic clout has risen from \$212 billion in 1990 to \$736 billion in 2005, and the Selig Center for Economic Growth predicts it will reach \$1,087 billion in 2010.⁸

Hispanics originate from many places, including Mexico, Cuba, Puerto Rico, Central and South America, and Europe. The majority live in large cities, particularly Los Angeles, New York City, and Miami, and when it comes to advertising, most prefer to read and hear ads in Spanish. According to Strategy Research, 55 percent of Hispanics prefer to see ads in Spanish, 30 percent would choose English, and 13 percent don't have a preference between the two languages.⁹ However, Christy Haubegger, the founder and former publisher of *Latina*, says, "Income is closely correlated with language ability. It's rare to see an affluent household that is Spanish-dependent."¹⁰ Chiqui Cartagena, author of *Latino Boom!*, believes it is wise to advertise in both languages because acculturated Latinos live in two worlds: the English world of work or school and the Spanish world of family and friends¹¹ (see Figure 3-2).

As a result of the diversity of their roots, Hispanic Americans have varied tastes in food, clothing, and music. Advertisers should pay attention to these cultural subtleties, as Coca-Cola did when it ran three versions of an ad for Hispanics. Each ad featured the Coca-Cola logo and a can of Coke, along with the words *y su comida favorita* ("and your favorite meal"). But the food next to the Coke was changed to reflect different cultural preferences. Tacos were featured for the western Mexican American segment, pork loin for the southeastern Cuban American segment, and *arroz con pollo* ("rice with chicken") for the northeastern Puerto Rican segment.

⁸ Humphreys, "The Multicultural Economy 2005," p. 6.

⁹ Laurel Wentz, "Reverse English," *Advertising Age*, 19 November 2001, p. S2.

¹⁰ Laurel Wentz, "Cultural Cross Over," *Advertising Age*, 7 July 2003, p. S2.

¹¹ Chiqui Cartagena, *Latino Boom!: Everything You Need to Know to Grow Your Business in the U.S. Hispanic Market* (New York: Ballantine, 2005).

Figure 3-2

People from all over the country have stories about loved ones killed by a drunk driver. This urgent plea to stop friends from driving drunk runs in English and Spanish to reach all segments of Hispanic Americans.

Ad Council *1 año, 1991*



2 años, 1992



Stevie Ace Flores.

Muerto por un conductor borracho el 23 de marzo de 1993, en la autopista Pacific Coast, Wilmington, California.

Si usted no impide que su amigo maneje borracho, ¿quién lo hará? Haga todo lo que sea para impedirselo.

NO DEJE QUE SUS AMIGOS MANEJEN BORRACHOS.

U.S. Department of Transportation

Ad Council *1 year old, 1991*



2 years old, 1992



Stevie Ace Flores.

Killed by a drunk driver on March 23, 1993, on Pacific Coast Highway in Wilmington, Calif.

If you don't stop your friend from driving drunk, who will? Do whatever it takes.

FRIENDS DON'T LET FRIENDS DRIVE DRUNK.

U.S. Department of Transportation

Courtesy of the U.S. Department of Transportation and the Ad Council.

Although it's complex, the Hispanic American market is attractive to advertisers. Hispanics go grocery shopping three times as often as non-Hispanics and spend 43 percent more per household on food than non-Hispanics, according to the Food Marketing Institute. *American Demographics* reports that Hispanics allocate 100 percent more of their budget on apparel for babies, 67 percent more on apparel for girls, 33 percent more on apparel for boys, and 22 percent more on apparel for men compared with the average American household. And like African Americans, they spend 91 percent more on rented dwellings than the average American household.¹²

¹² Wellner, "Our True Colors," p.S9.

Part of the reason for these expenditures is that Hispanic Americans tend to have larger families, with almost 3.5 people per household compared with the national average of just greater than 2.5.¹³ To reach Hispanics successfully, advertisers should recognize the importance placed on the family and tradition. A radio station learned this lesson after it promoted a sweepstakes that offered a prize of two tickets to Disneyland and received a limited response from Hispanics. The reason? Hispanics didn't want to choose which family members should go.

Marketers must also pay close attention to the ages of their target groups. Nearly 70 percent of the Hispanic population is younger than age 35, representing more than \$300 billion in purchasing power.¹⁴ As you might expect, age plays a major role in shaping attitudes, styles of dress, and choice of music. But there's an interesting twist: the younger generation of Hispanics is often more in tune with its ancestry than the older generation is. A special *Newsweek* poll reports those older than age 35 are more likely to identify themselves as American, whereas those younger than age 35 are more likely to identify themselves as Hispanic or Latino. To reach Hispanic American youths, advertisers should stop thinking in terms of Generation X or Y and instead think Generation Ñ. Bill Teck, who coined the term Generation Ñ, explains: "If you know all the words to [the merengue hit] 'Abusadora' and 'Stairway to Heaven,' if you grew up on café, black beans and 'Three's Company,' . . . if you're thinking of borrowing one of your father's guayaberas, . . . you're Generation Ñ."¹⁵

Asian Americans

Asian Americans, at 14.4 million, represent 4.3 percent of the U.S. population and are one of the fastest-growing segments. The median income for Asian American households is \$53,635, which is significantly higher than the \$42,228 median income of all U.S. households. Asian Americans are also better educated than the overall U.S. population. Forty-nine percent of Asian Americans have at least a bachelor's degree, compared with 28 percent of the general U.S. population. Furthermore, 17 percent have an advanced degree, compared with the national average of 9 percent.¹⁶

Despite the affluence of this market, advertisers have been slow to target Asian Americans because of the complexity of their varied languages and cultures. Many nationalities are included in this minority group, among them Chinese, Japanese, Korean, Filipino, Vietnamese, and Asian Indian. And there's not a common language among them. People of Chinese origin, the largest subgroup, speak dozens of different dialects, with Mandarin, Cantonese, and Taiwanese being the most common. Elliot Kang of Kang

¹³ "While U.S. Households Contract, Homes Expand," AmeriStat release, March 2003.

¹⁴ Mireya Navarro, "Advertisers Carve Out a New Segment," *www.nytimes.com*, 22 May 2003.

¹⁵ John Leland and Veronica Chambers, "Generation Ñ," *Newsweek*, 12 July 1999, p. 53.

¹⁶ Wellner, "Our True Colors," p. S2.

& Lee Advertising explains, “If your father is Japanese and your mother is Korean and you lived in Taiwan and then your parents got divorced, moved to Los Angeles and your father took up with the Filipino woman next door and married her—well, that’s almost like being Asian American.”¹⁷

As you can imagine, horror stories abound about advertisers who have inadvertently alienated this market. Marlene L. Rossman points to a number of such stories. One advertiser wished Chinese Americans a “Year New Happy” rather than a “Happy New Year.” Another used Korean models to target the Vietnamese community, oblivious that the two groups rarely look anything alike. And a footwear manufacturer depicted Japanese women performing foot binding; as Rossman observed, this not only stereotyped Japanese people as “shogun” characters but also displayed the company’s ignorance about Asian cultures, given that foot binding was practiced exclusively in China.¹⁸

InterTrend Communications, an agency specializing in the Asian market, offers the following tips on its website. From Japan: It’s bad luck to write your name in red ink and good luck to dream about Mt. Fuji. From Vietnam: Never take a picture with only three people in it because it is unlucky for all. From China/Taiwan/Hong Kong: Don’t give clocks as gifts to Chinese people because they are a symbol of death, and try to avoid dining with seven dishes because it symbolizes a funeral meal. From Korea: Never shake your foot because it drives out good fortune. Colors and numbers have special meaning. Red means prosperity, happiness, and luck to the Chinese, Japanese, and Vietnamese. White means death and bad fortune to the Vietnamese and Chinese. The number 7 means wealth to the Japanese and luck to Koreans. The number 8 means wealth and luck to the Chinese.

Although each nationality has distinct cultures and traditions, there are two important commonalities: the importance of family and tradition. In Asian cultures, it is inappropriate to call attention to oneself; therefore, tactful ads targeted at Asian Americans don’t show an individual standing out from the crowd or achieving personal gain by using the product. Instead, culturally conscious ads focus on how the family or group benefits. With the importance placed on tradition, “new and improved” claims are far less effective than those that stress a company’s or a product’s many years of excellence.

Native Americans

The estimated 2.5 million Native Americans make up less than 1 percent of the nation’s population, and nearly 42 percent earn less than \$25,000 annually.¹⁹ As a result of its small size and limited spending power, few marketing efforts are aimed at this group.

¹⁷ Elliot Kang, Marketing to a New America Conference, New York City, 22 May 1996.

¹⁸ Marlene L. Rossman, *Multicultural Marketing: Selling to a Diverse America* (New York: American Management Association, 1994).

¹⁹ Wellner, “Our True Colors,” p. S18.

Although companies don't often target this group in advertising campaigns, they use Native American names and symbolism. For example, Chrysler uses the name Cherokee for one of its jeeps, Land O' Lakes butter features a Native American on its package, and fans of the Atlanta Braves buy toy tomahawks to show their team support. Ironically, Crazy Horse malt liquor was named after the Sioux leader who was opposed to alcohol consumption among his people. Needless to say, these images are insulting to Native Americans.

Gail Baker Woods, author of *Advertising and Marketing to the New Majority*, points out that Native Americans are becoming better educated and that tribes have begun to develop their own businesses and to use their land as an economic resource. If, as Woods says, these economic and educational trends continue for Native Americans, "marketers will surely find them in their search for new consumers."²⁰

The Selig Center for Economic Growth seems to concur with Woods' prediction. Native American buying power rose to \$51.5 billion in 2005, up from \$39.1 billion in 2000 and \$19.3 billion in 1990. The Selig Center predicts Native American buying clout will reach \$69.2 billion in 2010.²¹ Furthermore, the Survey of Minority-Owned Business Enterprises, released by the U.S. Census Bureau in 2001, showed that the number of Native American-owned firms increased more than 12 times faster than the number of U.S. firms and their receipts rose 4.5 times faster than those of all firms.²²

Arab Americans

There are 1.25 million Americans with Arab ancestry, according to the 2000 census. As with other ethnic minorities, Arab Americans are extremely diverse, with ethnic roots tracing back to Lebanon, Syria, Egypt, Palestine, Iraq, Morocco, and Jordan. Roughly two-thirds of the Arab American community is Christian. Arab Muslims represent 23 percent of the Arab American population and are the fastest growing segment. Although bilingualism is disappearing in most assimilated groups, nearly half of Arab American households report some Arabic use.

Arab Americans live in every state, but more than two-thirds live in just 10 states. The metropolitan areas of Los Angeles, Detroit, and New York are home to one-third of the population. Twenty percent of the population of Dearborn, Michigan, is Arab American, and more than 40 percent of the public school students are of Arab heritage.

Similar to the national average, about 64 percent of Arab American adults are in the labor force, with 5 percent unemployed. More than 70 percent of working Arab Americans hold managerial, professional, technical, sales, or

²⁰ Gail Baker Woods, *Advertising and Marketing to the New Majority* (Belmont, CA: Wadsworth, 1995), p. 50.

²¹ Humphreys, "The Multicultural Economy 2005," p. 4.

²² Ibid.

administrative jobs. Medium income for Arab American households in 1999 was \$47,000, compared with \$42,228 for all households in the United States. Close to 30 percent of Arab Americans have an annual household income of more than \$75,000.

As is often the case, high income correlates with a high level of education. More than 40 percent of Arab Americans have a bachelor's degree or higher, compared with 24 percent of Americans at large. Seventeen percent of Arab Americans have a postgraduate degree, nearly twice the American average of 9 percent.

Although advertisers traditionally seek segments of the population that are highly educated and have high incomes, Arab Americans are often ignored in advertising. Even worse, they are often the victims of negative stereotypes. A commercial for an Ohio car dealership called for a "Jihad on the automotive market" and said salespeople would be wearing burqas, a traditional garment in some Muslim nations, and children would receive rubber swords on "fatwa Friday." The radio script said, "Our prices are lower than the evildoer's every day. Just ask the Pope." This spot didn't make it on the air because several radio stations refused to run it.

Likewise, objections from the Arab American Institute put a stop to a billboard that the Missouri Corn Growers Association planned to run to promote ethanol. The objectionable billboard asked, "Who would you rather buy your gas from?" and showed a farmer standing in a cornfield and King Fahd of Saudi Arabia.

Boeing and Bell Helicopter apologized for a magazine ad that showed their CV-22 Osprey and members of the U.S. armed forces descending by rope from a plane onto a mosque surrounded by smoke and fire.

In an ad designed by the New York-based Coalition for a Secure Driver's License, a man was wearing a kaffiyeh, a traditional Arab headscarf, and clutching a grenade in one hand and a driver's license in the other. The headline read, "Don't license terrorists." Lamar Advertising, a national billboard firm, refused to run the ad.

How to Reach Ethnic Minorities

Savvy advertisers know several methods for reaching ethnic minorities:

- *Feature minorities in starring roles, not just in the background.* In addition to making a positive connection to the ethnic group portrayed, research shows general audiences favorably receive advertisements featuring minorities. Luke Visconti, partner at Diversity, explains, "A white audience will say, 'That's a nice picture of a mother and child' and an African-American audience will say, 'Ahhh, an African-American mother and African-American child; this product gets me.'"²³

²³ Stuart Elliott, "Campaigns for Black Consumers," www.nytimes.com, 13 June 2003.

- *Seek the opinions of people who hail from the culture you are targeting.* However, be aware that traditional research methods may not work. For example, a survey written in English won't achieve results representative of all American households because more than 15 percent of the U.S. population doesn't speak English at home. In addition, many immigrants are uncomfortable giving out information to strangers over the telephone or through the mail.
- *Be sensitive to nuances in language.* It's not enough merely to translate the English copy of a campaign into another language. Perdue found this out the hard way when someone unfamiliar with regional slang translated the line "It takes a tough man to make a tender chicken" into Spanish. The translation came out something like, "It takes a sexually stimulated man to make a chicken affectionate." For some other examples of mis-translations, see the box below.

Spanish words can have different meanings, depending on national heritage. The word *bichos*, for example, means "bugs" to Mexicans and "a man's private parts" to Puerto Ricans. Imagine you were writing an ad for an insecticide and weren't aware of this subtlety! Also, be aware of different uses of English words because they can mean different things to different groups. For example, sales of Stove Top stuffing improved among African Americans after the company realized this group uses the word "dressing" rather than "stuffing."

Keep in mind that what may be acceptable to one group of people may be offensive to another group, as Volkswagen learned when it ran billboards for the GTI sports car accompanied by the words "Turbo-Cojones." *Cojones*, which means "testicles" in Spanish, has become a casually used term for boldness or guts in the English vernacular but has never lost its more vulgar connotation in its native language. Volkswagen removed the billboards after receiving complaints.

DIVERSE GOOFS: TRANSLATING AMERICAN ADVERTISING INTO OTHER LANGUAGES

- When Braniff Airlines touted its upholstery by saying "Fly in leather," it came out in Spanish as "Fly naked."
- Coors' slogan "Turn it loose" means "Suffer from diarrhea" in Spanish.
- When Vicks first introduced its cough drops in Germany, they discovered that Germans pronounce *v* as *f*, which made their trade name reminiscent of the German word for sexual penetration.
- Puffs tissues learned its lesson in Germany, too. "Puff" in German is a colloquial term for a brothel.
- The Chevy Nova never sold well in Spanish-speaking countries, perhaps because "No va" means "It does not go."
- When Pepsi's old campaign, "Come Alive. You're in the Pepsi Generation," was translated into Chinese, it announced that "Pepsi will bring your ancestors back from the grave."
- GM's "body by Fisher" translated, in some languages, into "corpse by Fisher," something you would not want associated with automotive design.
- Coke discovered problems in China when they used Chinese characters that, when pronounced, sounded like "Coca-Cola" but meant "Bite the wax tadpole."

- *Show the diversity of each group.* Advertisers from a few decades ago were guilty of showing light-skinned African American models in fashion ads and dark-skinned African Americans in ads promoting services. Their botched attempt to be inclusive helped further stereotyping.
- *Learn about their heritage.* It's important to show respect for ethnic holidays, whether it's the Chinese New Year, Kwanzaa, or Cinco de Mayo. It's also important to pay close attention to details and learn about preferences in food, icons, customs, and clothing. For example, McDonald's was praised for a commercial that featured a celebration that looked like a simple birthday party to most viewers but was recognized by Hispanics as the *quinceañera*, the celebration of a girl's coming of age at 15.

The 50-Plus Market

Today, 38 percent of American adults are older than age 49, and that group is expected to grow to 47 percent by 2020, according to the U.S. Census Bureau. Furthermore, those in the 50-plus population control 55 percent of the discretionary income in the United States and account for the majority of personal assets—upward of 80 percent of the money in savings and loans and 70 percent of the net worth of U.S. households. The Federal Reserve Board reports family net worth peaks between the ages of 55 and 74 at an average of \$500,000.²⁴

Some of these older, affluent consumers choose to spend a portion of their wealth on second or third residences, luxury goods, or vacations. According to recent statistics, the 50-plus population purchases 48 percent of all luxury cars, 37 percent of all spa memberships, and 80 percent of all luxury trips. The Travel Industry Association of America estimates that people 55 years and older account for \$130 billion in travel spending and 80 percent of luxury travel. “The name of the game is not \$59 hotel rooms but \$15,000 cruises,” Richard M. Copland, president of the American Society of Travel Agents told the *New York Times*.²⁵

Despite the wealth and spending power of older Americans, advertisers remain youth obsessed. “For a lot of brands we work with, it's sexier to advertise to the younger consumers who are trendier, much more fashion-forward, very social and very in the public eye,” Melissa Pordy, former senior vice president and director for print services at Zenith Media, told *Advertising Age*.²⁶ Other marketers believe it's important to reach younger consumers who aren't yet brand loyal, rather than go after older consumers who are more set in their ways. However, a study conducted by the American Association of Retired Persons (AARP) and Roper ASW found brand loyalty varies more by product category than by age.

²⁴ Peter Francese, “Older and Wealthier,” *American Demographics*, November 2002, pp. 40–41.

²⁵ Harriet Edelson, “Appealing to Older Travelers' Wanderlust, and Wallets,” *www.nytimes.com*, 25 May 2003.

²⁶ Hillary Chura, “Ripe Old Age,” *Advertising Age*, 13 May 2002, p. 16.

Ignoring the older market is bad enough, but some advertisers go so far as to insult older people by portraying them as doddering and senile. Fifty-six percent of respondents in an *Adweek* online poll agreed that when seniors appear in advertising it's usually as an unflattering stereotype.²⁷ A commercial for Midas was pulled after the company received complaints from adults of all ages. In the commercial, an older woman learns about Midas' lifetime guarantee, takes off her shirt, and asks, "What can you do with these?" A commercial for Boost Mobile showed an old man falling off a skateboard. The supertitle on the screen explained the joke, "Boost Mobile. Designed for young people. But it's just more fun showing old people."

Tips to Reach the Older Market

- *Don't think of older people as just one market.* Think about some of the older people you know: grandparents, neighbors, professors, and community leaders. Chances are these people are quite different from one another. They have different political views, different senses of humor, different lifestyles, and so on. Like any group, the older population is composed of people with varied incomes, education levels, ethnic backgrounds, and life experiences. Using one message to reach all these people is about as absurd as saying one message will work for all people ages 18–49.
- *Don't specify age.* Research has shown most older people feel younger than their birth certificate indicates. As financier and statesman Bernard Baruch said, "To me, old age is fifteen years older than I am." Several years ago, an advertising campaign featured the claim "the first shampoo created for hair over 40." It bombed. The problem? Younger people refused to buy a product aimed at older people, and older people didn't want to be reminded they had older hair.
- *Cast models who reflect the way your audience feels.* Use models who portray an upbeat, positive image, not those who reinforce the negative stereotypes of frailty and senility. But don't go to the opposite extreme. Although you may be tempted to show a person in his 80s who bungee jumps, most older people won't identify with this portrayal.

Cast models who represent the age your audience feels. Remember how you identified with the "big" kids when you were younger? Well, the opposite is true as you age. Most older people see themselves as 10 to 15 years younger than their birth certificate indicates. Therefore, use models who are younger than your target audience. But don't go overboard. Jack Feuer from *Adweek* said, "Stop treating us like middle-aged people who are trying to stay young. Start talking to us like young people who have some wrinkles."²⁸

²⁷ Jack Feuer, "Pride and Prejudice," *Adweek*, 28 October 2002, p. 9.

²⁸ Jeff Johnson, "Boomer-ocracy," presented to the Columbia Advertising Club, 9 May 2006.

- *Tell the whole story.* Although commercials with fast editing cuts and little copy may appeal to younger audiences, older audiences prefer a narrative style, with a beginning, a middle, and an end. As Grey Advertising summed it up, this generation is MGM, not MTV.

When writing copy, give facts, not fluff. After years of shopping, older people are not going to be fooled into buying your product simply because you tell them that it's "new" or "the best." After all, these folks remember product flops, and they want facts to back up your claims. Give them a compelling reason to try your product, and they'll be willing to read lengthy copy or listen to a detailed pitch.

- *Set your type in at least 12 point to make it more legible.* Ad legend Jerry Della Femina joked about small type on packages to make his point at a creative conference, "I rubbed bath gel into my beard and followed it with shampoo, thinking it was conditioner."²⁹
- *Don't remind older people of their vulnerability.* It's a fact of life: arthritis, high blood pressure, heart problems, and other ailments bother more older people than younger people. However, older people know they have aches and pains without being reminded by you. Rather than dwell on the problems, your advertising should show how your product offers solutions.
- *Show older people as they are, happy with themselves.* Show them enjoying life, playing with their grandchildren, volunteering their time, starting new hobbies, and learning new things. Advertisements for Fox Hill Village, a retirement community in Massachusetts, used to show smiling retirees on balconies admiring the beautiful landscape. But when the community ran a series of ads featuring Ben Franklin, Clara Barton, Noah Webster, and other individuals who became famous during their later years, inquiries went up 25 percent.
- *Try an ageless approach.* Lee Lynch, founder of Carmichael Lynch, points to Harley-Davidson's campaign where the rider is faceless, allowing people to project themselves into the image, regardless of age.³⁰

People with Disabilities

Approximately two in every seven American families reported having at least one member with a disability, according to 2000 census. Once nearly invisible in ads, people with disabilities are starting to have starring roles. McDonald's showed that people with disabilities can work and be productive citizens through a heartwarming commercial narrated by an employee named Mike, who has Down syndrome. Wal-Mart's advertising features employees and customers in wheelchairs, and one of its TV commercials stars an employee with a hearing-impairment signing to a customer.

²⁹ "The Fine Print," *Adweek*, 25 November 2002, p. 34.

³⁰ Eleftheria Parpis, "Shades of Gray," *Adweek*, 28 October 2002, p. 19.

Although many people praise these ads, some question the motives behind them. Bob Garfield, a critic for *Advertising Age*, states that jumping from not showing people with disabilities to portraying them as superhuman or as tokens does not help them or the advertiser in the long run.

Screenwriter Mark Moss, who ended up in a wheelchair after a diving accident, told the *Boston Globe*, “Advertisers know that using people with disabilities is politically correct and a viable way to catch people’s attention. I look at the phenomenon like I do politicians kissing babies. It’s good for the babies . . . it’s good for the politicians . . . but we can’t be blamed for looking at it with cynicism.”³¹

As with any consumer segment, advertising must take care in communicating appropriately to the special-needs community, and extra care should be taken so that they do not appear to be taking advantage of the market. Sensitivity is key, according to Nadine Vogel, president of Springboard Consulting, who says that the disability should never define the person. Rather than call someone a “disabled child” or a “Down’s Child,” the correct language is “a child with special needs” or “a child who has Down syndrome.”³²

As with any target group, it’s important to ask group members what they think. For example, a major fast-food chain ran a newspaper ad with the headline “Introducing our new easy-to-read menu,” which was printed over a design that looked like Braille. A student appropriately asked, “Why didn’t they actually print the ad in Braille? If they printed it on a heavier stock and inserted it into the paper, then I could keep it for future reference.”

Gays and Lesbians

The policy of “Don’t ask, don’t tell” reaches far beyond the U.S. military. Even the all-knowing U.S. Census Bureau doesn’t ask about sexual preference. As a result, there are varying opinions on this market’s size, but it is estimated to be between 6 and 10 percent of the population.³³ Its annual spending power was estimated to be \$614 billion in 2005 and is projected to grow to \$708 billion in 2008, according to Witeck-Combs Communications.³⁴

Data from gay publications illustrate the importance of the gay, lesbian, bisexual, and transgender market to advertisers. Six in ten readers of gay and lesbian newspapers have household incomes of more than \$60,000, and *The Advocate* reports the median household income for its readers is \$90,000.³⁵ Furthermore, Simmons Market Research Bureau notes that this market segment is exceptionally loyal, with 89 percent of those surveyed reporting

³¹ Maggie Farley, “Ads with a Soul Touch Untapped Market,” *Boston Globe*, 6 July 1992, p. 10.

³² Nadine Vogel, “Not Marketing to People with Disabilities? You’re Missing Out,” *Advertising Age*, 31 July 2006, p. 18.

³³ Nicci Brown and Margaret Costello, “Surveying an Untapped Market,” *Syracuse University Magazine*, Spring 2002, p. 13.

³⁴ Michael Wilke, “Luxury Goes Gay,” presentation by the Commercial Closet, 2006.

³⁵ Sandra Yin, “Coming Out in Print,” *American Demographics*, February 2003, p. 20.

they would buy products or services that advertised in gay publications. A spokesperson for Hiram Walker & Sons confirmed this, telling *Advertising Age*, “I have a file of letters an inch or two thick from gay consumers thanking us and vowing their loyalty. A straight consumer wouldn’t take the time and say thank you for validating us.”³⁶ When the conservative American Family Association launched a boycott of Ford for advertising in gay publications, gay groups advocated a counter “buycott” to reward Ford.³⁷

Another plus to advertisers is what Stephanie Blackwood, cofounder of Double Platinum, calls the “*Will & Grace* spillover.” She explains, “First, an upscale gay male in New York City or Los Angeles buys a new product. He then influences his urban, educated female friends, who may work in the fields of communications, fashion or the media, to buy that product. These women, in turn, talk to each other about what to buy, where to eat and even what to buy a boyfriend or father, influencing purchase choices. The result: What began as a gay-targeted marketing campaign becomes an efficient and affordable way to promote a product in the mainstream.”³⁸

Lessons That Apply to All Segments

Whatever group you are targeting, certain basic principles apply, including the following:

- *Look at the whole person, not one demographic characteristic.* To understand your target audience, you must factor in other demographic aspects, as well as psychographic issues such as values, attitudes, personality, and lifestyle. For example, a middle-aged Hispanic American business executive living in the suburbs is likely to have different attitudes from an inner-city Hispanic American youth living below the poverty line or a single, working Hispanic American mother who earns minimum wage. Second- or third-generation Americans have different views than recent immigrants. African Americans who formed their core values before the 1960s will have one outlook, those who were a part of the civil rights movement will have another, and teenagers will have still another.
- *Avoid stereotypes.* Taco Bell offended Mexican Americans with its border search commercial because it looked like a search for illegal immigrants. Pennsylvania offended Chinese Americans with its state lottery promotion that featured the line “No tickee—no money.” Dow Chemical insulted African Americans with a commercial in which a robust black woman exclaimed, “Ooh-wee!” because it was a reminder of the black mammy stereotype. Native American activists protested when a brewer tried to introduce a malt liquor called Crazy Horse.

³⁶ Nancy Coltun Webster, “Playing to Gay Segments Opens Doors to Marketers,” *Advertising Age*, 30 May 1994, pp. 5–6.

³⁷ Erik Sass, “Gay Ad Market Tops \$212 Million,” www.mediapost.com, 11 May 2006.

³⁸ Yin, “Coming Out in Print,” p. 19.

Be wary even of “positive” stereotypes. Not all African Americans are great athletes, musicians, or dancers, yet advertising often portrays them this way. Likewise, not all Asian Americans are good at math or science. When figure skater Kristi Yamaguchi won the Olympic gold medal, the *New York Times* printed an anonymous comment: “We are not all math or science wizards or laundry operators or restaurant owners, but skaters, architects, writers. And more. And less.” The same holds true for every group you’ll ever want to reach in your advertising.

- *Laugh with them, not at them.* Humor does have a place—if it doesn’t rely on insulting stereotypes. To test whether your humor might be insulting to some group, consider replacing one of the characters with a person from a different market segment. For example, if you wanted to make sure customers remembered your client’s name, you might be tempted to create a humorous commercial featuring an older person who is hard of hearing and needs to have everything repeated, as Country Time Lemonade did. Or you might feature an older woman who keeps forgetting the name and needs to be constantly reminded, as another company did. However, would it be as funny if a young, physically active college student couldn’t hear or remember the name? Probably not. What if you replaced the older woman with a college student who was high on drugs? Would it be a fair portrayal of college students? Of course not.
- *Make relevant ties to their special causes.* Consider donating a portion of your sales to causes dear to your audience’s hearts, such as AIDS research, the Council on Aging, the Special Olympics, the Rape Crisis Center, the Native American Arts Foundation, the Sickle Cell Disease Foundation, the United Negro College Fund, or ASPIRA, a scholarship fund for Hispanics. However, make it a long-term commitment, not a one-shot deal.
- *Test your ads on a member of the target audience.* You may find an embarrassing mistake in time to correct it before it runs. For example, the Publix grocery chain might have saved itself from the embarrassment of wishing its customers “a quiet, peaceful Yom Kippur” right below an announcement of a sale on center-cut pork chops and fresh pork shoulder picnics if it had double-checked with someone who is Jewish.
- *Show diversity in your ads.* As America becomes more diverse, it’s not only the right thing to do but also the smart thing to do. Figure 3-3 is a good example of an ad that reaches a diverse audience.

Suggested Activities

1. Watch 2 hours of prime-time television and record the way the groups mentioned in this chapter are portrayed. How many are in starring roles? How many reflect stereotypes? What products are they selling?
2. Compare print ads for fashion, liquor, and travel that appear in general interest magazines (such as *Cosmopolitan*, *Vogue*, *Sports Illustrated*, and

Doing nothing.
All day.
Every day.
For as many days
as possible."

So you just want to lie there, huh?
You're surrounded by dancing and music
and casinos and shows, and you
just want to lie there.
Toes in the pool. Face in the
sun. Head in a book. Well, if
that's your idea of fun, fine.
Ignore the non-stop enter-
tainment. The jogging track
and fitness center. The shopping.
The spa. The exotic ports
of call. Ignore it all.
Just don't forget to
eat. We prepare eight extra-
ordinary meals and snacks a day. And

What's your idea of fun?

you'll want to get up for them,
because they're all included in
the price of your cruise, so
there's never a bill.
Besides, if you don't eat,
how will you have the
energy to apply all
that suntan lotion?
To book your Carnival
"Fun Ship" cruise, call any travel agent.
Or for more information and a free brochure,
call 1-800-CARNIVAL. And have fun.

Carnival
The most popular cruise line in the world.

Figure 3-3

Carnival Cruise Lines realizes that people's idea of fun is quite diverse. Although you might view the campaign as a prime example of niche marketing, in reality it expands the target audience each time it asks, "What's your idea of fun?"

Newsweek) to those that appear in special-interest magazines (such as *Essence* and *Ebony*, which target African Americans; *Latina* and *People en Español*, which target Hispanic Americans; and *New Choices* and *Modern Maturity*, which target older people). Are the ads similar? If not, comment on the differences in visuals and text that appear to reflect different targeted audiences.

3. Choose an ad (such as for toothpaste, soap, or potato chips) and redo the ad to appeal directly to an ethnic minority.
4. Create an ad selling jeans to people older than age 50.
5. Look at automobile ads from recent decades and comment on the changes in the way people from different ethnic groups are portrayed. (Your library should have bound editions of back issues of magazines such as *Time* and *Newsweek*.)



**"Getting lucky.
In the casino, of course."**



The rabbit's foot never brought you any luck. The four-leaf clover didn't work, either. And that horseshoe was just too darn cumbersome to carry around. But you don't really need any of that stuff, do you? Because you are on a Carnival cruise, so good things just keep coming your way.



There's the music, and the dancing, and the shopping, and the shows. Exciting visits to exotic ports of call. And there are eight extraordinary meals and snacks a day, all included



What's your idea of fun?

in the price of your cruise.



Of course, if you're feeling really lucky, you can always stop into the casino. Which, as luck would have it, is where the couple on the left really scored.



To book your Carnival "Fun Ship" cruise, call any travel agent. Or for more information and a free brochure, call 1-800-CARNIVAL. And have fun.

Carnival
The most popular cruise line in the world.

Courtesy of Carnival Cruise Lines. All advertisements property of Carnival Cruise Lines.

Figure 3-3 (continued)



Search Online! Discovering More about Targeting

For more information about diversity in the United States, visit the following websites:

- Asian market: www.intertrend.com
- Economic trends: www.selig.uga.edu
- Gay market: www.commercialcloset.com
- Hispanic market: www.hispanicbusiness.com *and* www.ahaa.org
- Older market: www.aarp.org
- U.S. census: www.census.gov

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FACT FINDING: THE BASIS FOR EFFECTIVE CREATIVE WORK

An ad for Chippers Funeral Home in Perth, Australia, features a close-up of an elephant's eye with a tear streaming down. The headline reads, "It is not uncommon to see elephants weep openly at funerals." The copy goes on to describe the "humanity" that elephants extend to dying members of their family. When an elephant dies, the extended family circles it. Slowly, with their heads hanging gloomily, they walk around the body several times before standing still. The bereaved then place branches, leaves, and clumps of grass on the body of their dead relative to form a grave. Occasionally, the elephants also weep.

This poignant ad didn't just write itself. It happened because the agency, Vinten Browning, researched the difficult subjects of death and grieving before writing a single word.

Whether you're trying to understand how people grieve or how people wash their laundry, research is one of the most important stages in advertising.

Thorough searches can help you discover what makes people "tick," uncover new uses for products, learn about new market areas, and spot new trends. By doing a complete job in the research stage, you'll find it's much easier to come up with the big idea and write convincing copy. As advertising legend Ed McCabe shares, "When you are ready to write, it should be automatic, fueled by knowledge so comprehensive that advertising almost writes

itself. Only with absolute knowledge of a subject can you hope to transcend the banality of mere facts and experience the freedom of insight.”¹

So where do you start?

Step 1: State Your Questions

Before you do your research, you need to define the questions or problems you’re investigating. For example, who is the most likely prospect for the product? What real or perceived differences make your brand better than a competitor’s? How should this be communicated? How do customers perceive the current campaign? By carefully defining your questions, you avoid gathering irrelevant information and wasting time. (See the box below for additional questions you may want answered.)

QUESTIONS THAT MAY LEAD TO THE BIG IDEA

INDUSTRY

Who is the brand leader?
How long have they held that position?
What are the trends in the industry?
Does your brand set the trends or follow them?
Are there any pending issues (for example, legislation or mergers) that may affect your brand’s future?
How does the nation’s economic and diplomatic climate affect sales?
Are there any emerging industries that may affect sales in the future?

COMPANY

How long has the company been in business?
What are the high and low points in the company’s history?
What is the corporate philosophy?
How has the media covered the company?
How is the company involved in the community?

Is the company known for its product innovations?
Who are key personnel/managers?
Which company employees have direct contact with customers?
How many brands does your company offer?
How important is your brand to the company?

BRAND

What do current customers feel about your brand?
To what extent does your brand match up with consumers’ needs, wants, problems, and interests?
In what ways does your brand exceed consumer expectations?

CONSUMER ANALYSIS

What are the demographic characteristics of the current customers? Competitive customers? Prospects (emerging users)?

What are the geographic characteristics?
What are the psychographics?
When and how often do consumers use the product?
When and how often do consumers buy the product?
How do they use the end product/service?
How do they make the buying decisions?
What information is most important?
Where do they get their information?
Who are your best customers?

COMPETITION

What are competitors doing for the same service/product?
How can we do it better?
What do competitors’ previous advertising campaigns look like?
What worked? What didn’t?
How do consumers perceive the current campaigns?

¹ Warren Berger, *Advertising Today* (London: Phaidon Press, 2001), p. 120.

Step 2: Dig through Secondary Sources

Once you have a clear statement of the question, look for answers from information that exists in company records, trade associations, and libraries and on websites.

Company Records

Annual Reports. In addition to financial data, an annual report contains information about corporate philosophy, the competition, and future goals. However, even bad news in such reports usually has an optimistic slant to it. Therefore, annual reports should be primarily used as a starting point.

Customer Profiles. If you've ever filled out a product warranty card, entered a sweepstakes, applied for a credit card, or sent for a rebate, you've supplied important information, such as your age, sex, income, education, family size, and living situation (see Figure 4-1). You may also have been asked to state how you learned about the product, where you bought it, and whether you have owned that brand before. Your answers become part of a database that helps marketers know how to reach you and others like you.

Public Relations Files. The public relations department collects press clippings and satisfied-customer letters that are sometimes so glowing that they warrant being reprinted as an ad. With a bit of inspiration, even negative publicity can be turned to the client's advantage. For example, after the media ran stories claiming that Leona Helmsley was a tyrant to her hotel employees, her advertising agency turned her insistence on perfection into a positive attribute. One ad showed letters from satisfied guests with the headline, "She knows people talk about her. She'll even show you what they say."

Technical Reports. Granted, much of the information in these reports may sound like gobbledygook to the average reader, but you never know when you'll happen on the perfect line. For instance, Harley Procter uncovered the "99 and 44/100% pure®" claim for Ivory soap from a chemist's report, and David Ogilvy wrote an ad for Rolls Royce using an engineer's statement: "At 60 miles an hour the loudest noise in this new Rolls Royce comes from the electric clock." But don't think you'll see instant results. Ogilvy spent 3 weeks reading about Rolls Royce before he wrote his classic ad. Procter had to do a little math to arrive at the famous slogan. The chemist reported that the ingredients that did not fall into the category of pure soap equaled 56/100%, hardly a line that would help sell a product for more than 100 years. Figure 4-2 shows how facts can make interesting reading.

Websites. The company's website is a great starting point because it gives an overview of the history of the organization, profiles key employees, highlights its product line, and allows customers to ask questions, download tips, play games, and so on. Also, log on to your competitors' websites and see how they position themselves. Much like an annual report, the website

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Figure 4-2
Facts can be fun, particularly if they have an unexpected twist at the end.

ONE GOALIE.

TWO DEFENSEMEN.

THREE FORWARDS.

FOUR HUNDRED FIFTY-SIX STITCHES.

Hockey isn't complicated. There's no high math or complex equations. Just a few basic rules. So after only one game, you'll be an expert. And now you can come see for yourself right here in Columbia. Starting this October you can watch the Columbia Inferno rack up the numbers at the Carolina Coliseum. Call 1-800-4HOCKEY for tickets. Bring a friend, but leave your calculator at home.



**THE HEAT IS ON
IN COLUMBIA**

Courtesy of Brian Zurill.

presents the company's best face and is one sided. Therefore, you'll need to do additional digging to uncover insights for your campaign.

One way to obtain a variety of unbiased viewpoints is to Google your brand's name and check out what people are saying. Some brands even have online fan clubs, which can give interesting insights. Google "Mountain Dew" and you'll find chat rooms devoted to "Dewaholics" and "Mountain Dew Addicts." Google "Coke Zero" and you'll find people who love the "bite and sweet zing," as well as others who complain about the aftertaste.

Trade Associations

Name a trade or area of interest, and there's bound to be an association for it, staffed with knowledgeable people. Some of the more offbeat associations include the Flying Funeral Directors of America, the Committee to Abolish Legal-Sized Files, and the International Barbed Wire Collectors Association. There's even an association of associations, the American Society of Association Executives. To find an association for your client's product or service, refer to the *Encyclopedia of Associations* published by Gale, available at most libraries.

Libraries

A good place to start is with a guidebook to business information, such as *Business Information Sources*, the *Handbook of Business Information*, and *Marketing Information: A Professional Reference Guide*.

Indexes to Articles in Periodicals. You probably used the *Readers' Guide to Periodical Literature* in high school. It's a good index of articles from general-interest magazines, but it's not likely to list much on advertising or in-depth product coverage. Therefore, you'll want to consult the following:

- *Business Periodicals Index* is a subject index of more than 300 business journals, including *Advertising Age*, *Adweek*, *American Demographics*, *Journal of Advertising Research*, *Marketing Communications*, *Sales and Marketing Management*, and the *Wall Street Journal*.
- *Communication Abstracts* is arranged by subjects such as advertising, mass communications, journalism, and public communication.
- *Guide to Industry Special Issues* is an index of special issues of regularly published business journals, including *Advertising Age* and *Adweek*.
- *Topicator* is a classified index of journals in the fields of advertising, communications, and marketing.

Sources of Statistical Information. The U.S. Government Printing Office publishes thousands of books and pamphlets, many of which are available at your library. A quick way to find these publications is in the *Subject Bibliography Index*, which lists more than 15,000 government publications.

Specific sources of statistical information include the following:

- *County and City Data Book* gives information on states, counties, and cities in the United States on a variety of subjects, including education, labor, income, housing, and retail and wholesale trade.
- *Statistical Abstract of the United States* is considered the "bible" of social, political, industrial, and economic statistical information of the United States. It contains information on everything from the annual retail sales of men's fragrances to the number of eye operations performed in a year.

- *U.S. Census* is updated every 10 years and provides population, ancestry, marital status, education, geographic mobility, occupation, income, and other demographic data. One of the few things it doesn't report, because of the constitutional separation of church and state, is religious data.
- *U.S. Industrial Outlook* gives statistics on the current situations and long-term prospects for approximately 50 major industries.

Syndicated Market Data. A number of research companies offer subscribers a detailed look at the lifestyles and shopping habits of various U.S. markets. Here's a sample:

- *Editor and Publisher Market Guide* gives market information on U.S. and Canadian cities in which a daily newspaper is published. It includes data on population, number of households, disposable personal income, and retail sales.
- *Information Resources, Inc. (IRI)* is a syndicated tracking service that integrates scanner sales, feature ad, and coupon, display, and price data from supermarkets, drugstores, and mass merchandisers.
- *Lifestyle Market Analyst* breaks down the U.S. population geographically and demographically and includes information on the interests, hobbies, and activities popular in each geographic and demographic market.
- *Mediamark Research, Inc.* (often referred to as MRI) provides information on heavy, medium, and light users of various product categories and specific brands and gives the media usage patterns of these groups.
- *Nielsen National Marketing Survey*, available through ACNielsen, provides share-of-market data for products sold in supermarkets, drugstores, and mass merchandisers.
- *Prizm*, available through Claritas, classifies each zip code into 1 of 62 lifestyle clusters, with descriptors such as "Red White & Blues" and "New Homesteaders."
- *Scarborough Research* surveys 75 markets and provides information about local consumer-shopping patterns, demographics, and lifestyle activities.
- *Simmons National Consumer Survey* is a comprehensive study of the U.S. adult population (18-plus years). It provides information on consumer usage behavior for all major media, more than 450 product categories, and more than 8,000 brands, and it includes in-depth demographics, psychographics, and lifestyle descriptors of the American population. The National Hispanic Consumer Study surveys more than 8,000 Hispanic adults living in the United States as part of the Simmons National Consumer Survey to identify their media habits, product and service preferences, attitudes, and opinions. Refer to the box that begins on page 87 to see how to use this important data to uncover insights about your brand and consumers.

FINDING INSIGHT IN A SEA OF NUMBERS

The Simmons National Consumer Survey and the National Hispanic Consumer Study provide agencies, advertisers, and marketers with unmatched insights into the important and influential consumer population. For this example, we are going to look at the different demographics and psychographics of consumers who purchase three different brands of candy bars and compare and contrast them to determine how best to market and advertise to the brand consumer.

		HERSHEY'S			
	elements	A18+	ALMOND	SNICKERS	3 MUSKETEERS
Total Sample	Sample	24,438	2,427	3,156	1,550
	(000)	212,488	18,527	30,449	15,230
	Vertical	100%	100%	100%	100%
	Horizontal	100%	8.72%	14%	7.17%
	Index	100	100	100	100
Mean Age[2]	Sample	24,438	2,427	3,156	1,550
	(000)	46	48	44	47
	Vertical	0.02%	0.26%	0.14%	0.31%
	Horizontal	100%	103%	95%	102%
	Index	100	1,186	660	1,429
MALE: GENDER	Sample	10,706	1,001	1,478	663
	(000)	102,474	8,583	15,468	7,086
	Vertical	48%	46%	51%	47%
	Horizontal	100%	8.38%	15%	6.91%
	Index	100	96	105	96
FEMALE: GENDER	Sample	13,732	1,426	1,678	887
	(000)	110,014	9,944	14,980	8,144
	Vertical	52%	54%	49%	53%
	Horizontal	100%	9.04%	14%	7.40%
	Index	100	104	95	103

Look only at mean age (in years, and located in the [000] row) and gender distribution (vertical row shows the percentage of brand users who are male or female). All three brands are similarly situated. In this example, 3 Musketeers consumers have an average age of 47 and are 47% male and 53% female. But digging deeper into the data enables you to gather further insights to differentiate the brand from others and to thus create more targeted and focused marketing and advertising campaigns.

For example, although the mean age for the three brands is nearly equal, if you look at three age group clusters (18–34, 35–54, and 55+), a picture of differentiation begins to appear. Looking at the index row, you can see that Snickers overindexes among 18–34 at 114 (an index of 100 is average usage, and any number above or below indicate above or below usage). This means that this age group is 14% more likely to consume this brand. On the other hand, Hershey's Almond and 3 Musketeers both underindex with this age group but do much better for consumers that are older than 55 years of age, where Snickers underindexes.

		HERSHEY'S			
	elements	A18+	ALMOND	SNICKERS	3 MUSKETEERS
18 – 34: AGE	Sample	6,197	645	977	381
	(000)	60,465	4,186	9,911	4,085
	Vertical	28%	23%	33%	27%
	Horizontal	100%	6.92%	16%	6.76%
	Index	100	79	114	94
35 – 54: AGE	Sample	9,565	956	1,261	587
	(000)	84,147	7,808	12,528	5,604
	Vertical	40%	42%	41%	37%
	Horizontal	100%	9.28%	15%	6.66%
	Index	100	106	104	93
55+: AGE	Sample	8,676	826	918	582
	(000)	67,876	6,533	8,010	5,541
	Vertical	32%	35%	26%	36%
	Horizontal	100%	9.63%	12%	8.16%
	Index	100	110	82	114

[continued]

FINDING INSIGHT IN A SEA OF NUMBERS (CONTINUED)

The next set of data examines where our candy bar consumers live.

	elements	A18+	HERSHEY'S ALMOND	SNICKERS	3 MUSKETEERS
NORTHEAST: CENSUS REGIONS	Sample	4,907	426	511	314
	(000)	40,023	3,125	4,488	2,950
	Vertical	19%	17%	15%	19%
	Horizontal	100%	7.81%	11%	7.37%
	Index	100	90	78	103
MIDWEST: CENSUS REGIONS	Sample	5,019	433	673	292
	(000)	47,597	4,117	7,276	2,858
	Vertical	22%	22%	24%	19%
	Horizontal	100%	8.65%	15%	6.00%
	Index	100	99	107	84
SOUTH: CENSUS REGIONS	Sample	9,062	946	1,223	595
	(000)	77,218	6,633	11,720	6,191
	Vertical	36%	36%	38%	41%
	Horizontal	100%	8.59%	15%	8.02%
	Index	100	99	106	112
WEST: CENSUS REGIONS	Sample	5,450	622	749	349
	(000)	47,650	4,652	6,965	3,232
	Vertical	22%	25%	23%	21%
	Horizontal	100%	9.76%	15%	6.78%
	Index	100	112	102	95

Census regions are used for simplicity's sake, but even with this expanded area selection, you can see that 3 Musketeers is more popular in the South, Hershey's Almond pops in the West, and Snickers does fairly well in both the Midwest and the South. This data could be used to focus a marketing or advertising campaign, choosing either to make a push in an underutilized region or to reinforce consumer behavior in a region where the brand is already popular.

In continuing to build the brand profile of candy bar consumers, look at race and ethnicity and see how these vary among the brands.

- *Survey of Buying Power* ranks zip code areas in special characteristics, such as Asian American population, children younger than 5 years of age, and households in mobile homes. It also gives 5-year projections and percentage of change for population, buying income, and retail spending in all U.S. counties.
- *VALS 2*, developed by SRI, groups consumers into eight categories: (1) Innovators are successful, sophisticated, active, take-charge people who have high self-esteem. (2) Experiencers are motivated by self-expression. They are young, vital, impulsive, and rebellious and seek variety, excitement, and the offbeat. (3) Strivers seek motivation, self-definition, and approval from others. (4) Thinkers are mature, satisfied, well-educated professionals. (5) Achievers are successful, goal oriented,

FINDING INSIGHT IN A SEA OF NUMBERS (CONTINUED)

	elements	A18+	HERSHEY'S ALMOND	SNICKERS	3 MUSKETEERS
WHITE: RACE	Sample	19,417	1,782	2,371	1,237
	(000)	167,253	13,236	22,195	12,089
	Vertical	79%	71%	73%	79%
	Horizontal	100%	7.91%	13%	7.23%
	Index	100	91	93	101
BLACK OR AFRICAN AMERICAN: RACE	Sample	1,357	136	236	97
	(000)	22,772	2,596	4,558	1,887
	Vertical	11%	14%	15%	12%
	Horizontal	100%	11%	20%	8.28%
	Index	100	131	140	116
ASIAN/PACIFIC ISLANDER: RACE	Sample	516 *	48 *	54 **	18
	(000)	8,786	818	1,161	166
	Vertical	4.13%	4.42%	3.81%	1.09%
	Horizontal	100%	9.31%	13%	1.89%
	Index	100	107	92	26
SOME OTHER RACE: RACE	Sample	3,148	461	495	198
	(000)	13,677	1,876	2,535	1,089
	Vertical	6.44%	10%	8.33%	7.15%
	Horizontal	100%	14%	19%	7.96%
	Index	100	157	129	111
YES: RESPNDNT- SPANISH/HISPANIC/LATINO ORIGIN?	Sample	8,435	1,198	1,181	565
	(000)	27,355	3,772	4,312	2,015
	Vertical	13%	20%	14%	13%
	Horizontal	100%	14%	16%	7.37%
	Index	100	158	110	103

The sample sizes for individual candy bar brands are too small to be statistically useful for the Asian sample, concentrate on the other groups here. White consumers underindex on two of the brands and consume just about the national average for 3 Musketeers. Black consumers, on the other hand, overindex on all three brands, especially Snickers and Hershey's Almond. The consumers who fall under the Other Race category have preferences for Hershey's Almond, but over index across all three of the selected brands. Finally, in this section, look at the Hispanic customers, who may be of any of the previous races. Their preferences also involve overindexing on all three brands, but data show that Hershey's Almond is their favorite of the three.

For the last profile section on candy bar consumers, look at a set of attitudinal statements that reflect their opinions on certain subjects. Here, we're going to look at some attitudes about media that differentiate the consumers of one brand from the consumers of other brands. These statements are asked on a 5-point Likert scale, including Agree a Lot, Agree a Little, Neither Agree nor Disagree, Disagree a Little, and Disagree a Lot. In this case, Any Agree encompasses the top two box scores for each question.

(continued)

in control of their lives, and respectful of authority. (6) Believers are conservative, have deeply rooted moral codes, and have modest income and education. (7) Makers are suspicious of new ideas and unimpressed by physical possessions. (8) Survivors live narrowly focused lives and are cautious consumers.

FINDING INSIGHT IN A SEA OF NUMBERS (CONTINUED)

	elements	A18+	HERSHEY'S ALMOND	SNICKERS	3 MUSKETEERS
NOTICE ADS IN LOBBIES OF MOVIE THEATERS	Sample	7,343	845	1,046	463
	(000)	64,021	6,408	10,446	4,351
	Vertical	30%	35%	34%	29%
	Horizontal	100%	10%	16%	6.80%
	Index	100	115	114	95
I AM A TV ADDICT	Sample	5,290	580	767	359
	(000)	45,347	4,414	7,504	3,385
	Vertical	21%	24%	25%	22%
	Horizontal	100%	9.73%	17%	7.47%
	Index	100	112	115	104
RADIO IS MY MAIN SOURCE OF ENTERTAINMENT	Sample	4,284	506	589	296
	(000)	33,561	2,987	5,298	2,522
	Vertical	16%	16%	17%	17%
	Horizontal	100%	8.90%	16%	7.51%
	Index	100	102	110	105
CABLE TV TOO MANY CHANN; CAN'T PICK 1	Sample	6,270	704	832	414
	(000)	48,427	4,754	7,224	3,519
	Vertical	23%	26%	24%	23%
	Horizontal	100%	9.82%	15%	7.27%
	Index	100	113	104	101
MORE INCLND TO BUY FROM SPNSR THEN NOT	Sample	4,800	529	632	319
	(000)	40,365	4,046	6,257	3,209
	Vertical	19%	22%	21%	21%
	Horizontal	100%	10%	16%	7.95%
	Index	100	115	108	111

From this, you can see that it would be easier to reach either a Hershey's Almond or a Snickers consumer using an ad in a movie theater lobby, as both of them over index on this statement. Reaching Snickers consumers is also an option through radio because they indicate that this is more likely to be their main source of entertainment. To reach the 3 Musketeers and Hershey's Almond consumers, you could take advantage of sponsorship opportunities.

Simmons data also track media habits, right down to half-hour periods on television and top magazines for each segment. However, for brevity this information is not included here.

In summary, Simmons data can be used to gain innumerable insights into your brand consumer, creating an efficient targeting profile that can be used across a number of departments and for a variety of marketing, advertising, and branding purposes.

Computer Databases and Online Services. Your library subscribes to a variety of services that enable you to access information from all over the world. Here are a few that are useful for business searches:

- *ABI-Inform* provides coverage of business and management periodicals. Areas covered are advertising, competitive intelligence, new product development, marketing, and sales promotion.
- *Business Periodicals on Disc* contains citations with abstracts to articles appearing in more than 900 business periodicals.

- *Compact Disclosure* contains complete Securities and Exchange Commission (SEC) filings for 12,500 publicly held companies.
- *InfoTrac Business Index* contains more than 3 million citations, some with complete articles from more than 1,000 business journals and news sources.
- *Lexis-Nexis* provides full-text documents from more than 15,000 news, business, legal, and reference publications.

Websites

The following is a sampling of websites that contain information useful to advertisers:

- *Advertising Research Foundation* (www.arfsite.org) gives a synopsis of past issues of the *Journal of Advertising Research* and lets you purchase reprints online.
- *Business Researcher's Interests* (www.brint.com) offers more than 2,000 links to online research tools, including newspapers, full-text databases, online libraries, and free reports.
- *Business Wire* (www.businesswire.com) is an electronic distributor of press releases and business news.
- *Census Bureau* (www.census.gov) allows you to search the U.S. Census Bureau database, read press releases, check the population clock, and listen to clips from its radio broadcasts.
- *CNN Money* (www.money.cnn.com) is the website for CNN's business and finance news.
- *Guerilla Marketing Online* (www.gmarketing.com) lets you review marketing tips and examine case studies.
- *Hoover's Online* (www.hoovers.com) provides a database of detailed profiles for publicly traded companies.
- *Research-It!* (www.iTools.com) allows you to search through directories of more than 50,000 specialized topics.
- *Stat-USA* (www.stat-usa.gov) offers access to databases on business- and trade-related subjects.
- *World Advertising Research Center* (www.warc.com) allows you to locate articles, case studies, research reports, and summaries.

Most business publications have electronic versions, including the following:

- *Advertising Age* (www.adage.com)
- *Adweek* (www.adweek.com)
- *BusinessWeek* (www.businessweek.com)
- *Forbes* (www.forbes.com)
- *Fortune* (www.fortune.com)
- *Media Life* (www.medialifemagazine.com)

Step 3: Conduct Primary Research

Once you've exhausted the secondary sources, you will likely find you still have unanswered questions that warrant primary research. Here's where observation, focus groups, surveys, and experiments come in.

Firsthand Experience

Try it. Taste it. Touch it. Hear it. Smell it. What were your perceptions of the product before you used it? How about now that you've used it? Try the competition. What are the competitors' weaknesses? Your client's strengths? Why would you choose to buy your client's brand?

Firsthand experience gives you important insights that may lead to the big idea. The idea for the memorable line "Two scoops of raisins in a box of Kellogg's Raisin Bran" came from an art director who emptied a box of the cereal onto his kitchen table and counted the raisins.

However, be careful not to assume that everyone thinks or behaves the same way you do. You may have a more sophisticated understanding of the product, you may have a bias toward your client, or you may not be part of the target market. Therefore, other research methods are essential.

Observation

Go to a store and see how your brand is displayed. Is it gathering dust on the bottom shelf? Do competing brands have in-store signs and displays? Ask a sales associate a few questions about your brand and its competitors. Was the associate knowledgeable? Did the associate speak highly of your brand? Also, observe customers interacting with your brand. How much time do they spend reading your brand's label? Looking at the price? Examining other brands? If you have permission from the store manager, ask the customers why they chose a particular brand, when and how often they usually buy it, and how they use it.

One of the more offbeat methods of observation came from an archaeologist who found that studying people's garbage might uncover hidden truths. Several marketing researchers have adopted this method and discovered some rather interesting things, such as that cat owners read more than dog owners.

Surveys

Surveys, one of the most common primary-research methods, ask current or prospective customers questions about product usage, awareness of ad campaigns, attitudes toward competing brands, and so on. Surveys are conducted online and by mail, telephone, or personal interview.

Whichever method you use to conduct your survey, be certain to test the survey on a small sample to ascertain whether there are leading or ambiguous questions. When a team of advertising students wanted to determine

people's awareness level of the American Red Cross slogan "Help Can't Wait," it tested a survey that asked respondents to match five nonprofit organizations to five slogans. Almost all the slogans were correctly matched. But did this mean people knew the "Help Can't Wait" slogan, or was it a fluke? To find out, the students conducted another test, using seven slogans and five organizations. The results were quite different. The fictitious slogan "The Life Blood of America" was matched to the Red Cross by 65 percent of respondents. Why the different results? In the first survey, respondents could guess the correct answer through the process of elimination. The second survey prevented the respondents from covering a genuine lack of awareness.

The structure of your question can also give different results. In the Red Cross example, respondents were given a multiple-choice question, an example of a closed-end question. As you may imagine, the results may be even more dramatic if the students chose to use an open-ended question, asking the respondents to answer in their own words.

In addition to checking for ambiguous and misleading questions, keep the following points in mind when you design a survey:

1. Keep the survey short.
2. Use simple language.
3. Include complete instructions.
4. Put easy-to-answer questions first.
5. Ask general questions before detailed ones.
6. Save potentially embarrassing questions, such as about income, for the end.

Focus Groups

Invite 5 to 10 people who are typical of your target market to discuss their feelings about your product. You'll want their permission to record the session, and you will need a moderator who encourages everyone to speak and who keeps the discussion on track. Because participants are urged to say what's on their minds, important issues may be uncovered.

Focus-group participants complained about the scratchy tags sewn inside undershirts. So Hanes did something about it. Hanes introduced the tagless T-shirt that promises no itch. Commercials feature men wriggling, squirming, and contorting themselves while the Hanes spokesman, Michael Jordan, looks on and says, "It's gotta be the tag," in a spin on his famous Nike line, "It's gotta be the shoes." Consumers immediately responded. Sales of tagless T-shirts ran 30 to 70 percent ahead of their tagged counterparts within 2 months of the campaign launch.²

Target wanted to tap into the \$210 billion business generated by college students who buy everything from microwave ovens to shower loofahs

² Stuart Elliott, "Campaign Spotlight: Hanes Says Goodbye to the Tag," www.nytimes.com, 10 December 2002.

for their dorms. To gain some insight, Target hired research firm Jump Associates, who in turn invited incoming college freshmen and students with a year of dorm living under their belts to a series of “game nights” at high school graduates’ homes. Jump created a board game that involved issues associated with going to college. The game led to informal conversations and questions about college life. As the students were talking, Jump researchers were observing on the sidelines, and video cameras were recording it all. The findings from the sessions helped inspire the Todd Oldham Dorm Room product line. Among the offerings was a laundry bag with instructions on how to do the laundry printed on the bag. Although other retailers’ back-to-school sales were so-so at best, Target’s sales increased 12 percent.³

Although focus groups can uncover some interesting attitudes, keep in mind this research method reflects the opinions of only a few people. Some critics wonder about the quality of information that can be gathered from a 2-hour session that involves 10 people, in which each person has 12 minutes to speak. Others wonder about the types of people who willingly give up their personal time in return for a modest incentive. Still others complain that the traditional focus-group setting of a conference room with a two-way mirror is like studying wildlife at a zoo. To determine whether you’ve uncovered something important, you’ll need to back up your focus-group findings with other research methods.

Interviews

One-on-one interviews usually last from 30 minutes to 2 hours and can uncover important insights. To ensure accuracy, ask the participant for permission to record the interview.

Ask a lot of questions and remember this is an interview, not a two-way conversation, so you should do little talking and should refrain from giving personal opinions. Also, always remember that people may not want to reveal the real reasons they do or don’t like a product. A mother in England told a market researcher that milk was best for her children but soda pop was terrible. Then he asked what she bought for them, and she replied, “Soda pop. They hate milk.” What could you do with this information if you had to sell milk?

Phil Dusenberry, former chairman of BBDO North America, believes that insights come by listening to consumer complaints. “Take the Chunky Soup case. If you asked consumers what they liked about soup, they would serve up the usual pat answers: soup is hearty, soup is nourishing, soup warms you up. The answers we’ve all heard since soup advertising began. But when we asked consumers to complain about soup, the answers were entirely differ-

³ Alison Stein Wellner, “The New Science of Focus Groups,” *American Demographics*, March 2003, pp. 29–33.

ent: the pieces of meat were too small, the vegetables are skimpy, it doesn't fill me up. The insight here practically jumped onto our plate. From there it was a hop, skip, and a jump to the birth of Chunky, and the perfect answer to what mattered most to the soup customer.”⁴

Ethnography

People are more open when they're in an environment that's familiar to them, rather than a conference room with a two-way mirror. Ethnographic research observes people in their natural surroundings.

Sunbeam sent researchers with video cameras to hang out with the guys around the backyard barbeque grill before introducing a new line of Coleman gas grills. By listening in on the conversations, the team gathered a key insight: A gas grill isn't really a tool that cooks the hamburgers and hot dogs. Rather, “it's the centerpiece of warm family moments worthy of a summer highlights reel.” So, rather than promote the Coleman grill in terms of size, BTUs, and accessory options, Sunbeam designed the grill to evoke nostalgia for the warm family experience. The marketing strategy positioned grilling as “a relaxing ritual where the grilling area is the stage.” The result: The Coleman Grill did \$50 million in sales in its first year, making it one of the most successful launches in Sunbeam's history.⁵

The insight for an advertising campaign for Cesar dog food came by observing small-dog owners pampering their pets like spoiled children. The research revealed that owners want to give the dog the best because the dog is giving them its best. One woman said, “For once in my life, I'm perfect, in the eyes of my dog.”⁶ The ad campaign gives the dogs a voice. “I promise to go where you go, to be happy to see you, to be woman's best friend,” several small dogs promise in a TV spot. “Love them back with Cesar,” the announcer recommends and closes with the tag line, “Cesar. It's canine cuisine.” A print ad in the entertainment trade publication *Daily Variety* reads: “Your agent says he loves you. Your publicist says she loves you. The studio says they love you. Your dog really does.”

To learn how women feel about laundry, a Procter & Gamble research team did something a bit unusual. Rather than talk with women in the laundry room, the research team interviewed women over lunch, took them to the hair salon, and went clothes shopping with them. By changing the venue, the team learned about the role that clothing plays in women's lives. The key insight, that clothing is a part of self-identity and self-expression, led to a new spin on laundry in ads for Tide. In one ad, a very pregnant woman with ice-cream cravings drops her dessert on the one shirt that still fits her. “The More I See You” by Sabina Sciubba sets the tone for the commercial.

⁴ Phil Dusenberry, *Then We Set His Hair on Fire* (New York: Penguin Group, 2005), p. 65.

⁵ Allison Stein Wellner, “Watch Me Now,” *American Demographics*, October 2002, pp. S1–S8.

⁶ Stuart Elliott, “Campaign Spotlight: Is This Dog's Day the Ides of March?” www.nytimes.com, 5 June 2006.

Projective Techniques

Consumers may not come right out and tell their true feelings about a brand in a survey, focus group, or interview. Perhaps it's because they don't want to offend you. Perhaps they haven't articulated the reason in their own minds and therefore have a difficult time explaining it. Perhaps they want to avoid appearing irrational or vain. For example, if you ask people why they bought an expensive imported luxury car, you may be given rational explanations about the car's safety record and resale value. However, if you ask the participants to describe the type of person who owns the expensive imported luxury car, you may learn it's about showing off or getting even.

Using projective techniques, researchers ask respondents to sketch drawings, tell tales, finish sentences, do word associations, create collages, and match companies with animals, colors, places, and types of music so that they can understand consumers' subconscious attitudes toward products. These techniques sometimes uncover surprising motives for behavior.

Goodby, Silverstein & Partners asked luxury-car owners to draw the way they feel about their cars. Most of the drivers of the BMW, Mercedes, Infiniti, and Lexus drew the outside of the cars. Porsche owners, by contrast, rarely drew the car. Instead, the point of view was from the driver's seat, showing winding roads. This exercise gave the agency the idea to emphasize the fun you'll have while driving a Porsche.

To gain insight for a campaign for the Volkswagen GTI, Crispin Porter + Bogusky's anthropologists interviewed men ages 18 to 30. Before the interviews, the subjects were asked to make a collage to illustrate how they felt about Japanese "tuner" cars, such as Honda Civics, on which owners spend thousands of dollars in speed-enhancing and cosmetic accessories. They were also asked to create collages of the VW GTI, which is accessorized at the German factory. One GTI fan used cutouts of Tweety Bird and a chrome dollar-sign necklace to represent the Japanese tuner owners, and a black wolf and Ninja warrior to depict the Euro tuner owners. GTI buyers were also asked to write recipes that begin with, "My perfect recipe for driving is. . . ." One recipe reads, "One S-curve, a pinch of fishtail, two parts turbo toast, an ounce of hard rock music. Combine and bring to a boil."

This research led Crispin to position the GTI as a car tuned in Germany by speed-happy engineers. "The GTI is a car built for driving fast and having fun. And for men, that inevitably leads to a certain amount of sex," reported David Kiley of *BusinessWeek*.⁷ This insight led to the big idea of Helga, who says things like, "I luf leather," and Wolfgang, who tells viewers to "Unpimp your auto."

⁷ David Kiley, "The Craziest Ad Guys in America," *BusinessWeek*, 22 May 2006.

Although projective techniques may uncover information that would be missed with other research methods, it's important to keep in mind that they are expensive to use on a per-respondent basis and require the expertise of trained psychologists.

Experiments

This research method answers questions about cause and effect. Suppose you want to compare the attitudes of a group of people who saw your ad with a group who didn't. Did the people who saw your ad have a more favorable impression of your client? Were they more knowledgeable about the brand? And so on.

Want to uncover opinions about product usage? Give participants your product to use for a week and then ask them to discuss their experiences in a focus group. The planners at Goodby, Silverstein & Partners chose a "deprivation strategy" to understand people's feelings about milk. Participants were asked to go without milk for a week before attending a focus-group session.

At first, the participants didn't think it would be difficult, but the week without milk proved otherwise. The idea for the famous two-word line "Got Milk?" came out of the responses from the focus-group participants who had been deprived of milk for a week.

Online Research

Conducting surveys, interviews, and focus groups online is fast and inexpensive. It also allows you to reach people who would not be willing to travel to a facility for a focus group or may feel uncomfortable giving responses about sensitive issues in person. But there are disadvantages, too. One individual can provide multiple responses to a single survey. Someone not in your target audience can respond; you may think you're interviewing a 20-something single female when in fact you're interviewing a 60-year-old married man. Also, you don't have the advantage of nonverbal cues such as tone of voice, facial expressions, and body language.

Using Multiple Research Methods

Each research method has advantages and disadvantages. Therefore, researchers will often use more than one approach to find the answers to their questions. Kraft, the makers of DiGiorno Pizza, used seven research firms to conduct surveys, focus groups, taste tests, and copy tests to learn the best way to position its brand. Surveys and focus groups found that people wanted a frozen pizza with a fresh-baked taste but so far hadn't found one in

the stores. In blind taste tests, DiGiorno scored highest among frozen brands and placed second only to one carryout pizza. With this information, the creative team came up with the theme “It’s not delivery. It’s DiGiorno.”

The ads creatively addressed the research findings, but still a question remained: Were the spots effective? To find out, Kraft ran a quantitative copy test to measure the effectiveness of the spots. Roughly 64 percent of the respondents recalled the spot’s main message of “fresh-baked taste,” whereas an average commercial scored about 24 percent. The ad also generated strong brand identification, with 52 percent recalling the DiGiorno name. And finally, one other set of figures proved the success of the big idea: Three years after its introduction, it became the second best-selling frozen pizza. Today, it’s the top-selling brand.⁸

Step 4: Interpret the Data

You can collect mountains of data, but it’s useless if you don’t know how to interpret your findings. For example, your research may uncover some negative opinions about your client. An almost immediate reaction would be to try and change these perceptions. However, this may not be the best move.

For example, Sabena Qualitative Research developed a perceptual map whereby customers evaluated stores on best or worst value and most or least up-to-date in fashions. Talbots was placed in the best value/least up-to-date quadrant. At first glance, you might be tempted to do something to make Talbots seem more up-to-date. The company tried that a number of years ago, introducing flashier colors and more current styles. Guess what? Sales dropped because the store’s customers wanted classics, not the latest fashions. Talbots quickly went back to what it does best, and its loyal customers are happy once again.

Future Steps in the Process

After the information is gathered, the account executive or planner will prepare a creative brief, also known as a creative strategy statement, to give to the writer and artist (this will be discussed in detail in Chapter 5). The creative team will use this information as inspiration to develop numerous ideas or creative concepts (discussed in Chapter 6).

To ensure that the ideas are on strategy, the agency may do some concept testing with members of the target audience to see their reaction before the ads run. As you can imagine, this can help avoid costly mistakes. MasterCard planned to use quarterback Peyton Manning in one of its “Priceless” commercials. However, focus groups revealed that a significant number of

⁸ Sara Eckel and Jennifer Lach, “Intelligence Agents,” *American Demographics*, March 1999, p. 58, and Holly Hetager Bradley, “Pizza Pizzazz,” www.bakingbusiness.com, 1 April 2005.

consumers weren't aware of Manning's fame. Rather than ditch Manning, the advertising agency tweaked the approach. In the revised commercial, Manning acts as a fan for average people, like mechanics, waiters, and grocery clerks. Manning introduces himself to viewers by asking a stock boy to sign his melon. He even spells his name for the clerk, who signs the fruit.

Concept testing can be useful for new product ideas and new approaches for existing products. However, it's far from infallible. The popular AFLAC duck might never have aired if the president of the American Family Life Insurance Company listened to the results of a focus group. Although many participants liked the duck, others found it insulting. Convinced that its idea was a winner, the Kaplan Thaler Group offered to pay for the testing of the commercial by Ipsos-ASI, a worldwide advertising research firm. The result? It earned the highest recall score that the research firm had ever seen in the insurance category. Two years later, 91 percent of all Americans recognized the name AFLAC. And the curious part? One third of the people could not say AFLAC; they had to quack it.⁹

Some top creators of ads warn that the more an advertising idea is tested and manipulated on the basis of consumer research, the more watered down it becomes.¹⁰ Social researcher Hugh Mackay cautions, "If you show someone an ad and get them to talk about it as if they are on some kind of consumer jury, almost certainly what you'll get is a spurious art director's or amateur copywriter's assessment." But Mackay concedes, "If the planner, writer, art director and client are in disagreement or are experiencing doubt, testing ads would be appropriate. But the testing should be as naturalistic as possible and always done in homes. If it's a print ad, don't get a group discussion and hold it up. Give it to them in the context of a magazine or paper, ask them to look at it overnight and come back tomorrow for a chat."¹¹

Common Mistakes in Research

Research is a valuable tool, but it's not foolproof. Here are some common mistakes:

- *Asking the wrong questions.* Before Coca-Cola introduced New Coke in 1985, it conducted numerous focus groups, which showed people preferred the taste of the new soft drink to the old one. The research led the company to change its 100-year-old formula. However, consumers revolted, and Coca-Cola had to reintroduce its old flavor. The problem was that consumers were not told that the original Coca-Cola might be eliminated.
- *Believing everything people tell you.* Account planner Jon Steel points to the problem of people saying the "right" thing: "To hear people talk in

⁹ Linda Kaplan Thaler and Robin Koval, *Bang!* (New York: Doubleday, 2003), pp. 17–28.

¹⁰ Berger, *Advertising Today*, p. 470.

¹¹ Jim Aitchison, *Cutting Edge Advertising* (Singapore: Prentice Hall, 1999), pp. 29–31.

focus groups, and indeed to believe the answers they give in larger, more reliable quantitative surveys, one would think that Americans are the cleanest living, healthiest race on the planet. They all eat well, they work out, and cholesterol levels are universally low.”¹²

- *Not testing to see if the data are relevant to your client’s problem.* The ad agency for Jell-O found that consumers were interested in lighter desserts, so it positioned Jell-O as a light, tasty dessert that won’t fill people up. Sales declined. The problem wasn’t that the data were erroneous. It was that the data didn’t apply to Jell-O’s core consumers, who thought of desserts as the fun part of the meal. Sales increased when the agency repositioned the brand as fun: “Make Jell-O gelatin, and make some fun.”
- *Biasing the results.* To be reliable, your research must be repeatable; that is, the same questions or research techniques must produce similar results, regardless of who conducts the study. However, a variety of factors can bias results. For example, with *interviewer bias*, the person interviewing respondents gives cues (smiles, frowns) that suggest one answer is better than another. With *sample bias*, the sample doesn’t represent a good cross section of the target audience. Thus, if you wanted to investigate whether teenagers like an advertising campaign, you wouldn’t test it on a weekday morning at a shopping mall because the target market would be (or at least should be) in school, not at the local mall. With *source bias*, the source of the research message influences the answer. People aim to please, so they may say only nice things about company XYZ if they know the person asking the questions works for XYZ. With *nonresponse bias*, questions aren’t answered because they’re too difficult, confusing, personal, and so on.
- *Not studying someone typical of your audience.* Bill Oberlander warns against focus groups: “Anybody who’s going to cut out an hour and a half of their time on a Thursday night to go to a very small, fluorescently lit, stale cookied, bad coffee’d room to talk about how they consume mosquito-bite ointment in their lives, I think those people are losers.”¹³

Suggested Activities

1. Select two cities from different parts of the country and prepare a report of their similarities and differences in shopping habits, food preference, income levels, home ownership, number of children in the family, and so on.
2. Observe how your target audience uses the product you’re about to advertise. If you’re selling golf balls, go to a golf course and watch players in action. If you’re selling a detergent, go to a self-service laundry

¹² Jon Steel, *Truth, Lies & Advertising: The Art of Account Planning* (New York: Wiley, 1998), p. 83.

¹³ Aitchison, *Cutting Edge Advertising*, p. 26.

and observe how the people load their machines. If you're selling dog food, watch friends feeding their pets. What did you notice? Were there any surprises? Any common rituals? What insights can help direct your advertising?

3. Play a game with friends. Choose a product category (such as cars, jeans, or perfume) and write the names of different brands within the product category on index cards (each index card will have a different brand name). Distribute a card to players and ask them to describe their brand as if it were a person, without revealing the brand name. (To get them started, you might give them some questions to answer, such as what would the brand do for a living? Where would it live? What kind of movies would it like? What kind of books? Magazines? TV shows? Who's its best friend? How would it dress? What kind of hairstyle would it have?) Then ask other players to guess the brand that's being described. What did you discover?
4. Choose one of the following categories and use the library and Web to assemble as much information as you can about the product category: who uses it, what the industry trends are, what the top brands in the market are, how the product differs from competitors, how the product is used, and where the category is headed in the future.

Adult Personal Care

Toothpaste
Mouthwash
Shampoo
Personal-care soaps
Hand and body cream
Deodorants/antiperspirants
Electric shavers

Remedies

Athlete's foot remedies
Indigestion aids

Household Supplies

Cleaners
Glass cleaners
Fabric softeners
Charcoal
Air freshener sprays

Baked Goods, Snacks, and Desserts

Frozen yogurt
Frozen desserts
Cookies
Crackers

Meat and Prepared Meals

Frozen pizza
Mexican foods
Prepared dinners

Beverages

Instant iced tea
Energy drinks
Bottled water and seltzer

Soup, Fruits, and Vegetables

Canned or jarred soup
Flavored or seasoned rice



Search Online! Discovering More about Fact Finding for Creative Excellence

In addition to the websites listed in this chapter, the following sites will give you access to a comprehensive set of links and articles about advertising:

- University of Texas: advertising.utexas.edu/world
- World Advertising Research Center: www.warc.com

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STRATEGY:

A ROAD MAP FOR THE CREATIVE TEAM

John Lyons talks about strategy as

a carefully designed plan to murder the competition. Any premise that lacks a killer instinct is not a strategy. Any premise that doesn't reflect or include a consumer's crying need is not a strategy. Any premise embalmed in stiff, predictable language is not a strategy. Any premise that addresses the whole world, women 3 to 93, is not a strategy. Any premise interchangeable with that of another product is not a strategy. The true test of an advertising strategy is to let another human being read it. If that person can't say yes, that's me, or yes, I need that, or yes, that's my problem—throw it away.¹

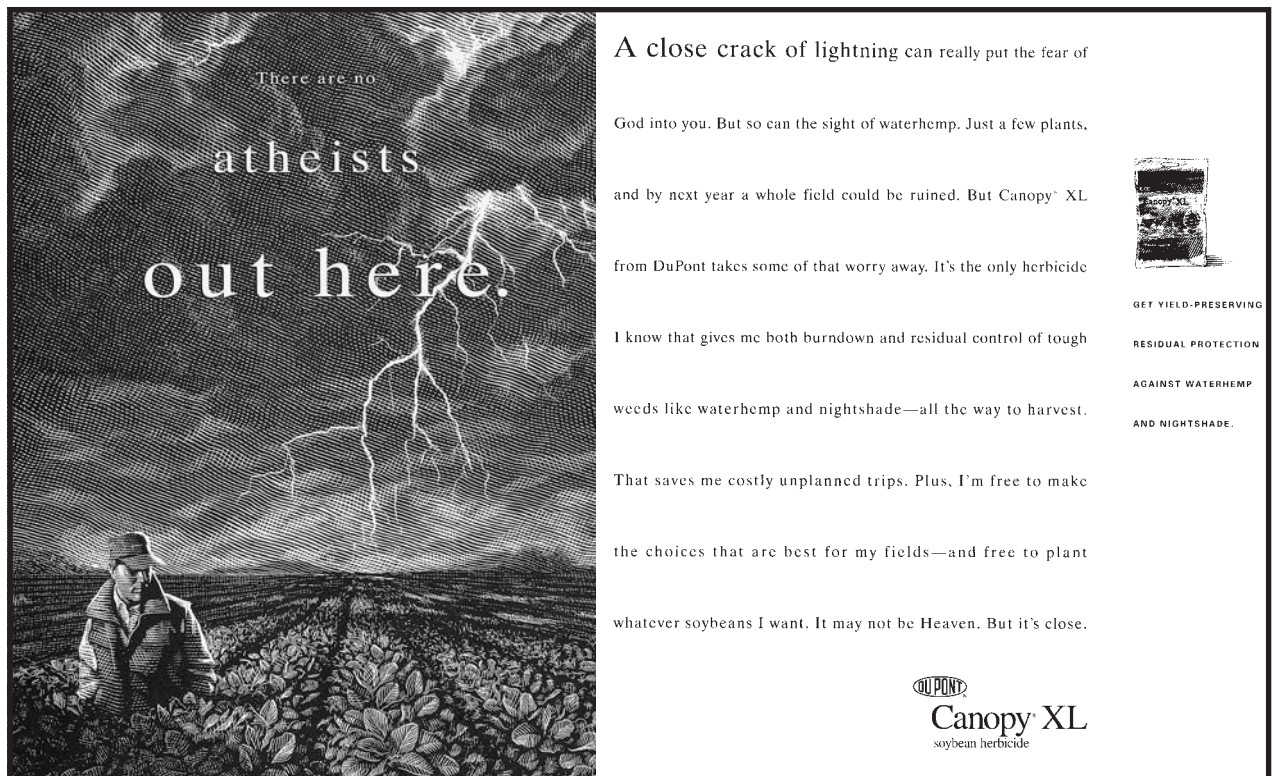
Strategic planning is the stage between fact gathering and creative execution. Think of your strategy as a road map for the client and creative team—it will map out the direction the advertising campaign should take. But it'll be the job of the creative team to describe the scenery. Strategy is the way you plan to sell the product, not the words and images you use to do so. But mere facts do not a strategy make. To the facts you must add your insight—you must see connections that no one else has noticed.

¹ John Lyons, *Guts: Advertising from the Inside Out* (New York: AMACOM, 1987), p. 124.

For example, farming is more than a job or even a profession. It is a way of life. Farmers will tell you they farm because they love working outdoors, because they relish being their own boss, because they can raise their families in a good environment, and because they get deep satisfaction from making things grow, from being a part of “God’s miracle.”

At the same time, farmers are businesspeople. Managing millions of dollars in assets and making a profit is no easy task. So, in addition to loving the life they lead, farmers are intensely interested in practical solutions to problems associated with farming. What this all boils down to is that farmers are “spiritual pragmatists.” And it was this insight that became the basis of the print campaign shown in Figure 5-1.

By sharing the farmers’ values and positioning DuPont agricultural products as an extension of them, the Saatchi & Saatchi agency sought to promote the DuPont brand through trust and empathy and to create preference for DuPont products in an area in which true functional competitive advantages are difficult to achieve or discern.



There are no
atheists
out here.

A close crack of lightning can really put the fear of God into you. But so can the sight of waterhemp. Just a few plants, and by next year a whole field could be ruined. But Canopy[®] XL from DuPont takes some of that worry away. It's the only herbicide I know that gives me both burndown and residual control of tough weeds like waterhemp and nightshade—all the way to harvest. That saves me costly unplanned trips. Plus, I'm free to make the choices that are best for my fields—and free to plant whatever soybeans I want. It may not be Heaven. But it's close.

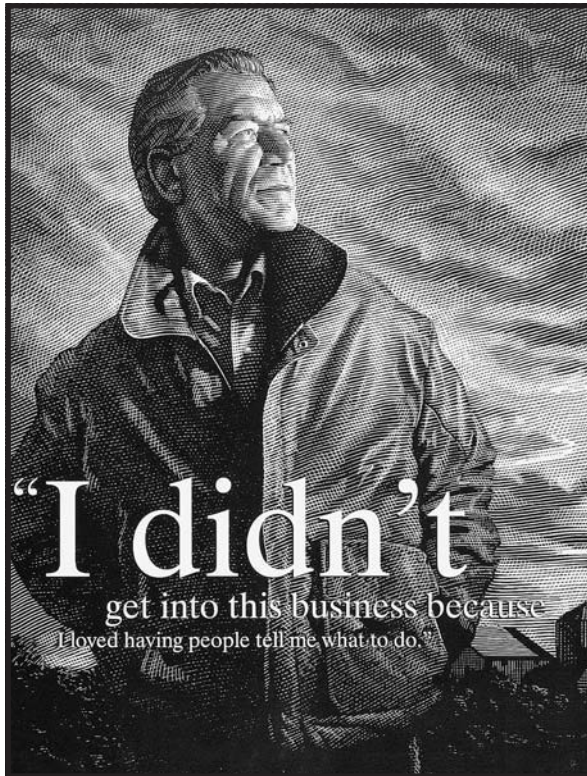
**GET YIELD-PRESERVING
RESIDUAL PROTECTION
AGAINST WATERHEMP
AND NIGHTSHADE.**

DUPONT
Canopy[®] XL
soybean herbicide

Courtesy of DuPont and Saatchi & Saatchi.

Figure 5-1

DuPont thinks of farmers as spiritual pragmatists. By sharing the farmers’ values and positioning DuPont agricultural products as an extension of them, this campaign seeks to promote the DuPont brand through trust and empathy.



I know my fields better than anybody else. And I

know that no one herbicide, not even Roundup¹, can get every weed

out there. So next year, I'm going with that new program, Authority²

followed by DuPont Synchrony³ STS⁴. I'll get in early before that

first flush gets out of hand. And I've still got more time at post, just

in case bad weather sets in. For me, residual control of waterhemp

and nightshade is a must. I also like using high-yielding STS⁵

beans. I get the benefits of using a herbicide-tolerant seed without

tech fees or hassles. It's all about having choices. Good choices.

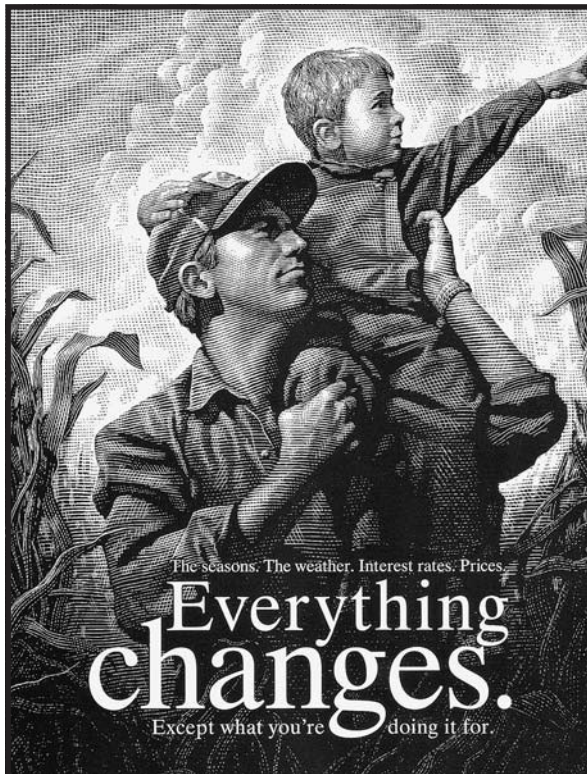


THE HIGH-YIELDING.
HERBICIDE-TOLERANT
SYSTEM WITH SERIOUS
CONTROL OF
WATERHEMP AND
NIGHTSHADE.



Authority followed by Synchrony³ STS⁴
soybean herbicide program

Courtesy of DuPont and Saatchi & Saatchi.



Living a life that's reserved for a very few. Doing what's

right. That's why I farm. I'm always looking for flexible, new solutions.

Like DuPont Basis Gold[®]. I can use it in a one-pass, total post, or as

part of a two-pass program following a preemergence product like new

LeadOff[™] corn herbicide from DuPont. Either way, Basis Gold[®] controls

emerged weeds and grasses even if it doesn't rain. And when it does,

the residual protects me all the way to harvest. Plus, Basis Gold[®] can be

used on virtually any corn, so I can plant whatever works best on my

land. I like having these choices—especially the option to do it my way.



IN ANY KIND OF
WEATHER. ON ANY
KIND OF CORN,
IT CONTROLS MY
GRASS AND
BROADLEAF WEEDS.



Basis Gold[®]
corn herbicide

Courtesy of DuPont and Saatchi & Saatchi.

Figure 5-1 [continued]

O'Toole's Three-Point Approach to Strategy

John O'Toole, former chairman of FCB Communications and former president of the American Association of Advertising Agencies, says you should consider three things when determining a strategy:

1. *Who or what is the competition?* To set your brand apart, you need to know what other brands are saying. You also need to be aware that your competition may go beyond the product category. For example, the competition for health clubs includes diet supplements, exercise videos, and home exercise machines, not just other health clubs.
2. *Who are you talking to?* Are you targeting users of another brand? Consumers who've never used any brand in your category? Consumers who use a related product but might be persuaded to switch to yours? Is there a way you can position your brand to meet an unfulfilled need of a particular market segment? W. Chan Kim and Renee Mauborgne, authors of *Blue Ocean Strategy*, point to Curves as a company that meets the needs of women who don't feel comfortable at most health clubs and who don't have the discipline to exercise at home. By understanding these concerns, Curves created an environment that women can enjoy. In the process, the company made its competitors irrelevant.²

Perhaps you're targeting your current customers, urging them to buy your brand more often or simply to remain brand loyal. Or perhaps you're targeting gatekeepers, the people who influence the purchasing decision for your target audience. Ally & Gargano targeted many audiences in its campaign for Federal Express (now FedEx). As agency president Amil Gargano explained, "We focused on expanding the market with the target moving from management to every department of American business including secretaries, mailroom personnel and trainees. No one was spared."³

Disney often targets adults to show that people of all ages will enjoy its theme parks. One commercial shows a middle-aged couple talking in bed. The wife says that she fears they're drifting apart because he doesn't talk to her in that "special" way anymore. The husband explains, "But we were younger then. We were in college." She doesn't buy it. To appease her, he cuddles close to her. You expect to hear him whisper sweet nothings in a low, sexy voice. Instead, he warbles like Donald Duck: "I love you. I love you very, very much." She giggles. The title card reads "Magic Happens. Disney." Another Disney spot shows a mother with her daughter and baby boy. They enter a crowded elevator and the daughter tells the strangers about her trip to Disney. She's so

² W. Chan Kim and Renee Mauborgne, *Blue Ocean Strategy* (Boston: Harvard Business School Press, 2005).

³ Bernice Kanner, *The 100 Best TV Commercials . . . and Why They Worked* (New York: Times Books, 1999), p. 35.

enthusiastic about the trip that it sounds as if they just returned, but the mother explains they took the trip a year ago. The daughter tells everyone they got all types of souvenirs from the trip, including her baby brother. The strangers grin. The mother explains, “We all had a good time.”

Many strategy statements describe customers in demographic terms: age, sex, marital status, income, occupation, owner or renter, user or nonuser of product category, and so on. But demographics alone cannot help the creative team of copywriter and art director see and understand the person they’re trying to reach. To illustrate the point, account planner Jon Steel notes that the group of “men aged 35 and over with large household incomes” includes Bill Clinton, Billy Graham, Michael Jackson, Donald Trump, Bob Dole, and a large number of drug dealers.

More meaningful is a profile of that person’s lifestyle, including values, leisure-time activities, attitudes toward work and family, and stresses of everyday life. Steel describes the demographic information as the “skeleton” and the lifestyles and values as the “body and soul.”⁴

Notice how the ads in Figure 5-2 speak to people who treat their car like a baby.

3. *What do you want them to know, understand, and feel?* Describe how your brand touches one or more human needs: to be popular, to feel attractive and wanted, to obtain material things, to enjoy life through comfort and convenience, to create a happy family situation, to have love and sex, to wield power, to avoid fear, to emulate those you admire, to have new experiences, or to protect and maintain health. As creative director John Stingley observes, “The basic motivations of people never really change. That’s why Shakespeare is still relevant today. Human history pretty much boils down to the influence of love, sex, greed, hunger, and insecurity.”⁵

Rather than communicating a rational benefit, which is easy for competitors to copy, try for an emotional appeal. “Women don’t buy lipstick, they buy hope,” Revlon founder Charles Revson once told his staff. Likewise, Porsche sports cars aren’t about moving from point A to point B; they’re about power and status and one-upmanship. Consider this comment from a Porsche owner: “There’s nothing practical about it. I live in the United States where the law says I have to drive fifty-five miles an hour. It doesn’t have room for my kids and my

⁴ Jon Steel, *Truth, Lies & Advertising: The Art of Account Planning* (New York: Wiley, 1998).

⁵ The Designers and Art Directors Association (D&AD) of the United Kingdom, *The Copywriter’s Bible* (Switzerland: Roto Vision, 1995), p. 163.

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luggage. And that's exactly why I love it."⁶ Notice how this consumer insight is reflected in the following headline for Porsche:

Too fast
Doesn't blend in
People will talk

Focus on Human Needs

Explore the emotional and rational rewards of using products as you define your strategy. Cheese, for example,⁷ offers the following rewards:

- *In-use rewards*: Is convenient (practical), offers a new taste (sensory), earns the gratitude of the family (social), and contributes to the belief that you're a good cook (ego satisfaction)
- *Results-of-use rewards*: Helps build strong bones (practical), makes you feel better (sensory), makes you look good to others (social), and contributes to the belief that you're a good parent (ego satisfaction)
- *Incidental-to-use rewards*: Provides low-cost nutrition (practical), makes no mess (sensory), adds variety to party refreshments (social), and makes you feel like a smart shopper (ego satisfaction)

Which benefits do you think are the most important to mothers of young children? To college students? To professionals? To people living on Social Security?

McCann Erickson's Role-Playing Approach

The McCann Erickson agency suggests that you climb inside the head of your consumer by acting as if you were that person, writing your responses to the first six questions here in the consumer's "voice" and the final question in your own voice.

1. Who is my target?
2. Where am I now in the mind of this person?
3. Where is my competition in the mind of this person?
4. Where would I like to be in the mind of this person?
5. What is the consumer promise, the "big idea"?
6. What is the supporting evidence?
7. What is the tone of voice for the advertising?

⁶ Jim Aitchison, *Cutting Edge Advertising* (Singapore: Prentice Hall, 1999), p. 45.

⁷ Adapted from a presentation by Doug Walker at the University of South Carolina, 17 October 1999.

Writing partially in the first person to arrive at a strategy for reaching parents, the initial thinking for Bell Helmets (see the “Briefcase” section in Chapter 4) probably went something like this:

1. *Who is our target?* “Hi. I’m Lena Emoto. I work full time as an accountant, and my husband, Ray, is a mechanical engineer. We have two growing children: Michelle, 9, and Bobby, 12. And are they busy kids! Dropping in at their friends’ houses practically every day. Biking up to the corner convenience store to buy a slush drink. I’m lucky that they can take care of themselves after school and that their bikes allow them some mobility. But I sometimes worry about that. After all, the streets can be dangerous. Thank goodness I’ve convinced them to wear helmets, even though they originally fought me on it.”
2. *Where are we now in the mind of this person?* “Sure, there are lots of brands of helmets. I didn’t spend much on theirs because they all looked pretty much alike to me. They also looked like they’d protect their heads in case they fell or hit something. So while we almost shelled out big bucks for a higher-priced brand, Ray’s car needed a major repair job, and with all we spent for school supplies and clothing, we decided it wasn’t necessary to buy an expensive helmet just for riding in the neighborhood.”
3. *Where is our competition in the mind of this person?* “As I said, most brands look about the same. We found two great-looking helmets for about thirteen bucks each. So far, they’ve been OK. Why spend more than you need? Clothes and shoes cost enough as it is.”
4. *Where would we like to be in the mind of this person?* “At first I thought it was dumb to spend more on a bicycle helmet. Then I heard about Bell helmets, how they make them with such care, how they test them, how they’re practically indestructible, and how they’ve saved the lives of professional and amateur racers.”
5. *What is the consumer promise, the “big idea”?* “They say Bell helmets are thoroughly tested for safety. So when my kids wear one, they can enjoy biking, and I don’t have to worry so much about them getting a bad head injury.”
6. *What is the supporting evidence?* “Bell pioneered the field of helmet safety. They’re first with racecar helmets and now with bike helmets, too. They invented their own safety tests, which they still conduct in their own labs. They sell more helmets than any other company, and Bell is the helmet of choice for more racecar drivers and pro cyclists than any other brand. I discovered that by reading their ad.”
7. *What is the tone of voice for the advertising?* Make parents think about spending money on a helmet in terms of safety, not status. Use humor to make a sobering statement.

An Account-Planning Approach

Merry Baskin, former chair of the Account Planning Group, describes the role of an account planner as a combination of market researcher, data analyst, qualitative focus-group moderator, information center, bad cop (to account management's good cop), new product development consultant, brainstorming facilitator, target audience representative or voice of the consumer, soothsayer or futurologist, media or communications planner, strategic thinker and strategy developer, writer of the creative brief, think-piece polemicist, social anthropologist, insight miner, and knowledge applicator.⁸

In a nutshell, account planners serve as liaisons between the creative team and the consumer. They use surveys, focus groups, one-on-one interviews, observation, and projective techniques to uncover human truths, brand insights, and emerging cultural trends. These insights are summarized in creative briefs and presented to the copywriter and art director to help them get into the mind-set of the target audience (see Figure 5-3). John Stingley says,

*In many ways, creating advertising is the same discipline as acting. You must start by mentally discarding your own identity. You have to become the people you are communicating with. Internalize their interests, joys, fears, tastes, even biases. Often it means mentally and emotionally becoming someone you would never in a million years be like yourself.*⁹

Account planner Lauren Tucker says a creative brief must address the following:

1. *Role of advertising.* Why are you advertising? What is the problem that advertising can solve? How will the client benefit? How will consumers benefit?
2. *Target audience.* Describe the consumers in a way that gives insight into how they think and feel about your brand. For example, Margaret Morrison¹⁰ asks you to consider the difference among the following descriptions:
 - Mothers with children under 12 years old.
 - Mothers, with children under 12 years old, who probably do not prepare many meals from scratch but generally use a variety of packaged goods as the basis for their meals. These moms may be users of products such as jarred spaghetti sauce and packaged dinners; they may also be users

⁸ Merry Baskin, "What Is Account Planning?" Account Planning Group, www.apg.org.uk.

⁹ D&AD, *The Copywriter's Bible*, p. 163.

¹⁰ Margaret A. Morrison, Eric Haley, Kim Bartel Sheenhan, and Ronald E. Taylor, *Using Qualitative Research in Advertising: Strategies, Techniques and Applications* (Thousand Oaks, CA: Sage, 2002), pp. 112–115.



Don't think of it
as a reminder of your lousy
ex-husband.
Think of it as a down payment
on a Porsche.

Highest prices paid for your jewelry
Windsor Jewelers
581 Fifth Avenue, 3rd floor, between 47th and 48th Street, New York, NY
(212) 644-7900

Follow the simple Windsor method to get the most money for your jewelry:
1. See other jewelers. 2. Get your best offer. 3. Let the nice people
at Windsor make you an even better offer. It's that easy.
Licensed by Consumer Affairs #0817887



The bad news is, he's the sole heir
to your jewelry collection.
The good news is,
there's still time to cash it in for
a round-the-world cruise.

Highest prices paid for your jewelry
Windsor Jewelers
581 Fifth Avenue, 3rd floor, between 47th and 48th Street, New York, NY
(212) 644-7900

Follow the simple Windsor method to get the most money for your jewelry:
1. See other jewelers. 2. Get your best offer. 3. Let the nice people
at Windsor make you an even better offer. It's that easy.
Licensed by Consumer Affairs #0817887

Courtesy of Windsor Jewelers; Rick Rindell, copywriter; Arel Spendian, art director.

Figure 5-3

You need to get into the mind-set of your customers, as Windsor Jewelers does here. Notice that the company didn't say something dumb like, "Trade in your treasured family heirlooms for cash." After all, it understood that people have a hard time parting with family treasures. These ads make it simple.

of foods purchased from the deli counter of their grocery store. They are also busy and highly involved in the lives of their children.

- Mothers who consider themselves creative and somewhat adventurous in the kitchen but need to balance their creativity with the demands of the picky eaters in the family.

Morrison's first example provides little information to the creative team about what motivates the target consumer. The second example provides quite a bit of information but no real inspiration. Morrison notes this description is likely to fit virtually every mother with children younger than 12 years old in the United States. The third example creates a vivid picture in the mind of everyone reading the creative brief. It describes what is different about the mothers who are in the target audience compared with the other mothers who may fit the profile demographically but not psychographically.

3. *Key insight.* Bill Bernbach once said, “At the heart of an effective creative philosophy is the belief that nothing is as powerful as an insight into human nature, what compulsions drive a man, what instincts dominate his action, even though his language so often can camouflage what really motivates him.”¹¹

The insight may come through observation, such as that people tend to pull Oreo cookies apart and lick the cream filling before biting into the cookie. It may also come from what consumers say in interviews and focus groups. For example, the statement “I might as well apply this donut to my hips” led to NutriGrain’s creative concept that shows people wearing giant donuts around their waists.

4. *Benefit.* Define your benefit in human terms. For example, “Tide cleans the dirt your family gets into,” not “Tide cleans better than other brands.”
5. *Brand personality or brand promise.* For example, the Motel 6 brand is honest. Simple. Unpretentious. Good humored. And commonsensical.
6. *Mandatories.* Bank ads must contain financial disclosure information. A retailer may insist that all ads include the address and the store hours.

In addition to the written creative brief, you may wish to include clips of TV programs the consumers watch, download music they like, create a scrapbook of their hobbies, make a montage of photos that represent what they do in an average day, and so on.

Stating the Strategy

Each agency approaches strategy from its own unique perspective. Whichever approach is used, the strategy must be carefully stated so that it gives the creative team direction and inspiration. Although you may have gathered reams of data, only include what’s relevant to solving the advertising problem in your strategy statement. Kevin Dundas describes two opposite extremes:

The urge to fill that piece of paper with detail, data, fact, and hearsay is unbelievably tempting. I recall a senior planner handing me a brief for sign-off and proudly stating, “Let’s see the creatives get out of that one.” It was a great piece of strategic thinking, but as a stepping-off point to a creative team it was DOA.

Equally, I have had planners shuffle into my office embarrassed to reveal the one-page summation of a mountain of strategizing and positioning work for their brand. “It’s too simple and obvious; it is what the brand has always stood for.” More than likely this is a good position to

¹¹ Baskin, “What Is Account Planning?”

*take; why challenge or rewrite a position like refreshment or performance or safety? The genius, of course, lies in how the planner has configured or retextured the brand proposition for today's target audience.*¹²

As you write your strategy statement, try to write as visually as you can so that the writer and artist will almost see and hear the consumer in their minds. But keep the statement brief. Kenneth Roman and Jane Mass argue that if you can't fit the information onto one page, the chances of cramming it all into a 30-second commercial are slight.¹³

Linking Strategy with the Thinking/Feeling and High/Low-Importance Scales

Advertising agency Foote, Cone & Belding has created a strategy model based on two basic facts: (1) Some purchasing decisions are based more on logic, whereas others are based more on emotions; and (2) some purchasing decisions may involve extensive deliberation, whereas others are made with little or no thought. Visualize this model as a grid with four quadrants (see Figure 5-4).

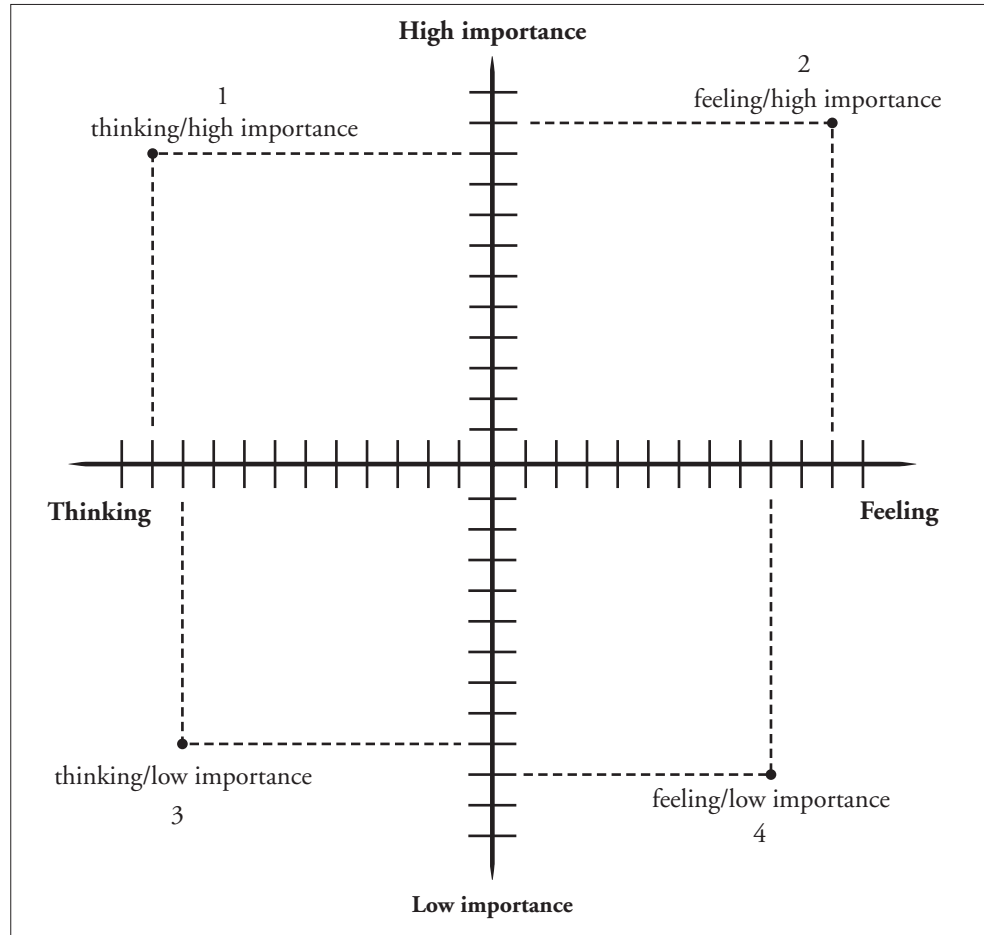
- *Quadrant 1: Thinking/High Importance.* Also called the informative model, this approach assumes that the consumer needs a great deal of information because of the importance of the product and logical issues concerning it. Many campaigns for automobiles, digital cameras, computers, and home entertainment systems fit this category. Long copy, specific information, and perhaps a demonstration might be used to reinforce the selling argument.
- *Quadrant 2: Feeling/High Importance.* Also called the affective model, this approach views the consumer as an individual who relies less on specific information and more on attitudes and feelings about the product because the purchase decision is related to self-esteem. Products for which this strategy works include jewelry, cosmetics, fashion apparel, and motorcycles. Image advertising, which communicates with dramatic visuals and emotional statements as opposed to logic, is the rule of thumb here.
- *Quadrant 3: Thinking/Low Importance.* Also called the habit-formation model, this approach views the consumer as someone who makes purchasing decisions with minimal thought. Simply inducing a trial purchase, as with a coupon, may generate subsequent purchases more readily than pounding home undifferentiated points in the copy. Campaigns for food and household cleaning products often use this approach; the messages always remind the consumer to choose the brand.

¹² Kevin Dundas, "A Passion for Advertising," *Agency*, Summer 1998, p. 38.

¹³ Kenneth Roman and Jane Maas, *The New How to Advertise* (New York: St. Martin's Press, 1992), p. 5.

Figure 5-4

The Foote, Cone & Belding strategy-planning model ranks consumer purchasing decisions in terms of high versus low importance and thinking versus feeling.



- **Quadrant 4: Feeling/Low Importance.** Also called the self-satisfaction model, this approach sees the consumer as a reactor. It is reserved for products that satisfy personal tastes, such as smoking and consumption of alcoholic beverages, and that make the user feel “special” when using the brand in front of peers. Messages are designed primarily to draw attention to the brand.

Note that because consumers buy a variety of goods and services, they may fit any of the four quadrant profiles, depending on the specific purchasing decision.

Think ROI

Before you finalize your strategy, think about the return on investment (ROI) that your client will receive from advertising by answering the question, “Why is advertising the best answer?” After all, in this age of integrated

STRATEGY STATEMENT FORMAT

STRATEGY STATEMENT FOR [NAME OF PRODUCT, SERVICE, AND SO ON]

Give a brief description of the product or service to put the strategy in context—no more than one or two paragraphs, but enough to help the reader understand what is to be advertised.

1. *Who is our target?* Give brief lifestyle/attitudinal descriptions. Include some demographics, but this is not as important for most products. Users, heavy users, nonusers, users of competitive brands? Relationship to other product/service usage?
2. *Where are we now in the mind of this person?* They don't know us. They know us, but don't use us. They prefer another brand because. . . . They don't understand what we can do. They don't use us for enough things. And so on.
3. *Where is our competition in the mind of this person?* Use the same approach as above but focus on the competing brands.
4. *Where would we like to be in the mind of this person?* Product is positioned as. . . . Product is the best choice because. . . . Now they know product will. . . .
5. *What is the consumer promise, the "big idea"?* State the major focus of your campaign. Not a slogan or tag line at this stage, but an idea in simple language that will serve as the basis for a tag line—a brief statement that sums up what the campaign is about.
6. *What is the supporting evidence?* Draw on consumer benefits to strengthen and elaborate on what you chose in item 5. Build benefit after benefit in support of your big idea.
7. *What is the tone of voice for the advertising?* Decide on the appropriate tone—warm, family values, startling, hi-tech, sobering fact, mild guilt, humor, and so on.

marketing communications, a variety of other approaches might bring about similar—or even better—results than an advertising campaign. For example, if research shows that people aren't shopping at a store because they don't like the service they receive, an ad campaign probably won't help as much as improving employee morale at the store—something human resources or public relations could do far better than an ad agency. (See Chapter 13 for examples of integrated marketing communications.)

There's another ROI that's important in testing your strategy. Doug Walker defines it as "relevance, originality, and impact." Is your strategy relevant to the target audience? Is it original, or is it too similar to that of the other brands in your product category? Does it have an impact? Will it bring results?

Checklist for Strategy

- Does your strategy have the potential for relevant and unexpected connections that can build a relationship between the brand and the prospect?
- Did you place the brand at the appropriate point on the thinking/feeling and high/low-importance scales?

- Does your strategy address one or more human needs?
- Did you include emotional benefits, as well as rational ones? Can the product and its advertising support these benefits?
- Did you consider what strategies competitors are using, as well as what they may have missed?
- Does your strategy address the target market in a tone appropriate to this market?
- Does your strategy contain enough information to give the creative team members direction but not so much information that it overwhelms them?
- Does your strategy address both types of ROI?

Suggested Activities

1. Using the strategy statement format as shown in the box on page 120, write a strategy for a product, service, or organization of your choosing or as assigned by your instructor.
2. Collect several advertisements for a single product, service, or organization. How much of the original strategy can you infer from what each ad says and how it says it? Is the target audience evident? What is the problem, and what is the ad's approach to solving it? Which human needs are addressed? If you were in the target market for this ad, would you believe what it says? Why or why not? Strategically, what might be another way to approach the problem?
3. Using this same campaign or another, do an Internet search for the product or service. What differences do you note in the strategic approach? For example, you might do a search for Bell Helmets and determine whether its Web strategy is in keeping with the "Courage for your head" campaign.



Search Online! Discovering More about Strategy

For more information about branding and account planning, go to the following sites:

- Brandchannel: www.brandchannel.com
- Account Planning Group: www.apg.org.uk

Eat Mor Chikin or These Cows Are Goners!

Chick-fil-A is a quick-service restaurant chain with more than 1,000 units and more than \$1.2 billion in sales. From 1963 to the 1980s, Chick-fil-A grew to become America's dominant mall-based restaurant chain on the strength of its signature chicken sandwich. As mass merchandisers began to erode mall traffic in the 1980s, Chick-fil-A management moved the chain's expansion strategy out of the mall and onto the street with freestanding units.

Chick-fil-A now competes in one of the economy's largest and most competitive segments—fast-food restaurants. Chick-fil-A is outnumbered in store count by up to 15 to 1 and is outspent in the media by up to 20 to 1 by the likes of McDonald's, Burger King, and Wendy's. Industrywide, flat pricing and rapid store growth have held average same-store sales increases to a modest 1 to 2 percent for several years. Also, deep discounting has been the dominant marketing message in the fast-food industry.

In 1995, Chick-fil-A hired The Richards Group to develop a campaign that would clearly position Chick-fil-A as the preferred alternative to hamburgers in the fast-food restaurant marketplace. To arrive at the best approach, The Richards Group used its Spherical branding process, in which it defines the client's business, the brand's positioning and personality, and the desired affiliation.

The Spherical branding process revealed significant differences between Chick-fil-A customers and traditional fast-food customers. Chick-fil-A customers were older, better educated, wealthier, more white collar, and skewed female. They came to Chick-fil-A for a unique, better-tasting chicken sandwich.

Research confirmed that Chick-fil-A was rich with positive associations. The great-tasting chicken sandwich was the strongest association. Also, customers associated Chick-fil-A with a clean, comfortable restaurant environment; well-run operations; accurate service; friendly, clean-cut employees; and strong values. Customers described the brand's personality as upscale, successful, healthy, intelligent, clean-cut, and wholesome. Sounds perfect, right?

Courtesy of Chick-fil-A.

“Calling All Cows” :60 radio

SFX: OPEN ON SFX [SOUND EFFECT] OF DIAL TONE. THEN WE HEAR NUMBERS BEING DIALED, BUT THE TONE IS SLIGHTLY OFF AS IF THE NUMBERS AREN'T BEING PRESSED PROPERLY. THIS GOES ON FOR A FEW SECONDS AND IS FOLLOWED BY AN OFF-THE-HOOK SFX.

ANNCR: The cows are calling . . .

SFX: WE HEAR A SORT OF COW GRUMBLING OR MOO AND THEN MORE EFFORT IN MISDIALING THE PHONE.

ANNCR: The cows are trying to call you on the phone to tell you to eat more chicken.

SFX: DISGRUNTLED MOO. MISDIAL, MISDIAL, MISDIAL.

ANNCR: Unfortunately, cows have hooves. So not only is the receiver hard to pick up, but the little numbers are nearly impossible to dial.

SFX: POORLY DIALED NUMBERS AND COW SFX CONTINUE UNDER . . .

ANNCR: Oh, how stubborn cows can be. You see, they want you to know about Chick-fil-A. Chick-fil-A invented the chicken sandwich over 30 years ago. Made a special way, it's more tender, juicier, better. The cows want you to eat more chicken.

SFX: DIAL TONE.

ANNCR: The cows also want to tell you to quit puttin' bells around their necks, but that's a whole other story. Chick-fil-A. We didn't invent the chicken, just the chicken sandwich.

SFX: ROTARY DIAL SOUND FOLLOWED BY A MORE SATISFIED MOO SOUND.

Well, a bit too perfect. The Richards Group discovered other personality traits included status driven, finicky, uptight, self-absorbed, and boring.

Clearly, Chick-fil-A was seen as the premium chicken sandwich in the quick-service restaurant category. The Richards Group, however, understood that talking about “quality” products was not unique or motivating. It might even add to the negative characteristics of being uptight and finicky.

After thorough consumer research and an extensive review of the fast-food restaurant category, The Richards Group developed the following brand positioning for Chick-fil-A: to choosy people in a hurry, Chick-fil-A is the premium fast-food restaurant brand that consistently serves America's best-loved chicken sandwiches.

“The B-Word” :60 radio

ANNCR: And now the Chick-fil-A update. The BCC—the Bovine Communications Committee, sister agency of the FCC—has banned the use of a number of words on commercial airwaves. First and foremost is (BEEP). The cows call it the “B” word—ends in “F,” two “E’s” in the middle. This particular word, the cows claim, is corrupting the minds and bodies of America. Phrases like (BEEP) jerky, (BEEP)-cake, (BEEP) stroganoff, “Where’s the (BEEP),” “One-hundred percent, pure, Grade-A Angus (BEEP)” are now punishable with time in a pig trough and random electric cattle prodding. An acceptable substitute is the “C” word, a.k.a. chicken. Saying (BEEP) in private is still legal, but the cows don’t recommend it. Should you find yourself saying (BEEP), thinking about (BEEP), or craving (BEEP), head to Chick-fil-A. There you can purge your wrongdoings by thinking wholesome thoughts and eating wholesome things. Like the Chick-fil-A Original Chicken Sandwich. It features a tender, all-white breast of chicken cooked a special way to seal in the juices, then placed atop a hot, buttered bun with two crucial pickles. I’ve got no (BEEP) with that. Chick-fil-A. We didn’t invent the chicken. Just the chicken sandwich.

The target of choosy people in a hurry encompasses those who, regardless of their demographics, are more choosy about the food they eat, the restaurant they eat in, the employees who serve them, and the healthfulness of the food. They are choosier people about most aspects of their lives.

From the consumer perspective, Chick-fil-A is fast food. The frame of reference as a premium fast-food restaurant acknowledges that consumers consider Chick-fil-A among the most respected, highest-quality fast-food restaurants.

Chicken sandwiches are the dominant signature products and the most compelling reason for choosing Chick-fil-A. “Consistently serves America’s best-loved chicken sandwiches” is a specific and vivid reason to choose Chick-fil-A.

Chick-fil-A’s brand personality had to be easy to connect to emotionally. The Richards Group determined that Chick-fil-A’s brand personality should be:

Caring. Genuine. Clean-cut. Dependable. Unexpectedly fun.

Caring to capture the community and people orientation of the company and its principled and giving culture. *Genuine* to capture the sense of an organization that is authentic, classic, and comfortable with itself and that puts substance over style. *Clean-cut* to capture the wholesome and healthy quality of the nature of the people. *Dependable* to characterize people who have their act together and have some stability in their lives. They are people who you would consider good neighbors. *Unexpectedly fun* to leave room for the company to not take itself too seriously, to be lighthearted and creative.

The Richards Group wanted people to feel the following brand affiliation when they choose to eat at Chick-fil-A:

People who eat at Chick-fil-A see themselves as a little more discerning. "Chick-fil-A is a little more expensive, but it's worth it." They also see Chick-fil-A as a place for active, family-focused folks who appreciate Chick-fil-A's strong values.

With the Spherical branding process complete, The Richards Group realized it needed to create a campaign that would leverage the premium product and enhance the personality of the brand. The creative solution, "Eat Mor Chikin," features cows trying to persuade consumers to eat more Chick-fil-A chicken.

The campaign rolled out initially in 1995 as a three-dimensional billboard in which cows appear to be writing "Eat Mor Chikin" on the sign. This board is used when Chick-fil-A opens in a new market to welcome new customers. As a market matures, the cows begin to rotate other boards into the





mix. Sometimes the cows are used outdoors to promote specific items, like breakfast, with boards such as “Eat Mor Chikin or Weer Toast.” They aren’t particular, however, about how humans eat chicken, just that they do. So sometimes they encourage the general consumption of chicken by tying their message to current events with boards like the “Vote Chikin” board that ran during an election year. A fully integrated campaign was added in 1996, which included outdoor billboards, television, radio, freestanding inserts, direct mail, costumed mascots, and apparel and novelty items.

The campaign has won numerous awards in the Cannes, ADDY, OBIE, Effie, and other competitions. As an added bonus, the campaign, particularly the outdoor billboards, has generated significant attention on national and local news wires and in restaurant trade publications. The media value of the public relations coverage is more than \$5 million.

In the process, the traffic-stopping cows have convinced a lot of people to “eat mor chikin.” Since 1996, Chick-fil-A’s unaided brand awareness has grown 81 percent. During that same period, sales have increased 120 percent. That’s a lot “mor chikin” than before the cows and The Richards Group came on the scene. Now if only we can convince the cows to use spell check.

IDEAS: THE CURRENCY OF THE 21ST CENTURY

“We’re in the idea business, because ideas will be the currency of the 21st century,” Roy Spence, founder of Austin-based GSD&M, explained to *USA Today*. But Spence also observed, “The market is ad rich and idea poor.”¹ The key question becomes, how do you come up with the big idea?

How Do You Come Up with the Big Idea?

Some writers and artists say their ideas come to them while they’re taking a hot bath or a long walk. Others get ideas in the shower or while driving. And still others get ideas through free association with a colleague. Terence Poltrack describes the process of coming up with the big idea as

*one man, one style. For every idea out there, there’s a way to get to it. Ask advertising’s creative thinkers about their personal road maps to The Answer, and you confront a mix of fear and bravado, chilly logic and warm emotion. The process is one part reason, one part heart, and one (big) part pure, simple intuition.*²

¹ Bill Meyers, “He’s in the Idea Business,” *USA Today*, 29 April 1999, p. B1.

² Terence Poltrack, “Stalking the Big Idea,” *Agency*, May/June 1991, p. 26.

James Webb Young, a former creative vice president at J. Walter Thompson, described a five-step process in his book *A Technique for Producing Ideas*:³

1. *Immersion*. Engross yourself in background research. Even the pros don't write the magic line the first time. Before Goodby, Silverstein & Partners arrived at "Courage for your head" for client Bell Helmets (see the "Briefcase" section in Chapter 4), agency team members visited the client, viewed the manufacturing process, and absorbed hours of information, which led to a group-think session in which the tag line finally emerged.
2. *Digestion*. Play with the information. Look at it from different angles. Make lists of features. Draw doodles. Write down phrases. Exercise your mind. This chapter will give you some creative exercises that may help spark an idea.
3. *Incubation*. Put the advertising assignment aside. Go for a walk. See a movie. Shoot some hoops. Do whatever will relax your mind. Young likened this step to the way Sherlock Holmes solved mysteries. In the middle of a case, Holmes would drag Watson off to a concert. This habit was irritating to the literal-minded Watson, but it always helped Holmes crack the case.
4. *Illumination*. Once your brain has been allowed to relax after being loaded with information, it will spurt out an idea. It can happen anywhere, any time. Be ready to write the idea down because, as quickly as an idea pops into your head, it can pop out of it. Forever. It doesn't matter if the idea is captured on a scrap of paper, a cocktail napkin, or in the dust on your car's dashboard, just as long as you record it somehow.

Creative director Ann Hayden was having a difficult time coming up with the right approach for a Roche commercial. She knew the commercial needed to convince patients to discuss their weight with their doctors. But every idea she came up with seemed trite. Finally, the big idea came to her when she was having dinner at a restaurant and noticed the couple at the next table had a baby with them. That's it! Babies. One of the first things that happens when a baby is born is that he or she is weighed. This inspired a commercial that opens on a baby and dissolves into a grown woman who is overweight. The announcer says, "We're all born into this world small, within 3 to 4 pounds of each other. Then life happens. And we can end up weighing more than is healthy for us. Fortunately, today there are some truly different prescription options that can help. Doctors have been weighing you since you were born. Isn't it time you talked about it?"⁴

³ James Webb Young, *A Technique for Producing Ideas*, 3rd ed. (Chicago: Crain Books, 1975).

⁴ Adapted from a lecture given by Ann Hayden at the University of South Carolina, 13 May 2000.

5. *Reality testing.* Ask yourself, is the idea good? Does it solve the problem? Is it on strategy? As you gather ideas, put them inside an envelope or folder and don't look at them right away. If you evaluate early on, you may settle for an idea that's just so-so or you may never allow a gem of an idea to develop.

Be sure to test your idea on others. You may be so close to the idea that you don't see potential problems, so show it to others and listen to their feedback. Ogilvy & Mather tells its account people to ask the following questions when evaluating creative work: Is it on strategy? What did you get from the advertising? Was that net impression a good or bad one? Why? Did you remember to react to this ad as a consumer, not as an advertising person? Does the ad address the right group of people? Is the tone consistent with the strategy? Is it a good execution? Is the promise visualized effectively? How? Is the brand name up front enough? Is the core selling idea clear? Does the execution lend itself to a total campaign? If so, what might be some other executions? Does something make you stop, look, listen quickly? What is it?

There's a Big Idea in the Strategy Statement

The strategy statement you learned to write in the last chapter serves as a road map for your idea-generation process. For instance, the strategy statement for Kellogg's NutriGrain breakfast bars told the Leo Burnett creative team that consumers want to eat the right thing. They know healthy food will make them look and feel good, but they're tempted by junk food that goes straight to their hips and thighs. Using the insights from the strategy, the creative team members realized that they weren't just selling a breakfast bar; they were selling self-respect. The tag line, "Respect yourself in the morning," summed up the big idea. To develop ideas for individual ads in the campaign, the team jotted down words, phrases, and images of what consumers are—and should be—eating. One ad shows a humongous donut wrapped around someone's waist, and another shows giant sticky buns stuck on a woman's rear end. In keeping with the strategy, billboards are placed next to donut shops and fast-food restaurants.

Turn an Idea into a Campaign Theme

It's rare that you will be asked to come up with an idea for a single ad. Most often, you'll be asked to come up with an idea that has "legs"—one that can run over time as a campaign. Some of the most famous and successful campaigns have been running for decades. So before you settle on an idea for a single ad, ask yourself, what will the next ad be like? And the one after that? And the one a year from now? And 5 or 10 years from now? Does the idea stand the test of time? That is, can you create a campaign for it?

Bud Light ads center on the concept that guys will go to great extremes to protect their favorite brand of beer. This big idea has been developed into numerous award-winning commercials. In one, a skydiver is reluctant to jump out of a plane. To inspire him to jump, the instructor drops a six-pack of Bud Light out of the plane's door. To the audience's surprise, the pilot jumps out of the plane to retrieve the beer. Another Bud Light commercial shows two young guys in an apartment. One of them is concerned that their friends will drink all their beer. Not to worry: the other guy has installed a magic fridge. With the pull of a lever, the kitchen wall revolves and the refrigerator is replaced with a kitchen table and chairs. Pure genius! The only problem is on the other side of the wall is another apartment filled with guys who rejoice when the refrigerator appears. As if they are worshipping an idol, the men bow down and chant, "Magic fridge."

Notice the similarities in the two Bud Light ads. Although the scenarios are different, they come back to the same big idea. A campaign is a series of ads that reflect the same big idea and have a similar theme and attitude. Often the individual ads will have the same look, in which the art director specifies the size and location of the visual and logo, the size and font of the type, and so on. Also, often the copy in each ad follows the same structure, from the length of the headline down to the last line of copy. But it doesn't have to be this structured. Look at the ads for Bell helmets found in the "Briefcase" section in Chapter 4. Some of Bell's headlines ask questions, whereas others give statements. Headlines range from 3 words to 17. Some ads show the product in use, whereas others show what happens if you don't wear a Bell helmet. There are similarities, however. The type font is the same, as is the tag line, "Courage for your head." So is the attitude and writing style of the ads. The ads may not look the same, but they're definitely part of the same campaign.

Campaign ideas transcend different media. Peek back at the Chick-fil-A "Briefcase" section found in Chapter 5, and you'll see how the big idea—cows pleading for people to "eat mor chikin"—works for outdoor billboards, television, and radio. In each case, the cows appear to be creating the ads.

Campaigns created for traditional media can also inspire ideas for non-traditional media. CareerBuilder.com saw its revenue grow more than 70 percent in 2005 after it ran three spots on the Super Bowl. The spots, which showed what it's like to work with a bunch of monkeys, were named three of top six spots in the annual *USA Today* ad poll. The next year the monkeys were back in starring roles in Super Bowl commercials and offered a new twist: People could download Monk-e-mail greetings to send to friends and enemies alike. The microsite, created by agency Cramer-Krasselt, allowed visitors to customize their favorite chimp with clothing, accessories, and a selection of prerecorded messages. It also gave people the option of skipping the prerecorded missives in favor of typing out their own—or recording one over the phone. More than 9 million people downloaded the greetings in the first 8 months of the campaign, and there were nearly 1,200 blog mentions of the office chimps in the same period.

At times, you'll be asked to develop multiple campaigns to reach different target audiences. For example, Loeffler Ketchum Mountjoy created numerous campaigns to convince a variety of people to visit North Carolina. Its research showed some people want to "veg out" and leave their worries behind when they go on vacation. Others want to discover new things while they're visiting new places. And a third group, filmmakers, need to know why one location is better than another to shoot a movie. These wonderful campaigns for North Carolina are found in Chapters 7 and 13. Study these ads and you'll see how they appeal to different audiences.

From One Big Idea to Hundreds of Ideas

Once you develop your big idea, you'll need to come up with an infinite number of ideas for individual ads that support the campaign theme. It's not easy. To help the brainstorming process, apply the following questions to your advertising problem:

Where Will Your Ad Run?

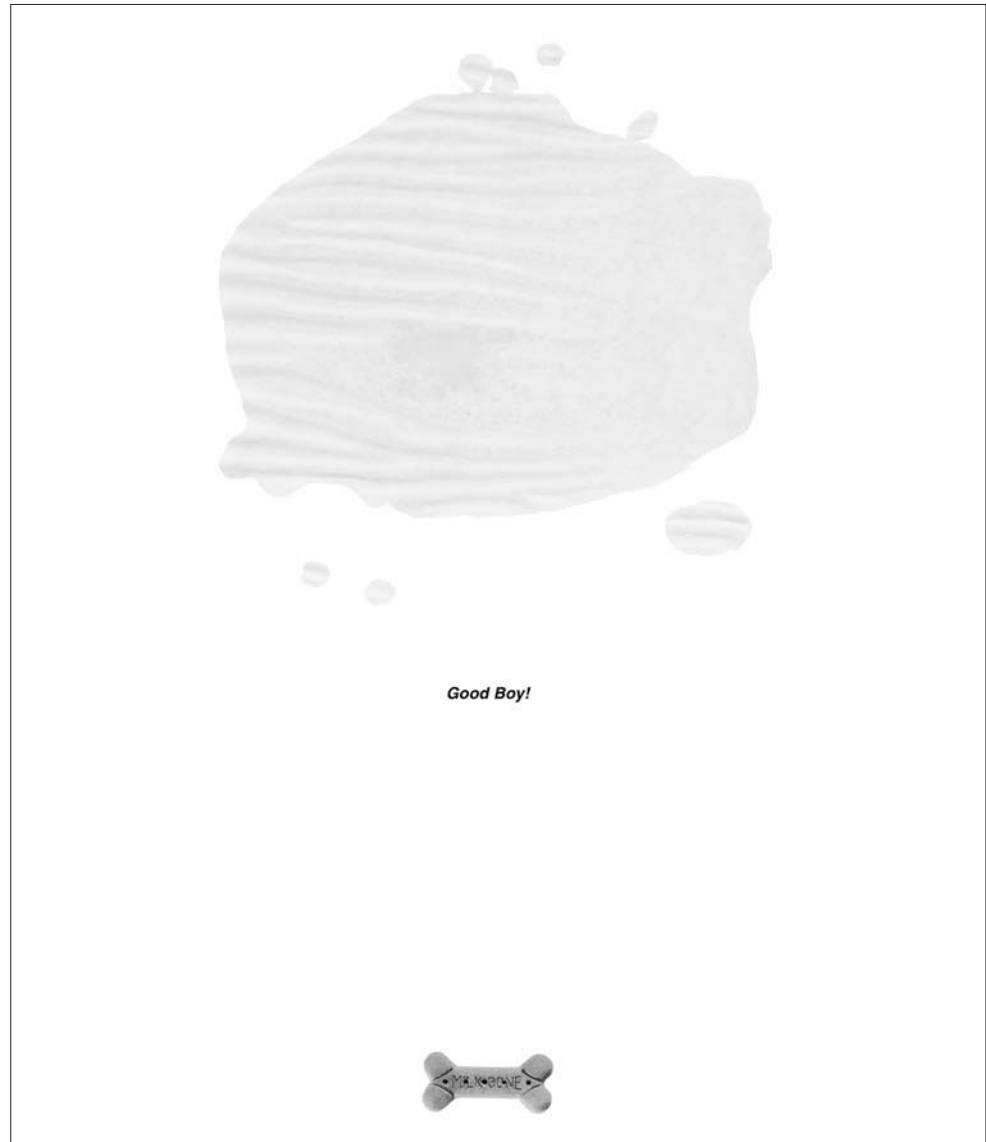
DiGiorno Rising Crust Pizza reinforced its message "It's not delivery. It's DiGiorno." by placing ads in yellow-page directories next to ads from take-out pizza restaurants. The headline asked, "Looking for a pizza that bakes up fresh like pizzeria pizza? Look in your freezer." The copy led users to an 800 number for a coupon worth \$1.50 off their next purchase.

Minute Maid bought the back page of each section of the *New York Times* to introduce its Premium Choice juice. The ad in the Business section included a coupon, along with some financial advice: "This might be the only sure thing you'll ever find in the business section." The ad in the Metropolitan section played off the numerous New Yorkers who become snowbirds when they retire: "Today, the Metropolitan section also has important news from New York's sixth borough, Florida." Students from the Creative Circus showed how newspaper ads are the perfect medium to reach dog owners (see Figure 6-1).

Don't just stick to traditional media to run your message. Think creatively, as Kirshenbaum, Bond & Partners did when it stenciled the sidewalks of New York with the message "From here, it looks like you could use some new underwear. Bamboo Lingerie." Crispin Porter + Bogusky also used unconventional media to describe what it's like to be homeless. Ads for the Miami Rescue Mission ran on shopping carts, bus shelters, park benches, and trash dumpsters. Each had the following copy: "When you're homeless, you see the world differently. To help call 571-2273." What made the ads so powerful was how the headlines and media choices related to the overall message: The ad on the park benches was headlined "Bed." The message on the dumpsters read "Kitchen." The poster inside the bus shelter was labeled "House." The sign on the grocery carts described it as a "Closet."

Figure 6-1

What's that giant spot doing on this newspaper ad? If you're a dog owner, you know. Good boy! And good use of media to generate a creative idea.



Courtesy of the Creative Circus; Yara Siegelhaar student art director and photographer; David Laskarzewski, student copywriter.

What's the Context of Your Message?

What will the members of your target audience be doing when they see or hear your ad? For example, several TV stations in the Philippines run “insomnia ads” in place of the standard color bar sign-off signals. An Advil ad reads, “If you’re reading this instead of sleeping, you’ll probably have a headache later.” Bayan Tel’s message has a twist on a popular movie title: “Sleepless in Manila? Call Seattle or any place in the U.S. for only 40¢/min.” Mr. Donut asks, “Already thinking of breakfast? Suggestion: Mr. Donut.”

Noxzema bought ad space in women's restrooms throughout Manhattan. The ads grabbed your attention because they were printed in reverse—you needed a mirror to read them. Appropriately, the ads were hung in frames on the walls across the mirrors so that, when a woman checked her makeup in the mirror, she was greeted with messages such as these:

“Look as good as the woman your date is hitting on.”

“Did someone miss her beauty sleep?”

“He must really love you for your inner beauty.”

Here are other clever messages that make a relevant connection to what consumers are doing when they see the message:

“Ref, you need glasses.”

(Outdoor board for an optician, placed at a sports stadium)

“Hello to all our readers in high office.”

(Message for *The Economist* magazine, painted on the roof of a bus)

“20 ounce soda. 6 inch pothole.”

(Message for Tide, placed on the exterior of a bus)

What's the Timing of Your Ad?

When will your ad run? Is the timing significant to your target audience? For example, Pepto-Bismol ran an ad in April issues of magazines. How does the month of April relate to queasy stomachs? April 15 is tax day, a day that can make some taxpayers sick to their stomachs. That's why Pepto-Bismol ran a full-page copy of a 1040 form, with a corner rolled up to reveal a bottle of Pepto-Bismol.

Wild Turkey Kentucky Straight Bourbon Whiskey made an unexpected but relevant suggestion for people who were expecting company for the holidays: “This Thanksgiving serve Turkey before dinner.” Vicks' NyQuil ran an ad during the holiday season, when many people seem to catch colds, with this message: “Silent night.” And Saatchi & Saatchi used holidays as a source of inspiration for Tide laundry detergent ads:

“The only way to wear white after Labor Day.”

(Ran on Labor Day)

“It takes a wee bit more than luck to get green beer out of your clothes.”

(Ran on St. Patrick's Day)

“Removes alien goo, fake blood and, oh yeah, chocolate.”

(Ran on Halloween)

What's in the News?

Did something major just happen? Is something about to happen? Ads that tap into current events reflect what's on people's minds and make your brand

seem timely. This approach is great if you have the resources to constantly change your ads.

America's Dairy Farmers and Milk Processors often tap into major events such as sporting events, elections, and TV shows. For instance, on Super Bowl Monday, you'll see the winning quarterback sporting a milk mustache. Two versions of the ad are shot in advance, just in case the outcome isn't what everyone expects.

Can You Borrow from the Pages of History?

McCann Erickson's Singapore office studied old ads from the Simmons Bedding Company and discovered an old brochure from the 1930s that featured a testimonial from Eleanor Roosevelt. This inspired an idea that won gold at the One Show. The headline read:

For President Roosevelt,
a day at the office
involved sending 750,000 men
into a minefield.
Ever wondered how he
slept at night?

What Are the Negatives about Your Brand?

What negative thoughts do your potential customers have about your client? What negative thoughts do you have about your client? Don't try to cover up a negative—embrace it. After all, what's negative to one person can be positive to another. A copywriter at Macy's was faced with the challenge of selling orange luggage. It was just plain ugly. What could she do? She could omit that it was orange. After all, she wasn't taking mail and phone orders, so she didn't have to mention color. And, because the newspaper ad was going to run in black and white, no one would know the difference, right? Wrong. Customers would know the minute they came to the store. They would be furious, and the store could lose valued customers. So she wrote something along these lines: "Does your luggage get lost at the airline terminals? We've got the perfect luggage for you!" The luggage sold out because she turned a negative into a selling advantage, and she told the truth.

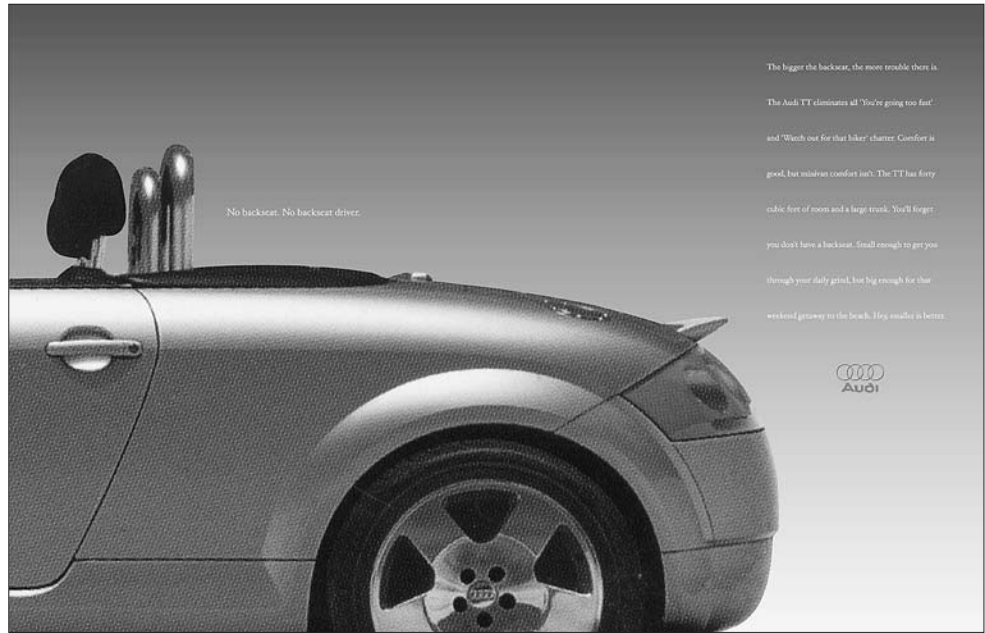
Notice how the students at the Creative Circus turned the small size of the Audi TT into an advantage (see Figure 6-2).

What If Your Product Were Something Else?

Make an analogy. If your product were a person, would it be young? Old? Carefree? Uptight? If it were a tree, would it be a giant redwood or a bonsai? How about if it were a dog or cat? Crate & Barrel described its "Sonoma"

Figure 6-2

Copy reads: “No backseat. No backseat driver. The bigger the backseat, the more trouble there is. The Audi TT eliminates all “You’re going too fast” and “Watch out for the biker” chatter. Comfort is good but minivan comfort isn’t. The TT has forty cubic feet of room and a large trunk. You’ll forget you don’t have a backseat. Small enough to get you through your daily grind, but big enough for that weekend getaway to the beach. Hey, smaller is better.”



Courtesy of the Creative Circus; Cecily Herbst, student art director; Dana Johns, student copywriter.

Copy reads: “Lots of elbow room. If you hang one out the window. Just enough. No more. We at Audi purposely spent more time on the TT’s design than contemplating how many bags of groceries you’re hauling. Shouldn’t luxurious, yet sporty cars be small? How else could a TT weave in and out of traffic while others sit in their SUV’s and stare?”



Courtesy of the Creative Circus; Cecily Herbst, student art director; Dana Johns, student copywriter.

collection of furniture as if it were a fashion model: “Shapely legs. French looks. Mildly distressed. Available for dinner.” *Good Housekeeping* magazine touted the virtues of its Seal of Approval to advertisers: “The seal is like your therapist: It assures you everything will be alright.”

An MTV campaign promoted the use of condoms by using an analogy to other types of safety equipment. In one spot, a roller coaster attendant

tries to put a safety belt on the young man who protests, “I want to be free. I want to feel everything. I just want to make this time special.” The attendant reluctantly agrees, “All right, just this once.” The roller coaster takes off, a scream is heard, and the young man’s seat is empty when the roller coaster returns. Another spot shows a young man swimming in shark-infested waters without a shark cage, and a third shows him climbing a mountain without a harness. The spots end with the message “Stop making excuses. Always use protection”; viewers are directed to a toll-free number and website for more information about AIDS prevention.

What Is Your Target Audience Reading and Watching?

Books, movies, plays, and TV programs can serve as inspiration. It can be the highbrow variety or the pop culture variety. Just make sure it’s relevant to your target audience.

FedEx did its own version of the movie *Cast Away* in a commercial that shows a FedEx employee delivering a package that he has protected the entire time he was marooned on a deserted island. He asks the grateful recipient what’s in the package and discovers it contains a satellite phone, GPS locator, fishing rod, water purifier, and some seeds. “Silly things” to the recipient, but the very things that could have helped the FedEx employee escape the island or at least could have made his stay more enjoyable.

British Airways exchanged partners of famous couples in literature to communicate that companions fly free. One ad read, “Romeo & Delilah”; another, “Jekyll & Gretel”; and another, “Hansel & Juliet.” All ran with the tag line “Who you bring is up to you.”

What Does the Product Look Like?

Try dipping a french fry in some ketchup. See anything special? Saatchi & Saatchi’s Singapore office saw a matchstick that led to an ad for Burger King’s “fiery fries.” Meanwhile, fast-food rival McDonald’s golden arches have appeared in ads as the straps on a backpack, the ears on an Easter bunny, and the body of a car.

In an effort to influence behavior, Allstate Insurance illustrated how drinking and driving don’t mix. No, it didn’t show a car wreck. Instead, it invented a “killer cocktail”—a martini with a car key jabbing the olive as if it were a toothpick. To make its brand welcome in any home, American Standard put a friendly face on its bathroom fixtures (Figure 6-3).

Where Is the Product Made and Sold?

Pace Picante Sauce promoted its authentic Tex-Mex heritage by poking fun of other brands that were “made in New York City!” Meanwhile, a billboard for

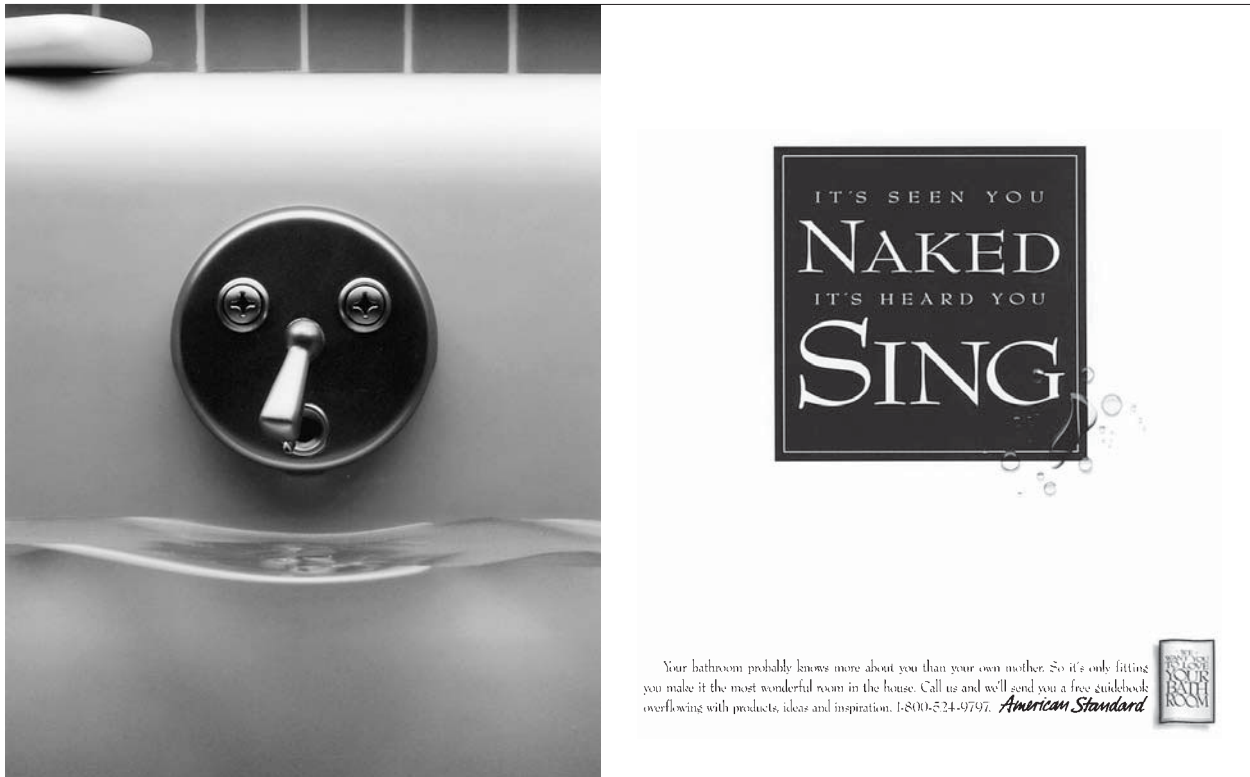


Figure 6-3

What does your product look like? Is there an idea in the shape of your product? In this case, the bathroom fixture looks like a friendly face.

Zamboli's Italian restaurant (located in South Carolina) told drivers the mileage to the closest great Italian food:

Great Italian Food Ahead

Rome 4,574 Mi. Venice 4,634 Mi. Zamboli's Next Right

What regions of the country (or the world) will see your ad? Can you customize it? Some ads have fun with regional accents. An ad promoting a concert by a Southern choir read, "Hallaluy'all." An ad in a tourist magazine invited people to visit "The Boston Museum of Fine Ahht."

Can You Say It with Just Pictures or Just Words?

Think of a solution with just pictures. Then think of a solution with just words. For example, Target wanted to communicate that its stores sell a variety of merchandise in a hip and unexpected way. Billboards listed

a series of three things you could find at the stores. Here are some favorites:

“Twinkies. Cheetos. Wide Aisles.”

“VCRs. Barney Tapes. Aspirin.”

“Aquariums. Fish Food. Toilet Plungers.”

Target used a visual approach in its magazine campaign. One ad shows a woman jumping in the air as she twirls a lug wrench as if she were a cheerleader. Another shows a woman wearing a black top and what looks like curlers—only on closer examination they turn out to be paint rollers. Still another shows a woman wearing a car’s air filter as a necklace. Another shows a woman wearing a backpack and a lampshade as a skirt.

Is There an Ideal Spokesperson?

As Chapter 1 states, the right spokesperson can help you break through the clutter and make a relevant connection with your target audience. Bob Dole made older, conservative men realize it was OK to use Viagra. *Crocodile Dundee* star Paul Hogan helped turn Outback Steakhouses into a fun destination. For more than 50 years, Smokey Bear has convinced children not to play with matches.

Is There an Idea in the Brand’s Name?

Insurance is one of life’s necessities that few people understand. Consider life insurance, for example. Young & Rubicam found that many people thought of it as a premium that’s paid only after someone dies. So how could the agency convince people to think of Metropolitan Life in terms of life, not death? Part of the answer was in the name of the company, Met Life. A series of ads shows people enjoying life’s simple pleasures, and the tag line “Have You Met Life Today?” sums up the idea. One commercial shows a little girl kissing her mother as a female voice-over says, “Today, one of our advisers showed this single mother that when her daughter is ready for college she’ll be ready to send her. Financially at least.” Another shows a man playing with his children on a swing set. The voice-over says, “This afternoon one of our advisers showed this dad how to protect his family and still retire at 55.”

If life insurance is difficult to understand, imagine what supplemental insurance is like. Most people never heard of it until the spunky AFLAC duck came along. As people search for the name of the company, the duck quacks, “Af-laccck!” Brand-name recognition rose from 13 to 91 percent. The com-

mercials are so popular that fans routinely shout, “Af-laccck!” when they see actor Ben Affleck.⁵

What’s the Opposite of What You’re Trying to Say?

If you’re trying to say that something’s comfortable, show something that’s uncomfortable (Figure 6-4). If you’re trying to sell something big, show a tiny detail. Likewise, if you want to sell peace, show the tragic outcome of war. A famous political commercial featured an adorable girl counting the petals on a daisy. When her count is about to reach 10, the visual motion freezes, and you hear a countdown in a man’s voice. As the countdown proceeds, the camera zooms in on the girl’s face until you’re looking into the pupil of her eye. You see black for a tiny fraction of a second. When the countdown reaches zero, a nuclear mushroom cloud appears in the girl’s black pupil and you hear Lyndon Johnson: “These are the stakes, to make a world in which all God’s children can live, or to go into the darkness. Either we must love each other or we must die.” The screen goes to black with white type, “on November 3rd, Vote for President Johnson.” The commercial ran only once, but some say it demolished Barry Goldwater’s chances of winning the 1964 election. A spin-off of the commercial ran in 2000 by MoveOn.org, an advocacy group that suggested Al Gore’s dealings with China were a threat to national security.⁶

Can You Combine Creative Exercises?

Combine your client’s brand name with timing, media, location, or pop culture.

What do you get? Absolut vodka got an award-winning campaign that turned an obscure brand into the leading imported vodka. Here are a few examples:

ABSOLUT PSYCHO

(Visual: Shower curtain with slash marks that form the shape of an Absolut bottle)

ABSOLUT CHICAGO

(Visual: Bottle of Absolut with letters being blown off it)

ABSOLUT SCROOGE

(Visual: Mini bottle of Absolut; ran before Christmas)

ABSOLUT CENTERFOLD

(Visual: Absolut bottle without any lettering on it; ran in *Playboy*)

⁵ Stuart Elliott, “This Duck Means Business,” www.nytimes.com, 11 February 2003.

⁶ Although we do not condone negative political advertising, the original commercial, produced by Tony Schwartz, is an excellent example of production techniques and may be viewed at a variety of historical advertising archives and websites, including www.ammi.org.

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Guidelines for Brainstorming

- *Don't think you must come up with the big idea all by yourself.*

Steve Hayden, one of the creators of the famous 1984 commercial that launched Apple's Macintosh computer, puts it all in perspective: "It's better to own 20% of a great idea than 100% of a so-so idea."⁷

A great visual idea can come from a writer. The perfect headline can come from an artist. And, as shown earlier, creative solutions can come from media experts. You may want to work independently at first and then bounce ideas off your creative partner. You may want to start out by doing free association with one or two colleagues. Perhaps you want to brainstorm with a group of 6 to 12 people. When you brainstorm in a group, be sure to designate a leader who will keep the session going and record the ideas. Also, be sure that every person participates and that no idea is considered stupid. After the session, there will be time to sort quality from quantity.

- *Start a swipe file.* Fill a folder or file cabinet or wallpaper an entire room with work you consider outstanding. You shouldn't "swipe" ideas, but you can use them as a springboard. The legendary Leo Burnett used to rip out ads that struck him as being effective communications. About twice a year, he'd riffle through that file—not with the idea of copying anything, but in the hope that it would trigger an idea that could apply to something else he was doing. Burnett also kept a folder of phrases he liked.

*Whenever I hear a phrase in conversation or any place which strikes me as being particularly apt in expressing an idea or bringing it to life or accentuating the smell of it, the looks of it or anything else—or expressing any kind of an idea—I scribble it down and stick it in there.*⁸

Burnett made that comment back in the 1960s, but the advice is still appropriate today.

- *Pay attention to life's experiences.* The best ads create an emotional connection with consumers. Take note of situations that move you because there's a good chance these same scenarios will trigger an emotional response with your audience. Art director Steve Bougdano was moved when he witnessed a troop of soldiers receiving a standing ovation at an airport terminal. He remembered this when Anheuser-Busch asked its agencies to develop a commercial paying tribute to the soldiers fighting in Iraq. This poignant commercial, aired during the 2005 Super Bowl, went on to receive numerous awards.

⁷ Laurence Minsky and Emily Thornton Calvo, *How to Succeed in Advertising When All You Have Is Talent* (Lincolnwood, IL: NTC Business Books, 1995), p. 99.

⁸ Denis Higgins, *Conversations with William Bernbach, Leo Burnett, George Gribbin, David Ogilvy, Rosser Reeves* (Lincolnwood, IL: NTC Business Books, 1989), p. 47.

- *Exercise your creative mind regularly.* Hang out with creative people, whether in your field or a different one. Go to the zoo. Visit a museum. See a play. Do something you've never done before. And be sure to pay attention to the nuances of everyday life. Creative director Jim Riswold admits,

*I have never had an original thought in my career. Everything I have ever done has been borrowed, reformulated, regurgitated, turned upside down or inside out, played back at a different speed, and sometimes just plain stolen from either popular culture, music, history, art, literature, the back of cereal boxes, Hegelianism, an athlete's life, a bedtime story my grandmother once read me—whatever. Anything and everything is fair game when it comes to stimulus.*⁹

- *Give yourself some down time.* You need to give your mind a break; otherwise, you'll overload on stimuli. Try spending some time alone. Try turning off the television, radio, and e-mail for a week. You'll find that removing the extra "noise" is the equivalent of meditation. Also, write in a journal every day to keep your ideas flowing. Don't think of it as creative writing; think of it as "brain dumping." The idea is to put two to three pages of your thoughts on paper daily.
- *Come up with a lot of ideas.* The more ideas, the better. Luke Sullivan, an award-winning copywriter, warns, "As a creative person, you will discover your brain has a built-in tendency to want to reach closure, even rush to it. . . . But in order to get to a great idea, which is usually about the 500th one to come along, you'll need to resist the temptation to give in to the anxiety and sign off on the first passable idea that shows up."¹⁰

Consider these two sets of instructions:

1. Come up with a good idea that will solve the problem of declining student enrollment at XYZ University. Your name and idea will be forwarded to the president of the university.
2. Come up with as many ideas as possible to help solve the problem of declining student enrollment at XYZ University. Jot down as many ideas as possible. Try to come up with at least 25 ideas. Don't judge the merits of your ideas. Write every idea you have.

What would happen if you received the first set of instructions? You'd probably freeze up because you'd place unnecessary pressure on yourself. You'd second-guess the thoughts that came into your head and would automatically dismiss any that you felt weren't good. The idea you finally put on paper would most likely be a safe approach because you knew others—including the president of the university—would be evaluating it.

⁹ Warren Berger, *Advertising Today* (London: Phaidon Press, 2001), p. 157.

¹⁰ Luke Sullivan, *Hey Whipple, Squeeze This: A Guide to Creating Great Ads* (New York: Wiley, 1998), p. 72.

Now what would happen if you received the second set of instructions? You'd probably come up with some dumb ideas. But you'd also probably come up with some good ones. You might even come up with a great idea. Idea 23 might be the winner. But if you only came up with one idea, idea 23 would never occur to you. And who knows what would happen if you came up with 100 ideas or more!

Keep the second set of instructions in mind in the idea-generation stage. Give yourself total freedom to come up with bad ideas. Who knows? Those bad ideas may spark great ideas when someone else hears them. And if the idea is a real dud, you can always drop it later in the process.

Using Criticism to Improve Your Ideas

A critical part of the creative process involves working in teams and checking your work by asking others to react to it. First, other people can see your idea with a clear and unbiased mind. Second, if your evaluators know advertising, chances are that they can judge your work both as consumers and as professionals. The key to a good critique is objectivity. This means you evaluate the work, not the person. Look for positive things, and then question things that may not seem clear or strong or that simply don't work for you.

Here are some additional pointers to help you make your criticism palatable to others:

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Text not available due to copyright restrictions

Suggested Activities

1. Think of unconventional media to convince people to stop smoking, to drink responsibly, and to recycle. Now develop messages for each of these issues.
2. Create an ad that uses a headline and visual to communicate a selling point in an unexpected way. Next, create an ad that uses just a headline. Finally, create an ad that lets the visual stand on its own. Which approach works best? Why?
3. Develop 20 advertising ideas for a pawnshop. Here's some background information:
 - Pawnshops date back to ancient times.
 - Queen Isabella of Spain pawned her jewelry to finance Columbus on his voyage to America.
 - The three gold balls in front of a pawnshop are derived from symbols used by Italian merchants.
 - Pawnshops are the forerunners of modern banks. The pawnbroker loans money on personal property that customers supply. The

customer is issued a ticket, which is a contract stating the amount of the loan, the service charge, and the specific time the pawnbroker will hold the property. The process takes only a few minutes.

- All pawnbrokers are regulated by law, so the customers know they're not being "taken."
 - Pawnshops offer values. Because pawnbrokers deal with people from all walks of life, they can offer for sale an array of merchandise—televisions, diamond rings, power tools, exercise equipment, and more—at lower prices than just about any other place.
 - All classes of people borrow and buy from pawnbrokers.
4. Let your imagination run rampant, relax, and write a whimsical paper on any or all of the following fantasy situations:
 - If it rained all day, how would my life be different?
 - If I had unlimited income, how would my life be different?
 - If I lived on an island in the Pacific, how would my life be different?
 - If the sun never set, how would my life be different?
 - If 50 degrees were the temperature constantly and forever, how would my life be different?
 5. Using the scenarios listed in the previous activity, develop ideas for new products that will make the most of the situations.
 6. Create a game to see how creative you and your friends are. On one set of index cards, list various products and services (for example, cough medicine, facial tissues, soft drinks, canned soup, sports car, bath towels, and lamps). On another set of cards, describe various sounds on paper (for example, man snoring, buzz, creak, cricket chirp, scream, siren, and running water). Without looking, draw one card from each stack. Use the sound you have drawn as the basis for a radio commercial to sell the product or service you have drawn. Act it out.
 7. Look at the two campaigns for food banks shown in Figures 6-5 and 6-6. Which campaign do you think is stronger? Why? Now come up with new ideas that will motivate people to donate to food banks.
 8. Make an inventory of your "creative resources" and seek new worlds to conquer. First, make a list of your favorite films, entertainers, music, fiction and nonfiction books, magazines, live plays and musicals, live concert performances, TV programs, and leisure activities. Share these with classmates and your professor. Now make a concerted effort to add something different to that list. If you watch TV sitcoms, spend an hour or more watching a nature program, a ballet performance, or a historical documentary. If you like country music, try a symphony. What did you learn about yourself as a result of this exercise?

Figure 6-5

You probably heard of reading messages in tea leaves. Now you can read social messages in alphabet soup. Public donations to the Food Bank of Central New York increased 70 percent as a result of this campaign.

**BREAKFAST IS
THE MOST IMPORTANT
MEAL OF THE DAY.
ESPECIALLY WHEN
IT'S THE
ONLY ONE.**

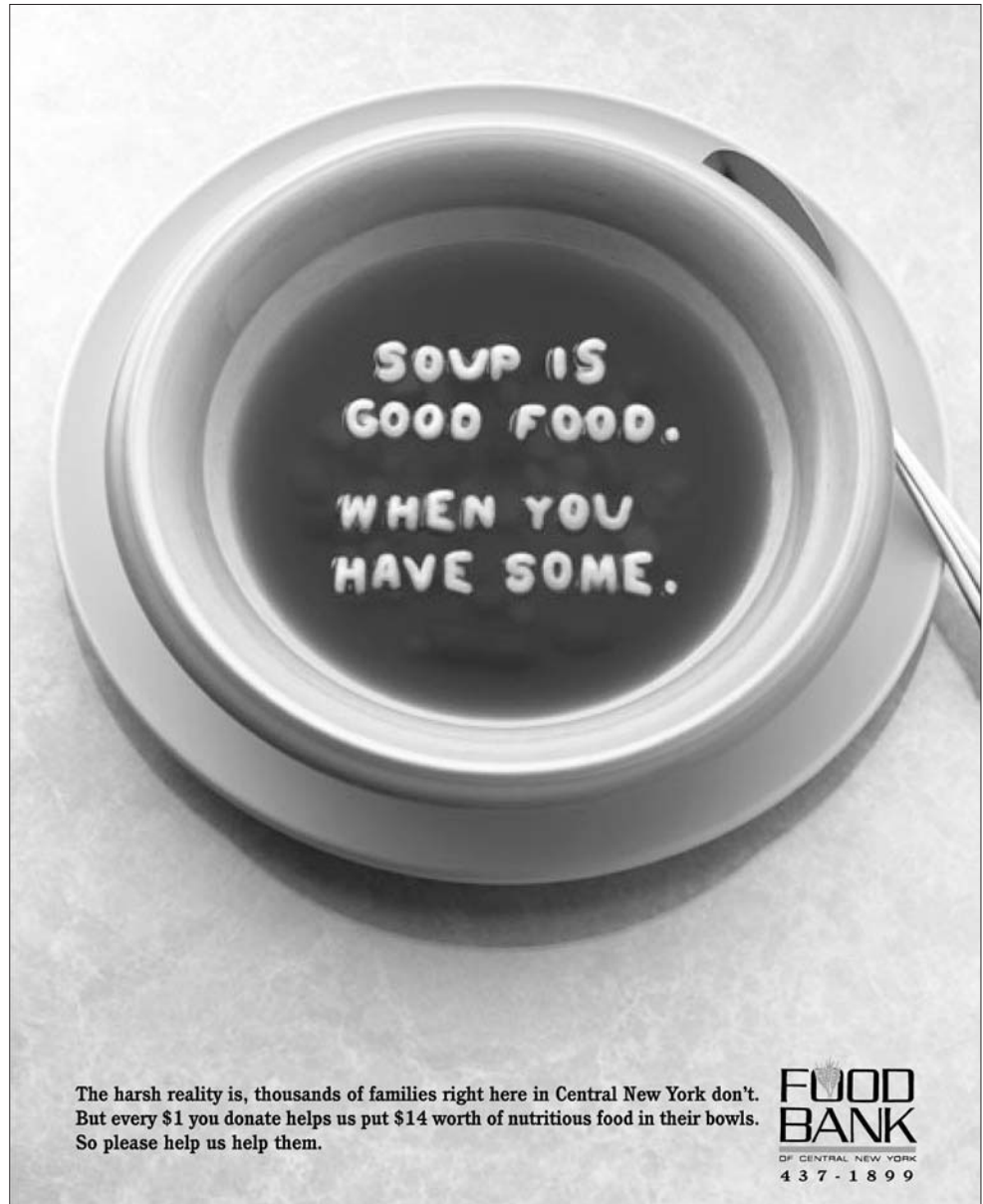
That's the harsh reality for thousands of families right here in Central New York. But every \$1 you donate helps us put \$14 worth of nutritious food in their bowls. So please help us help them.

**FOOD
BANK**
OF CENTRAL NEW YORK
437-1899

Courtesy of Mark Russell & Associates.

[continued]

Figure 6-5 (continued)



The harsh reality is, thousands of families right here in Central New York don't. But every \$1 you donate helps us put \$14 worth of nutritious food in their bowls. So please help us help them.

FOOD BANK
OF CENTRAL NEW YORK
437-1899

Figure 6-6

All too often people think bad things happen elsewhere. These ads helped wake up residents of Greenville, South Carolina, to the reality that hunger is right in their backyards.

SOME FAMILIES GO OUT FOR DINNER EVERY NIGHT.



This is not Calcutta. Or Rwanda. Or Haiti. This is your backyard. This is Greenville. And every night, hundreds, if not thousands of your neighbors go to sleep hungry. But many who might otherwise be hungry aren't, because of a place called Project Host. Project Host is a soup kitchen in downtown Greenville that served over 63,000 meals to the needy last year. Every weekday, Project Host offers homemade soup, a sandwich, fruit, and a beverage to those in our community who, for one reason or another, can't quite make it on their own right now. We don't ask why. We don't criticize. We don't judge. We simply feed. And if you'd like to help, we, and the host of hungry people we provide for would be eternally grateful.

PROJECT HOST

Soup  Kitchen

864-235-3403

Please send donations to:
PROJECT HOST
P.O. Box 145
Greenville, SC 29602

Figure 6-6 (continued)

**THAT'S ROSIE ON THE RIGHT.
AND HER LUNCHBOX ON THE LEFT.**



This is not Calcutta. Or Rwanda. Or Haiti. This is your backyard. This is Greenville. And every night, hundreds, if not thousands of your neighbors go to sleep hungry. But many who might otherwise be hungry aren't, because of a place called Project Host. Project Host is a soup kitchen in downtown Greenville that served over 63,000 meals to the needy last year. Every weekday, Project Host offers homemade soup, a sandwich, fruit, and a beverage to those in our community who, for one reason or another, can't quite make it on their own right now. We don't ask why. We don't criticize. We don't judge. We simply feed. And if you'd like to help, we, and the host of hungry people we provide for would be eternally grateful.

PROJECT HOST
Soup |  | Kitchen
864-235-3403

Please send donations to:
PROJECT HOST
P.O. Box 145
Greenville, SC 29602

Courtesy of Project Host.



Search Online! Discovering More about the Big Idea

- Creative Think techniques from Roger von Oech: www.creativethink.com
- Brainstorming techniques: www.mindtools.com/brainstm.html
- Ideation: www.creativeadvantage.com

Icelandair and Baltimore Washington International Airport Take the Travail Out of Travel

Check out a bunch of airline ads and what do you see? Pictures of smiling flight attendants. Relaxed passengers stretched out in spacious seats. Breathtaking views of exotic destinations. And planes. Lots of planes, all flying high above the clouds. Yikes! So many airline ads look the same.

So how do you break through the monotony? And what do you do when you're a small airline and you're facing new competition? That's the challenge Icelandair gave to Nasuti & Hinkle when SAS airlines started offering direct flights to Scandinavia from Dulles International Airport, a competitive threat to approximately 20 percent of Icelandair's Baltimore Washington International (BWI) airport business.

Nasuti & Hinkle discovered that SAS was planning to spend roughly \$1 million on advertising—more than three times what Icelandair had available to spend. Also, Icelandair acknowledged that SAS had a better product in terms of flying time to Scandinavia. But none of this discouraged the Nasuti & Hinkle team members because they had a secret weapon—personal experience.

They knew firsthand what it was like to fly from the various Washington area airports because their agency is located in Silver Spring, Maryland. They decided to concede the immediate Dulles geographic area business and assumed that the Baltimore business was safe. That left what they called the “swing” areas that are roughly equidistant to the two airports—Alexandria and Arlington, Virginia; Bethesda and Silver Spring, Maryland; and Washington, DC.

Executives at Nasuti & Hinkle knew that the weak link in the entire Washington-to-Scandinavia SAS chain was one their traveling target audience knew all too well—the starting point in Washington. At the time, as now, air travel in and out of Dulles is not as easy as it might be. With no parking near the terminal and its system of shuttles to a midfield terminal, just reaching the aircraft is a chore.

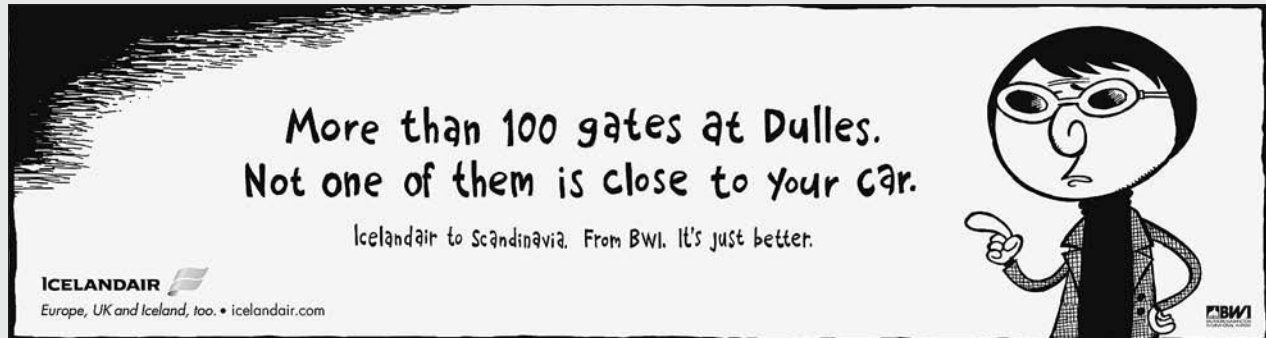
Their strategy was simple—Dulles Airport—and the creative focused on how flying to Scandinavia from BWI on Icelandair is easier and more

With special thanks to Woody Hinkle of Nasuti & Hinkle.



convenient than from Dulles with all its attendant aggravations. The target audience was primarily composed of Scandinavians who were living in the United States but flew back to Scandinavia for business or to visit.

With a limited budget, Nasuti & Hinkle focused all available media dollars into radio (see the accompanying 60-second radio spot, “People Mover”), Metro subway car cards, and signs on bus backs, staggered to stretch Icelandair’s budget as far as possible. With a primarily Scandinavian target audience, agency team members used a Scandinavian look to the signs, enlisting a well-known Swedish cartoonist to create a signature character for Icelandair. Headlines included, “Scandinavians were made for snowmobiles. Not shuttle buses,” and “Scandinavia doesn’t seem so far away when you leave from BWI.” They even ran some messages entirely in Swedish, the dominant language in Scandinavia. Through friends, they found a copywriter in Sweden who translated (and in the case of radio, rewrote) their creative for a Swedish audience.



More than 100 gates at Dulles.
Not one of them is close to your car.

Icelandair to Scandinavia. From BWI. It's just better.

ICELANDAIR
Europe, UK and Iceland, too. • icelandair.com

BWI

After the 2-month effort, Icelandair was able to more than hold onto its market share for flights to Scandinavia. Its market share actually increased a few points despite the arrival of SAS in the marketplace.

See how Nasuti & Hinkle solved another challenge for Icelandair in the “Briefcase” section found in Chapter 12.

“People Mover” (60-second radio spot)

- WOMAN:** Well, see I *like* those people mover things. The airport buses that take you from the terminal to the other terminal where the plane actually is. I mean I *really* like it. Off balance . . . crowded bus . . . bumping up against all kinds of people! Ahhhh! So now that I can fly to Scandinavia from Dulles I’m . . . wow! When I fly BWI on Icelandair—well, at BWI there’s more flights a week than Dulles. But the plane’s right at the terminal, and there’s a parking garage right there next to it so—no bus! But now I can ride two—one from satellite parking and then—the other one! That’s *twice* as many people. Close up!
- ANNCR:** Icelandair to Scandinavia and Europe from BWI. Garage parking. Convenience. Daily flights. Unless you’re some kind of freak, it’s just better. Call Icelandair at 800-223-5500 or visit Icelandair.com.

WORDS ON PAPER: CONNECTING TO CONSUMERS' HEARTS AND MINDS

Stephen King admits he doesn't so much create his stories as unearth them. Likewise, mystery writer James Lee Burke never sees more than two or perhaps three scenes ahead in a story. For him, the creative process is more one of discovery than one of creation. Ernie Schenck, columnist for *Communication Arts*, thinks that there's a lesson in this for advertising copywriters:

I've got a theory on why we don't see as many long copy print ads anymore. And it's got nothing to do with shrinking attention spans or MTV or video games. I think it's because we've lost touch with our inner storyteller. We think the concept is the story. Nail the big idea. Funky headline. Hip layout. Few lines of mandatories at the bottom and thank you, thank you very much.¹

Schenck suggests that advertising copywriters spend less effort manufacturing a brand and more effort helping it simply reveal itself:

Yes, there are points we have to make. Information we need to impart. But how we get there, how we weave the story, this is something you can't plot out. You just start writing, conscious of the stuff that needs to find its way into the copy, but letting it form on the page almost on its

¹ Ernie Schenck, "Mummies, Lost Arks and Long Copy Ads," *Communication Arts*, March/April 2003, pp. 134–136.



The tides are treacherous.
The wind sometimes fierce.
It's hard to get here.
When can we expect you?

Why ingratiate it? There is an undertone - the slightest whiff - of danger about this place. Of course, that's what gives the Outer Banks its seductive, otherworldly appeal. These islands were, after all, the favorite hideaways of some of history's most feared pirates: Blackbeard and Stede Bonnet. Today, the same qualities that drew these fugitives from justice attract a different breed of runaways: vacationers. Qualities like its remoteness. Its unapologetic

NORTH CAROLINA

plainness and simplicity. Its stark contrast to the bland tranquility of the cities. It's an edge of the world type of place. A place where the sand dunes grow taller than four-story buildings. Where dignified old lighthouses shine beacons atop the restless waters. And over 2,000 shipwrecks lie below them. The Outer Banks. Spare. Romantic. Unhip. Stunning. Part beauty. Part beast. We'll be expecting you.

shipwrecks lie below them. The Outer Banks. Spare. Romantic. Unhip. Stunning. Part beauty. Part beast. We'll be expecting you.

Courtesy of Loeffler Ketchum Mountjoy

Figure 7-1

Copy reads: “Why sugarcoat it? There is an undertone—the slightest whiff—of danger about the place. Of course, that’s what gives the Outer Banks its seductive, otherworldly appeal. These islands were, after all, the favorite hideaways of some of history’s most feared pirates: Blackbeard and Stede Bonnet. Today, the same qualities that drew those fugitives from justice attract a different breed of runaways: vacationers. Qualities like its remoteness. Its unapologetic plainness and simplicity. Its stark contrast to the bland tranquility of the cities. It’s an edge of the world type of place. A place where the sand dunes grow taller than four-story buildings. Where dignified old lighthouses shine beacons atop the restless waters. And over 2,000 shipwrecks lie below them. The Outer Banks. Spare. Romantic. Unhip. Stunning. Part beauty. Part beast. We’ll be expecting you.”

*own. Instead of consciously writing, you are unconsciously writing. The story tells itself.*²

Look at an advertising campaign for North Carolina tourism for an example of great writing (see Figure 7-1). Notice how the writer was able to weave information about North Carolina’s history and topography into the ads. But you didn’t sense that you were reading a fact sheet, did you? Instead, you were reading a story about a destination that now beckons you. The copy in each ad is more than 125 words long, but you probably didn’t even notice the length because it was so engaging.

² Ibid.

In the beginning, they were both part of the prehistoric continent called Pangaea. Today, a living link still remains: the North Carolina Zoo in



According to geologists,
North Carolina was once
connected to Africa.
In a remarkable way, it still is.

*Asheboro, America's first natural habitat zoo. Here,
during the course of a day, you and your children
can watch antelopes and birds gather as they do on
the African veldt. Observe endangered white rhinos
feeding in a natural grassland habitat. Laugh at the
antics of a family of lowland gorillas. And the age-old
bond between the two lands continues to flourish in*

NORTH CAROLINA

*other ways. For example, a rare female wattled
crane born in captivity here was recently flown
back to her native South Africa to breed and help
replenish their dwindling population. Strolling the
grounds, you get a sense of the fragile interre-
latedness of things. But that's as it should be.*

You see, long ago, we learned a valuable lesson: It's not just animals who benefit from staying connected with the past. Human beings do, too.

Courtesy of Loeffler Ketchum Mountjoy

Figure 7-1 (continued)

Copy reads: “In the beginning, they were both part of the prehistoric continent called Pangaea. Today, a living link still remains: the North Carolina Zoo in Asheboro, America’s first natural habitat zoo. Here, during the course of a day, you and your children can watch antelopes and birds gather as they do on the African veldt. Observe endangered white rhinos feeding in a natural grassland habitat. Laugh at the antics of a family of lowland gorillas. And the age-old bond between the two lands continues to flourish in other ways. For example, a rare female wattled crane born in captivity here was recently flown back to her native South Africa to breed and help replenish their dwindling population. Strolling the grounds, you get a sense of the fragile interrelatedness of things. But that’s as it should be. You see, long ago, we learned a valuable lesson: It’s not just animals who benefit from staying connected with the past. Human beings do, too.”

Your goal is to write in such an engaging way that the readers will give you their undivided attention. The message you write may be a line or two, or it may be hundreds of words long. In some cases, the right visual can do most of the talking. The next chapter addresses the design process, but for now what’s important to remember is that *how* an ad looks and *what* an ad says can contribute equally to the effectiveness of the message.

Headlines Help Form Good First Impressions

Be honest. You don’t usually pick up a magazine or newspaper and say, “I can’t wait to see the ads.” You probably just skim the ads unless something stands out from the clutter and captures your attention. It’s the job of the

copywriter and art director to create headlines that turn skimmers into readers.

Functions of Headlines

- *Capture the attention of your target audience.* Imagine that you're reading a food magazine filled with delicious recipes. You have a ravenous appetite when suddenly you read, "Start your next meal with Clorox bleach." The advertisement shows a fish with an eerie stare. It's disgusting.

You don't want to look, but you can't help yourself. You read on and learn that Clorox bleach can sanitize your kitchen and prevent salmonella. You've lost your appetite, and you want to start cleaning. The ad has done its job.

- *Select your audience.* You need to make certain the right people are reading your ads. Leo Burnett, founder of one of the most famous ad agencies in the world, had this to say:

Best attention comes from the entirely natural interests of the reader, built around the results of the product advertised. Being different from others is not an asset if the others are right. An ad may get attention and fail completely in getting anything else. An able show window designer once said, "The thing to avoid is drawing a crowd. The hard thing is to catch the eye of every possible customer and keep the others walking past." It is better to attract the serious attention of possible buyers than, through an exaggerated and clever headline, to attract other possible readers who won't be interested in the message anyway.³

- *Lure readers into the body copy.* A good headline will make you think, "This is interesting. I want to know more." For example, who could resist wanting to know "What not to do in bed"? (If you're interested, read on to find the answer later in this chapter.)

- *Communicate a benefit.* Tell readers what your product will do for them.

Will it make them look better? Help them get ahead in their jobs? Make their children smarter? Protect their home? Your job as a writer is to take the benefit and bring it to life. Here's how Chevrolet told customers that its S-10 model could go fast:

**WITH 190 HORSEPOWER, THERE'S A REASON
WE PUT SCOTCHGARD™ ON THE SEATS.**

³ Leo Burnett, from a memorandum to his creative staff, 13 November 1947. Reprinted in *Communications of an Advertising Man: Selections from Speeches, Articles, and Miscellaneous Writings of Leo Burnett* (Chicago: Leo Burnett Company, 1961). For private distribution only. Used with permission.

- *Reinforce the brand name.* Have you ever loved an ad but been unable to remember the name of the product? It's fine to entertain readers, but don't sacrifice getting the product name across for the sake of creativity.

The award-winning campaign for Absolut vodka is a wonderful example of how a brand name can be used creatively. Here are two examples:

ABSOLUT L.A.

(Visual: Swimming pool in the shape of an Absolut bottle)

ABSOLUT NANTUCKET

(Visual: Boardwalk in the shape of an Absolut bottle)

- *Make an emotional connection to the customer.* Most people are suspicious of advertising claims. Therefore, you must make your message believable. Avis won a spot in people's hearts with the line "We're #2. We try harder." This is more convincing than boasting, "We're one of the nation's leading car rental companies."
- *Enhance a visual.* If a picture is worth a thousand words, a picture and a headline are worth thousands more. Together, a headline and a visual create synergy, whereby the whole is greater than the sum of its parts.

For example, how do you show that a portable vacuum cleaner is powerful? One solution is to run the warning "Be careful where you point it." This is a boring statement until you see the picture of a man's toupee flying toward the nozzle of the vacuum. Now that's picking up a rug!

Types of Headlines

Direct Benefit. Offer readers a reason to use the product. For example, Shore's Fishing Lures boasts:

**IT'S LIKE TOSSING A TWINKIE
INTO A WEIGHT WATCHER'S MEETING.**

Reverse Benefit. Imply that consumers will be worse off without the advertised product or service. Alternatively, you can imply, "You'll be sorry if you go with the competition." If you use a reverse benefit, make sure you don't give your competition free advertising. Also, be careful that you don't make any remarks about your competition that aren't true.

The ads for Icelandair's BWI flights, shown in the "Briefcase" in Chapter 6, are great examples of a reverse benefit. Here are some other examples:

*No wonder they call it high fashion.
To dream up some of those prices you'd have to be high.*

(Ad for Daffy's clothing discounter)

**I NEVER READ THE ECONOMIST.
—MANAGEMENT TRAINEE, AGED 42.**

(Ad for *The Economist* magazine)

Factual. People love to read interesting pieces of trivia. The following headline gives an interesting fact:

It takes 12 miles of cotton to
make a Lands' End® pinpoint oxford.
And that's just the beginning

The Lands' End copy goes on to explain that the shirt is tailored with 69 sewing steps and the buttonholes are edged with 120 lock stitches. How much will readers remember? If they recall only that Lands' End cares about the quality of its clothing, they got the message.

Selective. To attract a specific audience, address it in the headline. Sometimes, the audience is directly identified. For example, a headline for Allstate Insurance asks, "Do you own a small business?" Other times, the tone and the choice of words and visual will identify your audience:

Michelin. Because so much is riding on your tires.

(Ad shows a baby sitting next to a tire)

Curiosity. Tempt your readers with just enough information to make them want to read more. "Ever wonder why most people make love in the dark?" entices readers to continue, especially when the only visual is a black rectangle where the picture should be. The ad, for a workout program, talks about getting in shape.

Although curiosity headlines can pull readers into the copy, they should be designed to arouse interest, not to confuse. An impatient reader who turns the page after reading an incomplete thought will miss your message.

News. Just as you want to know what's new with friends and family, you want to know what's new to eat, to wear, and to see. Many advertising experts believe that the word "new" is one of the most powerful in a copywriter's vocabulary. Other powerful words include "introducing," "now," "finally," "at last," "today," "presenting," and "first." Here's an example:

**LIFE IN THE SOUTH
JUST GOT A LITTLE SWEETER.**

(Ad for Kellogg's Raisin Bran in *Southern Living* magazine)

Command. Order readers to do something. For years, Nike told sports fans, "Just do it." In the process, this simple phrase convinced people to just buy it (Nike, that is). Other persuasive command headlines include the following:

*Hire us to paint your house
and you won't need this newspaper.*

(Ad with paint blotches on it for Merriam Park Painting)

Rekindle your love affair with New York.

(Ad for New York City)

Imagine filling out a job application
and running out of room
where it says “Experience.”

(Ad for U.S. Army that ran in college newspapers)

Question. A question piques curiosity and involves readers in the ad. A question headline should make readers want to stop, think, and read your ad for the answer, so be careful not to make the answer too obvious. Here are questions that grab attention and make people want to read on:

**IF YOU WERE TWO YEARS OLD,
COULD YOU TELL THE DIFFERENCE?**

(Visual of a plastic jug of milk and a gallon of bleach)

How do you deal with an enemy
that has no government, no
money trail and no qualms about
killing women and children?

This first line of body copy that followed the preceding headline likely surprised many readers. It read: “The enemy is Mother Nature.” The ad asked readers to urge Congress to support legislation that uses insurance premiums—not tax dollars—to protect Americans from future natural catastrophes like hurricanes and earthquakes. The ad ran on the 1-year anniversary of Hurricane Katrina, one of the deadliest hurricanes in U.S. history.

Repetition. Some lines are worth repeating to hammer home the message.

An ad for McGraw-Hill magazines uses repetition to communicate the power of advertising:

**I DON'T KNOW WHO YOU ARE.
I DON'T KNOW YOUR COMPANY.
I DON'T KNOW WHAT YOUR COMPANY STANDS FOR.
I DON'T KNOW YOUR COMPANY'S CUSTOMERS.
I DON'T KNOW YOUR COMPANY'S RECORD.
I DON'T KNOW YOUR COMPANY'S REPUTATION.
NOW—WHAT WAS IT YOU WANTED TO SELL ME?**

Word Play. Writers love to play with words, twisting them in a way that gives special meaning. Done right, word play can attract readers' attention and make them pause a few moments to process the message. For instance, McDonald's took a common phrase, “Want fries with that?” and turned it into a clever headline for its Monopoly game promotion: “Want cash with that?”

Figure 7-2

The idea for this campaign came straight from the mouths of consumers who want to get back in shape and lose their big rear ends and potbellies.

©2001 Gold's Gym



Small Ass For Sale

For more info, call or come by any of our Columbia area locations.

508 Evelyn Dr 803-798-1000	275-2 Harbison Blvd 803-749-9700	9940 Two Notch Rd #108 803-419-0222	619 N Lake Dr 803-359-6100



Courtesy of Gold's Gym.

The word play in Gold's Gym ads (see Figure 7-2) is unexpected and relevant, and it communicates a selling idea. This regional campaign was named "Best Gold's Gym Advertising Worldwide" by the company.

Be careful not to become so caught up in the play that you forget that you're selling a product. Make sure the word play helps further your message and isn't clever for the sake of entertainment. Beware, also, of overdosing on

Figure 7-2 (continued)

©2001 Gold's Gym



Potbellies Reduced

For more info, call or come by any of our Columbia area locations.

508 Evelyn Dr 803-798-1000	275-2 Harbison Blvd 803-749-9700	9940 Two Notch Rd #108 803-419-0222	619 N Lake Dr 803-359-6100



Courtesy of Gold's Gym.

puns. Your readers won't appreciate it, nor will creative directors when you're showing your portfolio.

Metaphors, Similes, and Analogies. One way to describe your product is to make a connection to another commonly known image. A metaphor takes the characteristics of one thing and associates it with something different.

An ad for Books-A-Million tells book lovers

Think of us as an amusement park for readers.

See how Loeffler Ketchum Mountjoy used a metaphor to describe the Outward Bound experience (Figure 7-3).

A *simile* states that one thing is “like” something else. For example, to dramatize the odor problem of litter boxes, an ad for Kitty Litter Brand shows a skunk in a litter box. The headline reads

SOMETIMES YOUR CAT CAN SEEM
LIKE A WHOLE DIFFERENT ANIMAL.

An analogy compares two things on the basis of a similar feature. For example, an ad for Lubriderm lotion shows an alligator to communicate rough, scaly skin. The headline implies the lotion will smooth and soften dry, flaky skin. It reads

SEE YOU LATER, ALLIGATOR.

Parallel Construction. Repeat the structure of a phrase or sentence to emphasize a point.

Rhyme. Use the repetition of sound to make a point. Avoid the temptation to make a rhyme unless it helps stress a selling point, as in this example:

SAIL BY MAIL.

(Ad for Royal Caribbean inviting the reader to write for a brochure)

Body Copy Tells the Rest of the Story

Whereas the headline piques the readers’ attention, the body copy completes the story. Remember the headline “What not to do in bed”? As promised, here’s the answer:

You can read.

You can rest.

You can sleep.

You can make phone calls.

You can eat breakfast.

You can watch television.

You can listen to music.

You can exercise.

You can snore.

You can even eat crackers—provided you’re alone.

And, yes, you can snuggle.

But don’t ever light up a cigarette when you’re in bed.

Because if you doze off just once, all your dreams can go up in smoke.



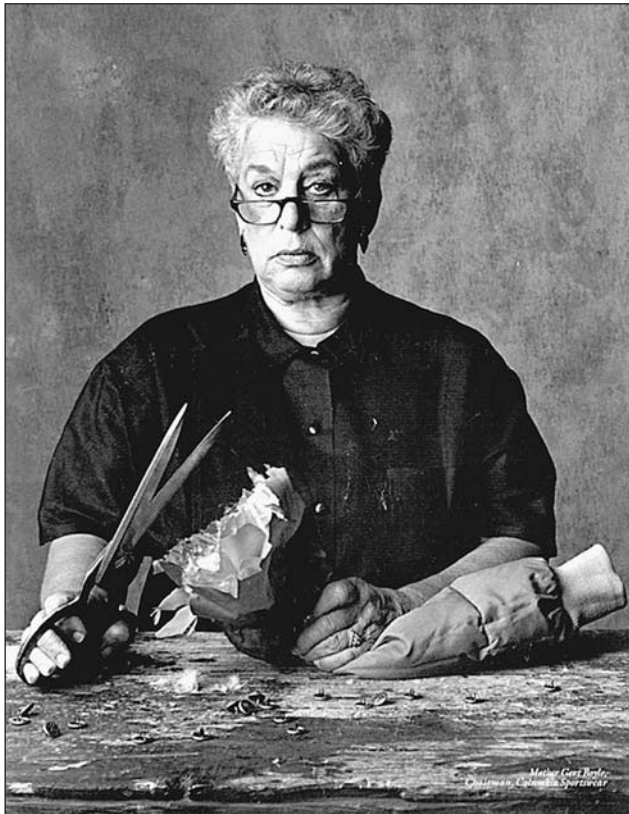
Figure 7-3

These knots capture the Outward Bound experience: butterfly knot, fisherman's knot, your stomach.

Although R. J. Reynolds could have run a public service ad with the simple headline “Don’t smoke in bed,” the combination of an intriguing headline and interesting copy involves readers and makes it more likely that they’ll remember the message.

Approaches to Writing Body Copy

The Standard Approach. Most ads start with a lead-in paragraph that bridges the headline and the rest of the copy. Like the headline, this paragraph should pique readers’ curiosity and make them want to continue reading. The interior paragraphs stress benefits as they elaborate on the selling



“SHE SNAPS NECKS AND HACKS OFF ARMS.”

—By Tim Boyle, President, Columbia Sportswear

My Mother, Columbia Sportswear's chairman, will stop at nothing to get what she wants—superior outerwear.

In fact, the mountains around Portland, Oregon, frequently echo her sharply barked commands. “When I say a snap closed neck and storm front, that's what I expect to see!” Or, as she hacks away at an inappropriately attached sleeve, “All seams are to be double sewn!”

What, you may ask, is the end result of having such a, uh, vociferous chairman? The Columbia Interchange System, for one. It lets you



brave multiple weather conditions with one jacket by matching a zip-in, zip-out liner to a weather-proof shell. They may be worn separately, or together. Take our

Ponderosa Parka pictured here. The outer shell is 100% Technicloth II™—a soft blend of cotton and nylon woven into a durable rib fabric, oiled to keep water out. To hold warmth in, the bomber-style Zap Fleece™ liner is quilted with Thermoloft™ insulation.

All in all, it's easy to see why not just any parka can survive Mother's rather pointed demands.

Columbia
Sportswear Company

6600 N. Baltimore, Portland, Oregon 97203. For the dealer nearest you in the U.S. and Canada, call 1-800-MA-BOYLE.

Courtesy of Columbia Sportswear.

Figure 7-4

Truly, there is nothing standard about this ad. The headline certainly might make you curious, but nothing about it will confuse you, mainly because the headline bears a direct relationship to the product. Remember the difference; it's an important one.

premise. The closing paragraph ties the ad together and often invites the reader to consider the product.

An ad for Columbia Sportswear (see Figure 7-4) follows a standard approach, although there's nothing standard about the ad—or the company or its chairperson, for that matter. The headline grabs your attention: “She snaps necks and hacks off arms.” You read on and learn in the first paragraph that “My Mother, Columbia Sportswear's chairman, will stop at nothing to get what she wants—superior outerwear.” In the next few sentences, you learn about the demands of Mother, the “vociferous chairman”; in the process, you learn about the construction of a Columbia Sportswear parka. The copy closes with “All in all, it's easy to see why not just any parka can survive Mother's rather pointed demands.”

Copy as Story. Narrative copy reads like a piece of fiction because it sets a scene and presents characters who become involved in some action.

Text not available due to copyright restrictions

Dialog Copy. You know the routine “I said. She said.” Although you usually find this format in radio and television, it works in print, too. However, make certain that your dialog sounds realistic by reading your copy out loud. The ad for eggs shown in Figure 7-5 is a fun example, even if the conversation is a bit one sided.

Bulleted Copy or Listings. An ad for the Massachusetts Society for the Prevention of Cruelty to Animals was headlined “Get the best of everything.

Adopt a mutt.” The picture shows an adorable mutt looking straight into the reader’s eyes, and bulleted copy addresses the advantages of adopting a mutt: “The smarts of a Lassie. The spots of a Dalmatian. The bark of a Shepherd. The friendliness of a Beagle. The heart of a St. Bernard. The paws of a Great Dane.”

Poetic Copy. Norwegian Cruise Lines used poetic images to sell its fantasy adventures:

It’s different out here.
 I will put first things last.
 I will study a sunset.
 I will be naked more.
 I will discover a color.
 I will memorize clouds.
 I will be amphibious.
 I will eat a mango.
 I will get a really good tan.

Mandatories: Writing the Small Print

Mandatories are statements required to appear in your ads and are usually found in the small print along the bottom or side of an ad. Sometimes law requires these statements. For example, bank ads state “Equal Opportunity Lender.” Other times the statements are something the client insists on including. Motel 6 ads, for example, include the statement, “Motel 6. An Accor Hotel.” It’s your job as a writer to ensure that your copy contains these small but important words.

Answers to Common Questions about Writing Copy

Is It OK to Break the Rules?

Some people believe advertising has destroyed the dignity of our language. They are appalled when they read sentences such as, “Winston tastes good like a cigarette should.” Cringe when they read incomplete sentences (like this one). And wince when a sentence starts with a conjunction. Others argue that advertising must sound like people talking, so it’s OK to break the rules. However, most people agree that, before you break the rules, you’d better know them. See the box on the next page for some copy mistakes. Here are some headlines that break the rules intentionally:

I QUIT SKOOL WHEN I WERE SIXTEEN.

(A convincing message to stay in school)

COPY MISTAKES

You must proofread your copy. Spell Check is a big help, but it can't find every type of error. Here are some

mistakes from the classifieds:

"For sale: an antique desk suitable for lady with thick legs and large drawers."

"Four-poster bed, 101 years old. Perfect for antique lover."

"Now is your chance to have your ears pierced and get an extra pair to take home, too."

"Wanted: 50 girls for stripping machine operators in factory."

"Tired of cleaning yourself? Let me do it."

"Used cars: Why go elsewhere to be cheated? Come here first!"

Church bulletins have their share of gaffes. Here are a few of our favorites:

"Thursday, at 5 p.m., there will be a meeting of the Little Mothers Club. All those wishing to become little mothers, please meet the pastor in his study."

"The ladies of the church have cast off clothing of every kind and they may be seen in the basement on Friday afternoon."

"This being Easter Sunday, we will ask Mrs. Johnson to come forward and lay an egg on the altar."

But don't think it's just small-town classifieds and church bulletins that make mistakes. Consider the following:

A Mercedes-Benz accessories ad begins, "Her trademark has always been making art out of the everyday. First, she was taken with fruits and vegetables. Next, she was inspired by popcorn, footballs and sharks. Then one day, Nicole Miller was struck by a Mercedes-Benz."

Bruce Hardwood Floors insulted a few grandmothers with the line "Solid oak, just like your grandmothers."

I HAS A DREAM

(Ad sponsored by Atlanta's Black Professionals asking people to speak out against Ebonics)

What's the Best Headline Length?

Unless you're writing to a specific layout with a predetermined character count, there is no "best" length. One of the most famous headlines for a car was one simple word, "Lemon." This unexpected headline for Volkswagen motivated people to read the copy, which explained the auto manufacturer's rigorous quality standards. In contrast, another famous headline for a car contained 18 words: "At 60 miles an hour, the loudest noise in the new Rolls Royce comes from the electric clock."

Sometimes you'll find you don't need a headline—the visual can stand alone. A Volkswagen ad spoke volumes about the car's gas mileage without a single word of copy. A cartoon illustration of a man holding a gas nozzle to his head resonated with consumers fed up with the high prices at the pump.

Which Is Better, Long or Short Copy?

Certain product categories, such as perfume and fashion, are sold primarily on the basis of image, so brief copy, along with a striking visual, is probably the best answer. Other products, such as cars and computers, require quite a bit of thought before the buyer takes the plunge; therefore, they warrant longer copy with specific details about the various features.

However, even these rules are successfully broken occasionally. Volkswagen ads often contain only a few lines of copy. Lands' End fills the page with details about its clothing.

The best advice is to write as much as you need to accomplish your advertising objectives. You may find you don't need any copy. The right visual and logo may be all you need. The North Carolina tourism ads shown in Figure 7-1 use long copy to capture the interest of people who want to go on an adventure, but there's almost no copy in the North Carolina tourism ads that target those who need a vacation to escape from the pressures of work (see Figure 7-6).

Does a Brand Need a Slogan?

A good slogan captures the essence of a brand in a few words. Here are a few that work:

"It's not delivery. It's DiGiorno."

(For DiGiorno frozen pizza)

"Have You Met Life Today?"

(For MetLife Insurance)

"Hey. You Never Know."

(For New York State Lottery)

"We Answer to a Higher Authority."

(For Hebrew National Hotdogs)

"Don't Mess with Texas."

(Started as a slogan for the antilitter campaign; became a rallying call for the state)

Unfortunately, many slogans say little and are indistinguishable from those used by other brands. For years Macy's slogan said, "We're a part of your life." Meanwhile, Sears boasted, "There's more for your life at Sears." And General Electric claimed, "We bring good things to life." Each of these slogans could have worked for a hospital, a real estate agent, a bank, a health food store, a veterinarian, or any number of products and services.

Like the previous examples, too many slogans do little more than add clutter to an ad. Still, many clients will insist on having a slogan, almost as if they're not getting their money's worth from their ad agency if they don't have one. As a writer, you can do two things: talk the client out of one, or write one that means something to their customers.

How Should Copy Be Formatted?

Figure 7-7 shows a suggested copy format for print ads. "Slug" the ad in the upper-left corner with the name of the company, size, and medium (full page, magazine) and a working title in quotes. Identify the visual idea, headline,

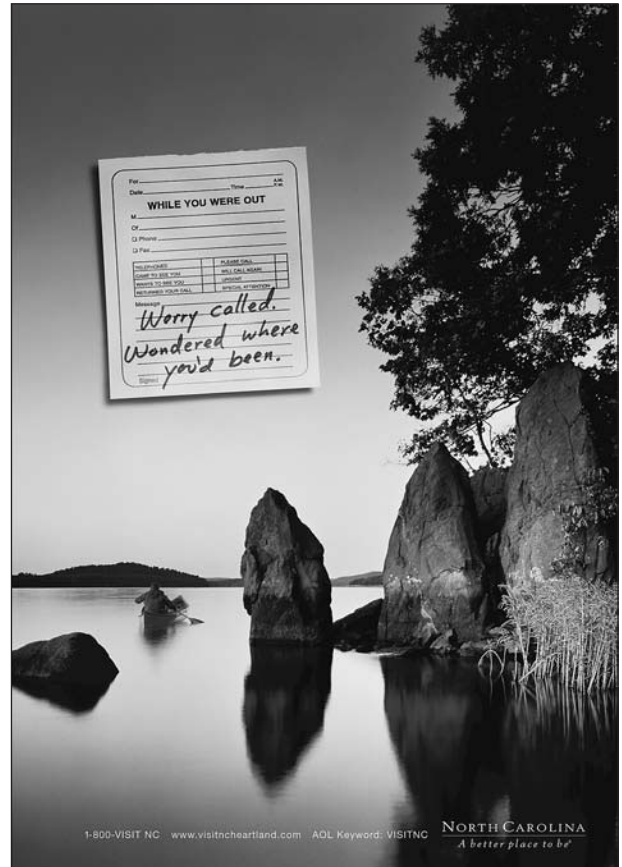


Figure 7-6

The lack of headline or body copy in these ads is perfect for vacationers who just want to “veg out.” Notice how different they are from the ad shown in Figure 7-1, which are targeting different groups of visitors.

copy, logo, and baseline, plus other elements when used. Double-space so that it’s easy to read, easy to revise, and easy to sell. Figure 7-8 shows how the finished ad looks.

Guidelines for Writing Effective Copy

The following guidelines will help improve your copy, whether you’re writing for print, broadcast, direct mail, or news media. Keep these rules in mind as you read future chapters.

1. *Love your product.* Have you ever dreaded taking a required course and then loved it because the professor was so interesting? The professor’s love of the subject made you want to go to class and learn more about the topic. It’s your job to have a similar passion about your product so

Figure 7-7

In this sample copy draft, note the use of a working title, double-spacing, and adequate margins on all sides. To see how this translates into an ad, see Figure 7-8.

COLONIAL SUPPLEMENTAL INSURANCE

Two-page spread

"Adorable kids."

VISUAL: Close-up of two adorable kids in the back seat of a car

HEADLINE: On Tuesday, she'll begin ballet and he'll begin chemotherapy.

COPY:

How will you pay for what your health insurance won't? How will you pay the deductibles? The travel expenses to see specialists? The everyday life things? Especially if you're forced to miss work and miss paychecks. Colonial Supplemental Insurance offers affordable cancer, critical illness, disability, accident, and life coverage that can help ease the burden of unforeseen expenses. And, most importantly, provide you with peace of mind. Find out more at www.coloniallife.com.

LOGO: COLONIAL SUPPLEMENTAL INSURANCE

BASELINE: for what happens next

MANDATORIES: (none)

Courtesy of Colonial Supplemental Insurance.

Figure 7-8

This moving ad makes it clear why you need supplemental insurance. Sales of Colonial Supplemental Insurance increased 40 percent in advertised markets. To read the text of the ad, see Figure 7-7.



On Tuesday,

she'll begin ballet

and he'll begin chemotherapy.

How will you pay for what your health insurance won't?
How will you pay the deductibles? The travel expenses to see specialists? The everyday life things? Especially if you're forced to miss work and miss paychecks. Colonial Supplemental Insurance offers affordable cancer, critical illness, disability, accident, and life coverage that can help ease the burden of unforeseen expenses. And, most importantly, provide you with peace of mind. Find out more at www.coloniallife.com

COLONIAL
SUPPLEMENTAL INSURANCE
for what happens next

Courtesy of Colonial Supplemental Insurance.

that your target audience will want to learn about your brand and then go out and buy it.

Before you begin writing copy, it's important to put advertising in perspective. You're not writing a letter to your mom who will still love you even if you run on a bit. You're not writing an essay for a professor who is paid to read your work or, conversely, a textbook that students are required to read. You're not even writing a story for readers who have bought a newspaper or magazine to catch up on the news. You're writing for people who view advertising as an intrusion. Therefore, you must be interesting. Perhaps David Ogilvy said it best when he wrote that there are no dull products, just dull writers.

2. *Don't try to do everything in one ad.* You should develop one theme and follow it through. To illustrate the point, creative director Stavros Cosmopoulos slammed a piece of cardboard against 100 sharp nails. The cardboard remained intact because the nails formed a solid mass, preventing them from penetrating the cardboard. He then slammed a piece of cardboard against a single nail and bam! It broke through, proving that one single point is more powerful than many.
3. *Write to one individual.* Have you ever noticed how annoyed some people become when you read over their shoulder? That's because reading is an intimate activity, one that exists between the writer and the reader.

When people read your copy, they should feel as if you're talking directly to them, not to a vague demographic profile. Use the word "you" liberally and stick to singular nouns and verbs when possible.

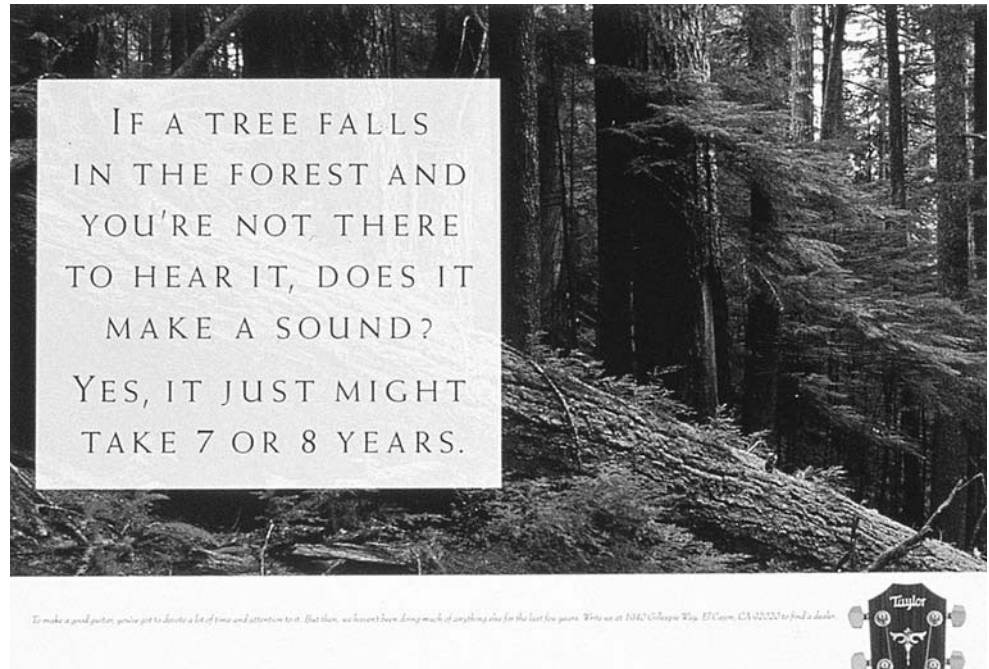
4. *Translate business-speak into human-speak.* Many clients know their products so well that they begin to talk in jargon, which will be lost on the average reader. Your job is to listen, ask questions, and translate the jargon into tangible benefits that your readers will understand. Edward T. Thompson of *Reader's Digest* poked fun at a scientist who wrote, "The biota exhibited a one hundred percent mortality response," instead of simply saying, "All the fish died."

Political consultant Frank Luntz points to the power of a single word. For years politicians and lawyers tried to eliminate the estate tax but the public wouldn't support it. But when it was repositioned as a "death tax," it achieved the support of 75 percent of the American people. The difference? "Estate tax" sounds like something just for wealthy people. "Death tax" sounds like it's for everyone.

5. *Avoid catchall phrases.* Avoid saying things like "quality craftsmanship," "caring service," or "inspired design." Check out the ads in Figure 7-9. Notice how Taylor communicates that its guitars are expertly crafted without ever saying "expertly crafted"?

Figure 7-9

Most guitar ads feature musicians in contorted positions or are filled with technical jargon. Taylor Guitar ads follow a different strategy. They state, “Taylor Guitars—handcrafted from the finest materials to give the sweetest sound.” The copywriter could have run the strategy statement as a headline. But, like all talented artists, he brought it to a new level.



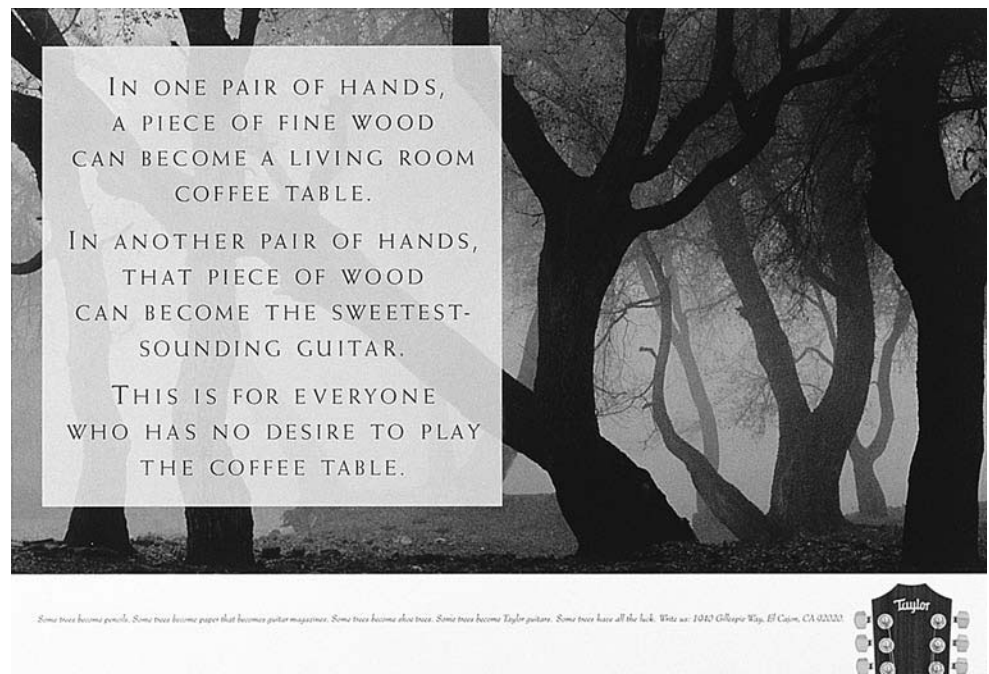
IF A TREE FALLS
IN THE FOREST AND
YOU'RE NOT THERE
TO HEAR IT, DOES IT
MAKE A SOUND?
YES, IT JUST MIGHT
TAKE 7 OR 8 YEARS.

To make a good guitar, you've got to devote a lot of time and attention to it. But then, we haven't been doing much of anything else for the last few years. Write us at 1940 Gillespie Way, El Cajon, CA 92020 to find a dealer.



Courtesy of Taylor Guitars and Vitronberston.

Copy reads: “To make a good guitar, you’ve got to devote a lot of time and attention to it. But then, we haven’t been doing much of anything else for the last few years. Write us at 1940 Gillespie Way, El Cajon, CA 92020 to find a dealer near you.”



IN ONE PAIR OF HANDS,
A PIECE OF FINE WOOD
CAN BECOME A LIVING ROOM
COFFEE TABLE.

IN ANOTHER PAIR OF HANDS,
THAT PIECE OF WOOD
CAN BECOME THE SWEETEST-
SOUNDING GUITAR.

THIS IS FOR EVERYONE
WHO HAS NO DESIRE TO PLAY
THE COFFEE TABLE.

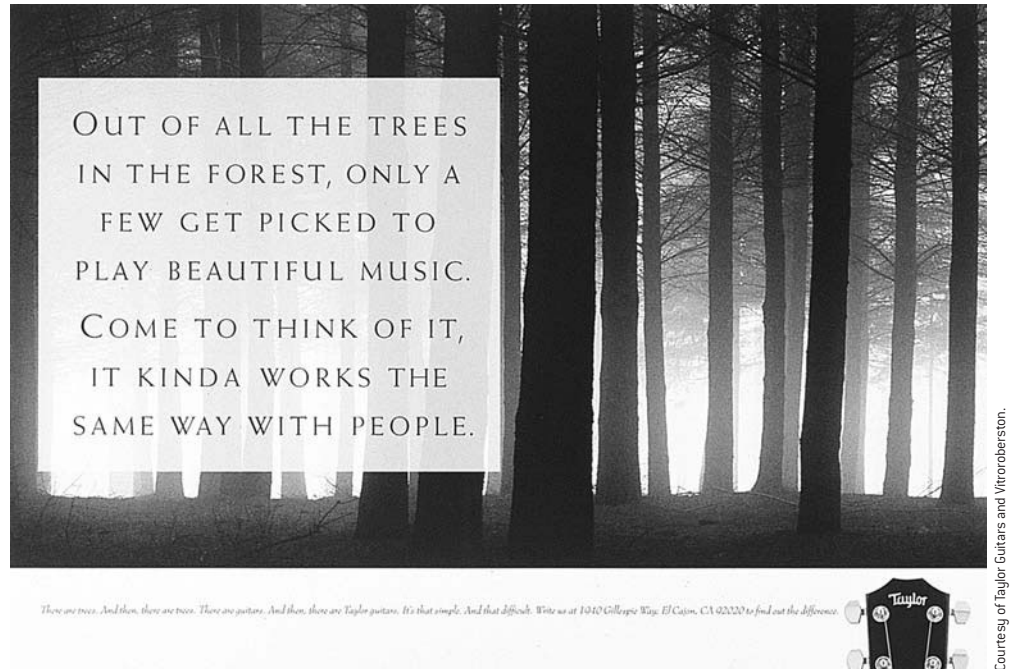
Some trees become pencils. Some trees become paper that becomes guitar magazines. Some trees become shoe trees. Some trees become Taylor guitars. Some trees have all the luck. Write us: 1940 Gillespie Way, El Cajon, CA 92020.



Courtesy of Taylor Guitars and Vitronberston.

Copy reads: “Some trees become pencils. Some trees become paper that becomes guitar magazines. Some trees become shoe trees. Some trees become Taylor guitars. Some trees have all the luck. Write us: 1940 Gillespie Way, El Cajon, CA 92020.”

Figure 7-9 (continued)



Copy reads: "There are trees. And then, there are trees. There are guitars. And then, there are Taylor guitars. It's that simple. And that difficult. Write us at 1940 Gillespie Way, El Cajon, CA 92020 to find out the difference."

Steve McKee⁴ lists five words that should never be used in an ad because they are overused and meaningless:

- *Quality*. What does quality mean? If a product's worth buying, it's a quality product.
 - *Value*. This is in the eye of the beholder. Lexus and Hyundai both are good values depending on the purchase context.
 - *Service*. Have you ever heard of a company that promises bad service?
 - *Caring*. If your competitors didn't care about customers, they wouldn't remain in business.
 - *Integrity*. Every company needs to have integrity if it wants to keep customers (and stay in business).
6. *Be specific*. Avoid vague generalities such as "Save on a vast collection of beautiful tops in a variety of colors." What does this mean? Are they T-shirts? Turtlenecks? Scoop necks? Do they have long sleeves? Short sleeves? Cap sleeves? Are they tailored? Frilly? Sporty? Are they pastels? Brights? Neutrals? Just what is a "vast" collection? And exactly how much will you save?

⁴ Steve McKee, "Five Words to Never Use in an Ad," www.businessweek.com, 25 September 2006.

7. *Don't brag.* Few people are going to care how proud you are of your product or how long you've been in business unless you can translate that information into a specific consumer benefit. Instead of bragging about your product's features, tell your readers what your product will do for them. For example, compare the following sentences:

"We are proud to announce our new flight schedule to New York."

"Now you can fly to New York five times a day."

Did you notice how the second sentence turns the airline's feature (the new schedule) into a traveler's advantage? The second sentence also gives more information in fewer words. That's good writing.

8. *Use the present tense and active voice whenever possible.* The present tense communicates a sense of immediacy, and the active voice enlivens your copy. For example, "We try harder" sounds better than "We have tried harder."

9. *Use transitions to connect different thoughts and establish a relationship between them.* Here are some words that bridge thoughts:

So	On the other hand
Therefore	Furthermore
However	First
In addition	Second
In fact	But

10. *Avoid clichés.* Describe your product in a new, refreshing way; don't resort to overused clichés such as these:

Age-old secret	Out of this world
A win-win situation	Sharp as a tack
Early birds	Sleep like a baby (or log)
More bang for the buck	State of the art
Hustle and bustle	Talk of the town
World class	It's not rocket science (or brain surgery)
Pushing the envelope	Knock your socks off

Radio copywriter Steven Lang created the following spoof to demonstrate how ridiculous clichés and vague generalities can be:

Spring has sprung at the Cliché Factory. They've got all the names you know and love at everyday low, low prices for all your needs. There's a huge selection of savings throughout the store. Their friendly qualified factory-trained technicians will meet or beat any offer. But wait there's more. Prices have been slashed to the bone. So next time you're in the mood for fantastic unbelievable super savings, check out the friendly folks down at the Cliché Factory. And of course, don't miss out because they service what they sell. Conveniently located for your shopping convenience. Check them out.

11. *Vary the length and structure of sentences.* To highlight the importance of this, the International Newspaper Promotion Association printed the following statement in its *Copy Service* newsletter: “The simple sentence starts with a subject. Then the simple sentence has an object. The simple sentence ends with a period. The simple sentence gets boring as hell after you’ve read three or four of them. And you just did!” Doug Williams demonstrates this by writing the same message two ways. Read the following paragraphs. Which one do you think is more engaging?

The ear demands variety, so listen as I vary the sentence length, and create music that sings with a pleasant rhythm and harmony. I use short sentences, medium sentences and sometimes when I am certain the reader is rested, I will engage him in sentences of considerable length. These sentences burn with energy and build with the impetus of a crescendo. They have a roll of the drums and a crash of a cymbal. They have the kind of sound that urges a reader to listen because this is important.

The ear demands variety. Now listen: I vary the sentence length, and create music. Music. The writing sings. It has a pleasant rhythm, a harmony. I use short sentences. And I use sentences of medium length. And sometimes when I am certain the reader is rested, I will engage him in sentences of considerable length—a sentence that burns with energy and builds with all the fire and impetus of a crescendo, the roll of the drums, the crash of a cymbal. Sounds that say, Listen to this. It’s important.⁵

12. *Make the strange familiar, the familiar strange.* Explain something complex in simple terms. Or take something simple and describe it in colorful language. Here’s how the writer described the size of the Biltmore Estate:

THE DRIVEWAY IS MEASURED IN MILES.
THE FLOORPLAN IS MEASURED IN ACRES.

13. *Write “out loud.”* Use spoken language, not the written language you use in the typical term paper. Imagine that your customer is sitting in front of you and you’re talking to her. If you have a hard time doing this, try recording your conversation. Zap the “uhs,” “ums,” and “ya knows,” and you should have some convincing copy.
14. *Use contractions.* Don’t be afraid of using words like “don’t,” “couldn’t,” “haven’t,” or “it’s.”⁶ After all, it’s the way people speak.

⁵ From a lecture titled “Mass Media Writing,” given at the University of South Carolina, March 1998.

⁶ Be careful not to make the common mistake of confusing “its,” a possessive, and “it’s,” a contraction for “it is” or “it has.”

15. *Pay attention to every word you write.* In his book *The Pursuit of Wow!*, Tom Peters tells how thrilled he was when he noticed that the expiration date on a fresh fruit drink read, “Enjoy by March 12.” He wrote, “Why fuss over ‘Enjoy by’ instead of the normal ‘Expires on’? Simple. It’s the very essence of humanness, of connecting with the customer—and a strong indicator of superior service and quality. ‘Enjoy by’ brought a smile to my face and an ‘ahhh’ to my lips.”⁷
16. *Test your copy.* Be sure to read it out loud. If you find yourself cringing or saying “That sounds stupid,” ditch it and start again. Once you have copy you like, test it again on someone who represents your target audience.
17. *Revise your work.* Edit. Edit. Edit. Author Truman Capote once said of the revision process, “I know my book is done when the publisher grabs it out of my hands.”
18. *Proofread your final version.* One wrong letter can make a world of difference. Tickets to a recent Boston Pops concert were printed as “Boston Poops.” Oops! A college brochure boasted about its “pubic relations” program, a rather embarrassing public relations error. For other humorous examples, check out the “Copy Mistakes” box on page 169.

How can you avoid mistakes such as these? Spell check is a start, but it isn’t where you should stop. After all, spell check would miss the previous mistakes. So what should you do? Some people read their copy backward to spot errors. Others set the copy in wider or larger font so that phrases are broken up. And others find mistakes by setting the copy aside for a few days before proofing it. Still in doubt? Ask someone else to proofread your work.

Don’t just proof the words in a vacuum—proof the copy with the art. Does the copy make sense with what’s shown? In October 2000, a North Carolina billboard read “Gore 2000” and showed a picture of George W. Bush. This boo-boo was covered by CNN, *Good Morning America*, *USA Today*, and *The Wall Street Journal*. Three days later, the real sponsor—a job listing service—was revealed when a banner went up across the ad that said, “Proofreader wanted: 123hire.com.” The billboard, which cost about \$5,000, gave the client national exposure. Boone/Oakley, the agency that created the sign, won some new accounts as the result of the media hype. Although the art-copy mishap was intentional, it’s not always that way.

Checklist for Writing Copy

- Does your message reflect the strategy?
- Does your message make an emotional connection to the reader?
- Is the tone of the ad appropriate for the product and target?

⁷ Tom Peters, *The Pursuit of Wow!* (New York: Vintage Books, 1994), p. 10.

- Does your headline stop, intrigue, and involve the reader?
- Does your headline encourage readership of body copy?
- Does your headline offer a promise or benefit relevant to the selling idea?
- Does your headline work with the visual to create synergy?
- Does your body copy contain readable paragraphs and conversational language?
- Does your copy sound like a conversation between the writer and the reader?
- Do you present selling points in a nonboastful way?
- Does your message end with an urge to action, a summary of the main idea, or an open-ended statement designed to provoke readers to complete the thought?
- Will customers connect your message to the brand name?

Suggested Activities

1. Go through several recent magazines and cut out advertisements that contain headlines and visuals that fall into at least 6 of the 15 types listed in this chapter (news, benefit, selective, factual, metaphor, and so on). If the same headline accomplishes several things, list them all. As you complete your search, also note why some ads attract you and others do not. To accompany your ad collection, write a brief paper on their positive and negative qualities.
2. Using the strategy statement that you developed in Chapter 5, write two pieces of print copy with headlines. Describe any visuals you plan to use and include a rough layout of the ad with your copy. Note: To do the layout, draw a rectangle on a standard sheet of paper, roughly letter in your headline in the size you think it should be, sketch your visual (stick figures are fine), use lines to indicate where copy goes, and place a logo somewhere near the bottom. Don't spend more than a few minutes on the layout. Instead, focus on the idea for the visual and the copy that will accompany it.
3. Present the ad you created in the previous activity to the class as if you were presenting it to the client. How will you explain your strategy or your ad concept?
4. Find a national ad that has what you think is effective copy. State why you chose it and what you believe to be outstanding about it. How does it meet the criteria for creativity presented in Chapter 1?
5. With a classmate, work out a series of ads for a local business. Begin by gathering information about your "client" and then brainstorm before you try your ideas on each other. Once you've agreed on a solution, develop and present a series of at least three ads.



Search Online! Discovering More about Print Advertising

To view award-winning ads, go to the following websites:

- Newspaper Association of America: www.naa.org (click on Athena Awards)
- Magazine Publishers of America: www.mpa.org (click on Kelly Awards)

These Lost Dogs Belong in the Inhumane Society

The state of Alabama has a tremendous problem with deadbeat parents—parents who don’t meet their obligation of paying for child support—with the cumulative, long-term unpaid debt reaching more than \$1 billion. Dependent children who do not receive regular child support payments face a reduced standard of living, and some families are forced to resort to welfare. Alabama’s Department of Human Resources (DHR) handles about 314,000 child cases per year. However, the lack of human resources has made it difficult for caseworkers to track down many of these deadbeat parents. In 2000, the Alabama legislature passed a law requiring DHR to publish lists in Alabama newspapers of the top 10 delinquent child support obligors.

Lewis Communications was hired to develop a public relations and advertising campaign to help combat the problem. Its main objective was to increase child support payments by targeting the top 10 deadbeat parents and their families and friends. A second objective was to raise awareness throughout the state on the seriousness of the issue. A final objective was to generate as much media coverage as possible to help reinforce the advertising campaign.

To determine who should be included on the list, each of the 67 counties was asked to rank its worst offenders. Each person on the list owes substantial child support and has demonstrated a long-term lack of cooperation with the child support program. The top 10 in the state were then picked for the ad. This research revealed that child support is a problem encompassing the entire spectrum of the population, regardless of gender, race, or income.

Lewis developed a no-holds-barred approach to this problem. After all, for responsible parents, it is unfathomable to think of abandoning a child. DHR had originally wanted to picture the top 10 like a FBI most-wanted list. Lewis decided the problem needed a tough headline, so the “Lost Dogs” idea was born. From a production standpoint, the copy and visuals have the look and feel of actual lost dog posters pinned on neighborhood telephone poles.

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Name: Donald R. Thomas Sr.
County: Baldwin
Amount Owed: \$129,501
Children: 4



Name: Bonnie S. Third
County: Blount
Amount Owed: \$15,659
Children: 2



Name: Eural Ray Allen
County: Butler
Amount Owed: \$155,968
Children: 3



Name: Richard M. Goodson
County: Cleburne
Amount Owed: \$41,182
Children: 2



Name: Bennie Bradley
County: Coffee
Amount Owed: \$44,327
Children: 2

LOST DOGS

HAVE YOU SEEN US?

Neither have our kids. But we can't help it if it's in our nature to run off without paying child support. After all, we're dogs. So if you should happen to see us wandering the streets, do everyone a favor and call the Alabama Department of Human Resources. They'll know exactly how to handle us.

Call toll free: 1-877-774-9512



Name: Elbert J. Crawford
County: Hale
Amount Owed: \$18,158
Children: 1



Name: Robert Chapman
County: Madison
Amount Owed: \$220,739
Children: 3



Name: Paul E. Tucker
County: Marshall
Amount Owed: \$93,055
Children: 1



Name: Albert J. Velarde
County: Shelby
Amount Owed: \$31,054
Children: 1



Name: James Carr Sanders
County: Talladega
Amount Owed: \$131,177
Children: 3

Alabama's 10 Most Wanted is sponsored by Governor Don Siegelman.

For greater effect, the ad pictures and names each offender and gives the amount owed, the number of children, and the county of last-known residence. The copy reads “Have you seen us? Neither have our kids. But we can’t help it if it’s in our nature to run off without paying child support. After all, we’re dogs. So if you should happen to see us wandering the streets, do everyone a favor and call the Alabama Department of Human Resources. They’ll know exactly how to handle us.” After initial resistance toward the concept, DHR grew to love the idea.

With a budget of only \$90,000 for public relations, ad development, and ad placement in more than 20 newspapers, finances were a major obstacle that had to be overcome. The public relations staff at Lewis worked with the governor’s office to develop media strategies and materials for a briefing held at the state capitol to launch the campaign. The “Lost Dogs” ad ran in every daily newspaper in the state 2 days after the media briefing. The ad and press conference generated more than 150 TV stories across the state, 25 print articles, and dozens of radio interviews. Within the first week, the DHR website had 3,000 hits and the department received more than 300 phone calls, leading to positive leads for at least five of the offenders.

In the 3 months following the launch of the campaign, the amount of child support paid in Alabama rose by \$1.7 million from missing deadbeat parents. Five months after the first ad ran, the number of hits on the child support section of the DHR website exceeded 12,000 and nearly 900 phone calls had been received on the hotline. Tips were for the Top 10 and other deadbeat parents.

“Lost Dogs” was a hit not only with Alabama citizens and media but also with communications trade publications. *PR Week* and *Adweek* both did feature stories on this integrated and persuasive campaign.

LAYOUTS:

DESIGNING TO COMMUNICATE

*By Ronald J. Allman, Associate Professor,
Indiana University Southeast*

Advertising is a team sport. The copywriter and art director begin by exchanging ideas on content and approach and then proceed to working out the problems. The design idea may come from the writer, and the headline may come from the art director. Such teamwork implies that each partner has some understanding of and appreciation for the other's talent. We may not all be great artists, but we should be able to understand the principles involved in arriving at a graphic solution.

Designing is like writing. You have to put your imagination to work to produce vibrant headlines and powerful text, just as you do when you come up with a traffic-stopping visual. You're thinking visually, whether you know it or not, when you attempt to find the right words to explain product benefits. So when you start to think about how you want the campaign to look, imagine that someone else will be doing the finished artwork and dig in—just start sketching. It's OK if it's rough. As you will see, the processes for these two endeavors are also similar. Each consists of finding a solution to a problem, and each begins with ideas.

Functions of Design

In designing your advertisement, keep its purpose foremost in your mind. Remember that an ad must communicate quickly and effectively (see Figure 8-1). The prettiest ad is worthless unless what you want to convey to your audience is clear, understandable, and useful to them. Good design

Image not available due to copyright restrictions

makes your message easier to understand. In other words, your design needs to relay as much information as possible to the audience in the shortest time possible. A thoughtful design helps you accomplish this.

Your design must attract your target audience. Thousands of media messages are competing for consumers' attention. A well-designed ad grabs their attention, at least momentarily. Because you have their attention only

briefly, your design must help them remember the message. Good design not only commands attention but also holds it. If your audience is quickly bored with your ad, you're not going to communicate much of anything.

Design enables you to organize ideas. Carefully placed information breaks the facts into digestible messages—some visual, others textual; some large, others small. This helps product facts stick in consumers' minds. Good design makes information easier to remember.

Good design emphasizes the most compelling information. Where you place information in the ad, how large you make that information, and how you display it in relation to other elements in the ad can strengthen or diminish its importance.

Design Principles

As you design your ad, you need to consider the following principles: balance, contrast, harmony, proportion, and movement.

Balance

Balance can be symmetrical or asymmetrical (see Figure 8-2). When both sides of an advertisement are equal, the design is symmetrical. So, if there is a picture on the left, symmetrical balance requires that there be a picture on the right that is similar in size, shape, and placement. Think of two children on a seesaw—if they are the same size and you place them the same distance apart, they will balance each other.

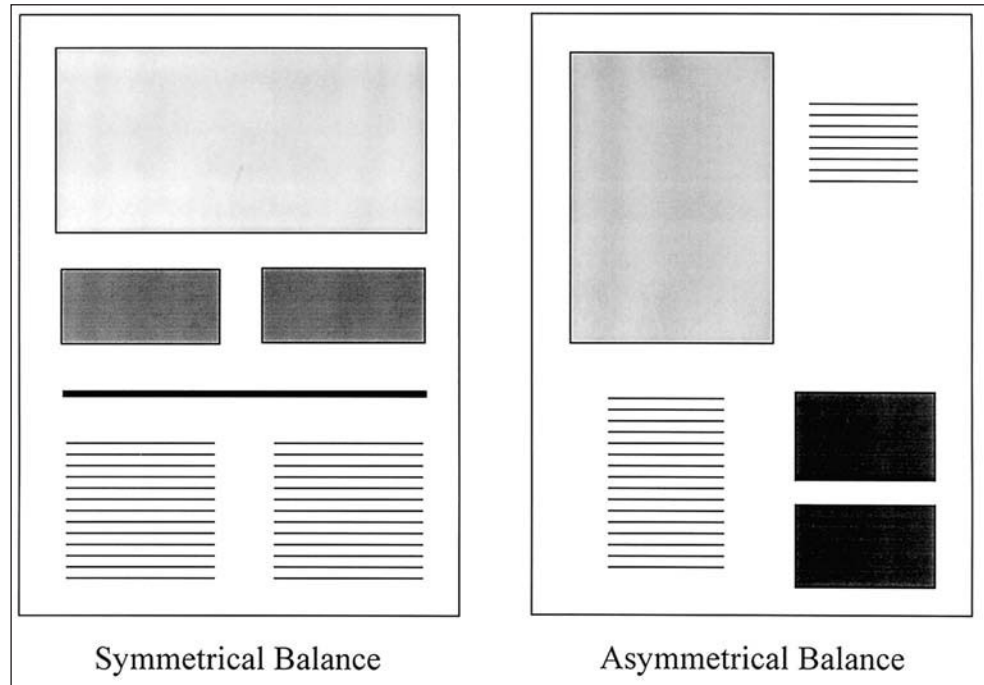
Asymmetrical balance depends on the weight of the items on a page. Imagine the seesaw again, only this time with a larger child on one end and a smaller child on the other end. To balance the seesaw, the larger child moves closer to the center, the smaller child moves farther from the center, or more small children join the smaller child. Although symmetrical balance is fine, it can also be static—something advertisers usually wish to avoid. So we see more ads with asymmetrical balance because the advertisers are striving for a dynamic look.

Knowing what is “heavier” or “lighter” in a layout takes some practice, but you probably already have an intuitive feel for the concept of weight. A darker item is heavier than a lighter item. A bigger item is heavier than a smaller item. Thick is heavier than thin. It is when you combine layout elements that their weights become less clear. Photos and headlines are usually seen as heavier than text or logos. Text usually is the lightest item on a page.

Imagine the pieces of your design as little weights on a page. To balance this design asymmetrically, you must arrange the pieces in such a way that the balance is in the center of the page. You need to balance not only left with right but also top with bottom. A bottom-heavy design will tempt the reader to turn the page. A top-heavy design will discourage the reader from reading the rest of the ad.

Figure 8-2

Asymmetrical balance is the dominant choice in advertising because it allows one point of the design to “take over” and attract the eye to the rest of the ad. To achieve asymmetrical balance, just be certain that there’s a difference top to bottom or right to left in the ad, all the while arranging elements so that the ad doesn’t appear lopsided. Symmetrical balance suggests a static quality; asymmetrical balance suggests dynamism. Which is appropriate for your ad?



Contrast

We encounter contrast everywhere. A white circle stands out among black squares and thus attracts and keeps our attention. But contrast is not limited to color or shape. Contrast can be effectively used in type size, slant, font, and weight. Texture—in both images and text—is another way to use contrast. A feather on a piece of sandpaper will stand out even if the feather and sandpaper are similar colors. Too much contrast, however, and your design can lose its cohesiveness.

Harmony

Harmony is the opposite of contrast. Using text that is all one font, even if the sizes are different, produces a harmonious layout. Harmony lets the viewer know that all elements are related. Using harmonious shades of one color brings a design together. Harmony, like contrast, can also be found in texture, direction, and weight. But remember, if things become too harmonious, people tend to become bored.

Proportion

We like things to be in proportion. We feel discomfort when one side of an item cannot be equally divided into the other side. We sense discordance—something is wrong even if we can’t explain it. Our minds

Figure 8-3

This ad uses repetition to make an important point. Copy reads: "In America, an estimated 15.3 million new cases of STDs are reported each year. And that's just the people who'll admit it. It's a chain reaction; when you have sex with someone without a condom, they're dumping their entire sexual history on you. Literally. It's like a human subway for crabs. Assuming you don't want them to 'hop on board,' why not use a condom? Don't let her past mistake with 'Toothless Mike' become your current itch."

DO YOU KNOW WHERE YOUR PARTNER'S BEEN?

The diagram illustrates a chain of sexual encounters between various people and a chicken, illustrating the spread of STDs. The chain starts with 'bill' and ends with 'YOU'.

bill → todd → frank → bob → joey

professor hickles → dan → tom → berthia → phil

greg → stan → jake → bruce → the lollipop guild

copy room guy → ? → a chicken → YOU

In America, an estimated 15.3 million new cases of STDs are reported each year. And that's just the people who'll admit it. It's a chain reaction; when you have sex with someone without a condom, they're dumping their entire sexual history on you. Literally. It's like a human subway for crabs. Assuming you don't want them to "hop on board", why not use a condom?

Don't let her past mistake with "Toothless Mike" become your current itch.

LIFE IS FILTHY. PROTECT YOURSELF.

DEPARTMENT OF HEALTH & HUMAN SERVICES - USA

reject these items. If your layout violates the rules of proportion, your consumer may reject the whole advertisement. The “perfect” proportion is a 2-to-3 proportion, known as a golden mean. Most photographs are designed to adhere to the golden mean. The Greeks used this proportion when they built the Parthenon.

Movement

We have a natural tendency to start at the upper-left corner of the page and move in a diagonal Z motion to the lower-right corner of the page. With this Z movement in mind, try not to place important elements, such as your logo, in the lower-left corner.

Rhythm is another way to create movement and direct the reader’s eyes where you want them to go. Repetition creates rhythm. Photos placed horizontally across the page move the viewer’s eyes across the page. But make sure that you place important information at the end of this movement. If you don’t, it’s likely that the reader will turn the page. Notice how Figure 8-3 uses rhythm to make its point.

The eyes and hands of the models shown in your ad can also direct the reader’s eye movement. If your model is looking in the direction of the copy or logo, so will your reader. But if your model’s eyes are looking off the page, so will your reader’s eyes.

Gestalt Theory

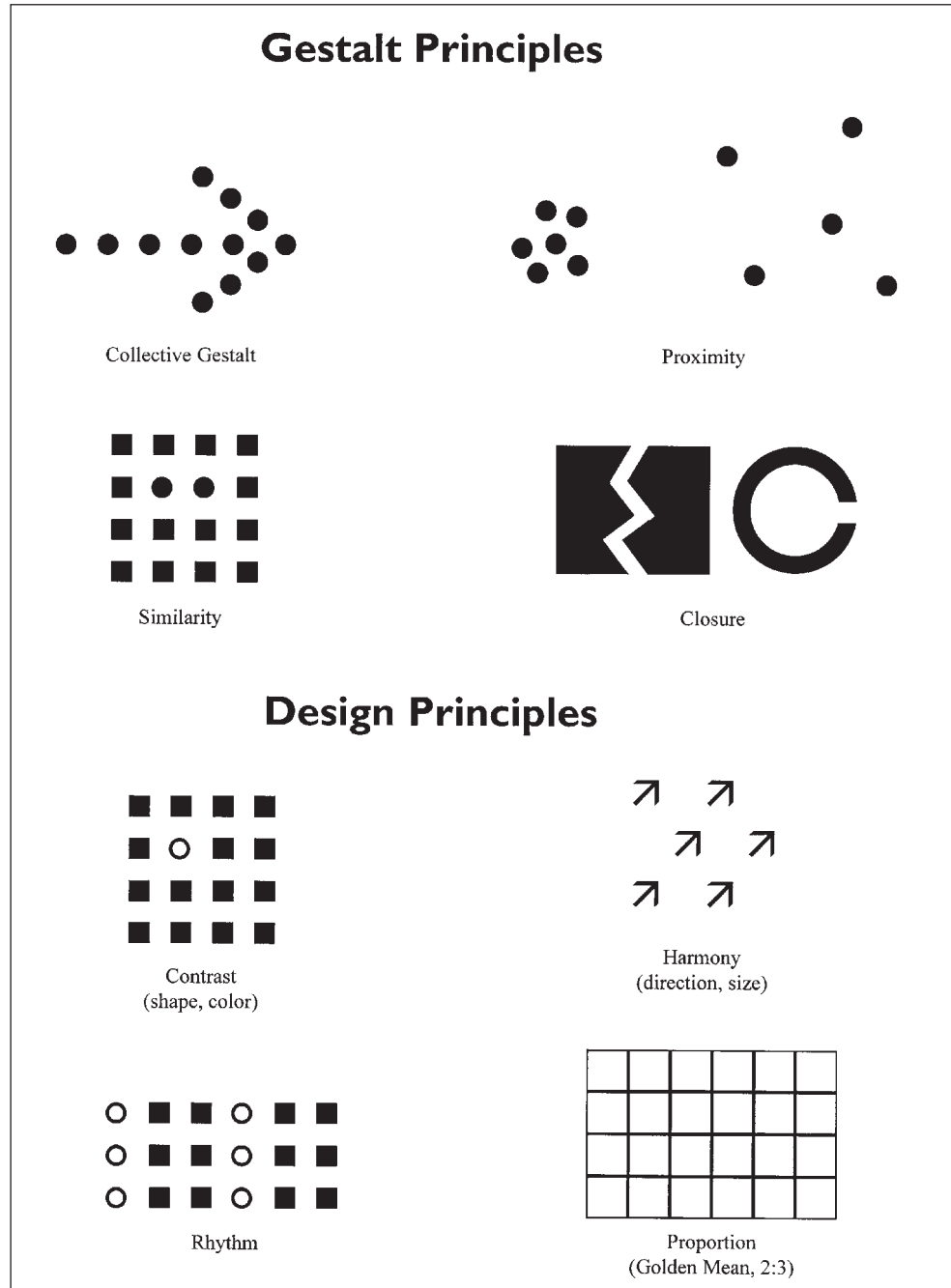
“Gestalt” comes from the German word that means form or shape. Put simply, gestalt is the idea that the whole is greater than the sum of its parts. Although the parts can be—and should be—observed and analyzed on their own, the whole of a design should strike you first. When you first see a painting, you take it in as a whole. Only later do you look at the individual parts. Similarly, designers use to their advantage the mind’s tendency to group things together and see them as a whole (see Figure 8-4).

If objects are similar and are near one another, we mentally close the distance between them and see them as whole. Imagine a flock of geese flying overhead—we first see the wedge shape they form rather than the individual birds. When flowers are arranged a certain way, they can spell out words—we see the words, not the individual flowers. Our eyes are drawn more to groups than to things spaced widely apart. Because we are drawn to such patterns, we respond to them in predictable ways.

Conversely, when an item is dissimilar to the objects around it, it commands attention. At a baseball game, the person in a rainbow-colored wig is definitely going to stand out. When a car is going the wrong way on a one-way street, we notice it at once (thank goodness). People notice and react to items that stand out.

Figure 8-4

Gestalt principles remind us that elements of design should be integrated so that the design, not the elements, is the first thing the viewer observes. Design principles such as contrast, harmony, rhythm, and proportion are other ways to focus attention, hold various elements together, and present elements in ways that please the eye.



Negative, or “White,” Space

You can think of your layout as the “package” for your idea. How you use white space in your layout can determine how effective your package will be. By “white space” we mean blank, or negative, space. Always leave some

white space on the outside of your layout. Allow white space to invade the center of your layout, and you are guaranteed to have a scattered, incohesive design.

However, there is more to white space than simply including it on the outside of an ad. Use lots of white space, a great expanse of white space, and what's the result? Often, it's a feeling of exclusivity. Look at an ad from Tiffany & Co. and you'll see how white space puts the item being advertised in the spotlight and adds a sense of elegance to the ad. This can be great for an upscale target audience but probably isn't appropriate for bargain hunters.

White space can make a big statement. A public service ad that ran in the *Boston Globe* warned parents about the dangers that may lurk in Halloween candy. Three quarters of the page appeared to be blank. A headline that ran along the bottom of the page read, "If you missed it on this empty page, imagine how easy it is to miss it in your kid's Halloween candy." The combination of the empty space and headline grabs readers' attention and makes them examine the ad. Taking a closer look, readers spot a pin in the upper-left corner of the ad.

The Five Rs of Design

You're ready to start designing an ad. How do you begin? Where do you go from there? All designers use the same process. They may have different names for it, but they all use it. We like to call this process the five Rs: research, roughs, revise, ready, and run.

Research

You've been asked to design an ad for Acme Flakes. So where do you start? Remember Chapter 4. That's right—you start with research. You first need to know what Acme Flakes are. Are they soap flakes, instant potato flakes, or corn flakes? Or is it simply a cute name for an advertising design company?

You find out all you can about the product, company, or service. Would you approach the design of an ad for Ben & Jerry's Ice Cream differently than you would for Breyer's Ice Cream? They both sell the same product—premium ice cream—but everything about the two companies and their products is different. They offer different flavors, have different public images, attract different buyers, and are packaged in different ways. The more you know about your client, the more appropriate your design will be.

Not only do you need to research the product, company, or service, but you must also know your target audience and your competition. How do your competitors advertise? What do their ads look like? What do you offer that they don't? How can you design an ad that will lure consumers from their product to yours? What is your target audience like? What do they read?

What kind of design catches their attention? Once again, the more research you do, the easier your designing job will be.

Another type of research is less project specific but still vital. This involves your swipe file, a collection of advertisements and visuals (photos, illustrations, and the like) that you think are interesting, attractive, or just different. Ideas are not copyrighted. Good designers appreciate good design, so make a copy of a good idea for later reference. Who knows? It may be just the stimulus you need next week. What's important is to borrow the idea, not the ad itself. A swipe file is a great place to start when you need ideas. It's also a good way to see what sorts of designs, typefaces, and visuals are being used; what they look like; and how they work in layouts.

Roughs

Once you've completed your research, you're ready to start sketching. These early sketches are just rough versions. The important thing is to put your ideas on paper. There are as many ways to do roughs as there are people doing them. Whichever way works best for you, the idea behind the rough is the same. You want to sketch every idea you have about what your finished ad might look like. Don't be afraid—some of these ideas will be goofy. The best designs often start this way. What is important is that you put your ideas on paper before you forget them.

Many designers like to create little roughs called thumbnails. Thumbnails are useful because you can sketch an idea quickly, without much detail; then you have your concept in miniature form. There is no need for great artistic skill here. You just want to give yourself a lot of options. How do you create a thumbnail? Like this: Using a softlead pencil or a fine-to-medium black marker or rollerball pen, draw a number of small horizontal rectangles (about 2 inches wide by 3 inches deep) to represent the general shape of a magazine page. Don't try to draw a straight line, just freehand. Place your ideas for headlines and visuals within each rectangle. Scribble the words of the headline in the space and use shapes and simple stick figures to represent the visuals. Indicate body copy with a series of lines and place a rough logo at the bottom, probably in the right-hand corner. Congratulations! You have just done your first thumbnail rough, the beginning stage of every print layout. As you place other headlines in other rectangles, you'll probably think of still more ideas for words and pictures. Good! Don't stop until you've exhausted your topic, even if some of the ideas seem bizarre or ridiculous.

Revise

Once you have your roughs, take a look at your ideas and pick the ones you like best. Let your knowledge of your client and of your target consumer guide you in deciding which ideas will work. Don't become too attached to one idea yet. Develop several ideas. Start making more elaborate sketches and then revise them. And remember that revising is never a one-way street.

You can always go back and do more roughs or more research. You may get lucky and have a couple of ideas that you can develop, but don't be afraid to backtrack if you become stuck.

The revision stage is often a good time to seek initial feedback from your client. But remember: Although your client is in business, that business likely isn't design. The client may not have the background to visualize your big idea from a thumbnail rough, so make certain your ideas are finished enough for him or her to visualize the product. Also, listen carefully to the client's feedback because he or she has to be happy with your efforts thus far. Seek feedback from other designers, too. They might see ideas or mistakes that you've missed. Just remember that this is your design, not theirs. Keep revising until you create a couple of versions you're happy with. Then choose one and base your campaign on it.

Ready

Once you have an ad with the copy and design elements in place, it's time to prepare a finished layout for your client's approval. Using a computer, you can produce a presentation ad that is nearly as finished as what will be submitted for publication.

After doing scores of thumbnails and choosing the one that best solves the advertising problem, it's time to use the rough to create the final layout.

This layout should be actual size. Because most magazines use the following dimensions, this is a good size to start with:

Trim size: 8 inches by 11 inches

Nonbleed and type area: 7 inches by 10¼ inches

Bleed: 8¾ inches by 11¼ inches

The trim size represents the finished size of the page after the magazine has been printed, bound, and trimmed. Your layout should be drawn to this size if you're designing a full-page ad. Be aware, however, that magazine sizes do vary, so always check the mechanical specifications for each magazine you plan to use. A bleed ad is one that runs all the way to the trim on at least one side. A nonbleed ad is contained within the nonbleed page limits, with a margin surrounding it on all sides. Whether your ad is designed for bleed or not, you should keep all type within the nonbleed limits. In setting type too close to the trim, you run the risk of having a letter or two trimmed off. You might want to draw the nonbleed limit as a second frame within the frame you draw to establish the trim. This will remind you to keep all type within the inner frame, or nonbleed area.

Run

This last step is really not the designer's problem. The advertisement you created is run in the media chosen by the agency or client. What you need to do is to make sure that the printed advertisement is properly prepared for each publication in which it is to run.

Selecting Type

If you spend any time around designers, you'll hear them talk about type in descriptive, affectionate terms and with good reason. Different fonts have different personalities. Zapf Chancery is an elegant but still a legible font. Helvetica is a workhorse as far as fonts go, but it's rather boring and plain. Gill Sans has the flair that Helvetica is missing. As Paul Silverman put it, "These days, even the Shakespeare of Madison Avenue would be defeated by lousy typography. Typography supplies color and mood, much as the voice does in spoken language."¹

Type can be divided into six groups: serif, sans serif, script, cursive, text letter, and novelty (see Figure 8-5). Letters in a serif font have little horizontal strokes at the tops and bottoms of the letter. These serifs help draw the eye along a line of type. Most body text is in a serif font for this reason. The most common serif font is Times Roman. Other serif fonts are Palatino, Goudy, Bookman, Caslon, Bodoni, and Garamond. Serif fonts are sometimes called roman fonts.

Letters without serifs are called sans serif fonts. Sans serif fonts have a more modern and geometric look than serif fonts. Sans serif fonts can be distinctive in headlines and logos. They are clean-looking fonts that communicate a sense of simplicity. Some common sans serif fonts are Helvetica, Futura, Gill Sans, Avant Garde, and Optima.

Fonts designed to look like handwriting are either script or cursive fonts. The difference between script and cursive fonts depends on whether the letters connect. If they connect, it's a script font; if they don't, it's a cursive font. These fonts add a sense of formality and elegance, so they are popular for invitations and announcements. But their use in advertising is limited, perhaps because of their delicacy and because they can be difficult to read. Park Avenue, Mistral, and Brush Script are common script fonts; Zapf Chancery, Freestyle Script, and Reporter No. 2 are popular cursive fonts.

If the font was created to look like the hand-drawn letters of monks and scribes, it's a text letter font. These fonts, also known as black letter fonts, are hard to read and usable only in certain situations, such as diplomas and newspaper nameplates. The most common text letter font is Old English.

Novelty fonts are those that don't easily fit into the other categories because they are unusual or unconventional. Fonts that make type look like stenciled letters or Old West "wanted" posters are novelty fonts. Novelty fonts are good for display headlines and logos when you need flair. Some of the more commonly used novelty fonts are Hobo, American Typewriter, and Stencil. Text letter fonts are sometimes considered novelty fonts.

¹ The Designers and Art Directors Association of the United Kingdom, *The Copywriter's Bible* (Switzerland: Roto Vision, 1995), p. 151.

Type Categories

Serif Type

Times Roman
Garamond
Goudy
Bodoni

Sans Serif Type

Helvetica
Gill Sans
Impact
Eras

Script

Brush Script
Lucia
Elegant

Cursive

Coronet
Zapf Chancery

Novelty

Comic Sans
CRACKLING
CRYPT
Saint Francis

Text Letter

Old English
Lombardic

Figure 8-5

Literally thousands of type fonts are at your disposal on computers. Unless you're a type expert, however, be wary of using most of them. Generally, stick to the serif and sans serif fonts, which contrast with each other nicely. Or use one font for all type in your ad, using a larger size and perhaps a bolder face for the headline and other display lines than for the body copy. Script and cursive, although lovely on invitations, should be used cautiously because they're harder to read. For the same reason, avoid novelty and text letter fonts unless the concept calls for something unconventional. The body copy for this book is Centennial.

When choosing a font, keep in mind the message you want to convey. A headline that says "Welcome to the Electronic Age" in a script font sends a mixed message. A long paragraph in Old English would be tedious to read.

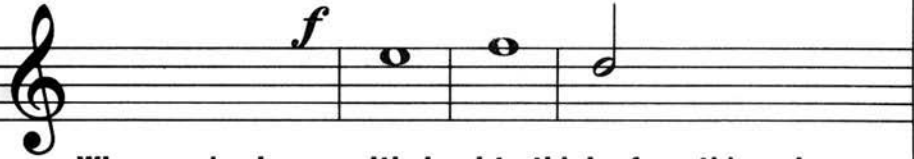
You may want to set your headline in a customized font that reflects the theme of your ad. For instance, the Food Bank of Central New York set the word "food" in music notes and symbols in an ad that ran in the local symphony program (see Figure 8-6). Creative approaches such as these work great in headlines with a few words but would be difficult to read if they were set in a long paragraph of body copy. Keep in mind that readability must always come first.

Type is measured in points. There are 72 points to an inch. Body text is usually between 10 and 12 points. Type larger than 18 points is considered display type and is usually used for headlines. For advertisements, it's wise to consider 10 as the minimal point size, and 12-point type may be more legible in some fonts.

The space between lines of type is known as leading and is also measured in points. If you have 10-point type and want 2 points of space between the lines, you will specify 12 points of leading. In this case, to tell a designer what size type and leading you are using, you

Figure 8-6

This ad ran in a program for the Syracuse Symphony and reminded concertgoers to help the less fortunate.



When you're hungry, it's hard to think of anything else.

Think about this: Every night thousands of families right here in Central New York go to bed hungry. But every \$1 you donate helps us get \$14 worth of nutritious food on their plates. Which is sure to put a song in their hearts. Please help us help them.

(315) 437-1899 www.foodbankcny.org

FOOD BANK
OF CENTRAL NEW YORK
WE WORK FOR FOOD

Courtesy of Mark Russell & Associates.

would say, “10 on 12.” When you want the same font size and leading, specify “set solid.” For legibility, however, it’s usually wise to have at least 2 points of leading between lines.

The space between letters is known as letter spacing. If you adjust the spacing between two letters, you are kerning the letters. For display lines such as headlines, subheads, and baselines, this is useful with certain letters

Type Alignment

Flush Left

Dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue dui dolore te feugait nulla facilisi. Soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat facer possim assum. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet. Soluta nobis eleifend option congue nihil

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Flush Right

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Justified

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Figure 8-7

Most ads today have body copy set flush left, ragged right, as in the first column here. The ragged-right column provides “breathing space” between columns of type. Centered type must fit logically into the rest of the layout. Flush right might be used to offset a visual silhouette to the left of the type column. Justified type, although common in books, creates a formal look that also allows little white space between columns.

that can be moved closer together because of their shapes, such as “AV,” “To,” “AW,” and “Te.” If you adjust the spacing between all letters, you are adjusting the type’s tracking.

You can line up paragraphs of type in four ways (see Figure 8-7). If you want all your text lined up vertically on the left side, specify flush left. If you want it lined up only on the right side, specify flush right. If both sides are lined up, your text is justified. And you can always center your type. Most advertisements are set flush left, ragged right. This is easier on the reader because the eye goes back to a consistent starting point and the ragged right allows some “air” in the text, especially between columns if you use more than one column.

At times, you will want to wrap your type around an object or have it form a design to help further your message (see Figure 8-8).

Image not available due to copyright restrictions

Basic Ad Layouts

If you can't decide how to lay out your ad and your swipe file is no help, try some of these basic advertising layouts: frame, circus, grid, color field, silhouette, copy heavy, type specimen, picture window, band, axial, or Mondrian. (The thumbnail sketches in Figure 8-9 will give you an idea of how each looks.) Bear in mind that your ad concept affects the design choice, not the other way around.

Inviting Readership

You have many options at your disposal for luring readers, including the following:

- *Don't set type wider than 39 characters.* Any wider and you discourage readership. Instead, break the space into two or more columns of equal width. The larger the type, the wider it can be set.
- *Avoid setting copy in less than 10-point type.* Smaller type is hard to read.
- *Break up long copy blocks with subheads.* Careful paragraphing will also help you avoid the "gray mass" look.
- *Avoid setting body copy in reverse (white on black).* This tends to cut down readership. Headlines may be reversed for impact, provided the type is large and bold enough.
- *Take care when you print copy over tonal matter, such as photographs.* If you must do this, be certain there is enough contrast to make the type legible.
- *Use lowercase when possible.* It tends to be more legible than all-capital letters, especially in smaller type sizes.
- *Either capitalize the entire headline or capitalize only the first word of a sentence and any proper noun.*
- *End the headline with punctuation.* Use a period or a question mark. Save the exclamation point for the rare occasion when it is warranted.
- *Align all copy elements to avoid a jumbled look.* This is easily done in an axial layout by aligning them on a common axis.
- *Use normal punctuation throughout.* Avoid leaders (. . .), which look sloppy and uninviting.
- *Use italics sparingly.* They are good for occasional emphasis, but overuse of italics makes copy look pale and weak, just the opposite of what is intended.

Text not available due to copyright restrictions

Creating the Finished Ad: Computers and Design

An advertising designer might use three types of computer applications:

- *Photo manipulation software.* Software such as Adobe Photoshop is mainly used for making changes to photographs and other images on the computer, but it can also be used to create images and text. Because these applications can manipulate images, you can create interesting, eye-catching text and visuals.
- *Illustration software.* If you are looking for more control over image creation and special effects with text, an illustration program might be your design tool of choice. Software such as Adobe Illustrator and Macromedia Freehand allows you to create any type of image or text you can imagine. These applications are less friendly to images already created, such as scanned images, but if you are creating directly from your imagination, this type of software is best suited to your needs.
- *Desktop publishing software.* Perhaps the most useful application for advertising design is desktop publishing software, such as Adobe InDesign, QuarkXPress, or Adobe PageMaker. These programs were written specifically for designers who create pages for publication.

Designing Outdoor and Transit Ads

Outdoor advertising is a true test of creativity because you need to communicate your entire selling message in an instant. This is one time when the rule “write as much as you need” doesn’t apply. It’s also not the time to experiment with complicated layouts. Your message must be bold and clear because people will have mere seconds to read and understand the billboard when they’re cruising down the interstate and little more on a city thoroughfare.

Here’s how to achieve an optimal reaction to your outdoor messages:

- *Keep the graphics simple.* One large headline with one major visual is the rule. Some boards are all type, with no visual. Others are all visual, with just a logo.
- *Make the type bold and big.* Remember, it must be read quickly.
- *Keep the word count to no more than eight words, fewer if possible.*
- *Make the brand or company name prominent.* If it’s not in the main headline, use a logo big enough to be noticed.
- *Consider using your campaign theme or tag line as the headline.* This way, your outdoor ad also reminds viewers of the rest of your campaign.

In preparing your outdoor layout, follow the same procedures as for other print layouts. Standard outdoor posters (paper pasted to existing structures) are scaled to a proportion of 1 to 2¼. Outdoor bulletins, painted on

boards, are usually scaled to a proportion of 1 to 3½. This translates to a 4- by 9-inch layout for the poster and a 4- by 14-inch layout for the painted bulletin.

Transit advertising appears on the inside and outside of public transportation vehicles, as well as in bus, rail, subway, and air terminals. Like outdoor advertising, it works best when the message is short. It differs from outdoor ads in that the audience can spend more time with the message. For this reason, many transit ads include “take one” cards or other literature attached to the ad.

Answers to Common Questions about Design

Must You Show the Product?

Many clients want to have their product shown in their ads. However, as Guido Heffels says, “We are not paid to put a product in an ad, but in the consumer’s mind.”² It’s not necessary to show a product that’s been around for years because consumers know what it looks like. However, if the packaging changes, you’ll want not only to show it but also to make a big deal about it in your ads. The same is true with new products.

Must You Show a Logo?

In most cases, you’ll want to include a logo, but there are exceptions even to this rule. For instance, there’s no need to show a logo if you show the product that has a clear logo on the package. Well-established brands may even get away with showing only part of the logo if the design is clearly embedded in consumers’ minds.

Must Every Ad in the Campaign Look the Same?

No. As mentioned in Chapter 6, ads in a campaign should have a common attitude, but there’s no need for them to look as if they came from the same mold. Still, most ads in a campaign will share a similar typeface, color scheme, and logo treatment.

Is Color More Effective Than Black and White?

According to Andy Grunberg, who writes on photography for the *New York Times*,

Color has become transparent. It represents reality so well that it sometimes seems to be reality itself. We take color advertising for granted.

² Jim Aitchison, *Cutting Edge Advertising* (Singapore: Prentice Hall, 1999), p. 65.

*Black-and-white photography, on the other hand, suggests the realm of the imagination. Once the essence of documentary believability, black and white has become the color of fantasy.*³

Still, Grunberg acknowledges that most customers want to see fashion, food, and home furnishings in their true colors.

What about Photography versus Illustrations?

Like color images, photographs seem more real and are more widely used in advertising. Illustrations, on the other hand, lend themselves to the imagination of the viewer.

Should You Study the Look of Your Competitors' Ads?

Absolutely! Line a wall with your competitors' ads. Study them. And then do something different to stand out and make a memorable statement about your brand. For instance, the ads for Chick-fil-A shown in Chapter 5 look nothing like ads from other fast-food restaurants. Likewise, the ads for Icelandair shown in Chapter 6 look nothing like other airline ads. Both campaigns break through the clutter and make consumers take notice.

Suggested Activities

1. Find a black-and-white ad that presents strong possibilities for rearrangement; perhaps it can even be improved. Don't choose an ad with a simple picture window, in which the only possible change will be to transpose the picture and the headline. Challenge yourself. After looking long and hard at the original ad, sketch some thumbnails. How many ways can you rearrange this ad? Choose your best arrangement.
Now, tape the original ad to your drawing board. Draw the border on your layout paper, making certain it corresponds to the size of the original ad. Using your thumbnail as a guide, start moving your layout paper around to trace the various components from the original. Shade in dark values with the side of your No. 2 pencil. Compare the new ad to the original. What do you think?
2. Collect several ads that you think are effective and set the headlines in three other typefaces from samples you've collected. Lay the new type over the old. What effect does the change in type style have on the advertisement?

³ Andy Grunberg, "Selling You on Black and White," *Metropolitan Home*, June 1989, p. 42.

3. Take one of your ads and enlarge and reduce elements to form a new design. Compare your design to the original.
4. Find eight ads with different typefaces and defend or criticize the choices. Does the personality of the type fit the image of the ad? Does it work with the visuals? Does the type overpower everything else and undermine the effectiveness of the ad?



Search Online! Discovering More about Advertising Design

To see a large collection of print advertisements, go to www.adsgallery.com.

For more information on outdoor advertising, visit the Outdoor Advertising Association of America's website at www.oaaa.org.

National Geographic Traveler Magazine Sends Their Minds—Media Buyers Soon Follow

By Brett Robbs, University of Colorado

When Arnold Advertising of McLean, Virginia, won *National Geographic Traveler*'s trade advertising account, the agency's challenge was clear. Its advertising would have to establish a strong image for the magazine and change the target's perception of *Traveler* readers. With a target consisting of hard-nosed media buyers seeking the best vehicles for their clients' ad monies, the campaign had to get it right.

In the publishing industry, a primary goal of trade advertising is to convince media buyers to place their clients' advertising in particular periodicals. Obviously, a publication's readership is one of its key sales points. Reports from the *National Geographic Traveler* sales force indicated that, although research showed the magazine's readers to be relatively affluent, college-educated professionals who led active lives and who liked to travel, media buyers had quite a different view of these readers.

Media buyers saw *National Geographic Traveler* readers as older, arm-chair travelers who were more likely to climb into a car and visit a state park than to hop on a plane and fly to an international resort. For the magazine to meet its new advertising sales objectives, that perception would have to change—no easy task, given the magazine's relatively modest ad budget and the firmly established positions of its main competitors, *Travel and Leisure* and *Condé Nast Traveler*.

But according to Julie Leidy Bradsher, account supervisor at Arnold, the agency was confident it could meet the challenge because *National Geographic Traveler* has a number of unique assets. One of the most important is the heritage and credibility of the National Geographic Society. The society's name is closely associated with international travel. Its reputation gives *Traveler* strong credibility, and that credibility is one of the primary reasons readers rely on the magazine's stories and maps to plan trips.

The agency realized that this heritage and the readers' subsequent belief in the magazine were the keys. The advertising would need to employ these keys to convince its target market, consisting of potential advertisers, that *Traveler* inspires its readers to travel abroad. If it could do that, the

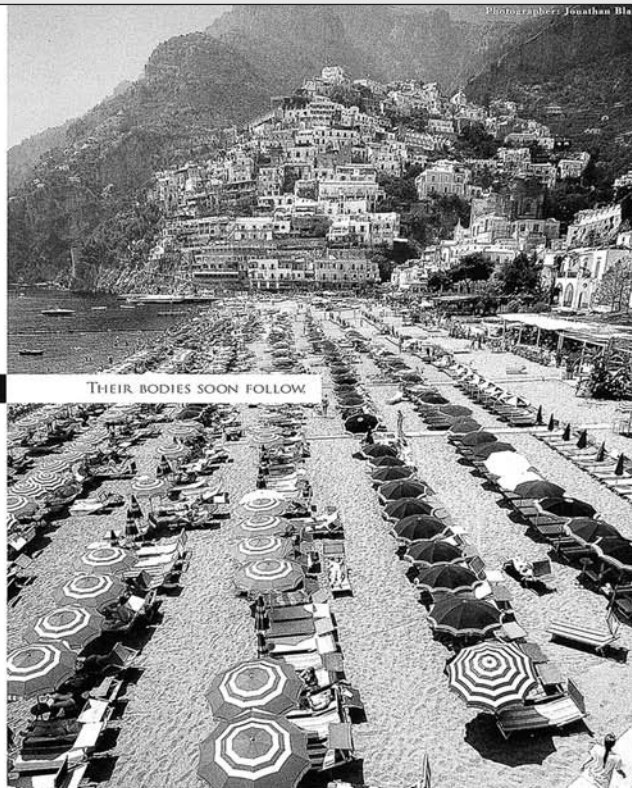
Courtesy of National Geographic Society.

Ah, the inimitable dolce vita of Positano—sunshine, warm spirits, cool wine, and the fruits of local orchards and the sea. Who would not linger on the celebrated Amalfi coast

WE SEND THEIR MINDS.

Traveler

For more than a century, the National Geographic Society has inspired people to see the world.
For more than a decade, National Geographic Traveler has shown them how.



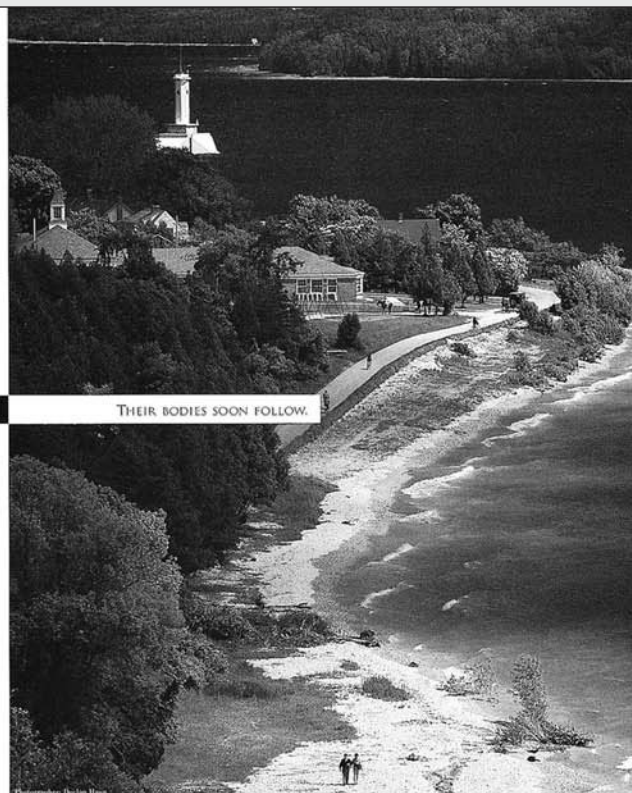
THEIR BODIES SOON FOLLOW.

THE ISLAND IS ONLY a few miles in diameter, but after eight days I hadn't seen it all and wasn't ready to leave. Like a kaleidoscope, Mackinac can re-create itself in an endless array of dramatic designs.

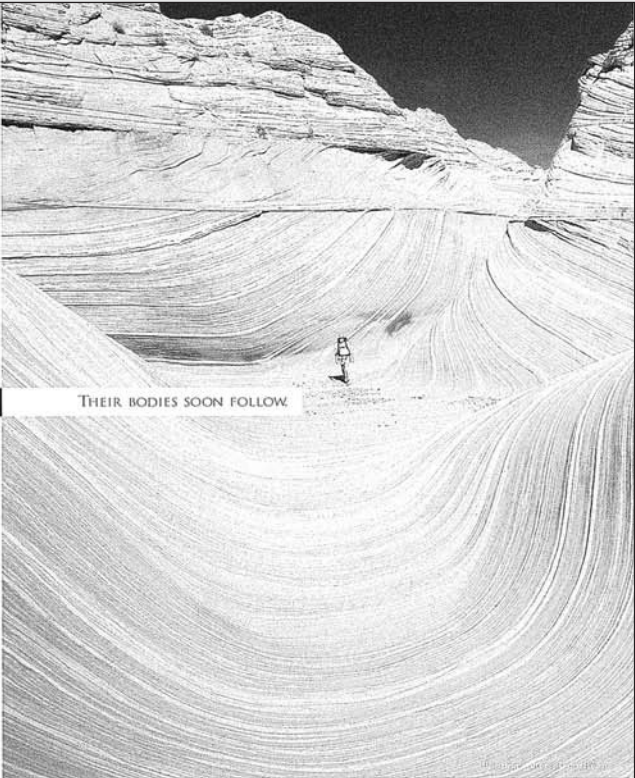
WE SEND THEIR MINDS.

Traveler

For more than a century, the National Geographic Society has inspired people to see the world.
For more than a decade, National Geographic Traveler has shown them how.



THEIR BODIES SOON FOLLOW.



etern.
Jurassic desert some
years ago—now lie etched by wind
and water into delicate swirls of
geologic time. Rococo formations
and cool, deep, narrow slot canyons
characterize the Paria Canyon

WE SEND THEIR MINDS. THEIR BODIES SOON FOLLOW.

NATIONAL GEOGRAPHIC
Traveler

For more than a century, the National Geographic Society has inspired people to see the world.
For more than a decade, National Geographic Traveler has shown them how.

advertising would put *Traveler* on the media buyers' short list and open the door so that the magazine's sales force could complete the sale.

Knowing what to say is one thing. Giving the message impact is something else. As Francis Sullivan, a creative director at Arnold, noted, "One of the things most people immediately associate with the National Geographic Society is beautiful photography. Since we wanted to play on the society's heritage and also suggest the quality of the magazine, we knew great photography would be a dominant element in the campaign." But, as Sullivan pointed out, *Traveler* is also extremely well written, and the stories have a special flair. So he wanted the advertising to include a passage from an actual story to give the target a better sense of the magazine's editorial flavor.

Sullivan and the art director, Nora Jaster, knew some of the elements they wanted to include in the advertising, but they needed a memorable idea that would cut through the clutter and remind the target that *Traveler* inspires its readers to travel abroad. They tried a variety of approaches. Some ideas focused on the magazine's value to its advertisers. Other ideas attempted to project a more contemporary image for the magazine.

Sullivan and Jaster knew they'd found the solution when they came up with the following line: "We send their minds. Their bodies soon follow."

From there, it was simply a matter of developing the visuals. Placing a passage “torn” from the magazine near the headline “We send their minds” and a striking color photograph showing people in exotic locales next to “Their bodies soon follow” visually reinforced the message and suggested the very process that *Traveler* readers go through: They read a story in the magazine, then they decide to travel to see the place for themselves. Jaster subtly enhanced this message, Sullivan says, by taking a color from the photograph and adding it to the type. “It’s a way of visually saying that the words transport you there.”

The body copy cements the magazine’s image to the National Geographic Society’s proud travel heritage. Interestingly, to create the copy, Sullivan drew on a headline idea he had developed for another *Traveler* campaign.

Because the campaign had to deliver its message with a limited number of media insertions, consistency of theme and design was of special importance. To firmly establish *Traveler*’s position, the theme line became the headline for every ad. Theme and look were carried over to the magazine’s collateral pieces and sales presentation materials aimed at prospective advertisers.

The target is definitely receiving the message, says Pandora Todd, the magazine’s director of promotions. The campaign has helped the sales force attract not only new advertisers but also new categories of advertisers. The ad series has also been recognized for its creative excellence—two Gold Clios and a first place in the London International Advertising Awards.

RADIO: CAN YOU SEE WHAT I'M SAYING?

Radio is everywhere—at home, in cars, at places of business. Radio reaches everyone, from teens to seniors. There's a format for every listener and for every advertiser: country, adult contemporary, news, talk, sports, business, oldies, religion, Spanish, alternative rock, classic rock, hip hop, ethnic, classical, jazz, and new age. You name it, radio has it.

Why Advertise on Radio?

Advertisers love radio because it's a great way to take a small budget and do big things with it. Exciting things. Creative things. Funny things. Production budgets are tiny compared with those for television, as is the cost of airtime. Radio is a great stand-alone medium and a great support for other media.

And what do writers love about this medium? One calls writing for radio a unique adventure that transcends the limitations and the costliness of the camera lens and the shooting schedule. Another likes being involved in every stage—writing, casting, selecting sound effects, directing, and editing. Others say radio is “a lot sexier than sex” and must touch our hearts to work effectively. And seasoned radio writers will remind you that radio is a visual medium, in which the audience members see whatever the writer makes them see. The better the writer knows radio, the more the audience will see.

The Theater of the Mind

Radio has been called, appropriately, “the theater of the mind” because radio writers have to deliver visual impressions through their choice of words, voices, sounds, and music—not pictures. For example, a commercial for Aztec suntan lotion uses a character called the Aztec Sun God, who speaks as if he’s just earned an Ivy League degree. (Nothing like unexpected connections to hold interest, remember?) As he converses with a store manager, he mentions that most customers won’t recognize him in his suit and wingtip shoes. Then he begins to strip down to his bronzed body as the store manager expresses understandable anxiety. That’s not only funny and involving, but it also reinforces the point of the spot: Aztec suntan lotion can make your body look like a sun god’s body.

Guidelines for Writing Effective Radio Spots

- *Write for the ear, not the eye.* Remember, radio is unique. Your eyes don’t see the message; your mind does. Don’t just run the soundtrack from a TV commercial on the radio. Don’t read a print ad into a microphone and expect it to work as a radio commercial. Some copy that works in print sounds dreadful when read aloud. For example, a radio commercial sent a powerful message about the problem of child abuse. The sound of an abused child’s blood-curdling scream sent chills down listeners’ spines. But the mood was blown when the announcer read the tag line in an upbeat voice; “Kids. You can’t beat them.” Although the line may have worked as part of the logo in a print ad, it was far too cute when read aloud.

As you start to write your commercial, think of the voice or voices that will work best for your message. Imagine sounds and music or no sounds and no music. Begin with something relevant yet unexpected to gain the listener’s attention. End with something as memorable to drive home your point.

- *Keep it simple.* Radio is a wonderful medium for building brand awareness.

But it’s not so good for spewing out a long list of benefits or making complex arguments. In 60 or 30 seconds, you can’t expect listeners to remember a series of facts. They can’t go back and reread what interests them as they can in a print ad or on the Internet. As you start to conceive your radio commercial, think about the one big idea you need to communicate and then take this idea and play it for all it’s worth for the length of the commercial.

- *Use sound effects to paint scenery in your listeners’ minds.* Consider how you would “show” the ad’s location on a radio spot. You could simply have the announcer (ANNCR) say, “Here on the streets of Manhattan . . .”

or you could use sounds to present the location: stalled traffic in New York City with a few well-chosen taxi driver groans or muffled car horns thrown in for good measure.

Sound effects (SFX) should further the message, not be the ends in themselves. They shouldn't attempt to duplicate reality; calling for foot-step sounds serves little purpose unless it helps make the point.

Unexpected sounds may be more compelling. One public service announcement on child abuse uses the violent sound of doors slamming as the narrator talks about how some people hide such abuse behind closed doors. A spot urging older people to remain active uses a constant background sound of rocking chairs squeaking on a wooden porch as the narrator tells listeners to do quite the opposite. Here's a spot that uses unexpected sound effects effectively:

ANNCR:	Some of the fastest automobiles in the world take their names from some of the fastest animals in the world. Ford Mustang. 0 to 45 . . .
SFX:	<u>CAR SPEEDS BY.</u>
ANNCR:	6.9 seconds. Volkswagen Rabbit. 0 to 45 . . .
SFX:	<u>CAR SPEEDS BY.</u>
ANNCR:	6.4 seconds. Jaguar XKE. 0 to 45 . . .
SFX:	<u>CAR SPEEDS BY.</u>
ANNCR:	4.3 seconds. But even the fastest animals on four wheels can't catch the fastest animal on four feet. The African cheetah. 0 to 45 miles per hour in 2.0 seconds.
SFX:	<u>THE ROAR OF A JET.</u>
ANNCR:	Catch the cheetahs if you can. Now through Labor Day at the Minnesota Zoo.

This clever spot, which encouraged fathers to take their children to the zoo, probably wouldn't have been as effective with the target audience if it had used the more expected sounds of animals growling, chirping, and snorting.

- *Identify your sound effects.* Unless you do, you may confuse listeners. For example, what does “s-s-s-s-s-s” sound like to you? To some, it may sound like bacon sizzling in a pan. To others, it may remind them of rain falling in a tropical forest. Others may think it's the hissing of a snake or the sound of air being let out of a balloon. Let the context of the spot remind listeners of what they're hearing or even have someone voice an explanation. (“Another day in the rain forest, where the waters feed lush tropical plants.”)
- *Avoid annoying sound effects.* A loud siren may grab your listeners' attention, but it'll likely distract them from your message. If they're driving, they may lower the volume of their radio and look around to learn where the sound is coming from. Once they realize it's “just” a commer-

cial, they'll become annoyed, which is the last thing you want. Also avoid other offensive sounds, such as a dripping faucet, a fly buzzing in your ear, or fingernails scratching a chalkboard. After all, you want to keep the audience listening to you, not searching for another station.

- *Use music as a sound effect.* Music can enhance a mood or take your mind to exotic destinations. A brokerage house created an image of financial power with the same sounds of kettledrums Prokofiev used in his classic symphony *Peter and the Wolf* to conjure up hunters. Another commercial depicted a German neighborhood by playing a few bars of oompah band music.

Be certain that the music you select adds to your message. Never plug music in for its own sake. If the tune has a life of its own, it may detract from what you're trying to say. And remember not all music is readily available for advertising purposes. Even a recording of a classic such as the *1812 Overture* must be cleared because the performing orchestra will own a copyright to its rendition. Obtaining commercial rights to copyrighted music and music performances can be extremely costly, and such rights usually have to be renewed annually. Some music isn't available at any price because some musicians refuse to allow their art to be part of a commercial endeavor.

Consider finding music in the public domain or using original music that you have commissioned especially for your campaign. Several music companies offer public domain (PD) music for a small fee, and most radio stations have libraries of public domain selections for the convenience of their advertisers.

- *Consider using no sound effects.* A distinctive voice, and a powerful message delivered straightforwardly, can be extremely powerful. People love a good story. If it can stand alone, be conservative in your use of other sounds. The following commercial for Ant-Stop Orthene Fire-Ant Killer from Ortho used an announcer with a serious voice to deliver an entertaining message:

ANNCR: Fire ants are not loveable. People do not want fire ant plush toys.

They aren't cuddly; they don't do little tricks. They just bite you and leave red, stinging welts that make you want to cry.

That's why they have to die.

And they have to die right now.

You don't want them to have a long, lingering illness. You want death. A quick, excruciating, see-you-in-hell kind of death.

You don't want to lug a bag of chemicals and a garden hose around the yard; it takes too long. And baits can take up to a week.

No, my friend, what you want is Ant-Stop Orthene Fire-Ant Killer from Ortho.

You put two teaspoons of Ant-Stop around the house and you're done. You don't even water it in. The scout ants bring it back into the mound.

And this is the really good part. Everybody dies. Even the queen; it's that fast.

And that's good. Because killing fire ants shouldn't be a full-time job—even if it is pretty fun.

Ant-Stop Orthene Fire-Ant Killer from Ortho. Kick fire ant butt!

- *Describe the voice or voices that can best command the attention of your audience.* Help cast the spot by describing the type of person who should say your words: skeptical young woman, trustworthy older woman, genius child, conservative Vermonter, gushy Southern belle, thickheaded cave-man. Be sure to offer directions on the script in parentheses as to delivery: for example, angry, sarcastic, dopey, heavy British accent, or snobbish.

Ads for the National Thoroughbred Racing Association use the voice of a racetrack announcer to describe activities that are a lot less thrilling than a day at the races. This campaign, created by DeVito/Verdi, won the triple crown of advertising in 2006: It took home the gold at the Clio Awards, won the top prize at the Radio Mercury Awards, and received a Gold Lion at the International Advertising Festival in Cannes. Here's a sample spot:

RACETRACK

ANNCR:

And they're off.

Out of the gate is Wine, Cheese and Shakespeare in the Park.

And Act One is off to an excruciatingly slow start.

But here comes the favorite...Men in Tights.

Followed by To Be-th. To Have-th. And what Language is This-th

But don't look now. Here comes I'm bored and This Suck-th.

And now it's a real battle between Heavy Eyelids and Staying Awake.

It's Heavy Eyelids. It's Staying Awake.

Fading fast is Feeling in Thine Legs.

And Will to Live-th.

And in the end it's Where Art Thou Intermission and Wake-it Me When It's Over.

SFX:

TRACK BELL.

ANNCR:

For a better time, go to the track.

National Thoroughbred Racing.

We bet you love it.

- *Tailor your commercial to time, place, and a specific audience.* If it's running in morning drive time, remember that most people tuned in may be on their way to work. If it runs in Milwaukee, tailor it for Milwaukee. Talk breakfast at 8 a.m. or offer a commuter taxi service during rush hour.
- *Repeat the name of your client.* You can't show the product's package or product logo as you can in print and television. Instead, you need to incorporate it into your overall message. As a general rule, try to state your client's name at least three times. The trick is to do it without being obnoxious. Mnemonic devices, such as a unique voice, music, or sound effect, are great ways to put the brand's name in the listener's mind. An award-winning campaign for Bud Light opens the same way each time:

SFX: MUSIC UP.
 ANNCR: Bud Light presents: Real Men of Genius.
 SINGER: Real Men of Genius!
 ANNCR: Today we salute you . . . Mr. _____

The music, the announcer's voice, and the phrase "Real Men of Genius" serve as cues that this is another hilarious commercial for Bud Light that celebrates an average guy and all his idiosyncrasies. Some of the Men of Genius include Mr. Jean Shorts Inventor, Mr. Way Too Much Cologne Wearer, Mr. Highway Line Painter, and Mr. Really, Really Bad Dancer. Here's an example of the campaign, created by DDB Chicago:

SFX: MUSIC UP.
 ANNCR: Bud Light presents: Real Men of Genius.
 SINGER: Real Men of Genius!
 ANNCR: Today we salute you, Mr. 80 SPF Sunblock Wearer.
 SINGER: Mr. 80 SPF Sunblock Wearer!
 ANNCR: There's 24 hours in a day. You're wearing 80-hour protection. If the sun fails to go down, you'll be ready.
 SINGER: Don't forget the boat light.
 ANNCR: Your coconut-scented force field blocks out all the sun's rays, from another sun, in another galaxy.
 SINGER: You're a star!
 ANNCR: 30 SPF? Please. You might as well be wearing cooking oil.
 SINGER: Something smells delicious.
 ANNCR: So crack open an ice cold Bud Light, Mr. 80 SPF Sunblock Wearer. In fact, feel free to crack one open at high noon in the middle of the Sahara desert.
 SINGER: Mr. 80 SPF Sunblock Wearer!
 ANNCR: Bud Light Beer, Anheuser-Busch, St. Louis, Missouri.

- *Avoid numbers.* Few people are sitting next to the radio with a pen and pad in hand, just waiting for you to give them an important number. So avoid numbers if you can. If you have to give a phone number, spell it out

as a word. It's much easier to remember the American Red Cross's phone number as "1-800-HELP-NOW" than it is to remember a bunch of numbers. And if you need to include a street address, put it in terms your listeners can visualize. Instead of "17349 Main Street," say, "On the corner of Main and Green Streets" or "On Main Street, across from City Hall." Sometimes there's no bypassing mentioning a number. If you must include a number, then you'll need to find a clever way to repeat it to make it memorable. The public radio station in Albany, New York, sets its phone number (1-800-323-9262) to the tune of Stephen Foster's "Camp Town Races" so that listeners will remember the number when they go to the phone to make a pledge during the fund drive.

One eight hundred three two three

Nine two. Six two.

One eight hundred three two three . . .

Nine two six two.

Nine two six twooooo . . .

Nine two six two . . .

One eight hundred three two three, Nine two six two.

Notice how many times the number sequence 9-2-6-2 is mentioned? That's because the prefix and the first three digits of a phone number are easier to remember and therefore don't need to be repeated as often as the last four digits.

- *Be aware of time considerations.* Too much copy works against you by forcing performers to rush through your lines with little time for those pauses and special inflections that add color, clarity, and depth to the spoken word. And too little copy will give dead airspace. As a general rule, about two words per second is a good place to start when writing your script. But the best way to time a commercial is to set a stopwatch and read your spot aloud, pacing it the way you want it recorded and acting out the sound effects and music. Also be sure to time your spot for the personality of your brand. A spot for a used-car dealer will likely be read fast to instill a sense of urgency, whereas a spot for an expensive restaurant will be read more slowly to reflect the elegant dining experience.
- *Make your copy easy to read.* Specify pronunciations in parentheses after the word appears. For example, "Nutella (NEW-TELL-AH)" will ensure that the announcer won't mispronounce the brand as "NUT-ELL-A." Do the same with local pronunciations. Huger Street is pronounced "YOU-GEE" in Columbia, South Carolina, not "HUE-GER" or "HUG-ER," as outsiders are prone to say.

Also, avoid tongue twisters and stilted language. Alliterative phrases—red roosters rarely run recklessly—may look fine in print but can cause even a pro to stumble over the words.

- *Present your commercial idea to the client on a CD if possible.* Dialog, timing, vocal quirks, and sound effects come alive when you can hear them. And most recording studios will produce a “demo” at a reduced cost if you promise to let them produce the approved script. If you can’t put it on a CD for presentation, have a person or people on hand who can act out voices and sounds and indicate music.

Approaches to Radio Commercials

However you structure your radio script, remember to begin with an attention-grabbing opening. The lead-in must lure the listener into hearing what follows. Generally, it’s a good idea to have an announcer drive home the key selling idea at the end. Think of the announcer as the voice of the advertiser; character voices in the rest of the spot should sound like genuine people or exaggerations of them.

One Voice

Make the voice interesting and relevant. Make the words exceptional. You might add music or sounds, or you might choose to let the voice “speak for itself.”

The Ant-Stop Orthene Fire Ant Killer commercial, which you read a few pages ago, is an example of one-voice exposition, in which the announcer speaks directly to the listener. Another approach is one-voice internal dialog, which sounds like we’re listening in on someone’s private thoughts. Here’s an example:

<u>SFX:</u>	<u>SOUND OF WRITING.</u>
WOMAN:	Dear Tom. I completely understand why you stood me up last night. You’re too good for me. How could I ever expect to hang on to a guy like you? After all, those hair transplants are really starting to take hold, and the dime-size bulbs on your forehead are barely noticeable now. You’re quite a catch. So what if you’re 36 and still live with your mom. I was just lucky you asked me out in the first place. Well, I could write a lot more, but I’m running out of lipstick and there’s no more room left on your windshield.
ANNCR:	If you ever need a squeegee, remember at Unocal 76 you can always find one waiting in clean, soapy water. 76. We get it.

Dialog

Two people talking. Sounds simple, doesn’t it? But be careful. Some product categories don’t lend themselves to a dialog format. When’s the last time you chatted with someone about toilet paper or canned vegetables?

It's likely that the dialog you create for such products will sound stilted and phony.

It's also easy to fall into the trap of having an expert talking to a naïf. The naïf says dumb things like, "Why isn't my uniform as white as yours?" and the expert responds with something along these lines: "Brand X detergent has a water-soluble bleaching agent that seeps through dirt to render fabrics brighter than ever!" The commercial closes with the naïf asking, "Gee, where can I buy Brand X detergent?" How do you make the dialog sound real while still sending a selling message? Use the dialog to set the stage, and let the announcer do the selling.

Try this one from TBWA, New York, written for Carlsberg beer by Jeff Epstein and produced by Ed Pollack at 12 East Recording, New York:

SHE: Honey?
 HE: Yes, Precious.
 SHE: I have a confession, Dearest.
 HE: What, Buttercup?
 SHE: You know the clock in the hall?
 HE: The 17th-century fruitwood grandfather clock?
 SHE: I knocked it over.
 HE: Not to worry, Lambykins.
 SHE: Oh, Pork chop, you're so understanding.
 HE: It's only money.
 SHE: Sweet Pea?
 HE: Yes.
 SHE: You know the rug in the den?
 HE: The leopard skin throw in my study?
 SHE: Well, when I shampooed it, the spots came out.
 HE: Don't worry your pretty little head.
 SHE: I'm so relieved.
 HE: What's mine is yours.
 SHE: Cream Puff?
 HE: Yes, Marshmallow?
 SHE: You know those cigars in the fridge?
 HE: The hand-rolled Hondurans?
 SHE: They got wet.
 HE: Pray tell how, Carrot Stick?
 SHE: Well, when I moved the Carlsberg beer in the . . .
 HE: (interrupting): I told you not to touch my Carlsberg.
 SHE: Cucumber.
 HE: Just have your lawyer call my lawyer in the morning . . .
 Sugar . . . Plum.
 ANNCR: Carlsberg beer. The imported taste that can't be touched.
 Carlsberg Breweries, Copenhagen, Denmark.

Multivoice

A number of voices speak, not to one another but to the listener. A commercial for AIDS awareness used a variety of voices to make young people aware of the number of misconceptions about the disease and its victims.

For this spot, college students were asked to speak candidly about their chances of contracting AIDS. The producers edited small sound bites from each of the participants:

- VOICE 1: It can't happen to me . . .
 VOICE 2: There's no way he's got it.
 VOICE 3: You can't get it from a girl . . .
 VOICE 4: Isn't there already a cure?
 VOICE 5: I know she doesn't have it . . .
 VOICE 6: I just want to have fun.
 VOICE 7: But I'm not gay.
 VOICE 8: I hope it doesn't happen to me.

A message about AIDS was read by an announcer and appeared within the commercial.

Dramatization

A dramatization uses the structure of a play, with a beginning, a conflict, and a resolution. You can use sound effects and several voices to act out the story, or you can use a narrator to tell the entire story.

Sound Device

With this approach, a sound or sounds are used repeatedly or intermittently to make the main point. For example, in one ad you can hear someone trying to start a car. The engine goes, “EEEEERRRRR . . . EEEERRRRR . . . EEEERRRRR.” As the person continues to try to start the car, it sounds weaker and weaker. “Eeeerrrrr . . . eeeerrrrr . . . eeeerrrrr.” The sound of military taps fades in as the sound of the engine fades out. The battery finally dies. A voice-over announces that Sears is having a sale on DieHard batteries.

Sometimes music is used as the big idea for a commercial. For example, one spot opens to the sound of a man singing in the shower. His voice is dreadful—but he keeps singing and singing. You can't imagine what's going on until an announcer interrupts and asks, “Think this has gone on long enough? So do we. Take shorter showers and save water.”

Vignette

A vignette is a series of short situations linked by a repeated device (for example, announcer line, musical bridge, or sound effect). After the first vignette makes the point, the ensuing situations need not be as long. An

announcer usually wraps up the spot near the end, followed by a quick closing vignette. To illustrate, here's a portion of the commercial for George Schlatter's Comedy Club:

ANNCR:	Number 17. The chuckle.
SFX:	<u>MAN CHUCKLING.</u>
ANNCR:	Number 22. The giggle.
SFX:	<u>WOMAN GIGGLING.</u>
ANNCR:	Number 56. The snort.
SFX:	<u>WOMAN SNORTING WHILE LAUGHING.</u>
ANNCR:	Number 61. The nasal burst.
SFX:	<u>MAN LAUGHING THROUGH HIS NOSE.</u>

Interviews

With this approach, someone is interviewing someone or groups of people, somewhere—on a busy street, at the North Pole, in outer space. In one spot, the interview takes place under a house, where the interviewer talks to two termites as they casually chew up the wood subflooring.

Jingles

David Ogilvy said, “When you have nothing to say, sing it.” Not everyone agrees with that, however. A catchy jingle can make a lasting impression in our minds. For example, there's a good chance you can sing the lyrics to “Oh, I wish I were an Oscar Mayer wiener . . .” and “Hot dogs, Armour hot dogs, what kind of kids eat Armour hot dogs?” Most copywriters are not lyricists or composers, so you'll probably want a professional songwriter to develop the jingle. But you'll need to supply the songwriter with your key selling point and the attitude you want to convey (upbeat, sexy, whimsical, and so on).

Live versus Produced

Most national radio spots and a growing number of local spots are recorded in a digital format, ready to be aired. But some commercials are sent in script form and are either read live or recorded for airplay by a staff announcer. Other advertisers don't even furnish a script; instead, they send a fact sheet describing the major selling points and benefits of their product, service, or place of business. Which should you choose? Here's a general guide to what works and when:

- *Use a fact sheet when the radio station has a popular on-air personality.* Number the facts in descending order of importance, and you may get more than your paid minute's worth if the personality is having fun chatting about your product or place. A donut shop did just that. The shop sent a dozen donuts each morning to a local announcer who was known

to love his food. Each morning, the announcer would lovingly describe every bite and rhapsodize on the flavor, texture, and so on. The spots ran during morning drive time, when people are most likely to buy donuts. The campaign was a tremendous success.

- *Only read a script live if you're using straight copy with no sound effects, music, or multiple speaking parts.* A problem with this approach is that many radio personalities are flippant by nature and can have too much fun being cynical or sarcastic with live copy. Therefore, use this approach primarily when you must make last-minute changes to your advertising: a store announcing an extended sale or a promotion that changes daily.
- *Use a live-recorded commercial when you want to be able to update copy regularly.* The advertiser records a musical introduction. At some point, the music “fades under” or is reduced in volume so that a local announcer can read copy over the music. At the end, the music swells to its conclusion, usually with a recorded closing line. Because the middle of the spot contains this “hole,” this format is called a “live donut.” While the music provides continuity for the entire campaign, the scripted inserts keep the ad up-to-date. The inserts must be timed so that they fit the hole in the music.
- *Use a produced commercial when your script calls for multiple speaking parts, sound effects, music, or any combination of these and when you want assurance that the quality of the spot will never waver.* You can imagine why many advertisers prefer this approach. Like a print ad that arrives ready to run, the produced radio commercial allows little room for human error once it leaves the advertiser. Some produced commercials allow a 5-second space at the end for the local announcer to voice a local tag (where to buy a product, when it goes on sale).

Most local radio stations provide basic production for free, but you may prefer to use a production house that specializes in a particular style. During production, the writer should be present to review and approve script adjustments and to work with the production staff on ways to enhance the spot. Some of the best commercials result from last-minute ideas in the studio. That's fine, as long as the essential message and strategy remain unchanged. For example, the slogan for Motel 6 came about through a fortuitous accident. After Tom Bodett finished his folksy monolog, there was still a smidgen of time left on the tape, so he ad-libbed, “We'll leave the light on for you.”

Radio Script Format

Like all copy, a radio script begins with a tag in the upper-left corner (see Figure 9-1). In this instance, you should indicate on the second line, after the timing, whether the spot is a fact sheet, is live announcer copy, or will be produced.

Figure 9-1

Here's what an actual radio script looks like. This one also provides a wonderful example of how sounds can be used to bring an idea to life. Notice how the sound effects are capitalized and underscored for quick identification. Also notice how the spot wraps with a restatement of the theme line.

RENT.NET "Vampires" :60 Radio

<u>SFX:</u>	<u>COFFIN CREAKS OPEN. SPOOKY MUSIC BEGINS TO PLAY, THEN FADES UNDER.</u>
VAMPIRE 1:	Hey! What are ya doing?! You know we can't go out in the daylight! Vampire Code 6!
VAMPIRE 2:	Relax! I'm just trying to find us a new apartment . . . Maybe a <i>nicer</i> one?!
<u>SFX:</u>	<u>DRIPPING FAUCET</u>
VAMPIRE 1:	I'm tellin' ya—this is the only place where the landlady would meet us <i>after dark</i> !
VAMPIRE 2	(sarcastically): Yeah! Crazy ol' bat!
VAMPIRE 1	(nervously): But anyway, you can't do this NOW! I mean, how you gonna get a newspaper out there in the sunlight! You can't go out there, man!
VAMPIRE 2:	Relax! I'm using rent.net!
<u>SFX:</u>	<u>MODEM DIALING IN</u>
VAMPIRE 1:	What?!
VAMPIRE 2	(exasperated): Have you been living in a cave? Rent.net! It's the most comprehensive rental guide on the net! We can search for an apartment right here online by city, number of bedrooms—we can even choose our price range and view photos and check out the apartment's amenities!
VAMPIRE 1:	Oh! Hey—do a search for a place that allows pets—you know those juicy little, uh, I mean cute little puppies!
VAMPIRE 2	(typing): You're sick man, really sick . . .
VAMPIRE 1:	Hey a vampire's gotta eat!
ANNCR:	Rent.net—the easiest way to find a new apartment in any city. Find your new home without leaving the . . . (SFX: CREEPY APARTMENT NOISES) . . . <i>comfort</i> of yours.

Courtesy of Kathy Van Nostrand.

Because radio scripts typically go through many revisions before being produced, many writers also indicate the date the script was written or the script revision number to ensure that everyone is working with the same version.

All radio copy should be double-spaced to facilitate reading and should leave room for notes and alterations during production.

The designation for a sound effect is SFX. This is capitalized and underscored, along with the entire sound-effect direction, to alert the producer to the effect and its position within the script. For the same reason, all effects are entered on a separate line. If the effect should come in the middle of a

line of dialog, use ellipses (. . .) to break from the first part of the line, drop to a new line for the SFX, and then continue the dialog on the following line with additional ellipses at the beginning to indicate resumption of the dialog.

Names of speakers should be typed in capital letters. Note the abbreviation for announcer is ANNCR. Directions to the speaker should be typed in upper- and lowercase and enclosed in parentheses after the speaker's name. Dialog should be typed in upper- and lowercase.

Music is simply another type of sound effect and should be treated as such. If a commercial is to begin with music, which is then to fade under the speakers (play softly in the background), a direction might read like this:

SFX: HARP INSTRUMENTAL AND FADE UNDER.
TIM: I wanted to impress my girlfriend so I took her to this snooty restaurant. Everything was going great until . . .

If the music is to disappear at some point, you should indicate this through another sound-effect cue:

SFX: MUSIC OUT.
TIM: She told me she wanted to date my brother because he liked the same things she did. Greasy hamburgers . . . fries . . . not foie gras and caviar.
SFX: FORK DROPS ON PLATE.

Often, especially if your commercial consists of a conversation between two or more people, you may want to wrap up the message by bringing in an authoritative announcer at the end. This is a good way to bring your audience back to earth (especially if you've been treating the subject with humor) and to reinforce what you want remembered about your message.

Checklist for Radio Copy

- Is there one major premise?
- Is the structure appropriate for the message?
- Are voices, music, and sounds described clearly?
- If you used copyrighted music, is it essential, affordable, and available?
- Do music or sound effects help support the selling message?
- Is there sufficient time for comfortable, believable delivery of the lines?
- Is there time for all sound effects and musical bridges?
- Does the commercial time correctly?
- Is brand recognition achieved through mention of the brand, music, or sounds that trigger awareness?

Radio is fun and challenging. As with all advertising copy, it isn't always easy to find the best solution. But when you hear your commercial in finished

form, you'll know if it's right. A well-written, well-produced radio spot can have a tremendous effect on its target audience.

Suggested Activities

1. Using the campaign theme from your print ads, write a radio commercial for the same product or service. Write it as if it were to be produced. Note as you are doing this that merely paraphrasing the text from a print ad may not work because of the essential differences between the media. What sort of voices will work best for your message? What will be the appropriate tone? These are but a few of the new issues you need to consider.
2. Visit a local business and interview the person in charge. Devise a creative strategy for this business, indicating how radio might be used. Cover approaches, target audience, mood, and expected results. Then write two or three radio spots based on your strategy and tie them together using a specific theme or device.
3. Listen to a different radio station every day for the next week. Make mental notes of the types of commercials you hear on each station. What did you learn?
4. Practice your editing skills. Take a print ad from this book and use the information to create a 30-second radio commercial.



Search Online! Discovering More about Radio Commercials

For sample scripts and winning commercials, go to the Radio Advertising Bureau website (www.rab.com) and click on Mercury Awards.

Tom Bodett Sells Affordability and Comfort for Motel 6

Motel 6 helped define the budget motel sector when it opened its first property in Santa Barbara, California, in 1962. Its “no-frills” concept offered a cheap alternative to the pricey full-service hotels that then dominated the market. However, in 1980 occupancy rates for Motel 6 began to decline at an average of nearly 2 percentage points per year. Finally, in 1986, with no end to the decline in sight, the company set out to overhaul its business. It turned for help to the Richards Group to reverse the occupancy decline, boost revenue, and regain share.

Richards Group representatives nosed around the properties, talked to a few customers, and found a partial reason for the decline—the product itself. It was woefully out of step with the modern traveler. There were no phones in the rooms. There were televisions, but you had to pay to watch. The Richards Group recommended putting advertising on hold (imagine an agency saying that) and fixing these problems. Motel 6 agreed, and it was done.

Meanwhile, the Richards Group continued its dialog with consumers, and a curious thing happened. In focus groups with people who had stayed at Motel 6, no one mentioned the brand when they were asked where they had stayed. Only after probing did someone finally step forward and admit having stayed at Motel 6; then everyone in the group acknowledged a stay.

Why had they held back? Simply because they feared being perceived as cheap for selecting Motel 6. What they really felt was that they were frugal, even virtuous. And they were proud of it.

Pride in frugality. There it was. So simple, but so hidden from view. This insight became the foundation of the Richards Group Spherical brand-development process, where positioning, personality, and affiliation are written in stone. The positioning statement became: “To frugal people, Motel 6 is the comfortable place to stay that’s always the lowest price of any national chain.” The personality for the brand was defined as follows: “Honest. Simple. Friendly and fun. Humble. Unpretentious. Good-humored and commonsensical.” And affiliation was described as follows: “People who stay at

Courtesy of Motel 6 and the Richards Group.

Motel 6 are solid citizens with enough common sense not to throw away their hard-earned money. Regardless of how much money they make, they take pride in finding ways to save a buck.”

From that day forward, these brand strategies have driven more than the communication of Motel 6; they have driven critical business strategies. Spherical branding drives price. The lowest price is unassailable territory for Motel 6. Only one can be the lowest. Motel 6 adjusts its price market by market, but it is always the lowest price of any national chain. It also drives renovation strategy because of the promise of a clean, comfortable room. Motel 6 spent \$600 million from 1993 to 1998 in renovations to make certain this promise is not an empty one.

Spherical branding also drives the communication strategy. Tom Bodett, an obscure carpenter from Homer, Alaska, and occasional commentator on National Public Radio, became the poster boy for frugality. Bodett took the new Motel 6 to the airwaves in 1987, granting permission to stay at Motel 6 and even to brag about your “smart choice.”

Spherical branding paid an enormous media dividend, too. As one sage said, no one ever arrives at Motel 6 by air. They are in their car, which led the agency to radio. So while the competition went head-to-head in television, Motel 6 underspent and outflanked them.

Today, no matter where you run into Motel 6, from listening to its commercials to walking into the lobby you sense the same message, the same personality. Try it. Call Motel 6 and listen to the on-hold message. Check out its Click 6 Web bargains. Or better yet, stay there and enjoy a wake-up call.

The Richards Group has won numerous awards for its work. *Advertising Age* magazine picked the Motel 6 campaign as one of the 100 best of the 20th century. Perhaps the most meaningful award is the dramatic rise in Motel 6 revenues, which are now more than three times their 1986 level. Motel 6 is now, with 76,000 rooms, the largest owner-operated economy lodging chain in the United States.

Here is a small sample of how Bodett and the Richards Group work their magic to create an honest, good-humored, and commonsensical personality for Motel 6:

Motel 6 “Pets” :60 radio

TOM: Hi, Tom Bodett here. I’ve always wondered what exactly dogs are dreaming about when they’re moving their paws and grunting in their sleep. Some say that the dream state lets the soul slip free of its earthbound shell to resume a past life. That maybe Buster harbors the reincarnated spirit of Constantine the Eleventh, last of the Byzantine emperors, who each night gallops once again through the rubble, tears of rage falling from one eye, tears of sorrow from the other, as the ancient walls are breached. Personally, I’m betting dogs are just dreaming about table scraps or chasing the neighbor’s cat. Something to contemplate as you watch your dog’s paws twitch

in your room at Motel 6, where they have the lowest price of any national chain, and where pets are always welcome. I'm Tom Bodett for Motel 6, and we'll leave the light on for you and your best friend Buster . . . the Eleventh.

ANNCR: Motel 6. An Accor Hotel.

Motel 6 "Business Talk" :60 radio

TOM: Hi, Tom Bodett for Motel 6, with a word for business travelers.
Seems business has its own language these days, full of buzzwords.
Like the word "buzzword" or "net-net." And after a day spent white-boarding a matrix of action items and deliverables, it's nice to know that you can always outsource your accommodation needs to the nearest Motel 6. You'll get a clean, comfortable room for the lowest price, net-net, of any national chain. Plus data-ports and free local calls in case you tabled your discussion and need to reconvene offline. So you can think of Motel 6 as your total business travel solution provider, vis-à-vis cost-effective lodging alternatives for Q-1 through Q-4. I think. Just call 1-800-4-MOTEL-6 or visit motel6.com. I'm Tom Bodett for Motel 6, and we'll maintain the lighting device in its current state of illumination for you.

ANNCR: Motel 6. An Accor Hotel.

TELEVISION: THE POWER OF SIGHT, SOUND, AND MOTION

In Alfred Hitchcock's classic 1959 thriller *North by Northwest* there's a 14-minute scene that's a self-contained movie within a movie. Using the barest amount of dialog, the 14 minutes elapse with a story made unmistakably clear through the careful actions, sounds, camera angles, and editing of the legendary director. It goes something like this:

1. We open on an extreme long shot, aerial view, of the middle of nowhere: a dusty crossroads on the prairie. A bus rolls into the frame, stops, deposits a passenger, and drives off.
2. We cut to a medium shot of our hero, Thornhill, who has just left the bus. In the previous scene, we learned he was to travel to this spot alone and wait for a man named Kaplan. He looks around.
3. Through a succession of crosscuts between Thornhill and point-of-view shots showing what he's seeing, we realize his frustration that no one is in sight.
4. We cut back and forth as he watches, then we see what he's watching: cars whizzing by. No Kaplan.
5. Soon he looks toward the camera. We cut to what he sees: a long shot of a car just coming out of a dirt road onto the main highway across from where he's standing.
6. The car drops off a man and heads back where it came from.
7. Thornhill stares at the man.
8. The man halfheartedly stares at Thornhill.

9. Thornhill begins crossing the road toward the man as the camera dolly moves to parallel his movement.
10. We cut to what Thornhill sees as he crosses: The camera moves closer and closer to the stranger.

Once Thornhill discovers the man isn't Kaplan, he's left alone again as the man boards an arriving bus. The rest of the scene takes us through a harrowing episode in which a crop-dusting airplane begins firing shots and spraying insecticide at Thornhill. The scene culminates in a fiery crash when the out-of-control plane smashes into an oil truck.

What does all this have to do with writing TV commercials? Everything. Although the scene runs for about 14 minutes and your commercial will probably run no more than 30 seconds, one thing both have in common is the use of film "language" to tell a story. Rent *North by Northwest* and watch the scene (watch the whole film; it's terrific) after reading the visual description at the beginning of this chapter. You'll begin to see why the director chose those shots and how they are connected to one another to heighten the effect of the story. In a commercial, you can do the same.

Combining Sight, Sound, and Motion

Kevin Roberts, worldwide CEO of Saatchi & Saatchi Ideas Company, coined a new word, "sisomo," which captures the powerful effect of combining sight, sound, and motion on the screen. Roberts believes sisomo is the way to engage people as they watch messages, whether on a traditional TV set, a giant stadium screen, or a 1-inch cell phone screen.

Keep sight, sound, and motion in mind as you develop your ideas for commercials. If you have a static visual, you probably have an idea for a print ad, not a TV spot. And if your idea requires a lot of copy, you probably have the makings of a radio spot or print ad. As you begin to work on ideas for television, George Felton suggests you ask yourself, "What part of [the] product story moves? What motion is inherent in my client's product? Does it go around like a can opener, splash through water like a bike, squirt like a tube of toothpaste, what?"¹

The visual of beer being poured into a glass is typical imagery for a beer commercial. But a Super Bowl XL commercial for Budweiser made it captivating by showing football fans holding up stadium cards to form the imagery of a bottle of Budweiser and an empty glass. As the football fans hold their cards on cue, the beer is poured from the bottle, which is on one side of the stadium, and into the glass, on the opposite side. The fans hold up new cards and the beer "disappears" from the glass, as if someone is drinking it. When the glass finally empties, the stadium crowd gives a satisfied, "AHHHH!" The idea for "The Wave" was something that the DDB Chicago creative team, Steve Bougdanos and Patrick Knoll, thought of 8 years earlier. However, the computer graphics weren't advanced enough to make it look real. The lesson? Hang on to your good ideas.

¹ George Felton, *Advertising Concept and Copy* (New York: W. W. Norton, 2006), p. 111.

Stories are natural ways to give your commercial movement. Here's how the Bougdanos-Knoll team told a story titled "American Dream." The commercial opens on a paddock as a Clydesdale colt frolics with two fully grown Clydesdales. After a few moments, the commercial dissolves to a long shot of the interior of the barn and we watch the colt trot inside. The camera follows the colt as he explores the barn. The commercial then dissolves to a medium shot of the Budweiser wagon, which looks almost like a sacred object as a beam of sunlight shines on it. Next we see a close-up of the colt looking at a photo of the Clydesdale team pulling the legendary wagon. As the colt nuzzles the framed photo, we see his reflection superimposed on the image of the Clydesdale team. The camera follows the colt as he walks away. Then, as if through the eyes of the colt, the camera zooms inside the opening of a harness. The colt slips his head inside the harness, which is gigantic on him. Next we see the determination of the colt as he tries to pull the wagon. The commercial dissolves to a long shot of adult Clydesdales, who are watching from outside the barn door. It dissolves back to a close-up of one of the wagon wheels, which begins to move a few inches at first, and then effortlessly. As the wagon moves across the screen we see two adult Clydesdales are pushing it from behind. Cut to a man holding a Dalmatian, who has witnessed the whole thing. The man says to the dog, "I won't tell if you don't." Dissolve to a frame of the Budweiser logo and message, "Please drink responsibly." The "American Dream" was just 30 seconds long and had only six spoken words, but it told a big story through masterful writing, filming, and direction.

Another spot you probably recognize from the Bougdanos-Knoll team is Bud Light's "Magic Fridge" commercial, in which a young, 20-something guy tries to hide his refrigerator that's packed with Bud Light by pulling a lever to make the refrigerator revolve to the other side of the wall. The punch line? The refrigerator revolves to the neighboring apartment, which is filled with other 20-something guys who worship the "Magic Fridge."

The approaches to "The Wave," "American Dream," and "Magic Fridge" are different from one another, but each relies on striking visuals and movement to engage the audience. Notice, too, how there's no mistaking the brand in any of these commercials.

Preparing to Write Ads for Television

For the copywriter-art director team, it's especially important to remember this: Although the bag of computer-generated, interactive, digital tricks is growing almost daily, be careful. If it furthers the strategy, use it. If it doesn't, don't. When you have no more than 30 seconds to make an impression, strategy is where the TV commercial begins.

Watching TV Commercials with a Critical Eye and Ear

If you think about it, you'll probably realize that the commercials you remember are uncommon. What makes you forget most commercials, and what makes you remember those rare gems? Sit down in front of the televi-

sion and start watching commercials. Watch at least 10. For each commercial, jot down answers to the following questions:

1. What was the single central message or idea?
2. What was the value of the opening shot with respect to that idea?
3. Did you become involved with the commercial? If so, at what point did it happen?
4. To what extent did the pictures, as opposed to the words, tell the story?
5. Were the words redundant, or did they add something? What did they add?
6. Were interesting, exciting, complicated, beautiful visuals on screen long enough for complete understanding or appreciation? Were dull, static visuals on too long? How would you make them better?
7. Was the story an irrelevant attention getter, or was the product an integral part of the story?
8. Did you enjoy the story? Did you believe it or find some other value in it? Or was it unrelated to the product and just there to make you watch?
9. Afterward, could you say why you should care about the product or service in a sentence?

Questions to Ask Yourself before You Write

Before you write a commercial, you need to answer these questions:

1. *What's the big idea you need to get across?* In 30 seconds, you'll barely have time to do more than that. For Bell Helmets, everything in each commercial (soundless shots of bikers flipping and crashing as a lone whistler is heard on the soundtrack) suggests that when bikers' heads are protected they can be cool about riding.
2. *What's the benefit of that big idea, and whom does it benefit?* In addition to thinking about what your target audience will want to hear, you need to think about what they'll be interested in seeing.
3. *How can you turn that benefit into a visual element that will stick in the viewer's mind?* The intrusive Bell Helmets signature at the end of each commercial merges movement, visuals, and sounds to deliver the main message. As a full-screen "Bell Helmets" tag line appears when the announcer voices the name, a huge helmet descends with a whoosh over a model of the human brain. The chin strap locks with a powerful click. The words "courage for your head" are voiced and seen at the same time. Prior footage includes pictures and full-screen titles that, in their whimsical way, take potentially disastrous situations, add self-deprecating humor, and make the whole thing work. You sweat, then you smile, and then you agree: With a Bell Helmet on your head, you can enjoy this sport to the fullest with fewer risks.

From Visual to Script

Taking a visual, how can you write a scenario that takes the story to its logical conclusion? Here are some tips:

- *At this point, just use narrative to tell the story.* We open with a guy flipping on his bike in grainy, slow motion. We follow with other shots of guys who look like they're hell-bent on a path of self-destruction. We intercut titles to let the viewer know there's something more here than meets the eye. Whatever we put on the titles tells a continuous story that leads to our tag, "Bell Helmets. Courage for Your Head."
- *Once you're happy with the scenario, put it in script form* (see Figure 10-1 and the instructions later in this chapter).
- *Read the script aloud and listen carefully.* Check for timing, clarity, and continuity. (Do the words and pictures follow a logical sequence?) Check for product identity. (Is the product "buried" by needless overproduction or story exposition?) Have you essentially confined your story to one major point? If not, try again.
- *Revise. Revise. Revise.* Make sure it's not too long. Then ask yourself the following questions: How well does the opening shot command the attention of the viewer? How much does the opening relate to the main idea of the message? How well does the closing reinforce the main idea and drive home the point? How much time is spent on the product? How visual is the idea? Try telling the story in pictures only, leaving out the words, and see whether it still makes sense.
- *Finalize.* Once you have a script, prepare your storyboard (see Figure 10-2).

Formats for TV Commercials

As with other types of advertising, the best way to begin thinking about a TV commercial is to immerse yourself in facts and ideas about the product. Only then do you start writing. If nothing happens, these suggestions can jumpstart the process:

Demonstration Television. A demonstration can show what the product can do better than any other visual. Here are some examples:

- *Product in use:* A man swipes shoe polish on his handkerchief and cleans it by shaking it in a cocktail shaker filled with ice and a bit of brand X laundry detergent.
- *Before and after:* A guy who looks to be about 100 years old shampoos some coloring into his hair. Presto! He's 35. (OK, we admit we're exaggerating a bit, but you get the idea.)
- *Side by side:* Two identical battery-operated toys are entertaining the viewer. One of the toys dies, and the toy with brand X batteries keeps working.

Bell Helmets “Reason” :30 TV

1. (GRAINY FOOTAGE THROUGHOUT) LS CAR CRASHING ON TRACK.	<u>SFX: SOFT WHISTLING THROUGHOUT. NO OTHER NOISES.</u>
2. LS GUY WEARING HELMET FLIPPING OFF BIKE.	
3. TITLE (WHITE ON BLACK): “HUMANS ARE THE ONLY SPECIES”	
4. LS GUY IN HELMET FLYING THROUGH THE AIR AS HE LEAVES BIKE.	
5. TITLE (WHITE ON BLACK): “WITH THE ABILITY TO REASON”	
6. LS SHOTS OF VARIOUS OTHER CRASH SITUATIONS.	
7. TITLE (WHITE ON BLACK): “AND SOMETIMES”	
8. GUY CRASHES BIKE FLIPPING OVER IN MIDAIR IN THE PROCESS.	
9. TITLE (WHITE ON BLACK): “THEY EVEN USE IT.”	
10. CUT TO FULL SCREEN BELL HELMETS LOGO.	ANNCR (VO): Bell Helmets.
11. CUT TO REVOLVING “BRAIN.” HELMET WRAPS AROUND IT.	<u>SFX: WHOOSH OF HELMET COVERING HEAD, CHIN STRAP LOCKING TIGHT</u>
12. CUT TO TITLE: “COURAGE FOR YOUR HEAD.”	ANNCR (VO): Courage for your head.

Courtesy of Bell Sports.

Figure 10-1

Note that it's more what you see than what you hear in this script. And rightly so. This is television, where most good commercial ideas begin with the pictures, adding words and sounds to fortify the visual images. Each number on the left moves the visual story forward—title shots included. The audio on the right simply calls for a soft, easy whistling, which makes a surprising contrast to the mayhem on the screen. At the all-important close, the theme line literally wraps things up with a startling graphic along with sounds that bring the whole idea of “courage for your head” to a memorable finale.

Product as Star. A bulldog sizes up a Mini automobile. After the stare down, the dog circles to the rear of the car and starts sniffing the tailpipe. Graphic: “Let’s get acquainted.” Tag line: “Mini. Let’s motor.”

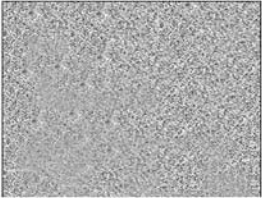
Vignette. Several brief episodes are threaded together to repeatedly drive home the same point. Each episode usually involves different people at different places, but they all say something relevant to the product story. For

example, a spot for ESPN shows people watching television and shouting instructions at their TV sets. “Get out of the crease!” a woman screams. “Basketball 101,” says a man. “Tackle somebody!” yells another fan. Tag line: “Without sports, there’d be no one to coach.”

Slice of Life. The star of the commercial has a problem, and brand X is the solution. A Swedish commercial shows beautiful people at a wedding. The bride and groom walk up a staircase and wave goodbye to their wedding guests. The guests wave back, and some blow kisses. The groom lifts the bride to carry her over the threshold and . . . THUD! The bride’s head hits

Figure 10-2

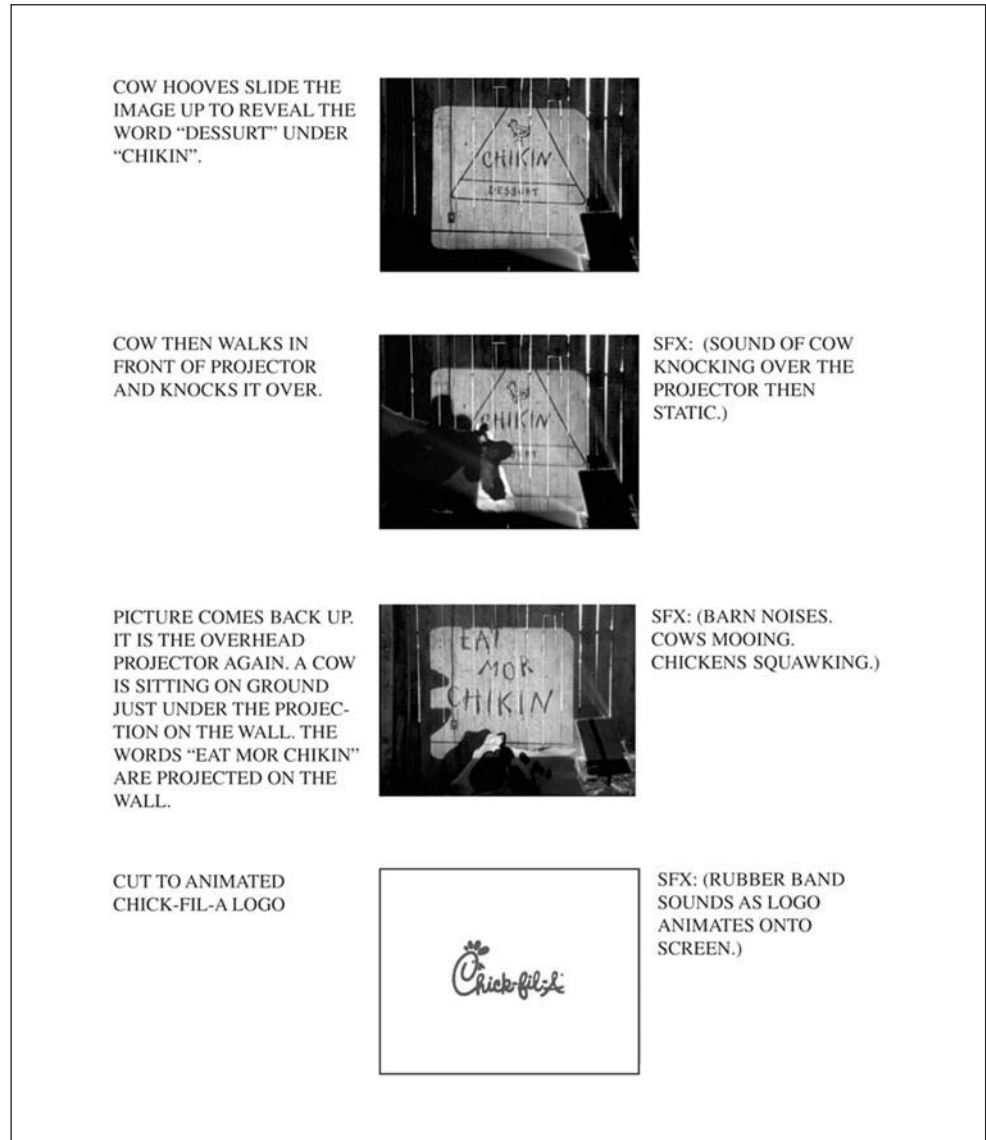
The Chick-fil-A cows convinced many people to “eat mor chikin” by painting messages on billboards (see Chapter 5). Now they’re creating their own TV commercials!

CLIENT: CHICK-FIL-A JOB: :30 TV TITLE: “OVERHEAD” Video OPEN ON A SHOT OF A GIANT PAIR OF BOOTS. TYPE THAT SAYS “LEATHER BOOT-O-RAMA” SPINS ONTO SCREEN OVER IMAGE. CUT TO STATIC.		Audio TWANGY MUSIC UNDER VO: The finest leather boots are at Big Bob’s... SFX: (STATIC AND TV EMERGENCY SOUNDS INTERRUPT VO.)
CUT TO “COW TV” CARD. MORE STATIC.		SFX: (BARNYARD SOUNDS. COWS MOOING. CHICKENS SQUAWKING. COW HOOVES MOVING TRANSPARENCIES ON OVERHEAD PROJECTOR.)
CUT TO INTERIOR OF BARN. OVERHEAD PROJECTOR IS PROJECTING HEADLINE ON BARN WALL. IT SAYS “KNOW YER FOOD GROOPS.”		
THAT CARD IS REMOVED AND REPLACED BY ANOTHER THAT READS, “FIG. 1 FOOD PYRUMID”. UNDER THE HEADING IS A TRIANGLE THAT HAS A DRAWING OF A CHICKEN WITH THE WORD “CHIKIN” UNDER IT.		

Courtesy of Chick-fil-A.

(continued)

Figure 10-2



Courtesy of Chick-fil-A.

the doorway as the groom tries to carry her through, and he drops her. The camera cuts to a close-up of two pills being plopped into water. The groom drinks the remedy, and a voice-over says, “Headaches can suddenly appear. Treo gives quick and effective relief.”

Presenters. Someone looks into the camera and tells you why you should buy the product. It could be an expert, such as a nurse who recommends a certain brand of painkiller. Or it could be someone associated with the company, such as a CEO. Or a celebrity may look cool using your product (or any product, for that matter—see Chapter 1 for guidelines on using celebrities). Or the presenter could be an animated or animal character, such as the M&M characters or the Chick-fil-A cows.

Testimonials. “I use this product. So should you.” Testimonials must be true and must be based on real experiences of real people. Professional golfer Nancy Lopez seems credible when she endorses Synvisc, a treatment for osteoarthritis (knee pain).

Stories. Think of commercials as 30-second TV shows. For example, in one ad, a boy spots an attractive girl in class. He passes her a note that reads, “I love you. Do you love me?” There are two boxes (“Yes” and “No”) for her to check off her answer. The girl looks at him, scribbles her answer, and passes the note back. He opens it. The answer is no! He hangs his head. When he looks up, he spots another cute girl. He erases the no and passes her the note. The tag line appears on the screen: “You’re never too young to start recycling. Weyerhaeuser.”

Camera Shots, Camera Moves, and Transitions

Camera Shots

How many shots should you use in 30 seconds? It all depends on the story you want to tell and the best way to tell it. Each shot, however, should fulfill a specific need. Here are the basic shots to know.

Extreme Close-up (ECU). In this shot, you move as close as you can and still show what needs showing: part of a face, a detail on a product. The ECU permits a bigger-than-life glimpse that can be used to dramatic advantage to further your story.

Close-up (CU). In this shot, a face fills the screen, or a product stands tall, commanding your attention. Early moviemakers such as D. W. Griffith invented this way of magnifying the emotional communication of the moving image, partly to compensate for the absence of sound. It’s still a powerful way to provide visual emphasis. The CU contains no distractions; it shows only what you want the viewer to see. When we’re this close, however, we rarely know where the action is taking place. So the choice of a CU or a wider shot depends on the purpose of the shot.

Medium Shot (MS). A typical MS shows two people, from the waist up, engaged in dialog (also called a 2-shot, because it covers two people). In this shot, one can identify location to some degree, making it an ideal compromise in framing action. When a CU reveals too little and a long shot is too broad, the answer usually lies somewhere between.

Long Shot (LS). Also known as an establishing shot, the LS broadly covers an area, revealing instantly where we are—flying in the clouds, working in the kitchen, exercising in the gym. Use an LS to open a commercial if your audience needs to know where it’s taking place from the start. Or start with a CU to purposely hide the location until later. Again, it depends on the story you want to tell.

Camera Moves

Zoom In/Out (Dolly In/Out). This involves a movement toward or from the subject. In a zoom, the lens revolves to bring the image closer or to move it farther away. In a dolly, the camera moves forward or backward.

A zoom is limited by the range of the lens, whereas a dolly is limited only by the imagination. Use either term in your script or storyboard and allow the director to make the final decision.

Pan R/L (Truck R/L). This involves a movement to the right or left. In a pan, the camera turns to one side or the other or follows a moving object as it travels across the screen. In a trucking shot, the camera rolls sideways to follow or keep alongside the action—creating quite a different perspective than that of the pan.

Tilt U/D (Boom or Crane Shot). In a tilt, the camera “looks” up or down—like a vertical version of the pan. In a boom or crane shot, the entire camera and cinematographer are hydraulically raised or lowered while film or tape rolls. A famous boom shot is *Gone With the Wind*’s dramatic pullback as Scarlett O’Hara wanders aimlessly through rows of wounded soldiers at the Atlanta train depot. The camera finds her, swoops majestically upward to suggest her insignificance amid the thousands of casualties, and then comes to rest on a tattered Confederate flag. How many words do you think would be necessary to adequately relate what this single shot communicates?

Transitions

Like camera moves, transitions carry you from one point of action to another but usually in less time. When you have only 30 seconds, timing is critical.

Cut. The cut is the most basic transition and one you should rely on. A cut is an instantaneous change from one shot to another—for example, from a CU to an MS. One second we’re seeing a CU, and then suddenly we “cut” to an MS. It’s essential that the two shots make visual sense when run together and that they carry the action forward with purpose.

Dissolve. The dissolve is a softer transition in which the first image gradually becomes more transparent as a second image, exactly behind the first, becomes more opaque. Stopping mid-dissolve results in a shot in which neither image is dominant. A dissolve can suggest the passage of time, freeing the writer to skip chunks of time in a sequence to focus on the most important elements. You don’t want to watch a woman washing her hair for 5 minutes (impossible in 30 seconds), so you dissolve from her shampooing to her putting the final touches on her hairstyle. You can also use dissolves throughout a commercial to create a softer mood or to connect a series of shots unrelated in time and space yet important in the telling of the story. (See the discussion of compilation cutting later in this chapter.)

Fade. A fade is a dissolve that goes or comes from an image or title to black or white. This is the legendary “fade to black.”

Editing for Continuity

Editing, which should begin with the writing of the commercial script, can accomplish a number of things. It can condense time, extend time, or jumble time. To condense time, you might show a man unable to sleep at night, dissolve to him sleeping soundly, and then dissolve to the reason his sleep habits are better—the product. To extend time, you might show a speeding train approaching a car, cut to the driver’s frenzied expression, cut back to the train, cut back to the driver attempting to move out of the way, back to the train, and so on. Trains move fast, and people in the path of trains don’t linger, but extending the action makes the sequence more dramatic and involving to viewers. To jumble time, you might cut from present to past in a flashback or even “flash forward” to an imagined scene in the future.

Methods of Cutting

Compilation Cutting. In this type of editing, the storytelling depends on the narration, usually voiced over the action, and each shot merely illustrates what is being said. The shots may be somewhat unrelated to one another, may occur in different places, or may consist of a series of different people or objects shot in similar fashion.

Continuity Cutting. Here, the storytelling depends on matching consecutive scenes without a narrator to explain what is happening. Action flows from one shot to the next. Various angles and cutaways may not even be part of the previous shot. For example, a conversation between two people may consist of a medium shot, several close-ups of each speaker, another 2-shot, and a cutaway to something happening elsewhere in the building that is related to the action within the room.

Crosscutting. Crosscutting combines two or more parallel actions in an alternating pattern. The actions may occur at the same time but in different places—as when we see a farmer driving a tractor, cut to his wife preparing dinner, cut back to the farmer, and cut again to the wife. The actions may also occur at different times in different places—as when scenes of a man enjoying a vigorous shower are intercut with shots of the same man at various times during the day to suggest that using the right soap helps him feel fresh for hours. (This was the idea behind a classic, long-running Dial Soap campaign.)

Crosscutting may also be used to suggest details of an action that occurs at one time in one place. For example, he runs toward her, she runs toward him, again he runs toward her, again she runs toward him, until—at last—we see both of them in one shot about to run into each other’s arms. Their embrace is somehow more personal to us precisely because we’ve been watching their longing gazes for most of the commercial.

In one beer commercial, crosscutting makes us as thirsty as the man in the story. A bartender reaches for a frosty mug. A man leaves his office. The bartender begins to draw a draft. The man steps out of his building onto a busy street. The bartender has the mug almost topped off. The man walks down the

street. The mug is filled. The man enters the bar. The bartender slides the draft down the polished bar top. The man reaches out and catches it just in time.

Point of View

Subjective versus Objective. Although you won't always have to specify point of view, doing so often helps others understand your idea. Essentially, point of view is either objective or subjective. In the objective point of view (objective camera), the camera records the action from the viewpoint of an observer not involved in the action. Those on camera never look directly into the lens because this would destroy the objective relationship between them and the viewer.

In the subjective point of view (subjective camera), the camera involves the viewer in the action by representing the point of view of a person in the scene. An actor rages at the camera; we know he's angry, not with us but at the guy who just punched him out in the previous shot. The camera itself becomes the punch-happy guy. In an experiment in subjective camera, a late 1940s feature film used this point of view exclusively. The main character was rarely seen, unless he happened to walk by a mirror. Punches were thrown at the camera and were usually followed by a blackout. A hand would reach from the camera to grab someone. The film was probably too odd for most tastes, but it did show the power of subjective camera.

Camera Angle. An eye-level camera angle presents a view as seen by most of us. A high-angle shot, looking down on the action, may be chosen because (1) it's the best way to say we're on, say, a football field; (2) it's a way to see something you couldn't see yourself, such as overhead shots of dance formations; or (3) it adds a psychological dimension to the story (looking down on something means we think little of it, whereas looking up means we are in awe of it). Low-angle shots can add importance to a product. High-angle shots can make competitors seem somehow diminished.

Music and Sound Effects

What would the movie *Jaws* be without the repetition of the two-note motif that speeds up, letting the audience know danger is lurking even though they're seeing a tranquil beach scene? What would *Psycho* be like without its soundtrack? Or *Star Wars*? Or any movie or TV show, for that matter? The same is true for TV commercials. Music and sound effects add meaning and texture to the story being told on the screen.

Music

A spot for Cheer laundry detergent opens on a couple talking to one another on the telephone. After the woman tells her boyfriend when her flight arrives, she asks, "Hey, do you ever wear that black sweater I gave you?" He gives the perfect response, "Like every time I miss you." She's delighted: "It must be gray by now." He answers, dutifully, "So gray." She has an idea: "Wear it tonight." He's

dismayed. “Tonight?” As soon as he hangs up, he removes the sweater from the gift box and washes and rewashes it in an attempt to make it gray. As the action is taking place, we hear the lyrics, “Always thinking about you, ‘cause a love like this won’t fade away. . . .” Meantime, it turns out that the man is washing the sweater in Cheer, which “helps keep black from fading.” The doorbell rings. As he heads to answer the door, the words “Dirt goes. Color stays. (Even black.)” are superimposed on the screen.

People loved the music and began asking for copies of it. One woman even wanted to play it at her wedding. But there was a slight problem; there was no such song. The lyrics were originally a grand total of about 16 seconds and were written by a Leo Burnett copywriter just for the commercial. When Procter & Gamble, the parent company of Cheer, started receiving e-mails and phone calls requesting the song, they asked the writer and production house to create a 4-minute version. With the full version of the song on hand, Procter & Gamble produced an e-mail message with an embedded MP3 file that consumers could download or burn to a CD. The commercial was supplemented with words superimposed on the screen directing them to the Cheer website to hear the full song. Before the song was added to the website, Cheer.com was had 500 to 1,500 hits a day. With the addition of the song, daily hits increased to between 2,000 and 2,500. Copies of the CD were also sent to radio stations, and within weeks there were 580 broadcasts on stations with an estimated reach of 4 million listeners.²

As the Cheer commercial illustrates, music can help put viewers in a right state of mind. It can make them feel romantic, relaxed, filled with fear. Sometimes playing music with opposite emotions can make your message even more effective. For example, a powerful commercial that addresses the problem of spousal abuse shows images of battered women while the song “Stand by Your Man” plays in the background. The irony of the song helps illustrate the absurdity of staying with an abusive partner.

Sound Effects

Sound effects can help reinforce your message and help paint the scenery. A Pepsi commercial opens with a mysterious mechanical sound. It turns out that a guy, desperate for a Pepsi, keeps trying to feed his dollar into a vending machine that keeps sucking in the money, then spitting it right back out. The guy keeps trying, from dawn until dusk, as Ricky Nelson’s “Lonesome Town” plays, adding another layer of ambiance to the commercial.

Voice-over

A voice-over (VO), where someone speaks but isn’t seen, can give the final sales pitch or help narrate the entire spot. A commercial for Dawn dish detergent shows an oil-covered duck being washed at a wildlife-rescue center.

² Adapted from Stuart Elliott, “Procter & Gamble’s Hit Song,” *New York Times*, 3 March 2003.

VO: If this bird could talk, she'd tell you how Dawn saved her life. If this bird could talk, she'd tell you how experts choose Dawn because it's so gentle. If this bird could talk, she'd tell you how happy she is to be alive today.

Graphic: Dawn. Saving wildlife for over 20 years.

A voice-over can emphasize the message that appears on the screen by reading it aloud exactly as it appears on the screen. Note that “SUPER” indicates words to be superimposed over the action on the screen and “TITLE” indicates words to appear on the screen against a solid background.

Getting It on Paper: The TV Script

Look at the script for the Bell Helmets commercial in Figure 10-1. The idea behind the whole campaign (see the “Briefcase” section in Chapter 4), remember, was to show that a quality helmet like Bell gives you more courage to enjoy your sport. Here's how the TV script guides readers through the idea.

Everything on the left side is video, or what we will see. Everything on the right side is audio, or what we will hear. The audio and video are aligned so that we know how they relate to each other. Scenes are numbered down the left side of the page to guide us through the action. Scene 3 is a title, as are scenes 5, 7, 9, and 12. The words of the titles appear exactly as they will in the finished commercial.

As in radio, use SFX to denote music and other sounds. Underline all SFX directions for clarity. Because all we hear in this commercial is that cool whistling, the right side is blank until we reach scene 10. Then the announcer voices the words “Bell Helmets” over a full-screen logo. The sound of a whoosh (more like the squish of a brain about to be protected), followed by a locking sound as the chin strap snaps together, is simultaneous with the action in scene 11.

Finally, the announcer says “Courage for your head” as the same words appear in the title on the screen. Specify VO before dialog when the words are to be “voiced over” as opposed to spoken on camera. VO lines are usually recorded after footage is shot. They can also help others understand your concept in script or storyboard form.

Note that this commercial used words superimposed over the action on the screen, which also appear as they will in the finished spot.

Making It Clear: The TV Storyboard

A storyboard gives more detail than a script and helps the client, producer, director, and postproduction crew understand the spot more clearly. Pictures of key scenes help tell the story from beginning to end. Notice in Figure 10-2 that the major scenes are in the center, with video instructions on the left, and audio on the right. Some agencies prefer to format storyboards with scenes on the left and audio and video instructions on the right. Others follow a format where the audio appears under each frame.

TV Production

Once the client approves a commercial for production, the agency normally seeks competitive bids from a number of sources. A copy of the storyboard is sent as the basis for the bid, along with production notes that cover all aspects of the commercial not specified in the storyboard. Production notes describe in detail casting preferences, wardrobe considerations, sets to be built, special effects needed, specific sizes and packages of the product to be photographed, and other aspects of production. It's also a good idea to discuss the strategy of the campaign with the production house to further clarify the purpose of the commercial.

Once the agency accepts a bid, production begins. Most commercials take several working days to shoot. Before actual shooting, agency personnel, along with the commercial director, audition actors for parts, agree on locations, and work with crews to locate props, products, and other necessities.

Creative magic can happen during the production stage. A great idea may come from an aside that the actor makes or a suggestion that the director makes. For instance, the personality for the persnickety duck that quacks "Aflaaaack!" evolved during the shoot of the first commercial. The commercial features two coworkers on a lunch break discussing what would happen if they were hurt and had to miss work. Like all the commercials that followed, the duck keeps repeating the name of AFLAC, a brand of supplemental insurance.

What wasn't written into the AFLAC script or storyboard was the personality of the duck. It was the director, Tom Rouston, who gave the duck his spunky attitude. Rouston suggested that one of the workers absentmindedly throw a crumb at the duck and have the duck defiantly kick a crumb back at them. Linda Kaplan Thaler and Robin Koval, agency heads of the Kaplan Thaler Group, recount the moment of inspiration in their book, *Bang!*³

The minute we heard it, we knew that we had the pivotal moment of the campaign. Right there, with the duck's defiant kick, his entire personality was formed, and the critical leverage point of the advertising was crystallized: The duck has an important piece of information that he wants to share and he's furious that no one's listening. It turned the duck from a sweet, feathered mascot to a gutsy critter with attitude. The ending rounded out the duck's personality and gave the campaign a bit of edgy humor. It also became the guidepost for what every other (AFLAC) commercial has to have: a moment when the duck groans, kicks, squawks in ornery frustration.

After the shoot comes the postproduction work of screening dailies or rushes (all takes from production), choosing the best takes, and editing them down to the required time frame.

³ Linda Kaplan Thaler and Robin Koval, *Bang! Getting Your Message Heard in a Noisy World* (New York: Doubleday, 2005), p. 192.

Checklist for Television

- Did you think pictures first and add the words later?
- Did you choose a format that best expresses what you want to say?
- Did you rely on the entertainment value of your commercial to sell the product?
- Did you ask if the opening shot will command attention?
- Did you check to see that the product is afforded enough visibility, in terms of time and closeness to the camera?
- Did you ask if you could move closer to the action to make the action more involving?
- Did you use supertitles to help viewers remember important points and, especially, the product name and the campaign theme?
- Did you choose words that add to the picture's meaning, not that mean the same thing as the picture?
- Did you make certain that important words are related to the pictures that they've been chosen to represent?
- Did you choose music or sound effects that enhance the message?

Suggested Activities

1. Watch at least five commercials on television this week and take notes on the following:
 - a. Was the product shown prominently the first time it was mentioned?
 - b. Was the product featured visually in or near the final shot?
 - c. Did the first shot grab your attention? How?
 - d. Was the first shot related to the product story? How?
 - e. Which shot was most memorable? Why?
 - f. How did you feel about the product as a result of the commercial? Did it change your feelings? How and why?
2. Write a TV commercial. Begin with a scenario, progress to a script, and present it to the class in storyboard form. Use your classmates' suggestions to make revisions.



Search Online! Discovering More about TV Commercials

The following websites allow you to view new and classic TV commercials:

- Creativity's AdCritic: www.adcritic.com (requires a paid subscription)
- AdForum: www.adforum.com
- AdLand: www.commercial-archive.com (requires a paid subscription)

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DIRECT MARKETING: THE CONVENIENCE OF SHOPPING AT HOME

A Lands' End ad cuts to the chase: "Like, who has time to shop anymore? Maybe shopping at the mall was fun once. But not these days. You're too busy working, chauffeuring the kids around, doing a thousand other things. You simply can't afford the time to shop, can you?"

Direct Marketing: An Old Idea Improved through Technology

Although the computer, the checkout scanner, the credit card, and the Internet have breathed new life into direct marketing, it has been a healthy and active industry for more than 150 years. Direct marketing started about the same time that the U.S. Postal Service established coast-to-coast delivery in 1847. Early purveyors of direct-response advertising, called mail order in those days, were Sears, Roebuck & Company, founded in 1886, and the Montgomery Ward Company, established in 1872. Their early hand-illustrated, black-and-white catalogs brought the products of the industrialized world—in the form of appliances, farm tools, clothing, and even do-it-yourself home-building kits—to the most isolated farmhouses in America. And America never looked back. Direct marketing is one reason U.S. marketing techniques are eagerly emulated all over the world.

Early in the 20th century, pioneers in industrial sales, such as National Cash Register, used letters to attract sales prospects. But little of the present revolution in direct marketing would have been possible without the

computer, the credit card, and the 800 number. Computers and checkout scanners capture and assimilate detailed information about businesses and individuals and then compile that information in narrowly targeted mailing lists. Names of individuals are now isolated not only by age, name, education, and other demographics but also by credit history, hobbies, and buying habits. Prospects are also targeted by size and type of business and exact job function.

How Direct Marketing Differs from Mass-Media Advertising

Whereas the goal of advertising is to build brand awareness or to create demand for a new product category, direct marketing is structured to sell now. Urgency is the key component. Also, the information flows two ways: from prospect to advertiser and back to the prospect. It's purposely interactive so that the lists that produce the greatest response can be identified early. Once the list is analyzed by sociographic and demographic characteristics, marketers can obtain lists with the same characteristics but with new names. In a sense, direct response is a way to obtain marketing information through sales. Advertising sells products. Direct marketing sells offers, using deadlines to produce swift responses. Most important, subsequent efforts to sell to the same prospect work to strengthen the relationship between consumer and company.

Direct marketing is growing rapidly because it keeps bringing home the business. In a recent year, more than half of the U.S. adult population ordered merchandise or services by phone, mail, or the Internet. More women ordered than men, and the greatest growth by age group was in the 18- to 24-year-old category, followed by 45–54, and 55+. Buyers from all income classes participate, however, with annual growth skewing slightly toward incomes of \$50,000 or more.

Even more interesting is what companies and marketers can find out about their customers:

- The dollar value of purchases
- The number of purchases annually
- The length of customer–company relationships
- Information on other purchase influencers at the same address
- Promotions aimed at customers
- Rentals of customers' names to other companies
- Nonresponders
- Sociographic and demographic information on customers

More than half the businesses that participate in direct-response mailings make their lists available for a price to other businesses, usually in the form of rentals or exchanges.

Advantages of Direct Marketing over Other Forms of Advertising

Direct marketing has several distinct advantages over other forms of advertising, including the following:

- *Pinpointing of prospects.* A well-targeted database enables marketers to pinpoint a select group of prospects by lifestyles, demographics, purchasing patterns, and so forth.
- *Personalized messages.* The design and tone of the message can be easily personalized.
- *Faster sales.* Sales can be made sooner than through traditional advertising media.
- *Variety of packaging options.* Except for minor regulations imposed by the U.S. Postal Service, the creative team can develop a range of exciting packages, from multifold self-mailers to odd-shaped boxes and from tear-open packs to actual product samples.
- *Less “competition” from other media content.* Unfettered by the editorial environment of print and broadcast media, the direct-marketing piece must compete only with other messages in the mail. If the design and copy are successful in convincing recipients to look inside, the message has their attention as long as they find something interesting in it.

Computer Databases: The Key to Targeting the Best Prospects

Advertisers can accurately locate their best prospects by buying names from a number of databases—trades with other companies, motor vehicle records, warranty card data from their own files, birth announcements, lists of college students, subscribers to selected magazines, and so on. Buy fat-free salad dressing and yogurt at the checkout, and a scanner labels you as a prospect for exercise equipment or fitness magazines. Buy a new car, and you hear periodically from the manufacturer asking you to complete a satisfaction questionnaire and reminding you it’s time for servicing. Purchase a new home, and a lawn-care service mails you a “welcome to the neighborhood” offer for a trial weeding and feeding.

Direct mail campaigns can also be vehicles for market research. To persuade Singapore teens to divulge information about their pimple-control product usage—a sensitive issue in this age group—Ogilvy & Mather Direct created a questionnaire mailer that offered trendy prizes. Using point-of-sale leaflets, direct-response ads in teen magazines, and names of previous promotion respondents, the agency amassed more than 10,000 names for its mailing. The control group (5,000 names) then received a free gift (a small sample of the product), and the test group (the remaining 5,000 names) received the gift and a “Skinformation Kit” with skin care advice and information on Oxy products. Adding the information in the test-group mailing

upped the brand-purchase intention to three times that of the control group, and the overall result of the mailing was a 34 percent increase in correct usage of the product by teenagers.

Direct Marketing Involves Your Target Audience

Want to reinforce a jingle? Include a music chip that plays when the direct mail package is opened. Want consumers to smell, taste, or feel your product? Include a product sample. Although these techniques may be expensive to produce, they can be a bargain depending upon the audience's size and spending power.

To attract possible convention business, the city of Memphis sent a dog-eared package to a select list with a hand-scrawled address and the line "We found your wallet in Memphis" on the outside. Inside was a real wallet, stuffed with simulated "credit cards" that gave recipients numerous reasons to consider Tennessee's largest city as a convention site. Although the claims were compelling, it was the magic of the highly involving package that made the difference.

To encourage groups to book meetings at Hershey Resorts, the Nasuti & Hinkle agency created a direct mail package to emphasize that Hershey—known primarily as a leisure and amusement park destination—was also a meetings destination. The package, which was sent to meeting planners using FedEx and was delivered in person, looks like a suitcase with stickers of various travel destinations. A closer look reveals that all the stickers relate to the many facets of Hershey Resorts—the spa, golf course, hotel, and lodge. Inside the package were treats from the Chocolate Spa, a golf ball, a ballpoint pen and, of course, a Hershey's chocolate bar. A brochure explained the benefits of booking meetings at Hershey Resorts (see Figure 11-1).

The Three Musts for Successful Direct Marketing

The List

As the most important element of a direct campaign, the list should be narrowed to prime prospects for the product or service. The cost of outgoing and incoming messages and telephone calls constitutes the largest single expense of a direct-marketing campaign. Toss out names that don't fit the target profile and won't offer the chance of a response.

The Message

Copywriters estimate that they have only seconds to grab a consumer's attention with direct mail. Make it oversized. Print a message in boldface type on the front. Laser-print the recipient's name into the message on the

Figure 11-1

Hershey Resorts captured the undivided attention of conference planners with this elaborate mailer, which was sent by FedEx and hand-delivered during meetings. The “briefcases” were created in the spirit of the golden age of travel, with “luggage labels” that reflect the facets of Hershey Resorts. Inside were items that represent the benefits of Hershey—an item from the Chocolate Spa, a golf ball bearing a logo, a ballpoint pen, and a chocolate bar. A week after the Nasuti & Hinkle advertising agency received all the die-cut foam rubber to hold the inserts, Hershey’s discontinued the chocolate bar size that the agency had selected. Rather than be stuck with hundreds of foam inserts that it couldn’t use, the agency scrambled to buy every available candy bar in the soon-to-be discontinued size.



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envelope. Customize the shape of your mailer—make it in the shape of a hula doll, sports car, or hamburger.

Inside the envelope, most offers contain a personalized letter, a brochure, and a response card. Stickers for yes or no responses may be used to involve the consumer further.

The letter carries the letterhead of the company and a salutation in keeping with the list: “Dear Music Lover,” “Dear Traveler,” or simply, “Dear Friend.” To grab attention, the letter digresses from a personal letter by adding a message in large boldface type before the salutation, a message linking the lure on the envelope to the letter that follows.

Make the letter easy to read by using short, indented paragraphs. As you write the letter, use the word “you” liberally and include a signature at the end that looks handwritten. Underscore key selling points or put them in boldface, but do it sparingly—if everything is bold, then nothing will stand out. Use the postscript (P.S.), one of the most widely read portions of direct response, to give an incentive to act now.

The Offer

The mailing always asks for a response, often in the form of a limited-time offer. This may be as simple as coupons offering reduced prices if you buy before the expiration date, merchandise at a reduced price for a limited time, or a chance to participate in a contest should you buy something now. To raise the odds for a response, use a prepaid business-reply card or envelope or a toll-free number. The recipient must be told how to respond in the letter in the brochure and especially on the order blank or catalog page. Here, repetition makes sense because the average direct-mail reader just skims the mailing. A significant number of prospects will read only the response coupon, ignoring the letter and brochure, because they know they will find a short summary of the entire offer there.

Designing the Direct-Marketing Package

Want to try your hand at this? Perhaps the most common—and least expensive—design for direct marketing is the mailer designed on standard 8½- by 11-inch paper and folded into thirds. And this is where you begin. Fold a piece of paper this size and rough in the design for each panel. In preparing your rough, you may wish to use the front panel for a teaser headline, with or without a visual. Consider continuing the message on the right-hand panel—or “flap”—which is where the eye generally looks next. The left-hand panel will become part of the inside once the flap is lifted, so whatever you place there must work with the flap opened or closed. It’s not always necessary to put something major on the back because this has the lowest readership, but you should at least include a logo and perhaps an accompanying tag line.

Prepare your letter and envelope and voilà—you have a direct mailer.

Direct Marketing as Part of a Total Advertising Campaign

Research indicates that a direct-marketing ad campaign launched with a mass-media blitz produces a higher response than an isolated direct campaign. Also, when the direct campaign includes three mailings, varying in terms of the copy but not of the offer, that continue over the duration of the media schedule, the response will be at least double that of a campaign with only a single mailing.

Fund-Raising through Direct Marketing

Nonprofit organizations such as the March of Dimes and the American Lung Association use direct marketing as their major fund-raising tool. In recent years, using creative and aggressive direct-mail campaigns, more than \$104 billion has been raised annually for such causes. As state and federal funds for nonprofit organizations dwindle, more charities and cultural groups are turning to direct marketing for support. Competition for consumer donations is fierce and will only become more so. Those organizations that cultivate current givers and prove that donations directly benefit their causes will be the winners.

Another factor in the surge in direct-marketing pleas for donations is the attempt by advocacy and social-change organizations to rid themselves of corporate support and large donors, turning instead to hundreds of thousands of dedicated small donors. Such organizations have discovered that, with 85 percent of their contributions coming from small donors, direct marketing is a democratic way to fund social change.

Sophisticated fund-raisers spend heavily to acquire donors. They know that, even if the initial donation fails to cover the marketing expense, people who donate that first time are highly likely to donate again. Accordingly, when a donor is first acquired, the contribution is swiftly and “personally” acknowledged to secure the donor’s loyalty to the organization. Subsequently, the donor will be asked annually to renew the donation, even as the organization attempts to increase the amount of the donation each year.

Fund-raising solicitations pose peculiar problems. Remember that a fund-raiser asks for money without offering something in return (other than perhaps a tax deduction). Unless the case for support is made clear, the appeal may be ignored. Often, the benefit to the giver is a sense of helping the needy. In other cases, givers will respond to support a service, like public television, that they enjoy.

Catalogs: Bringing the Retail Store into the Home and Office

Catalog advertising has come a long way since the early days of Sears, Roebuck. Some tightening is evident in sales, and a number of marginal catalogs have

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fallen by the wayside, yet catalog sales have emerged as a major contender in the battle for the retail dollar. Figure 11-2 shows how Lands' End, one of the leading catalog companies, connects with its customers.

Successful catalogs follow the trend of all successful direct advertising today: they target specific groups of buyers. There are catalogs for movie

lovers, music lovers, cat lovers, and dog lovers. Catalogs for new parents, older travelers, gift givers, and designer collections.

And the list goes on. One of the most spectacular catalogs is the Neiman Marcus holiday catalog, which contains everything money can buy. Gifts in the 2006 catalog included a chartered trip into space on the Virgin Galactic spaceship for \$1.76 million; an Italian handcrafted pet home with a leather armchair for \$7,000; and a limited edition 2007 BMW M6 convertible with a V-10 engine for \$139,000. The most expensive gift in the 2006 catalog? A \$3.8 million membership at Italy's Castiglion Del Bosco wine estate. Don't have quite that much money to spend? Don't worry—there's always the \$25 crystal ball for your desk.

In addition to being persuasive and interesting, catalog copy must anticipate questions and provide all the answers. Prospects who can't examine a knit shirt in person must know it's 100 percent washable cotton and comes in 16 colors and four sizes. And if the sizes happen to run large, then the copy should tell shoppers that, too.

Personalizing the Direct-Marketing Message

Specialists in writing direct-marketing copy say that the key to success is the element of one-to-one human contact. Emily Soell explains, "As direct marketers, we need to show we understand the prospect's problem and his/her dream. We must know the prospect's perceptions of the client company before we can address that prospect in a way that will be meaningful."¹

Keeping the "List of Lists" shown in the box on page 256 in mind, collect several direct mail packages from friends and family. Choose one to analyze, paying particular attention to the following questions:

1. How well does the message on the envelope motivate the targeted audience to open it and read farther? Inside the mailing, how strong is the relationship between the envelope message and the opening of the letter?
2. How is the letter put together? Specifically:
 - a. If a headline begins the letter, does it succeed in persuading the reader to read on?
 - b. How does the salutation address the audience targeted?
 - c. How are color, indented phrases or paragraphs, and subheadings used to break up the letter? What types of information are highlighted by such devices?

¹ Shira Linden, "Emily Soell Delights HVDMA with Wit and Wisdom," www.hudsonvalleydma.com, 5 November 2003.

- d. What is the offer? How well does it relate to the product or service being offered? To the audience targeted?
 - e. How much incentive is there to respond promptly?
3. What clues you into the sociographic or demographic characteristics of this mailing list? (Possibilities include age; gender; marital status; occupation; family income; level of education; own or rent home; special events such as just married, had baby, bought home, remodeled home, moved, changed jobs, or retired; hobbies or special interests.)
 4. Based on the “List of Lists,” what does the sender already know about the prospect? How does this knowledge strengthen the relationship value of the message?

Now select a product that lends itself to the sort of narrow targeting that direct marketing does so efficiently:

1. Who is your target? Can you narrow this description further?
2. How can you narrow the field so that you are sending mail to the prospects most likely to respond?
3. What incentive will you offer them so that they respond quickly?
4. Assuming you have a budget, what lists will you buy to find your best prospects?
5. What will your offer consist of? How will you connect it to the product and what you already know about the prospect?
6. What will your package say or show to gain their attention and make them want to read on?

You've Got E-Mail

Internet direct mail is an inexpensive and easy way to reach loyal customers, the same reasons not-so-legitimate companies cram the Internet with spam. So how does a legitimate company encourage people to read its messages? Here are some tips:

- Clearly identify your company in the FROM line.
- Give your reader a reason to open the e-mail in the SUBJECT line. Think of your SUBJECT line the same way as you think of the message on the outside of your envelope in a traditional direct mail package.
- Summarize your offer in the opening paragraph.
- Include a link to your company's website to give more details and offer ordering information. (See Chapter 12 to learn how to create a website.)
- Include an opt-out statement so that you reach the people who want to hear from you and avoid annoying others with unwanted e-mail.

LIST OF LISTS

To demonstrate the vast amount of data available from list sellers, here is a sample breakdown by lifestyles and demographic data available from a typical organization. Lists are not free. Generally, the more names on the list, the higher the cost. List buyers may request that lists be narrowed by merging demographic characteristics with lifestyle and geographic data in virtually any combination to help the advertiser pinpoint the best potential market for the mailing.

LIFESTYLES

Affluent/Good Life

Community activities	Stock/Bond investments
Charities/Volunteer activities	Travel for business
Cultural/Arts events	Travel for pleasure
Fine art/Antiques	Foreign travel
Gourmet cooking	Frequent flyers
Own vacation home	Wine purchases
Shop by catalog	

Community/Civic

Current affairs/Politics	Donate to charitable causes
Military veteran	Wildlife/Environmental issues

Domestic

Automotive work	Grandchildren
Bible reading	Home decorating
Book reading	Own cat/Own dog
Fashion clothing by size	Own microwave
Gourmet cooking	

Entertainment

Buy prerecorded videos	Own DVD
Cable TV subscriber	Stereo/Tapes/CDs
Casino gambling	Watch sports on TV
Home video games	Home video recording

High-Tech

Personal/Home computers
Use PC/Use Macintosh
New technology
Photography
Science fiction

Hobbies

Automotive work	Fishing
Camping and hiking	Gardening
Coin/Stamp collecting	Gourmet cooking
Crossword puzzles	Needlework
Do-it-yourself repairs	

Self-Improvement

Dieting/Weight control
Exercise: walking for health
Health/Natural foods
Health improvement

Sports

Bicycling	Hunting/Shooting
Boating/Sailing	Motorcycling
Fishing	Snow skiing
Golf	Tennis

DEMOGRAPHICS

Gender: Male/Female
(Mrs., Ms., or Miss)

Location: State, County, Zip Code

Age: 18–24, 25–34, 35–44, 45–54, 55–64, 65–74, 75+ (Year of birth available)

Home: Own or Rent

Marital Status: Married or Unmarried

Household Income: Increments from Under \$15,000 to \$100,000+

Occupation

Professional/Technical	Craftsman/Bluecollar
Upper management	Student
Middle management	Homemaker
Sales and Marketing	Retired
Clerical	
Working women [Spouse's occupation available]	Self-employed business

Credit Cards: Travel/Entertainment, Bank, Other

Children at Home: Exact ages of children from infant to 18 years by selection; gender also available

Religion/Ethnicity: Asian, Catholic, Hispanic, Jewish, Protestant

Education: Some high school, finished high school, technical school, some college, completed college, some graduate school, completed graduate school

Other Available Information

Motor vehicle registration

Census data

Your own company's consumer database

Competitive-purchase information (from other list sources)

Ethical Aspects of Direct Marketing

Although direct marketing represents the ultimate way to establish a relationship with a prospect, its detractors say that computer technology has caused an unprecedented invasion of privacy. Marketers can not only amass data on your age, name, and address but also easily find out what your buying habits are and what your favorite charities are. Every time you pay with a credit card or check, every time you fill out the lifestyle section of a product warranty card or do any number of seemingly innocuous things, you are most likely contributing to a database. Your age, weight, and hair color come from driver's license records, your political leanings from your contributions, and the due date of your baby from the gift registry at the maternity store where you shop. Marketers may know you have a weakness for Häagen-Dazs ice cream or prefer Naturalamb condoms, because every time you pay by check or credit card the electronic scanner that totals your bill links each purchase to your name. Some fear that even prescription drugs—birth control pills, tranquilizers, heart remedies—may be the next frontier for list harvesters. As you work on your direct-response package, keep such thoughts in mind.

Suggested Activities

1. To demonstrate how much you can learn from databases, assume that you are the target consumer for your product and fill out the form in Figure 4-1. Then answer the following questions: For what products or services might this consumer be a good prospect? What clues, if any, suggest a basis for the relationship you might build with this person? What sort of offer or merchandise would appeal to this person? How would you work with this information to create an integrated marketing campaign?
2. Write a direct-response letter based on the “List of Lists” on page 256. Use all available tactics to interest the prospect. And don't forget the offer—develop one that will make the prospect want to respond. Don't “give away the store,” but suggest a premium, special price, limited deal, or other device that relates to your prospect and to what your product represents to the prospect. Check how specifically you are targeting the direct-response package for your product. Remember, you can target more narrowly using a good list than you can through typical mass media. That means you can restrict your appeal through direct response to the “ideal prospect.” To narrow your search, assume that you can buy any type of list you might dream of. Beside each applicable entry, specify precisely what characteristics you are seeking in that particular category.

Now summarize who is going to be on your list. How will this affect the nature and tone of your copy?

3. You have been hired to attract subscribers to a monthly newsletter, *Wine Lines*. The mission of *Wine Lines* is to provide an up-to-the-minute guide that helps subscribers become connoisseurs of fine wines. Subscribers will learn how to select, store, serve, and savor the finest vintages; they'll be able to enjoy the history of wine making; and they'll discover what to look for in texture, taste, body, and shelf life. Add other features that you think a wine newsletter should include. The price for 12 monthly issues is \$12.99. The offer is 3 months free when the reader subscribes by a specified date (you choose). The offer also includes a premium: a wine bottle coaster that looks expensive (but is cheap when purchased in volume). You are targeting upscale men and women 35–50 years of age, urban and urbane. Design and produce an envelope, a letter, a brochure, and the response card.
4. Develop a direct-marketing piece for a nonprofit campus organization. Target your mailing to college students most likely to become members or supporters of the organization. Before you begin, interview the staff of the organization, asking what might compel other students to use the services of this organization, join the organization, or donate money to it.



Search Online! Discovering More about Direct Marketing

To find out more about direct marketing, visit the Direct Marketing Association website at www.the-dma.org.

Father Seeks Revenge after Daughter Loses Virginity (or Just Another Night at the Baltimore Opera)

You like this storyline? Then you'll like *Rigoletto*. How about this storyline: "Impotent blind man kills hundreds of pagans" (*Samson et Dalila*). Or "Young woman headed for convent gets steamy with two jealous lovers" (*Manon Lescaut*). Decadence? Immorality? Loose morals?

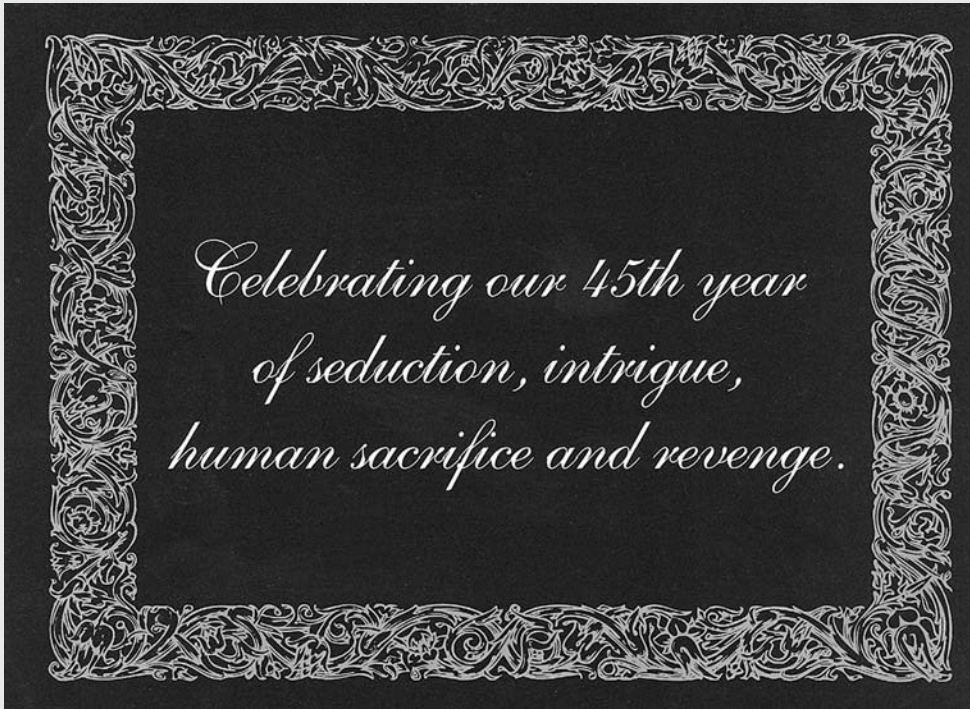
Looks like Baltimore Opera's season is going to be fun. So you check the box alongside. Or you refuse (as if anyone could) by checking where it reads, "Call me a prude, but I'm not quite ready for your particular brand of entertainment." What's going on here? Opera is boring stuff, isn't it? That's what a random phone survey by the Baltimore Opera of arts preferences and habits revealed. Subscriptions were down, single-ticket sales were down, and corresponding revenues were dropping dramatically. Furthermore, the subscriber base was stagnant, consisting mostly of long-time, aging devotees whose numbers were naturally decreasing.

To reverse this downward trend, the general director and the board of trustees took "dramatic" steps to rejuvenate the company by broadening the audience of both subscribers and single-ticket buyers. The opera company used a repositioning campaign that embraced research, public education, new media choices, and a tongue-in-cheek approach.

On the positive side, the phone survey had confirmed that patrons of the arts love opera music and that current subscribers were continuing to pledge their support. But outweighing these positives was a long list of negatives—reasons many Baltimoreans couldn't imagine themselves enjoying opera: "foreign language," "hard to follow," "not for me," "boring," "not my kind of music." So instead of "preaching to the converted," the new campaign focused its energies on this uninitiated majority.

Using humor, showcasing the beautiful music, and communicating that English supertitles are displayed at every performance, the Baltimore Opera worked a miracle through direct-response, telemarketing, public service TV spots, and a radio campaign. The results? Revenues are up, the subscriber base has grown 33 percent, subscriber retention is up by 10 percent to an all-time high of 80 percent, and single-ticket sales have risen 28 percent. Each year, the promotions become more irresistible. For a recent season, a

Courtesy of Deborah Goetz.





Next on

OPERA

He loves her. She loves him not. She marries him. She cheats on him. He catches her. *La Gioconda* saves the day. October 1996. Featuring: Ghena Dimitrova, Nina Terentieva and Ermanno Mauro.

Is she a he or isn't she? Only *Fidelio* knows for sure. See what happens when a woman bends her gender to break her better half out of the big house. November 1996. Featuring: Frances Ginzer, Jan Grissom, Wolfgang Fassler and Gran Wilson.

She's not really his mom, she just plays it in *Il Trovatore*. Later, when junior gets reunited with his blood relatives, well let's just say things definitely get bloody. March 1997. Featuring: Chris Merritt, Stefka Evtatieva and Irina Mishura.

Everyone knows the story of *Roméo et Juliette*. Everyone except poor Roméo. When he realizes that his beloved Juliette is just pretending to be dead, it's too late. May 1997. Featuring: Leontina Vaduva and Fernando de la Mora.

1996-97 promises to be another exciting, dramatic and colorful season for The Baltimore Opera. So, in addition to a bit of feminine fakery, these four operas will share another common feature: fast selling tickets.

Don't you fool around. Become a season ticket holder. You'll save on the price of each opera, be guaranteed a better seat and have ticket exchange privileges. Just return the card below for complete season ticket information.

THE BALTIMORE OPERA
Opera. It's better than you think. It has to be.

All performances at the Lyric Opera House, 140 West Mount Royal Avenue, Baltimore.

square envelope teased the recipient with “Baltimore Opera on Disc.” Inside, a paper disc with a rotating overlay allowed readers to review the four operas for the season in an interactive manner (and without computers). Turn the inner wheel to *La Traviata* and you read, “A handsome guy gets together with a beautiful girl who has a questionable past. But she has a good heart—it’s just the rest of her that’s not in such great shape. In all, a consuming tale.” Opera was always like this. It’s just that most of us never knew it. Now all of Baltimore knows that grand opera and great entertainment can coexist in pure harmony.

THE INTERNET: THE ULTIMATE DIRECT

*By Jim Speelmon
Regional Director of Strategy
Group M Interaction—Asia Pacific*

The Internet is such a part of our daily routine that it's hard to imagine life without it. Likewise, it's hard to imagine any company trying to do business without it. U.S. firms spent \$14.7 billion on Internet advertising in 2005, according to Forester Research. By 2010, they are expected to spend \$26 billion.¹ This chapter is designed to give you your first peek into the world of Internet advertising design and development. At the end, you may not be creating the ultimate online brand experience, but you should be better at it.

The Interactive Team

When you design ads for the Internet, your team is a bit larger than one for traditional advertising. You still need an art director and a copywriter, but you need a couple of other people as well. You'll need a programmer for technical expertise. You don't want the technology to overwhelm your creative thinking, but at some point you'll need to know whether your ideas are technically feasible. You'll also want to have a producer on hand. Internet sites and banner ads can be like jigsaw puzzles, and it's not unusual to have

¹ Lisa Biank Fasig, "Procter's Cup Runneth Over with Folgers Video," www.msnbc.com, 17 September 2006.

10 or 15 people working on a project. The producer makes sure that everyone is on the same “page” and keeps track of the many details involved in completing the project.

Designing for the Internet: A Four-Stage Process

Whether it’s a 100-page Internet site or an advertising banner, there is a method to the madness of Internet design. As you read this chapter, you’ll notice that much of the Internet design process is similar to that for print and television. The Internet is not as different as you might think.

Stage 1: Research and Planning

Anytime you see a great ad campaign, you’ll find a great strategy behind it. Does this sound familiar? It should. In Chapter 5, you learned that good ads start with good strategies. Successful Internet sites and banner ads start the same way. Over the course of your career in advertising, you’ll find that almost every project starts with research. After working on a couple of projects without a clear strategy, you will understand why it’s so important.

Designing a Website: The Site Map

Suppose someone asked you to build a house. How would you start? Would you dash off to a building supply store for bricks, lumber, and plumbing supplies? Install the heating system and then build the walls? Shingle the roof before you poured the foundation? Probably not. You would likely start by asking some questions. How big will the house be? How many bedrooms will there be? Will the dining room be formal or just an extension of the kitchen? Will there be one bathroom or two? If you didn’t ask questions, then you wouldn’t know what to build or how to build it.

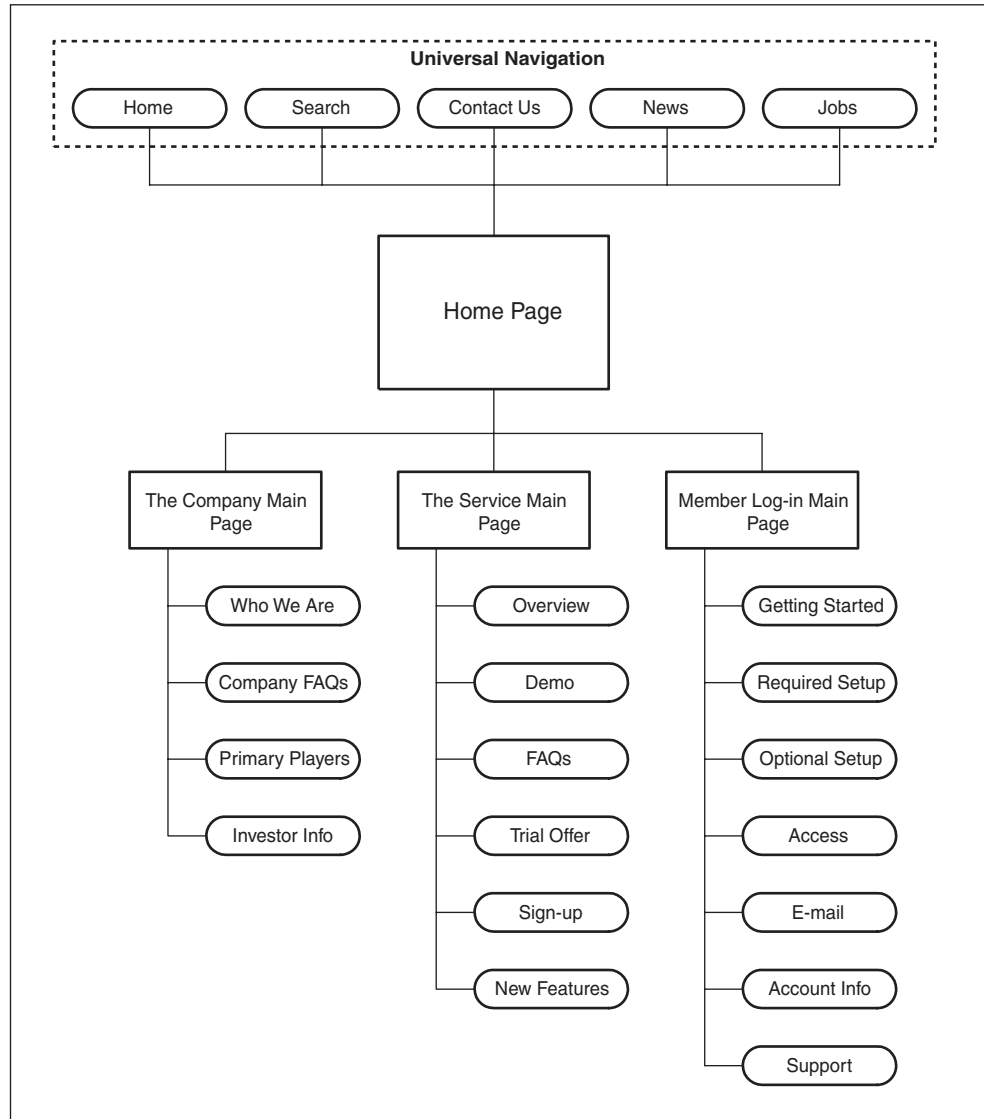
Designing for the Internet is a lot like building a house. One of the first things you need to do is put your idea down on paper. Look at the high-level site map shown in Figure 12-1. Just as a blueprint tells a construction manager how many rooms the house will have, where the doors and windows will go, and so on, the site map helps a creative team decide how many pages will be needed and how people will move through them. The map helps them make better decisions about how the site will look and work.

Understanding how people will move through a website is important. Your design approach will vary depending on how many options people have to select from. Look at the detailed site map shown in Figure 12-2.

This version outlines specific details for the sections of the “Service Main Page.” Not only does the site map identify the different pieces of content, but it also makes recommendations for using technology. The Demo tab under The Service Main Page leads to an indicator for Flash. When developing concepts

Figure 12-1

This high-level site map provides an overview of the different sections planned for this Internet site. The universal navigation options identified at the top of the map would appear on every page. From the home page, major content sections are identified, giving the creative team a better understanding of the amount of information they have to work with.



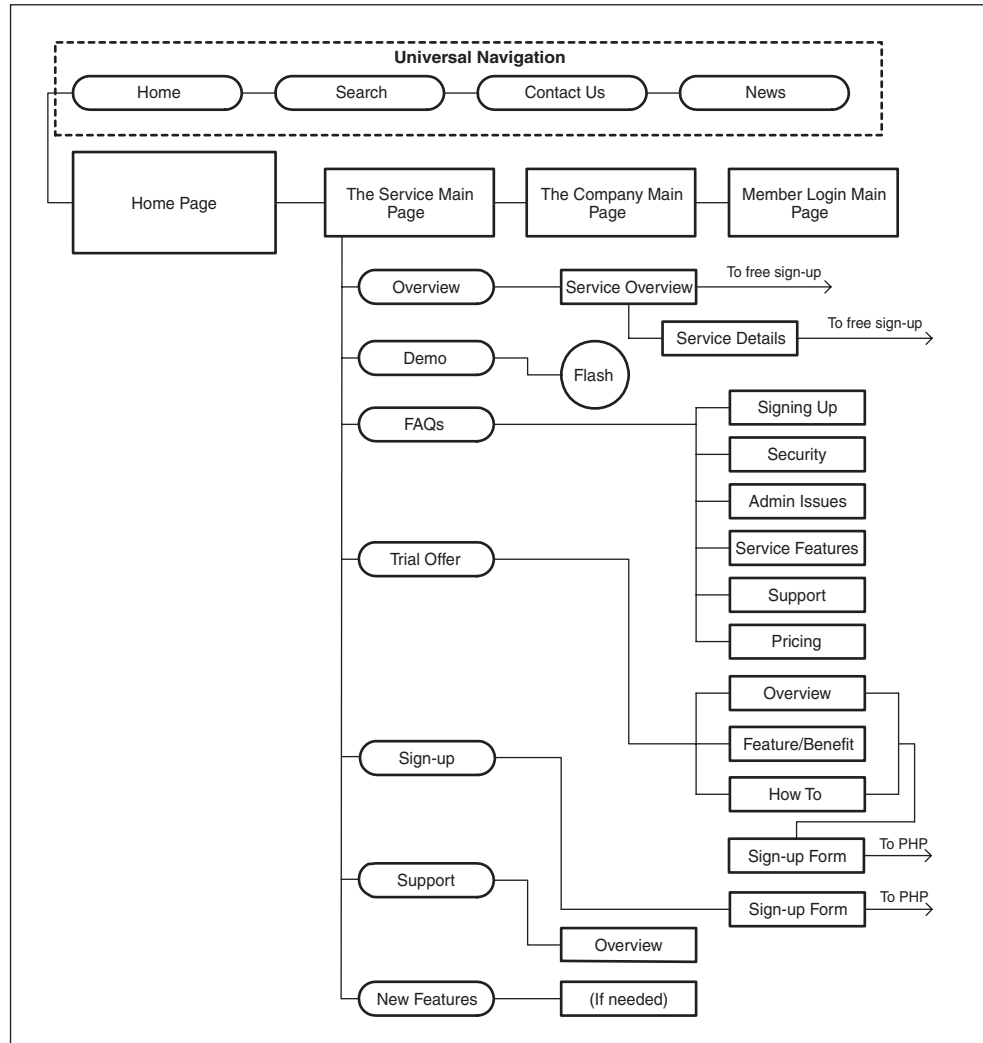
for this section, the creative team members will know that they need to design a demo using Macromedia Flash. They also will know that the content window will need to be big enough to play the Flash movie. The demo will have a storyboard and script of its own.

Stage 2: Concepts

Once you have an approved site map, you're ready to start developing design concepts. Because of the way Internet sites are built, you have to develop concepts for both the content and the page template. Think of it as developing the

Figure 12-2

The detailed site map provides the particulars about how the pages will work. In this example, boxes with rounded corners identify primary navigation options and rectangular boxes identify specific pages.



“look and feel” (page template) of a magazine first and then coming up with this month’s editorial material (content).

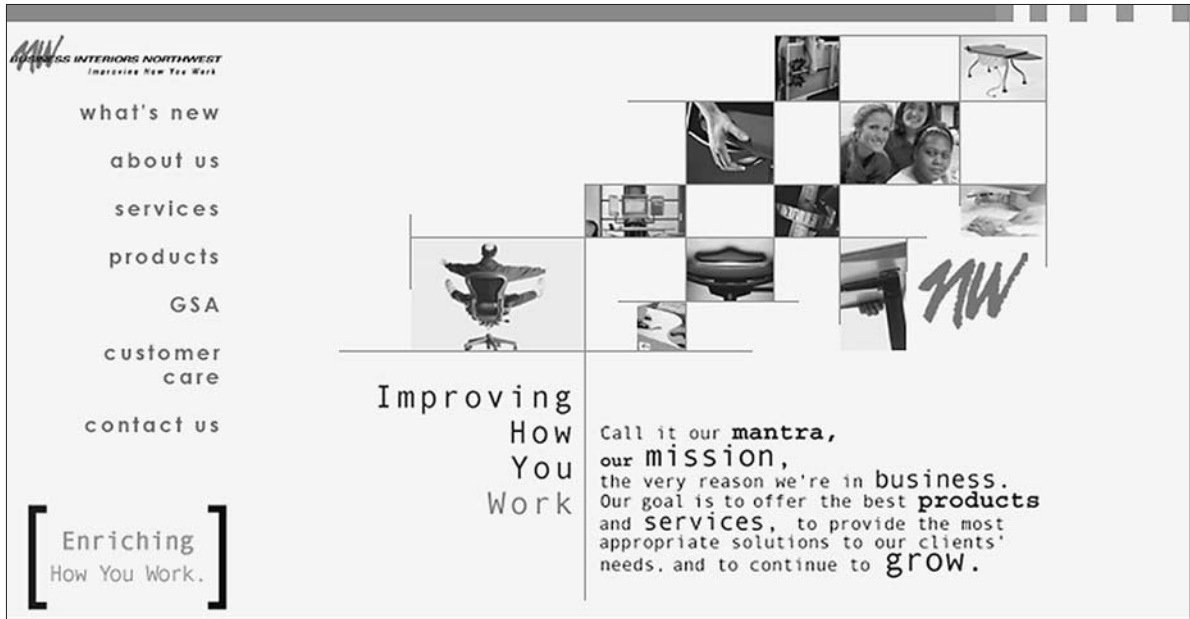
Some art directors prefer to create their concepts, or roughs, as a simple sketch. Others prefer to use a computer with illustration or design software. Whatever your preference, the idea is the same: you start by putting together a rough version of your design. This is not the time to be precise. It’s more important to capture the basic concept than it is to come up with a completed design.

You might find it helpful to start with your page template, deciding where you want to place constant elements like logos and navigation features. This helps you determine how much space you have for the actual content. Don’t worry about whether your initial ideas are possible. At this stage, you want to give yourself plenty of options. Don’t let the technology limit your thinking.

Remember that you're looking for interaction, not just a reaction. In traditional advertising, your ad is often considered successful if you stimulate a reaction in your audience. Janine Carlson, director of strategic marketing and principal at Icon Communications, points out the greater challenge facing online marketers: "You can't be satisfied with getting a reaction. You have to spark an interaction. One is simply a split-second exchange with your audience. The other opens the door for an ongoing relationship. And that should be the goal for anyone working in advertising or marketing."

Here are some guidelines to keep in mind as you start developing your rough concepts:

- *Make sure your design works across a series of pages.* Internet sites usually have more than one page, and not every page functions the same way. That means that your design for the page template has to be flexible. Some pages might have graphic headlines, text, and supporting images. Other pages might include a Flash movie, a submit form, or some other kind of Internet technology. Your template has to accommodate all these elements. It's usually easiest to start with your most complicated page. Figure 12-3 illustrates how a design works on both the home page and a secondary page.
- *Keep some parts of the template constant.* When you design a page template, it's important to remember that some design elements won't change as you move from one page to the next. For example, you want to keep navigation elements in the same area on each page so that people can find them. Logos are another design element that should stay in one place. Consistency makes your site easier to access and follow. Identifying the location of your constant elements first helps you determine how much space you have left over for everything else.
- *Keep the most important elements in first view.* There is no limit to how long an Internet page can be, but there is a limit to how much of the page a person will see at one time. A person's first view of an Internet page depends on the screen resolution, or size, of the website. Your template design should put the most important elements at the top so that they're easy for people to find.
- *Pay attention to navigation.* Think of navigation as the highway system for your website, helping people to quickly reach to the information they're looking for. Just like a real highway system, the navigational highway uses both primary and secondary systems. Primary navigation provides access to the major sections of content on a website. Secondary navigation helps users move around within a specific content section. Some sites also include universal navigation. These navigational options apply to all users on all pages. Examples of universal navigation include a Home option for returning to the home page, a Search option for accessing a site's search capability, and a Contact Us option for sending an e-mail or finding a phone number or address.



Home Page



Secondary Page

Figure 12-3

This home page design uses a navigation-focused approach, providing visitors with an overview of the information that they can find on the site. The goal of this home page is to quickly move users to the page that best meets their needs. The secondary page provides specific information about the company's services. Notice that there are not huge design differences between the home page and the secondary page. Although they are not exactly the same, the art director for this site continued the initial theme to the lower-level pages, keeping brand and navigation elements in the same location on each page. The result is a consistent and attractive page that is easy to navigate.

A lot of options can sometimes create problems. Remember that technology will never be a good substitute for solid strategic planning. Just because you can make a logo spin doesn't mean that doing so is a good idea. Julie Johnson, executive producer for Web design firm Elusive Little Fish, advises creative teams to strive for elegant simplicity, noting that too often the message becomes lost in the technology. Movement for the sake of movement doesn't do anything to make your message more memorable or effective. It can, however, be incredibly distracting.

Stage 3: Development

Refining the Design

Now it's time to start making decisions about your design and ironing out the details. An important part of development is comparing your concepts to the site map. You need to make sure that the final design works well on all pages of your site. Sometimes, you find the right design quickly. Other times, you don't and find yourself back at the drawing board looking for a better idea.

You'll likely revise your design more than once before you finalize it. The more complex your project, the more likely the need for revisions. When you're designing a complex website, it's a good idea to do a functional proof of concept before you progress too far into the project. You'll need your programmer for this. With your help, the programmer can mock up a section of the site and make sure that your design is technically feasible.

As you move through the development process and refine your design, you'll probably end up adding pages. Make sure that you consider the effect this will have on the rest of the site. A Web page is useful only if people can find it, and introducing new pages at the end of the development phase can cause problems with the rest of the site.

Writing Copy for the Internet

The development phase is also the stage at which the copywriter starts working. If you start writing too early in the process, you won't know how the pages work and your copy won't make sense. By waiting until you're further along in the design process, you save yourself from having to do a lot of rewriting.

Writing copy for the Internet is different from writing for print. Why? Because people don't read on the Internet. They scan. According to usability expert Jacob Nielsen, principal partner of the Nielsen Norman Group, people rarely read Web pages word for word. Instead, they scan the page, picking out individual words and sentences. This means that, when you write copy for the Internet, you need to adjust your style to match how people read online.

Although it's important to realize that writing for the Internet is different from conventional writing, it's equally important to note the similarities. Remember the guidelines for writing copy given in Chapter 7? They still apply. If you adhere to those guidelines and to the following guidelines for the Internet, your copy should be enjoyable and effective.

- *Use highlighted keywords.* Adding visual emphasis to important words helps catch the scanning eye of the reader. Using boldface or italics is an effective way of highlighting keywords. If you have more detail related to a specific word, turning it into a hyperlink not only catches the reader's eye but also provides easy access to additional information on a subsequent page. However, use highlights sparingly. If every other word is a link or is boldfaced, the reader will ignore them and move on.
- *Make sure your subheads are meaningful and not just clever.* Subheads are a lot like highway signs. Just as motorists use highway signs to find their way through an unfamiliar city, readers on the Internet use subheads to find their way through your site. If your subheads aren't instructive, people will abandon your site and go somewhere else.
- *Aim for one idea per paragraph.* Having a single idea makes it easier to get your point across. Readers will skip over any additional ideas if they're not captivated by the first few words in the paragraph. In traditional advertising, you shouldn't try to say everything in one ad. On the Internet, you should avoid trying to say it all in one paragraph.
- *Present complex ideas with bulleted lists.* Sometimes, a single idea will have multiple parts, making it difficult to get the main idea across quickly and easily. A bulleted list is a great way of organizing complex ideas and presenting the major points. Another benefit is that the specific bulleted items can be turned into hyperlinks so that additional details are just a mouse click away.
- *Write your copy using an inverted pyramid style.* Start with the conclusion and then add the details. If people have to read the entire paragraph to grasp your main point, they won't. Putting the conclusion or benefit up front makes it easy for readers to determine whether they're interested in this information.
- *Use half as many words (or less) as you would with conventional writing.* Reading on a computer screen is a different experience from reading on paper. Studies show that people read about 25 percent slower on a computer than they do when they read from paper. Cutting the length of your copy helps compensate for the slower reading time. Another problem is that reading from a computer screen is hard on the eyes. Think about the last time you spent a lot of time reading from your computer screen. It probably didn't take long before your eyes felt dry and tired. By writing concise copy and tightly focusing your ideas, you can make your point before your reader wears out.

Stage 4: Production

The final stage in designing an Internet site is putting together all the pieces. With the help of the producer and the programmer, you'll assemble the text, images, and various other parts of the site into the finished product. The programmer will address technological issues such as screen resolutions, operating systems, browsers, and plug-ins. After production is finished, the website is ready for the public. This last step doesn't require you to do anything except move the fully programmed website to the host server.

Banner Ads

Many people on the Internet consider banners annoying and go out of their way to ignore them. With the right approach, however, banners can be an effective means of advertising. Consider the following story of a banner that doubled traffic to the destination Internet site:

You're browsing an online store looking for a Christmas gift for your best friend. You can't help but notice the banner at the top of the Web page: "Need CASH for the holidays?" The banner animates to the second frame: "Sell last year's gifts." Finally comes the call to action: "Online auctions everyday." You click on the banner and go to an online auction, where you buy the perfect gift for your friend.

Why was this banner so effective? First, it asked a question. It's more difficult to ignore a question than a statement because even a stupid question makes you pause and think about it. In this case, the use of a question was even more effective because many readers identified with the subject. Who hasn't needed extra cash for the holidays?

Second, it used humor. You certainly don't expect the second frame of this banner. Most of us have probably wished we could sell last year's presents. We just wouldn't say that out loud.

Third, it took a different approach. This banner's objective was to funnel traffic to an online auction. Most banner ads about online auctions focus on the "buy." This banner focused on the "sell," setting this auction apart from the competition and creating an intriguing invitation for both buyers and sellers.

Guidelines for Creating Banner Ads

Sometimes the simplest ideas turn out to be the most effective. Here are some guidelines that will help make your banner ads more effective:

- *Keep it short and simple.* People usually don't visit a website to see banner ads, and they probably won't take the time to notice a complex message. You have only a few seconds to catch people's attention

before they move to the next page and away from your banner. That's not much time to grab their attention. Short and simple messages have a stronger focus and are more likely to result in a click-through. As a general rule, each frame of a banner ad should have at most seven words.

- *Animate three times and then stop.* If you've spent much time on the Internet, you've probably noticed that constantly animating banners are annoying. Even if the site doesn't have an animation limit, it's a good idea to use one. After all, you don't want people's reactions to your ad to be negative.
- *End with the logo or the name.* If someone doesn't click on your banner, they might at least notice the name of your company. Although it's not the best response that you could hope for, it's better than nothing. Banner ads may not be the best tool for creating awareness about a brand, but every impression helps.

Suggested Activities

1. You've been hired by a new company that sells socks. Create a site map for your new client, outlining how the site would come together.
2. Visit at least five websites and ask yourself the following questions:
 - a. Was the navigation consistent from one page to the next, making it easy for you to move through the site?
 - b. Was it easy to find what you were looking for? Why?
 - c. Which site did you think had the best design? Why?
 - d. If you could change anything about the sites, what would it be?



Search Online! Discovering More about Internet Advertising

Find out more about interactive advertising at the following websites:

- Association for Interactive Marketing: www.imarketing.org
- Best of the Web: www.botw.org
- Interactive Advertising Bureau: www.iab.net

Spend Spring Break in Iceland

One of the packages Icelandair offers is a spring-break trip to Reykjavik, targeted at college students. One year advanced bookings were much lower than anticipated. Competition from more traditional, warm-weather destinations, such as Jamaica, the Bahamas, and Cancun, was heating up, so Icelandair turned to Nasuti & Hinkle for a creative solution.

It was apparent that this was no ordinary assignment. It was important that both the medium and the message reflect how different it is to go to Iceland for spring break. After all, selling vacations in Iceland to people who've just come off a long winter is about as close as you can get to selling iceboxes to Eskimos.

Because of a limited budget, Nasuti & Hinkle decided on a 1-week schedule in college newspapers and a 2-week run of banners on www.studentadvantage.com and the Icelandair site.

Informal research conducted among college students about how they decide where to go for spring break yielded some surprising answers. Although Nasuti & Hinkle expected "Because I want to get a great tan" and "Because I heard they have a lot of great bars there," they also heard answers along the lines of "Well, my boyfriend/girlfriend is going to such-and-such place, so I want to go somewhere else." Nasuti & Hinkle decided to address those college students who wanted to go somewhere and do something different for spring break—different in particular from her or his boyfriend or girlfriend.

The creative consisted of banner ads and full-page ads in college student newspapers proclaiming this line of reasoning for going to Iceland for spring break: "Because your boyfriend is going to Jamaica," "Because your girlfriend is going to Cancun," "Because any fool can go to Florida," and "Because you never looked good with a tan anyway."

The results of the campaign were beyond anything the client had anticipated. Spring-break packages from Icelandair sold out—a 40 percent increase from the previous year—for a total budget outlay of \$25,000.

Courtesy of Woody Hinkle of Nasuti & Hinkle. To see how Nasuti & Hinkle solved another problem for Icelandair, read the "Briefcase" section in Chapter 6.

Iceland for Spring Break.

Because you can actually afford it.

And any fool can go to Florida.

Discover our World

ICELANDAIR
Holidays 

Iceland for Spring Break.

Because you can actually afford it.

And you never looked good with a tan.

Discover our World

ICELANDAIR
Holidays 

INTEGRATED MARKETING COMMUNICATIONS:

BUILDING STRONG RELATIONSHIPS BETWEEN THE BRAND AND THE CONSUMER

Remember the “Briefcase” section, “Dove Campaign for Real Beauty,” that accompanied Chapter 2? Brian Collins, executive creative director at Ogilvy & Mather, described the evolution of the campaign in an interview that appeared in *Fast Company*:

We started by designing a touring exhibit of women photographers’ personal views on beauty—images that undermined the unreal, damaging stereotypes of beauty advertising. Thousands of people lined up to experience the groundbreaking show at malls across North America. Not treated as “shoppers,” most people stayed inside the gallery for a half hour. Many visited with their families. Some were moved to tears. This experience was powerful because it was tangible and social.¹

Billboards followed and brought the debate to a larger audience. Print ads put the message in people’s hands. Public relations drove the story through the media. And Oprah invited the women Dove featured in their ads on her TV show. After that, the debate on what constitutes real beauty heated online, with more than 4 million hits on www.campaignforrealbeauty.com. The website invited people to share their thoughts, download a mother–daughter kit, send loved ones a Real Beauty e-card, and read articles on self-esteem and body images.

¹ Kevin Roberts and Brian Collins, “Screen Grab: Is a Brand What We See on the Tube, or What We Experience?” *Fast Company*, June 2006, p. 108.

The evolution of the Dove Campaign for Real Beauty illustrates the powerful effect of integrated marketing communications.

Integrated Marketing Communications

Integrated marketing communications (IMC) is the coordination and integration of all marketing communications tools within a company into a seamless program that maximizes the impact on consumers and others at a minimal cost.² IMC includes direct marketing, Internet marketing, sales promotion, public relations, promotional products, sponsorships, cause-related marketing, guerilla marketing, and, of course, advertising.

Sales Promotion

A consumer may prefer brand X yet buy brand Y or Z. One explanation for this seemingly odd behavior is sales promotion, the use of short-term incentives such as coupons, rebates, sampling, free offers, contests, and sweepstakes. Done right, sales promotion can inspire trial of your brand, reinvigorate the relationship between your brand and loyal customers, and help reinforce your advertising message.

Ivory Soap's famous slogan, "99 44/100% Pure . . . It Floats," inspired a promotion celebrating the brand's 120th anniversary. Customers were asked to find the sinking bar of Ivory Soap to win a grand prize of \$100,000. To commemorate this important anniversary, individual bars of Ivory Soap were wrapped in limited edition wrappers that looked like the original package (see Figure 13-1). Multiple bars of soap were packaged together with an outer wrapping that gave a little tweak to the brand's slogan: "Ivory Soap: 120 Years and Still Floating."

Contests, Sweepstakes, and Games

Contests require skill, ability, or some other attribute. For example, Oscar Mayer sponsors contests among its local sales managers to see who can generate the most publicity when the Wienermobile visits their area. The results of this type of contest are easy to tally through press clippings and tapes of local news shows. Also, the relatively small number of sales managers involved makes the contest manageable.

Other competitions receive too many entries to make it feasible to judge each one. That's when sweepstakes make the most sense. The Ivory Soap

² Kenneth E. Clow and Donald Baack, *Integrated Advertising, Promotion, and Marketing Communications* (Upper Saddle River, NJ: Pearson Prentice Hall, 2004), p. 322.

Figure 13-1

Ivory Soap brought back an original package design for a limited time. This old design helped break through the clutter on the store shelves and reinforce the brand's image of purity.

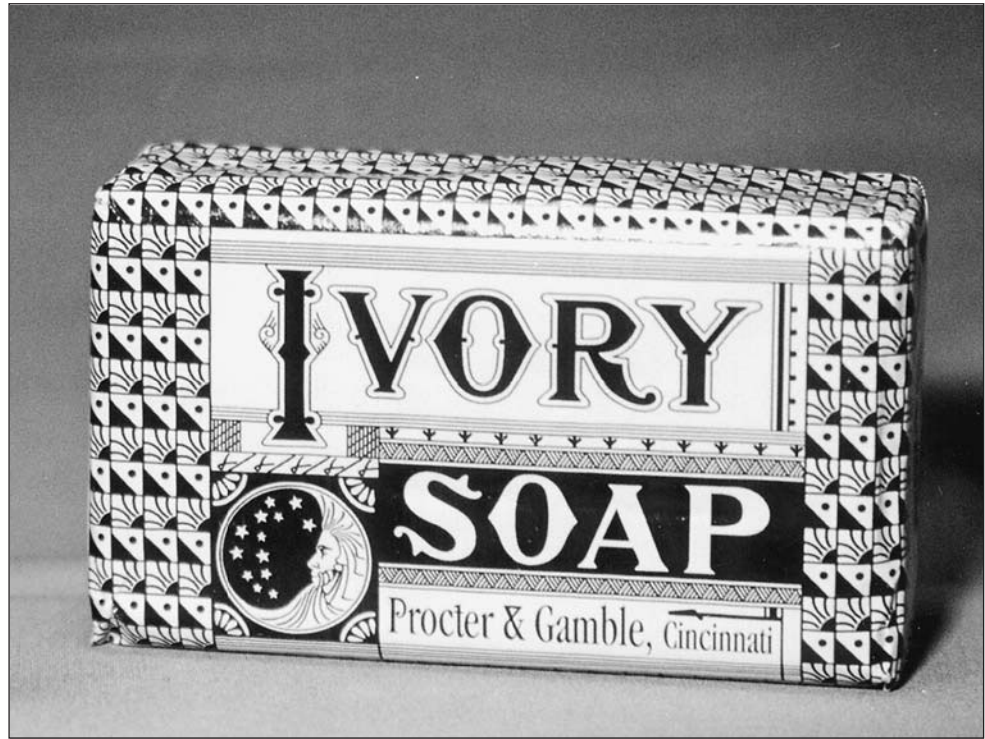


Photo by Debbie Garris.

“Find the Sinking Bar” promotion is an example of a sweepstakes because everyone has an equal chance of winning. In another sweepstakes, Kraft Foods offered pizza lovers an opportunity to win a “job” as the DiGiorno Delivery Guy. The grand prizewinner received a \$100,000 “salary,” a Chrysler PT Cruiser, a customized DiGiorno Delivery Guy uniform, and all the pizza one could possibly eat for an entire year. And, because “It’s not delivery. It’s DiGiorno,” the winner never had to deliver a single pizza. Not bad work, if you can get it.

It’s luck, not skill, that makes a person win a sweepstakes. Unlike a contest, you don’t need to have anyone judge the merits of a sweepstakes entry, other than to ensure that the entry form is filled out properly.

Games are also based on luck but reward repeat visits. McDonald’s Monopoly game requires customers to collect game board pieces to win the grand prize. If you collected all four railroads in 2006, you could have won \$5 million.

To fight the consumer perception that “I’m never going to win,” McDonald’s also has “Instant Win” game stamps and includes a code on every Monopoly game piece so that people can go online and register for another chance to win. McDonald’s wins every time consumers go to its website to register because it gathers information about the players, including name, zip code, e-mail address, and date of birth (to make sure the player is old enough for McDonald’s to collect such information, per the Children’s Online

Privacy Protection Act). Some players are even willing to share their cell phone numbers by choosing to opt in for mobile communications.³

Law requires that people can enter a sweepstakes, game, or contest without buying anything. The rules will tell consumers how to receive a free entry piece, which often requires sending a self-addressed envelope. If a customer must pay to enter, then that's a lottery, which is illegal (unless it's a state lottery).

Premiums

A premium is an item given free, or greatly discounted, to entice you to purchase a brand. If you've ever ordered a Happy Meal at McDonald's for the toy, dug through a box of Cracker Jack's for the prize, or collected proofs of purchase for a gift, you know what a premium is.

A self-liquidating premium offers consumers something at a reduced price when they buy the primary brand. During the Christmas holiday season, many retailers offer stuffed toys at a nominal charge when customers spend a certain amount in the store. The stuffed toys Macy's offers as a premium during the holiday season are inspired by the balloons from the store's annual Thanksgiving Day Parade.

Sometimes the packaging itself can be a premium. Keebler packages its cookies in a container that looks like one of its elves. Planters Peanuts put its nuts in a glass jar that resembles Mr. Peanut. Tootsie Rolls come in a bank that looks like a giant Tootsie Roll. Popular advertising icons can make great premiums, too.

Coupons

Approximately 78 percent of all U.S. households use coupons, and 64 percent are willing to switch brands with coupons.⁴ An advertisement for the Gynecological Cancer Foundation uses the power of a coupon to attract the attention of its target audience (see Figure 13-2).

However, coupons are not foolproof. Brand-loyal users may be the ones redeeming the coupon, not new users. Also, if you run coupons too often, you may "train" customers not to buy your brand when it's full price. Additional problems include counterfeiting, improper redemptions, and reduced revenues.

Sampling

As the saying goes, "Try it. You'll like it." Sampling can be distributed at special events, given in-store, inserted on or in packages of related products, mailed, or delivered directly to the consumer's home.

³ Beth Negus Viveiros, "A Big Mac and \$1 Million, Please," 12 September 2006, www.directmag.com.

⁴ Clow and Baack, *Integrated Advertising*, p. 322.

Figure 13-2

Before this pro bono [for the public good] ad for the Gynecological Cancer Foundation ran in space donated by *People Weekly*, the foundation was receiving an average of 500 calls a month to its 800 number. The month the ad ran, 1,278 women called for information, and an additional 425 responded by mail. Even 2 months later, the number of calls (974) was still well above the monthly average before the ad. Despite budget restraints on production and the absence of visuals, the ad worked. What made so many women respond to this ad?

*Odds are a woman is more likely
to cut out a coupon to save 25 cents
than one to save her life.*

Of course, we've never chosen to do what we do

*based on odds. After all, 20 years ago,
the chances were a woman diagnosed with cancer
would die.*

That didn't stop doctors from trying.

*And the result has been that the statistics
have changed dramatically.*

*Cancer is no longer a death sentence. Today, women
can continue to increase the odds of beating cancer,
simply by taking the time
to find out
how to get
the best care.*

For a free brochure on gynecologic cancers and
a directory of specialists, call 1-800-444-4441,
or write: Gynecological Cancer Foundation,
401 N. Michigan Avenue, Chicago, IL 60611-4267

Name _____

Address _____

City _____ State _____ Zip _____

Ferrero U.S.A. developed an innovative approach to persuade college students to sample Nutella, a chocolate hazelnut spread that's popular in Europe but less known in the United States. Working with the Public Relations Society of America, they developed a case study and invited public relations students to develop and implement a plan for their Nutella brand. Schools that formed teams of four or five students were sent samples to distribute at their campus events. Students summarized their results in plan books, and the top three teams presented their plans in person to Ferrero executives. The students gained great experience (some may have gained a pound or two of weight in the process). Public relations programs had an interesting case study to use as a teaching tool and the opportunity to gain recognition for their school. In return, Ferrero executives saw college students sample their brand. As a bonus, they heard some great ideas for future events.

To convince people to sample its products, Procter & Gamble created Potty Palooza, portable restrooms driven to outdoor festivals. Unlike the typical portable potty, Procter & Gamble's versions are immaculate and come equipped with running water, wallpaper, hardwood floors, and Charmin Ultra toilet paper, Safeguard hand soap, and Bounty paper towels. Procter & Gamble estimates that Charmin sales increased by 14 percent among those consumers who used the facilities.⁵

Continuity Programs

These promotions instill repeat purchases and help brand loyalty. Rent 12 movies and your 13th rental is free. Buy \$25 worth of groceries each week for 4 weeks and receive a turkey at Thanksgiving. Use a certain charge card and accumulate air miles on your favorite airline.

Kirshenbaum Bond & Partners uncovered an interesting insight about members of frequent miles programs. Some people love the thrill of racking up the miles, even if they never use them.⁶ This insight led to an ad for the Citibank American AAdvantage card that showed a bouquet of roses with the headline, "Was he sorry? Or was it the miles?"

Rebates

Send in required proofs of purchase, and you'll receive a rebate check in the mail. It sounds simple enough. However, many people fail to redeem the offer, so they end up paying more than they originally planned. Others take the time to cut out bar codes, photocopy sales receipts, fill out forms, and mail it in, only to wait months for the rebate check. Sometimes it never

⁵ Jack Neff, "P&G Brings Potty to Parties," *Advertising Age*, 17 February 2003, p. 22.

⁶ Jonathan Bond and Richard Kirshenbaum, *Under the Radar: Talking to Today's Cynical Consumer* (New York: Wiley, 1998), p. 34.

comes. The rebate application may be rejected if there is missing information or if the consumer has failed to comply with an offer's conditions. According to Peter Kastner, an analyst with the Aberdeen Group in Boston, approximately 60 percent of purchasers never receive a rebate because they don't send it in or don't supply the necessary information.⁷

Many consumer advocates have ethical concerns about rebates. Manufacturers that take too long to send out rebate checks sometimes attract the attention of the Federal Trade Commission, who may charge offenders with unfair and deceptive practices. Some companies have abandoned rebate offers to avoid tampering with customer goodwill.

Point-of-Purchase Advertising

Advertising at the point of sale—in the store where the buyer is about to choose between one brand and another—represents the last chance the advertiser has to affect the purchasing decision. Common forms of point-of-purchase (POP) advertising include window posters, permanent signs inside and outside the store, special display racks and cases, wall posters and “shelf talkers” (those ubiquitous reminders popping from the place where the product is shelved), coupon dispensers at the point of sale and checkout, shopping cart signs, and signs on aisle floors.

POP displays can be effective because many purchasing decisions are made at the store. In fact, 50 percent of the money spent at supermarkets and mass merchandisers is unplanned.⁸ The right display can motivate consumers to make an impulse purchase or choose one brand over another. To be effective, the display needs to grab attention and have a clear selling message that ties into other advertising and promotional messages. But even the most creative display won't work if the retailer won't put it in the store. Your display should be easy to assemble, easy to stock, and versatile so that retailers can adapt it to their individual needs.

Push and Pull Strategies

A push strategy encourages retailers and other intermediaries to promote, or push, the product to consumers. A pull strategy puts its emphasis on the consumer, who is expected to demand that the retailer offer the promoted product. Many successful plans combine these two approaches. For example, on days when the giant Wienermobile is parked outside a supermarket, Oscar Mayer products fly off the shelves. In one promotion, customers received a free Oscar the Bean Bag toy by presenting the Wienermobile staff with a receipt for the purchase of three Oscar Mayer products. To drive

⁷ Howard Millman, “Customers Tire of Excuses for Rebates That Never Arrive,” www.nytimes.com, 17 April 2003.

⁸ Clow and Baack, *Integrated Advertising*, p. 322.

excitement inside the stores, Wienermobile pedal cars were made available to retailers who agreed to erect 150-case displays. Plush toys were given to those who bought a minimum of 75-case displays.

As the previous examples illustrate, sales promotion tactics can help an organization see immediate, measurable results. They can instill goodwill among consumers and intermediaries. And unlike traditional advertising, sales promotion tactics give consumers an incentive to buy now. But there are dangers with sales promotion. Creative guru Luke Sullivan likens the dependency on promotions to drug addiction:

Similarity No. 1: Both give short bursts of euphoria and a sense of popularity.

Similarity No. 2: A promotion will likely get you through the night with lots of jovial activity, but when morning comes and money is needed for food and rent (or brand awareness), the coffers are empty.

Similarity No. 3: After the stimuli are removed, depression ensues, and there is an overpowering need for another jolt of short-term spending.⁹

Public Relations

Public relations practitioners manage the communication between an organization and its “publics.” For Oscar Mayer, publics include grocery store managers, restaurant owners, parents, children, food columnists, employees, unions, stockholders, and financial analysts.

News Releases

One of the most common ways of delivering an organization’s message is through stories that run in the media. Before the Oscar Mayer Wienermobile rolls into any community, the public relations department sends news releases to the local media to help ensure that the story will run. The media seem happy to cover the giant hot dog because it’s a fun human-interest story. Stories about the Wienermobile have appeared in the *Wall Street Journal*, *USA Today*, the *Los Angeles Times*, the *Chicago Tribune*, and local papers from coast to coast. And when it comes to TV coverage, Hotdoggers, the folks who drive the giant wiener, have appeared on *The Tonight Show with Jay Leno*, *MTV*, *Oprah*, and NBC’s *Today Show*.

Unfortunately, most releases aren’t greeted with the same enthusiasm as are ones about the Wienermobile coming to town. In fact, 90 percent of

⁹ Luke Sullivan, “Natural High: Getting Off Those Addictive Promotional Drugs,” *Adweek*, 9 September 2002, p. 10.

releases are tossed away by editors and producers because they're too promotional or aren't relevant to the medium's audience.¹⁰

Like a news story, a release should have the tone of an impartial reporter and include the basics of who, what, when, where, and why. It should be written in an inverted pyramid, where the most important points come first and the least important facts last, to allow the editor to cut from the bottom without hurting the message. Follow the format shown in Figure 13-3 when writing your release.

Ann Wylie offers these additional suggestions¹¹ as a way to get your release published:

- Grab attention in the headline. Telegraph a single newsworthy story in eight words in less so that editors and reporters can understand your point at a glance.
- Sell the reporter on the story in the subhead or summary by offering a secondary news angle or reader benefit.
- Answer “What happened?” and “Why should the reader care?” in your first paragraph.
- Keep your release to 500 words or less.

In addition to a release, you may wish to send a media kit containing a fact sheet, backgrounder, brochure, photos, product samples, or any other item that will help the journalists make an informed decision about the newsworthiness of your story. A fact sheet is a who-what-when-where-why-how breakdown of the news release. Some journalists prefer a fact sheet to a release because they want to write the story themselves, without any bias. A backgrounder may contain information on the history of your organization, biographies of key people in your organization, and testimonials from satisfied customers. Photos can increase the chances of your story running and should have captions attached to them. You may also want to include a photo opportunity sheet, which lets the media's photographers know where and when they should be to capture a photo of a breaking story.

Video news releases, commonly known as VNRs, are distributed to TV stations and are designed to look like TV news stories, ready to air. Most VNRs include a section called b-roll, which contains unedited video footage of the story, thus allowing the station to create its own version. Actualities are sound bites for radio stations and are often accompanied by news releases.

Sometimes the story will be released in stages to pique the interest of the media and their audience. For instance, Jack Horner Communications created buzz about Heinz's new purple ketchup in different stages. The first release featured the headline, “Grab your Buns and Brace Yourselves” and included a mystery photo, teasing a new but still unannounced ketchup color.

¹⁰ David W. Guth and Charles Marsh, *Public Relations: A Values-Driven Approach* (Boston: Allyn and Bacon, 2003), p. 274.

¹¹ Ann Wylie, “Anatomy of a Press Release,” *Public Relations Tactics*, September 2003, p. 16.

Figure 13-3
Follow this format when
writing a release.

Format for News Releases

- *Use one side of the paper and double-space the copy.* Keep the release short, preferably one page. If the release continues onto a second page, write “more” at the bottom of the first page.
- *Identify your organization,* with your company name or logo at the top.
- *Identify when the story should be released.* Most stories are “for immediate release,” but there are times when you want to specify an exact time and date. For example, a company may want to announce a new product to the public on a certain date but will want to prepare the media ahead of time. This information is usually set in capital letters and boldfaced type.
- *Date of release.* This is usually placed under the previous date.
- *Contact information.* Write “CONTACT:” followed by the name, title, phone number, and email address of the person to contact for additional information. This information may be single-spaced.
- *Headline.* Skip two lines after your contact information and give a summary of what your story is about. Boldfaced type is optional but suggested.
- *Dateline.* This is the city of origin for your press release, followed by the state abbreviation if it is not a major city or if it could be confused with another city by the same name. The dateline is written in capital letters plus a dash, followed by the first line of the lead.
- *Lead.* This is the opening line of your story and usually includes who, what, when, and where.
- *Body.* This is the rest of the story and may include quotes from a company official. In the last paragraph, you may include a website or other relevant source for information.
- *Ending.* Skip a line after the last sentence and type a symbol for the ending: “# # #” or “-30-” to indicate the conclusion.
- *Photos.* Attach a caption for each photo to the bottom border. The back of the photo should give the name, address, and phone number of the contact person. Scans of photos may be sent on disk or email in TIFF or JPEG format.

The next phase of the campaign was a press kit that came in a box covered with different colored question marks to stir rumors about what the new color would be. Inside the box were bottles of Funky Purple ketchup, as well as regular red ketchup, dip cups, and bags of chips that reporters could use to conduct blind taste tests. Finally, a press release announcing Funky Purple as the new EZ Squirt color was distributed with two photos. In addition, b-roll was sent using national satellite. The campaign was a success, with nearly 2,000 stories, including more than 1,000 TV stories.¹²

Procter & Gamble hired Manning, Selvage & Lee (MS&L) to encourage media coverage for Potty Palooza. Concert-style T-shirts with the message “Potty Palooza . . . It’s Loo-La-La” were sent to local media in advance of each appearance. The shirts were compressed and shrink-wrapped into the shape of an 18-wheel trailer, making them even more intriguing to reporters who, before Potty Palooza, may never have considered toilet paper and portable restrooms to be newsworthy. In addition, MS&L sent press releases to local media 2 days before each festival or fair’s opening day. A media alert inviting press to visit Potty Palooza was blast-faxed to the media the day before each event. The potty hoopla worked. Stories ran on television and in print in all local market stops. In addition, three national news stories covered the “event.” Procter & Gamble and MS&L won a Bronze Anvil award from the Public Relations Society of America for this creative approach to media relations.

Special Events

Whether it’s a major event such as the Macy’s Thanksgiving Day Parade or a community cookout to raise money for volunteer firefighters, you need to answer the following questions:

- How will the event benefit your organization? Will it bring you more customers? Build goodwill in the community? Give you a venue for product sampling?
- How will you measure the success of the event? Will it be through formal research methods, such as surveys or focus groups? An increase in sales? Or the amount of media coverage you receive?
- What is the best venue? For instance, Oscar Mayer brings its Wienermobile to state fairs, parades, and grocery store parking lots because that’s where its publics eat and buy hot dogs. Macy’s prefers to invite its valued customers to its store for private events to put them in a shopping mood. Syracuse University holds numerous receptions in Manhattan because that’s home to many of its students and alumni.

¹² “Bronze Anvil 2003 Winners,” *Public Relations Tactics*, September 2003, p. 16.

- Who should be reached? You need to define your target audience, just as you would in an advertising campaign. Are you thanking loyal customers? Going after new customers? Trying to reach gatekeepers such as teachers and politicians?
- How many should be reached? Bigger is not always better. An exclusive retailer like Neiman Marcus won't want a massive crowd traipsing through its store to see a fashion show because Neiman Marcus isn't about serving the masses. In addition, a large crowd could damage merchandise and raise security concerns.
- What can go wrong? You name it, bad things can happen even when you have the best of intentions. Speakers and celebrities can cancel on you. Guests can contract food poisoning from your hors d'oeuvres. And Mother Nature can wreck your outdoor plans. Beverage maker Snapple hoped to break a Guinness record by creating the world's largest Popsicle. However, when a crane attempted to lift the 17-ton frozen kiwi-strawberry Snapple treat before a crowd of New Yorkers on a hot summer day, something unexpected happened: sticky pink fluid oozed out of the gargantuan Popsicle, flooding Union Square and sending pedestrians scurrying.¹³

Crisis Management

One of the most important functions of public relations is that of crisis management. You hope that you'll never need it, but you should have a crisis management plan prepared so that your organization will know how to respond to emergencies, which experts need to be consulted, and who should be in contact with the media and the various publics involved.

A crisis plan starts with a risk assessment. Food manufacturers need to know how to respond to food contamination, airlines need to know how to respond to plane crashes, and all companies need to know how to respond to financial difficulties, on-the-job accidents, fires, and natural disasters. Your plan should designate a media spokesperson and identify other experts you may need to call upon for counsel, including lawyers, technical experts, and financial advisers.

Once the crisis occurs, you need to tell the truth, tell it completely, and tell it promptly. Any delays or half-truths will only make the crisis worse. You should also identify ways to make the situation better, whether it's support for grieving family members, product recall, or another appropriate action.

One of the best examples of crisis management is what Johnson & Johnson did after someone laced Tylenol capsules with cyanide, killing seven people.

¹³ Anthony Ramirez, "Giant Snapple Popsicle Has Meltdown in N.Y." *Berkshire Eagle*, 23 June 2005, p. A7.

Johnson & Johnson's chief executive responded immediately, admitted the problem, launched a nationwide recall, and presented the company's plan for dealing with the crisis: triple-sealed packaging and tamperproof caplets. The Tylenol brand could have gone into extinction if the crisis was handled differently. Today, Tylenol is back on top.

Promotional Products

Go to a job fair, outdoor concert, or any major event, and you're bound to come home with a load of free stuff with companies' logos plastered all over it. You may realize you've collected pens, pencils, coffee mugs, T-shirts, and coolers from companies you don't even know. This isn't an effective use of a promotional budget.

However, promotional products can help further your brand's image if they're used strategically. A newspaper that guarantees delivery by 6 a.m. may want to give subscribers an alarm clock with its delivery promise printed on it. A grocery store that promises great savings may want to give calculators to customers when they sign up for the store's savings card. A car dealer in the South may want to give automobile sun protectors, whereas northern dealers may want to give ice scrapers. The key is relevancy and consistency with the brand message.

Often, promotional products will be a part of a public relations effort. For example, Union Pacific Railroad wanted to bolster safety awareness among its 6,200 employees, so it sent a direct mail piece to each employee's home. The mailer featured a photo frame magnet with a postcard and the message, "Be Safe. It's right for you and me." At work, the message was reinforced on posters, floor decals, and banners. Managers also presented scratch-off game cards to employees exhibiting safe workplace behavior. Prizes included Swiss Army knives, insulated coolers, thermoses, binoculars, and customized Fossil watches with the "Be Safe" logo. The campaign generated a 30 percent reduction of on-the-job injuries.¹⁴

A local hardware store used messages on yardsticks to position itself as more personal than the big box hardware chains. Messages on yardsticks included:

No forklifts. No in-store ATM. No aisle 39. Smith Hardware 721-5168

Shopping carts are for stores that sell cantaloupes. Smith Hardware 721-5168

Smithhardware.com? Don't hold your breath. Smith Hardware 721-5168

¹⁴ "Walk Like a Winner," *PROMO*, 1 April 2003, p. 16.

Figure 13-4

How do you convince people to talk about a 100-year-old brand? By having the brand do the talking. Heinz first introduced “talking labels” on the world’s best-selling ketchup in 1999. These versions feature winning statements from the “Say Something Ketchuppy” contest. The name of the person who came up with the expression appears under each quote.



Photo by Debbie Garriss.

Special Packaging

How do you make a brand that’s been around since 1869 seem cool? That’s the challenge Leo Burnett faced with Heinz ketchup, a brand that was losing market share. Research showed consumers knew and liked the brand but just weren’t buying it as much as they once did. To add further insult, the ketchup category had dropped from the number one condiment to number two, with salsa leading the way. Something had to be done.

Heinz didn’t want to lower the price or offer price incentives that might cheapen the image of the brand, nor did it want to allocate a huge advertising budget. The first thing Leo Burnett did was identify the target audience. Mothers were the buyers, but teenagers were the heavy users. Burnett needed to find a way to project the individualism teens covet by giving the brand a quirky, self-confident voice. It needed to give the brand “attitude.” Wisecracking labels did the trick. Funny lines appeared on the bottle labels, including: “Instructions: Put on food;” “Taller than mayonnaise;” “Will work with mustard if it has to;” “Desperately seeking Tater Tots;” “On a first name basis with onion rings;” and “14 billion French fries can’t be wrong.” The Heinz campaign, which also included television, print, and book covers, was a huge hit. Market share rose 15 percent, and the bottles are so popular people buy them on eBay (see Figure 13-4). The campaign won a gold Effie, an award presented annually by the New York

Figure 13-5

The idea for Altoids' famous ad slogan and positioning line, "The Curiously Strong Mints," came from a line on the package. In a twist, limited edition tins feature some of the most popular ads.

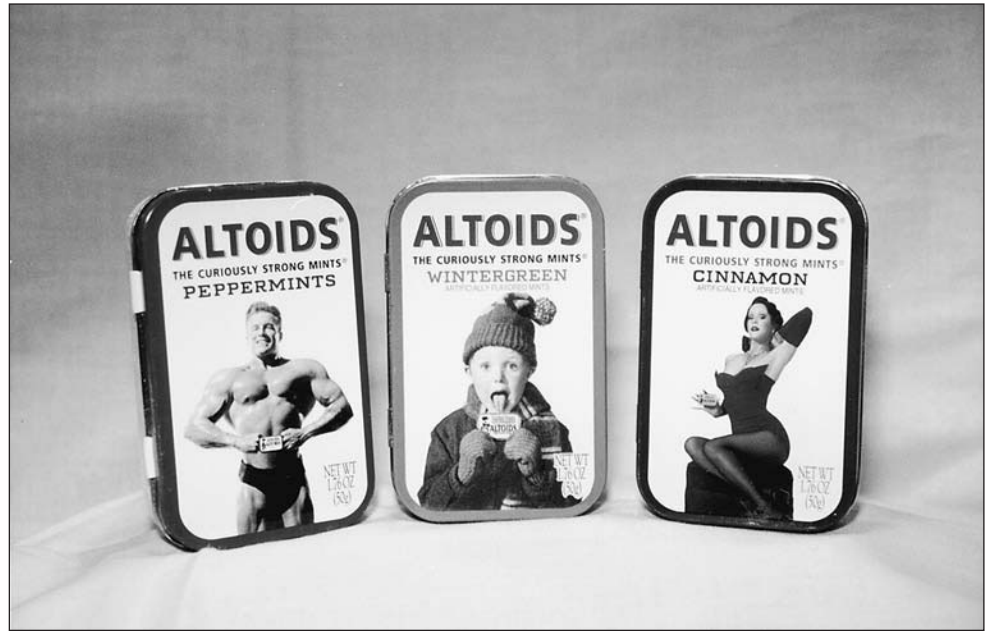


Photo by Debbie Garris.

American Marketing Association in recognition of the year's most effective advertising campaigns.¹⁵

Leo Burnett won another gold Effie for the heart-shaped tin it created for Altoids. The "love" tin was offered during Valentine's Day and played on the notion that Altoids mints can help spice up your love life. In 2003, Altoids packaged its mints in collectible tins with designs from popular ads (see Figure 13-5).

Innovative packaging is becoming increasingly important as a result of media fragmentation and the proliferation of new products on store shelves.

Sponsorships

Corporations spent \$25 billion in 2001 for the rights to put their names on everything from local AIDS walks to sports stadiums, and that's just for naming rights. Sergio Zyman reports that companies typically spend three times more than that to create, advertise, promote, and implement their sponsorship programs. In his book *The End of Advertising as We Know It*, Zyman lists a series of questions companies need to answer before signing a sponsorship agreement:¹⁶

¹⁵ Adapted from a lecture by Edward Russell at Syracuse University on 17 March 2003 and from www.leoburnett.com.

¹⁶ Sergio Zyman, *The End of Advertising as We Know It* (Hoboken, NJ: Wiley, 2002), pp. 151–154.

- Is the sponsorship relevant and persuasive to your consumers?
- What specific business results are you trying to achieve?
- Does the sponsorship possess the associate equity you need to meet your objectives?
- What will the sponsorship cost, and how much business will it need to generate to achieve your objectives?
- What are the opportunity costs (how else could you be spending the money)?

The right sponsorship can expose your brand to your target audience, give you a venue for product sampling, and generate positive publicity. But sponsorships can become confusing to the average consumer. For example, do you know what beer company owns the sponsorship to the Super Bowl? Did you think it was Anheuser-Busch? If you did, there's a reason. Anheuser-Busch has been the exclusive Super Bowl beer advertiser since 1989. Despite this, Anheuser-Busch isn't allowed to use the words "Super Bowl" in any of its advertising or promotions. The reason? Coors is the official beer sponsor of the NFL, which makes it the only brewer allowed to use the coveted "Super Bowl" trademark.

Cause-Related Marketing

Cause-related marketing associates a company or brand with a social cause in an attempt to build customer goodwill. A Cone/Roper study found that consumers consider a company or brand's price, quality, and social involvement as major criteria in their decision of which brands to use.¹⁷ A Roper Starch study confirmed this, with 92 percent of respondents agreeing it's important for marketers to seek ways to become good corporate citizens.¹⁸

A good example of cause-related marketing is Chiquita's commitment to the rain forest. *Audubon* magazine covered a special event sponsored by Chiquita:

*Her hat was adorned with a Carmen Miranda-esque assortment of fruit; her lipstick, fire-engine red. The real-life Miss Chiquita recently appeared at the Copacabana, New York City's tropical watering hole, to celebrate a milestone: The Rainforest Alliance has certified 100 percent of Chiquita's farms in Latin America as environmentally and socially responsible. Under the alliance's Better Banana Project, farmers follow strict guidelines to conserve soil and water and minimize the use of pesticides and other agrochemicals.*¹⁹

¹⁷ Sonia Reyes, "Hotdoggin' Cross-Country," *Brandweek*, 3 April 2000, p. R16.

¹⁸ Carol Krol, "Consumers Note Marketers' Good Causes: Roper," *Advertising Age*, 11 November 1996, p. 51.

¹⁹ David Seideman, "Miss Chiquita Takes a Stand," *Audubon*, March 2001, p. 17.

Do you think Audubon Society members care about these issues? You bet they do. So do many average consumers. But do you think the average person even knows what an agrochemical is? Probably not. That's why Chiquita uses a different tactic when communicating its respect for the environment to moms and children. A Chiquita banana display in grocery stores promoted an opportunity to win a family vacation for four to a rain forest in Costa Rica. To enter, children under 12 years were asked to color a rain forest drawing that had images of tropical plants, birds, animals, and Miss Chiquita. Interesting facts about rain forests and Chiquita's good deeds appeared throughout the drawing.

Unfortunately, there are bad examples of cause-related marketing. Some companies jump on the "cause du jour" and fail to make a relevant connection between the brand and the cause. These transparent efforts usually produce equally transparent results. Sometimes they can even backfire, as a major retailer learned when it asked customers to bring in used jeans; in return, the store would give them a discount on a new pair and then donate the old jeans to a charity. The concept sounds like a good idea. However, the store ran the ad before asking the charity. As it turned out, the charity had no way to distribute used clothing and sued the retailer for wrongfully using its name.

Before developing a cause-related program, answer the following questions:

- How does the cause relate to the brand? Is there a natural tie-in?
- How do consumers feel about the cause? Do you need to educate them about the importance of the issue?
- What are the expectations of the charitable organization?
- How may you promote your involvement with the cause?

Guerilla Marketing

Coined by Jay Conrad Levinson, guerilla marketing is the use of unconventional marketing intended to pull maximum results from minimal resources. Suppose you want to make a particular brand of alcohol the next trendy drink. You might want to send hip-looking people into the coolest bars and have them order a drink made with the brand, in the hopes that others will take notice and try it themselves.

Want people to realize what harmful ingredients are in their cigarettes? Consider this approach: A man dressed up in a rat costume and pretended to die on the streets of New York to alert people that cigarettes contain cyanide, the same stuff that's used to poison rats.

How do you show people how compact your car is? Crispin Porter + Bogusky placed Mini Coopers in unexpected places, including atop a Ford SUV that rode around major streets and in the place of the coin-operated kiddy car rides outside of grocery stores ("Rides \$16,850").

Product Placement and Branded Content

Watch the James Bond movie *Die Another Day*, and you'll see at least 20 product pitches. Ford is reported to have paid \$35 million to have Pierce Brosnan, who plays Bond, behind the wheel of its \$228,000 Aston Martin Vanquish and to have Halle Berry, who plays the Jinx, drive a Thunderbird whose coral color matches her bathing suit.²⁰ In the movie, Bond wears an Omega wristwatch, drinks Finlandia martinis, flies first-class on British Airways, and wears Ballantyne turtleneck sweaters and suits from Brioni Roman Style.

Product placement can range from a background shot to a product-centered episode, such as when *Seinfeld* devoted an entire episode to Junior Mints. Some companies even produce their own movies, TV shows, and video games.

Branded content can be extremely expensive and is far from foolproof. Ford and its agency, J. Walter Thompson, created an outdoor-adventure TV series for the WB network. The show's title, *No Boundaries*, was the same as Ford's SUV ad slogan. The show bombed and was quickly yanked off the air.

Product placement also has its share of risks, from being so subtle that most people don't pick up on it to being so blatant that it can turn off viewers and devalue the brand. The trick is to make the brand seem natural to the characters and plot of the story.

Suggested Activities

1. Develop an idea for a special event for a company you admire. Include details of the event, such as who will be reached, where the event will be held, how it will be promoted, and how much it will cost. Also, indicate how you will evaluate the success of the event.
2. Write a news release for the special event you described in the previous activity.
3. Develop a sales promotion idea for your favorite soft drink or snack food.
4. Go to a movie or watch 2 hours of prime-time television. Take note of how many brands were recognizable within the film or programs and how they were incorporated into the storyline.

²⁰ Guy Trebay, "Make It a Finlandia and 7Up, Shaken, Not Stirred," www.nytimes.com/weekinreview, 27 October 2002.



Search Online! Discovering More about Integrated Marketing

For more information on integrated marketing communications, visit the following websites:

- Entertainment Resources and Marketing Association (product placement): www.erma.org
- Guerilla Marketing: www.gmarketing.com
- Point of Purchase Advertising Institute: www.popai.org
- Council of Public Relations Firms: www.prfirms.org
- Public Relations Society of America: www.prsa.org
- *PR Week* magazine: www.prweek.net
- Promotion Marketing Association: www.pmalink.com

North Carolina Plays a Starring Role

Forrest Gump was filmed in North Carolina. So was *Last of the Mohicans*, *The Hunt for Red October*, *Divine Secrets of the Ya-Ya Sisterhood*, *Teenage Ninja Turtles*, *Dawson's Creek*, and hundreds of other movies and TV shows. In fact, North Carolina is one of the top filmmaking states in the U.S., ranked behind only California and New York.

Since 1980, North Carolina's Film Office has recruited more than 800 major films and television productions, generating more than \$7 billion in production revenue. In 2005 alone, the film industry spent more than \$300 million in North Carolina making movies, television shows, and commercials.

Why are filmmakers interested in North Carolina? For starters, it offers an impressive array of locations, from pristine beaches to tropical swamps to panoramic vistas from atop the Blue Ridge Mountains. More than a million acres of national and state forestlands provide vast unspoiled areas for filming wilderness scenes. Locations in the state's cities and towns feature authentic Colonial, antebellum, modern high-tech, and middle-American architecture.

Another plus is North Carolina has a generally mild climate, plus the advantage of distinctive spring, summer, fall, and winter seasons. It also has a well-established production infrastructure, which includes a world-class crew base of more than 2,000 seasoned film professionals, 8 full-service studio complexes, more than 30 soundstages, 400 support service companies, and 5 regional film commissions. And there's some truth to the legendary Southern hospitality—the crews are very friendly and accommodating. Overall, there are fewer day-to-day hassles than what filmmakers may experience elsewhere.

The advertising campaign created by Loeffler Ketchum Mountjoy speaks the language of filmmakers and producers and offers convincing reasons to shoot on location in North Carolina.

Ads courtesy of Loeffler Ketchum Mountjoy.



YOU WON'T HAVE TO YELL "QUIET ON THE SET!"

Fade up. Killer location. Something's got to be wrong with this picture. Everything's going too easy. Crew's too bleeping nice. Cut to face of location scout. She whispers, "Wait'll you see the other 5 locations." Dailies roll in. Boffo. You're already thinking sequel. You dial (919) 733-9900 to set it up. You show rough cut. Everybody applauds. Even clueless studio executives. (This worries you slightly.) You remember why you got into films in the first place. Life is good. The end.

North Carolina Film Commission

Copy reads: YOU WON'T HAVE TO YELL "QUIET ON THE SET!" Fade up. Killer location. Something's got to be wrong with this picture. Everything's going too easy. Crew's too bleeping nice. Cut to face of location scout. She whispers, "Wait'll you see the other five locations." Dailies roll in. Boffo. You're already thinking sequel. You dial (919) 733-9900 to set it up. You show rough cut. Everybody applauds. Even clueless studio executives. (This worries you slightly.) You remember why you got into films in the first place. Life is good. The end.



THERE'S ONLY ONE PROBLEM WITH SHOOTING IN THOSE FAMOUS BIG CITIES. SOMEBODY MIGHT SHOOT BACK.

Fade up. Gritty urban location. You'd swear by the look that you're somewhere in Brooklyn. Southside Chicago. L.A. But the feel is entirely different. People are friendly. Cooperative. Even government officials. No traffic nightmares. No sea of red tape to wade through. You're having a blast on the shoot. You're getting really good craft service. When you yell "Cut" nobody knifes you. It's the way things should be. You're able to concentrate on your art instead of a lot of moronic distractions. Get your acceptance speech ready. The end.

North Carolina Film Commission

Copy reads: THERE'S ONLY ONE PROBLEM WITH SHOOTING IN THOSE FAMOUS BIG CITIES. SOMEBODY MIGHT SHOOT BACK. Fade up. Gritty urban location. You'd swear by the look that you're somewhere in Brooklyn. Southside Chicago. L.A. But the feel is entirely different. People are friendly. Cooperative. Even government officials. No traffic nightmares. No sea of red tape to wade through. You're having a blast on the shoot. You're getting really good craft service. When you yell "Cut" nobody knifes you. It's the way things should be. You're able to concentrate on your art instead of a lot of moronic distractions. Get your acceptance speech ready. The end.



IF THE SCRIPT ISN'T EXACTLY OSCAR BAIT, AT LEAST THE CINEMATOGRAPHY CAN BE.

Fade up. Location to die for. Cameraman needs a cigarette after every shot. Dissolve to scene of your footage arriving in Hollywood. Small crowds gather to marvel over it. Execs are suddenly calling you "that genius who can make anything look great." Cut to Academy Awards. You're rubbing elbows with Meryl, Quentin, Whoopi. And the winner is...you! You start thanking all the little people. Your speech runs too long. The network cuts to a kitty litter commercial. Is this a great business or what? The end.

North Carolina Film Commission

Copy reads: IF THE SCRIPT ISN'T EXACTLY OSCAR BAIT, AT LEAST THE CINEMATOGRAPHY CAN BE. Fade up. Location to die for. Cameraman needs a cigarette after every shot. Dissolve to scene of your footage arriving in Hollywood. Small crowds gather to marvel over it. Execs are suddenly calling you "that genius who can make anything look great." Cut to Academy Awards. You're rubbing elbows with Meryl, Quentin, Whoopi. And the winner is . . . you! You start thanking all the little people. Your speech runs too long. The network cuts to a kitty litter commercial. Is this a great business or what? The end.

CLIENT PITCHES: HOW TO SELL YOUR IDEAS

There's a wonderful scene in the British film *Honest, Decent, and True*—a send-up of advertising—in which the copywriter and art director do their best to convince the client that their TV commercial for his new brand of lager is just what the brand needs to become a success. If the scene didn't strike so close to home, we could enjoy the laughs less guiltily. But as in all good satire, this scene has been played, with variations, in nearly every advertising agency or client conference room. It goes something like this: The writer ardently presents a TV storyboard, which is handsomely mounted and standing on an easel in full view of those present. These include, in addition to the client, members of the agency (the account executive, the planner or head of research, the media analyst, and, of course, the copywriter and art director, who have slaved feverishly for weeks to come up with this concept).

The commercial is risky, however. It tells the story of a group of happy voyagers at the bar of a grand cruise ship. Some order embarrassingly tony drinks, and a few are "brave enough" to order what they want—the client's new lager. Suddenly, there's a loud crash, and the ship begins to sink. In the final shot, we see survivors in a lifeboat, and they're all drinking the client's lager. Only then do we learn the name of the ship—it is the *Titanic*.

The client listens in silence and says nothing, even after the presentation is finished. The tense silence is at last broken by the researcher, who explains that this is a spoof, a big joke. The client answers, "Yes, I suppose some people would find this funny . . . Yes. Well it's just fine. Just fine."

There is an audible sigh of relief. Then the client continues: “There are just a few very small things I’m having problems with. Nothing major, mind you. I wonder about the time frame here. After all, this is a contemporary product, and is it appropriate to do it in a period setting? Then there’s the question of whether humor is appropriate to the selling of a lager. I also have a bit of a problem with the use of such a historic disaster to advertise our product. But nothing major.” Silence again. A few clearings of throats. Then the various agency members attempt to brush these “small” problems aside, telling their conservative client that the young singles who are the market for this product don’t care about the *Titanic*, that they will merely laugh at the disaster and get the message. But it’s no use. He just isn’t buying.

The Presentation Is Half of the Battle

Coming up with great ideas is a monumental task, but so is convincing your coworkers and your client to “buy” your ideas. When you see great advertising, you can be fairly certain that those ideas saw the light of day because the client was willing to take a risk.

Regardless of your client’s proclivity for taking risks, you must be prepared to sell the advertising just as thoroughly as you believe the advertising sells the goods. Generally, the presentation of the creative portion of an ad campaign should come after all other aspects of the campaign have been discussed. These other elements may include a summary of the marketing background for the product or service, a discussion of the research the agency has undertaken to conceive the strategy, and a proposed media plan that justifies the selection of certain media vehicles and the rejection of others.

Because your marketing summary will have touched on target markets and broad marketing goals, your presentation of the ad should be restricted to the communications aspects of your campaign. But where do you begin? Actually, you began weeks or months ago by establishing a comfortable, two-way relationship with your client. Clients don’t like surprises. Nothing turns them off faster than walking into a presentation without the slightest inkling of what lies ahead. By staying in touch with your clients and making them feel that they are valued members of your team, you will put them in a more receptive frame of mind. This doesn’t mean that you have to reveal your big ideas early, but you should certainly agree on the basic direction of the campaign before the actual presentation. Good clients are risk takers who try not to throw barriers in the way of sound, creative judgment. Part of your job is to nurture this attitude well before the day of the presentation. When that day arrives, here’s what should happen:

1. *Begin with a brief recap of the assignment.* You were asked to solve a certain problem. Remind your client of the problem and share your creative exploration of it. You might even share ideas that you rejected; this can indicate that you are concerned about the success of the campaign and not merely about selling your ideas.

2. *Discuss your creative strategy thoroughly.* You're not talking to the consumer, who doesn't need to understand the strategy to like the ads. You're talking to the people who are going to be paying you handsomely for your efforts. Therefore, you must convince them in a highly logical manner that the ideas you are about to present—which may appear to be highly illogical—are the result of sound, perceptive thinking. So talk about what's going on in the minds of members of the target audience. Tell what they're saying now. Tell what you would like them to be saying. Tell why your campaign will stand out from the competition; you might even want to show competing ads to demonstrate how your campaign breaks through the clutter. Above all, when you present your strategy, link it clearly to the original goals of the project. Does it answer the problem? Exactly how does it do this?
3. *Make a big deal about the campaign's theme.* You may be so familiar with the theme by now that you forget that your client may never have seen or heard it before. Introduce the theme importantly by displaying it on a board or flashing it on a screen. If animation, music, or sound is involved, use it as part of the presentation.
4. *Show how the big idea is expressed.* This involves the various advertisements and commercials, the sales promotion and collateral pieces, and everything else that is part of your campaign. Many agencies will try to have something as finished as possible (a demo CD for radio, a rough video, or a set of computer-generated stills with an audio track for television). Other agencies will sell their idea for a TV commercial by showing a key frame, the one central visual that sums up the ad's idea. When presenting a key frame, explain what action will take place. You may even want to act it out. With regard to the body copy in print ads, most seasoned presenters agree that it's best not to read it to your client. Instead, simply communicate what it expresses and invite them to review it later. What you're striving to communicate is that the big idea—the central theme—runs through all of these ads and that this theme is a result of a well-devised strategy that delivers the intended message perfectly.
5. *Close with a summary statement and ask for the order.* Remind the client how effective this campaign will be, how thoroughly it satisfies marketing and communications goals, and why it is the best choice for the problem at hand.
6. *Answer questions honestly.* If you don't know, say you don't know and promise to find out. Avoid direct confrontations, but don't come off as a "yes-man" or "yes-woman" to your client. Clients don't want that. If you disagree with your client's suggestions, explain why logically and politely. Compromise on minor issues and speak with conviction about those issues that you feel are essential to the spirit and intent of your work. If there is no agreement, your only choice may be to thank the client and go on to another job. Few good agencies will compromise their creative standards to produce what they feel is inferior work. It's a delicate situation.

Knowing how to handle a client who disagrees demands a thorough understanding not only of that client's company culture but also of the personalities of the decision makers.

Pitching with Pizzazz

Advertising is a creative business, so don't try to bore a client into buying your big idea. Have fun with your presentation, but make sure it's relevant. Consider this pitch from Merkley Newman Harty to members of the National Thoroughbred Racing Association. The agency started its presentation with a video that showed close-ups of a typical horse race—pounding hoofs, whips to the hindquarters, flaring nostrils, and a photo finish. Then came the following line: “The function of insanity is doing the same thing over and over again and expecting different results.” This helped the agency make the point that the hackneyed approach that racetracks had used for years wasn't working. Racetracks needed a fresh, new approach. They needed Merkley Newman Harty. Members of the National Thoroughbred Racing Association agreed.

When Kevin Fisher presented his idea for a new ad campaign for the Riverbanks Zoo, he blared the song “Wild Thing” from a boom box and started dancing to the beat of the music. Mary Leverette, the zoo's marketing director, recalls her reaction: “When he was jumping around with the music just blasting, Satch (the director of the zoo) and I just cut our eyes at each other. It was a big departure from the sedate nature of the ads we had had in the past. But we loved it. We just loved it.” Fisher's performance sold the zoo directors on the idea of running commercials that featured animals keeping time to rock music while humans cut loose at the zoo.¹

Leo Burnett won the Heinz ketchup account by showing ads that made Heinz seem cool and teen-friendly. On the morning of the final pitch, the agency's team set up a hot dog stand in the lobby and lined the escalator walls with ketchup labels with catchy slogans. The conference room was turned into a diner with bar stools, a counter, and a short-order cook.

Zimmerman Advertising won the Six Flags pitch by staging a mock funeral service for Mr. Six, the theme park's geriatric dancing icon. The funeral service was in keeping with Fright Fest, the Halloween event the agency was pitching.

But don't think that elaborately staged events are the best way to win accounts. Like all advertising, you need to consider the audience and the message. Sam's Club, for instance, isn't known for its frills and isn't the right client for stunts. StrawberryFrog, which won the Sam's Club account, had considered installing a giant container labeled “ideas” in its lobby to communicate that the agency had ideas in bulk. However, they abandoned that gimmick and instead sent 12 agency staffers to work at small businesses for a

¹ Anna Velasco, “Swimming with the Big Fish: Fisher Communications Makes It Big, but Stays Small,” *The State*, 29 August 1999, p. G1.

day. Because small-business owners are key customers for Sam's Club, this approach was far more impressive than a giant prop. It showed that the agency understood the brand and its customers.

Elaborate stunts can even backfire. One agency that pitched the 7Up account dressed up like circus characters and danced around the conference room. The stunt took an hour out of the 3-hour meeting and seemed irrelevant to the brand and ideas being pitched. Needless to say, it sent the wrong message and the agency didn't win the account.

Another agency created a 10-minute video of its pitch for the Subway account and uploaded it to YouTube for everyone—including competitors—to see. The video quickly took on a life of its own, and several parody videos soon appeared online that lampooned the agency and its staff. The agency pulled out of the review, stating it had reached the finals of a pitch for a conflicting account.

Why do some agencies go to such elaborate lengths to win accounts? Consider this: According to the American Association of Advertising Agencies, the average account stays with an agency for 7.2 years. Harry Jacobs, chairman emeritus of the Martin Agency, told the *Richmond Times-Dispatch*, "New business is the lifeblood of the advertising agency. Without perfecting it and being proficient at it, the agency is not going to grow."²

A great way for prospective clients (and employees) to form a first impression of an agency is to visit its website, which will state the agency's business philosophy, list current clients, profile key personnel, and show examples of creative work (see Figure 14-1). However, even the best website can't compare to the effect of a face-to-face presentation.

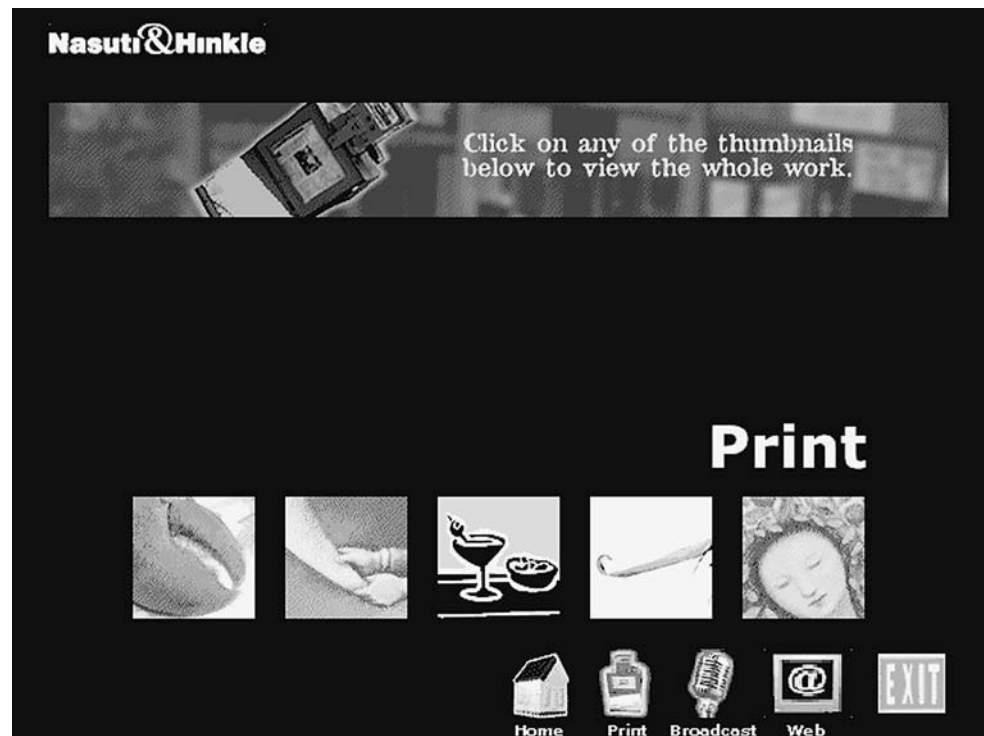
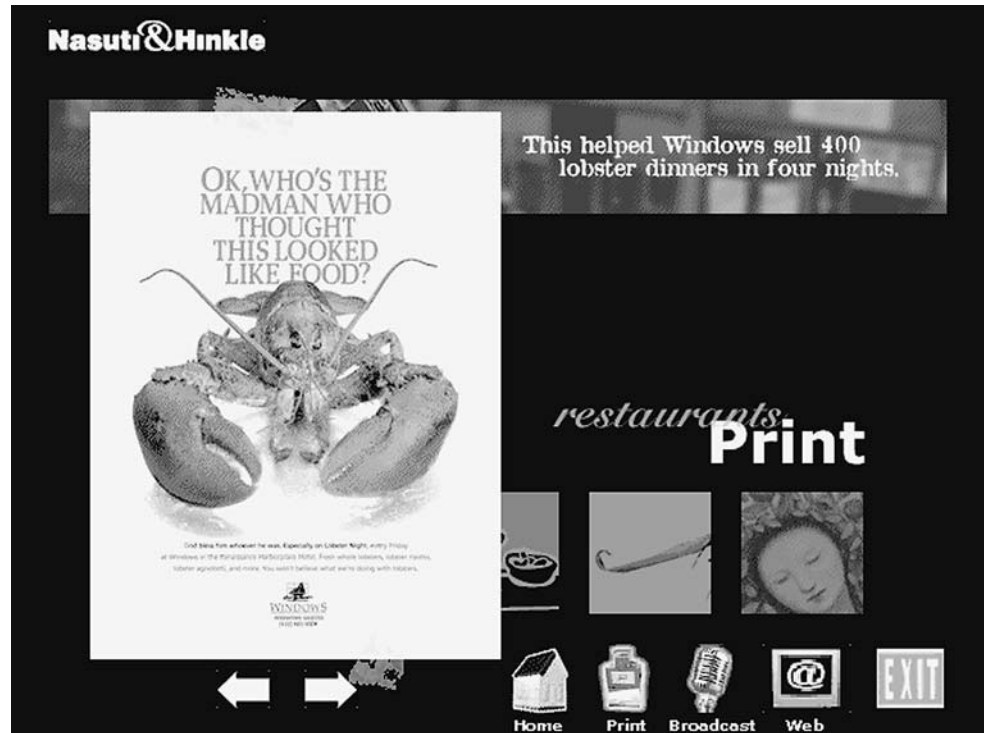
Guidelines for Making Presentations

In whatever area of advertising you eventually choose, you're always going to have to present something to somebody. The more experience you have in presenting, the better you will become. A great place to start presenting is in your classes. The following tips will help you discover how to do so comfortably, enthusiastically, and convincingly:

- *Capture the attention of your audience right away.* Open your talk with something that not only gains the attention of your audience members but also causes them to respect you as an authority and starts them thinking about your topic. Never apologize for yourself as an introduction—that only undermines your credibility.
- *Remember how it feels to be a listener.* You have plenty of practice being a student. What do your most interesting professors do to keep your attention? Use them as role models.

² Otesa Middleton, "Here's the Pitch: Ad Agencies Reveal Their Strategies for Getting Accounts," *Richmond Times-Dispatch*, 2 September 1996, p. D16.

Figure 14-1
Nasuti & Hinkle's website explains the agency's philosophy and shows examples of its creative work. Also, notice the terrific sales results of the ads.



- *Be prepared for questions.* Don't let them throw you. No one is out to do that. If you don't know the answer, simply say you don't. Ask for others to answer.
- *Rehearse out loud.* Practice before a mirror, unless that's uncomfortable. If it is, rehearse before a room and pretend the room is filled. Or rehearse by asking one or more friends to listen and give you comments.
- *Listen to your words and inflections.* If they sound wrong to you, they probably are. Underscore words you want to stress. Indicate pauses for a breath if that will help your pacing.
- *Stand tall.* Your arms should be comfortably at your sides. Avoid sweeping gestures. Don't fiddle with rubber bands, paper clips, or pen caps. It will be difficult at first, but you can learn to do it.
- *Make eye contact.* If your audience is large, shift your focus now and then to a different person or a different side of the room. Include everyone. If one person is more important than the rest, spend a good deal of time making contact with him or her.
- *Speak from your diaphragm.* Use one of the lower ranges of your voice. It will carry better and sound more authoritative.
- *Use inflection for effect.* Avoid monotones. Emphasize important words as underscored in your notes. Pause for dramatic effect. A pause that seems eternal to you is probably short to your listeners.
- *Use appropriate facial expressions and gestures.* These should be congruent with your spoken words. If something is funny, smile.
- *Check out the room before you speak.* There's nothing more disconcerting than discovering when you're in the middle of your presentation that you can't use your visual aids. Before you speak, make sure all the audio/visual equipment you'll need is in the room and in working order. Are the seats arranged the way you want them? Is there a podium or table for your notes? If you plan to write key points throughout your presentation, is there an easel with a pad, a chalkboard, or overhead projector? Are there appropriate pens or chalk?

Perils and Pitfalls of Presenting

Ron Hoff, who in his long and distinguished career has been associated with Ogilvy & Mather and Foote Cone & Belding, has a lot of experience with the perils and pitfalls of presenting. Here is what he says:

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Text not available due to copyright restrictions

Hoff identifies the following key strategies for effective presentations:

- *Know the people in the opposition, and know your best supporter.* Address your first words to the opponent. Then move to someone you know is favorable. You should feel refueled and reinforced at this point, so you can move on to the others. When you reach a seemingly negative person, go back to a friend. Keep warming up the group until it seems safe to invade the “enemy territory.”
- *Start with something you feel comfortable with.* It can be fun, but it must be relevant. Dr. Stephen Zipperblatt of the Pritikin Longevity Center in San Diego opens his workshop with these words: “Man doesn’t die . . . he kills himself.” He then goes on to tell participants how to live healthier lives. He’s off and rolling.
- *Appoint a DSW—a director of “So what?”* This person represents the grubby, selfish interests of the audience. Whenever you say something irrelevant, he or she says, “So what?” and you know you’re off course.
- *Start your agency presentations about halfway through.* Halfway through is where most of us stop talking about ourselves and start talking about our clients. Start with the audience’s issue of primary concern instead of your issue of concern (get the business). Ask yourself, “How can we help the poor devils?”

Hoff also identifies “what bugs people about presentations,” explaining that these examples come from people in the business who’ve suffered through numerous presentations that flopped:

- “You know so much more about this than I do.” (The client wants someone who knows more than he or she does.)
- “I’m so nervous. I hope you can’t see how much my knees are shaking.” (A true confidence builder.)
- “I’ve got my notes so screwed up, I don’t know what I’m going to do.” (The client thinks, “What am I doing here?”)
- “We know you’re waiting for the creative, so I’ll try to fly through the media plan.” (And therefore miss many opportunities to sell the package or set the stage for the big idea.)

Hoff also feels that every presentation should have a burning issue. Too often, we fall far short of this. We sputter. He adds that too many presenters act as if they don't know what slide is coming up next and that just as many don't know the first thing about eye contact. What is so interesting about that distant star they're looking at? Is it any wonder there's no connecting going on there?

How to Correct the Problems

Eye contact and connecting are extremely important. So keep the lights up and move toward members of the audience. Reduce the distance between you and them, both geographically and ideologically. People are nervous at the start of a presentation, when the distance is the greatest.

Don't be upset by interruptions. Answer but never attack. Be professional.

If there are rude people in the audience, continue to be polite. The group will take care of their own. Above all, never lose your temper; this is tantamount to losing the business.

How do you overcome nervousness? Tell yourself that you're the best—and believe it. Relax. Present to yourself in the mirror and watch and listen to yourself. Even better, videotape yourself presenting. Watch it once, a second time with the sound off, and a third time with sound only. Do you like your nonverbals? If not, take steps to improve them. Do you like your voice?

What, if anything, could make you sound more convincing? Exercise your jaw just before presenting. Take several slow, deep breaths.

It all comes out in your voice—your joy, your nervousness, your anticipation, and your boredom. Your voice gives your audience its first real clue about you, yet we often neglect our voices. Deep voices communicate authority. Anyone can, with practice, present in a voice deeper than the normal speaking voice. Spend a day working on your voice by narrating your day into a cassette recorder: "It's 9 a.m. and I'm waiting for the bus. I see it coming now. A few people are here, but it's not a busy day. . . ." Then listen to it. Then do it again and listen again.

Most important, says Hoff, to remember that the client may not always be right but that the client is always the client.

Using PowerPoint Effectively

Picture this: You're sitting in a darkened room. Slide after slide is swirling past you. The presenter is droning on in a monotonous voice, reading everything that appears on the screen. He tells you that he'll give you a handout of the PowerPoint presentation, so you don't have to take notes (or, as you realize, pay attention to what he's saying). Occasionally, a cute graphic or cartoon appears on the screen. You chuckle, even if you don't

see the relevance. Finally, the presentation's over and the lights come up. As your eyes try to adjust to the light, the presenter asks, "Any questions?" You're too numb to respond.

Just as in this example, the wrong visuals can sabotage a presentation. So what should you do?

- *Remember you, not the screen, should be the focal point.* There's a reason you were invited to present in person. Otherwise, you would have been asked to e-mail your presentation as an attachment. Use the screen to supplement what you're saying, not say it for you.
- *Keep the bells and whistles to a minimum.* PowerPoint allows you to add all sorts of funky sounds and movements. Sometimes these gimmicks help you make a point, but all too often they're the sign of an inexperienced presenter.
- *Remember the basics of good design.* Readability is key. Have one concept per slide and no more than eight lines per slide. Text should be set in 24-point or larger type and in upper- and lowercase letters to make it easier to read.
- *Create a look for your presentation.* Select a typeface and color combination that is easy on the eyes. Sans serif typefaces work best because of their simplicity. Also, consider putting your logo in the corner of your slides.
- *Use numbers, bullets, and lists.* These devices help organize your material and make it easier for your audience to follow. But don't overwhelm your audience with a slide that has every point listed. Start by showing one point at first, then building until you've listed all the points.
- *Keep the visual on screen in sync with what you're saying.* There's nothing more distracting than hearing someone describe the big idea and seeing a media flowchart, or some other unrelated message, on the screen. Even smaller inconsistencies can be irksome, such as hearing someone say, "Save 50 percent" when the screen says "half off."
- *Remember, a slick PowerPoint presentation won't make up for a weak idea.* All the latest bells and whistles won't make up for a presentation that's not smart.

Suggested Activities

1. Contact an account executive or creative director in an advertising agency, or the advertising manager of a company, and arrange a short interview. During the interview, ask that individual to explain how a particular creative strategy was devised. Make a presentation to your class on your findings.

2. Choose one of the case studies in this book, imagine that you've been chosen to sell the client on the idea, and prepare a presentation of it. Make the presentation to the class as if you were selling the campaign to the client.
3. Read a book on salesmanship or interview a speech professor at your school and prepare a report that identifies the key elements in making a sale. How can you apply these principles to the selling of an idea?



Search Online! Discovering More about Convincing the Client

For more information on making presentations to clients, go to the following website at www.effectivemeetings.com.

ITT Industries' Corporate Advertising Campaign: Putting a Face on a Large Corporation

By Sue Westcott Alessandri, S. I. Newhouse School of Public Communications, Syracuse University

Corporate advertising promotes the company rather than any individual product brands. Often, a company develops a corporate advertising campaign because it feels the public is not fully aware of what it does. Such was the case with New York-based ITT Industries. The company launched a campaign in September 1998 in an attempt to raise the level of awareness of itself as an engineering and manufacturing company.

The campaign was intended to reach several audiences, including vendors, the financial community, and ITT's own employees, and ITT wanted to promote itself "in a memorable way," according to Thomas Martin, senior vice president and director of corporate relations, who oversaw the campaign's development.

ITT found the solution to educating the company's diverse audiences beneath the surface—quite literally beneath the surface. The broadcast component of the campaign was launched with a TV ad featuring an assortment of marine life singing Handel's "Hallelujah Chorus." From a strategic perspective, this ad accomplished the goal of any corporate advertising campaign: it promoted the corporate brand by giving an otherwise abstract company a personality. In ITT's case, this particular ad educated the public about the importance of clean water, which ITT can deliver with the help of its Fluid Technology division.

Additional TV spots took a slice-of-life approach, and each was successful in explaining a complicated business in a simple yet creative way. Also, media was chosen that would reach the diverse audiences that ITT needed to educate. Ads aired on CNN, CNBC, and on local news programs in major markets such as New York; Washington, DC; Boston; and Chicago.

Over time, ITT adopted a print campaign that used full-color, vivid photography to highlight its four divisions: Fluid Technology, Electronic Components, Defense Electronics and Services, and Motion and Flow Control. For example, an ad for ITT's Defense Electronics and Services division features the image of a fighter pilot walking away from his jet and into the sunset.

Courtesy of ITT Industries.



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He has no idea ITT Industries
helps track his missions.
But at Mach 1.2,
he knows exactly where he is.

Knifing through a mile of sky every five
seconds tightens tolerances. GPS responds
with positioning information accurate to the
foot. ITT satellite transmitters send GPS
information not just to fighter jets, but to
every receiver that flies, floats, rolls or walks
across the planet.

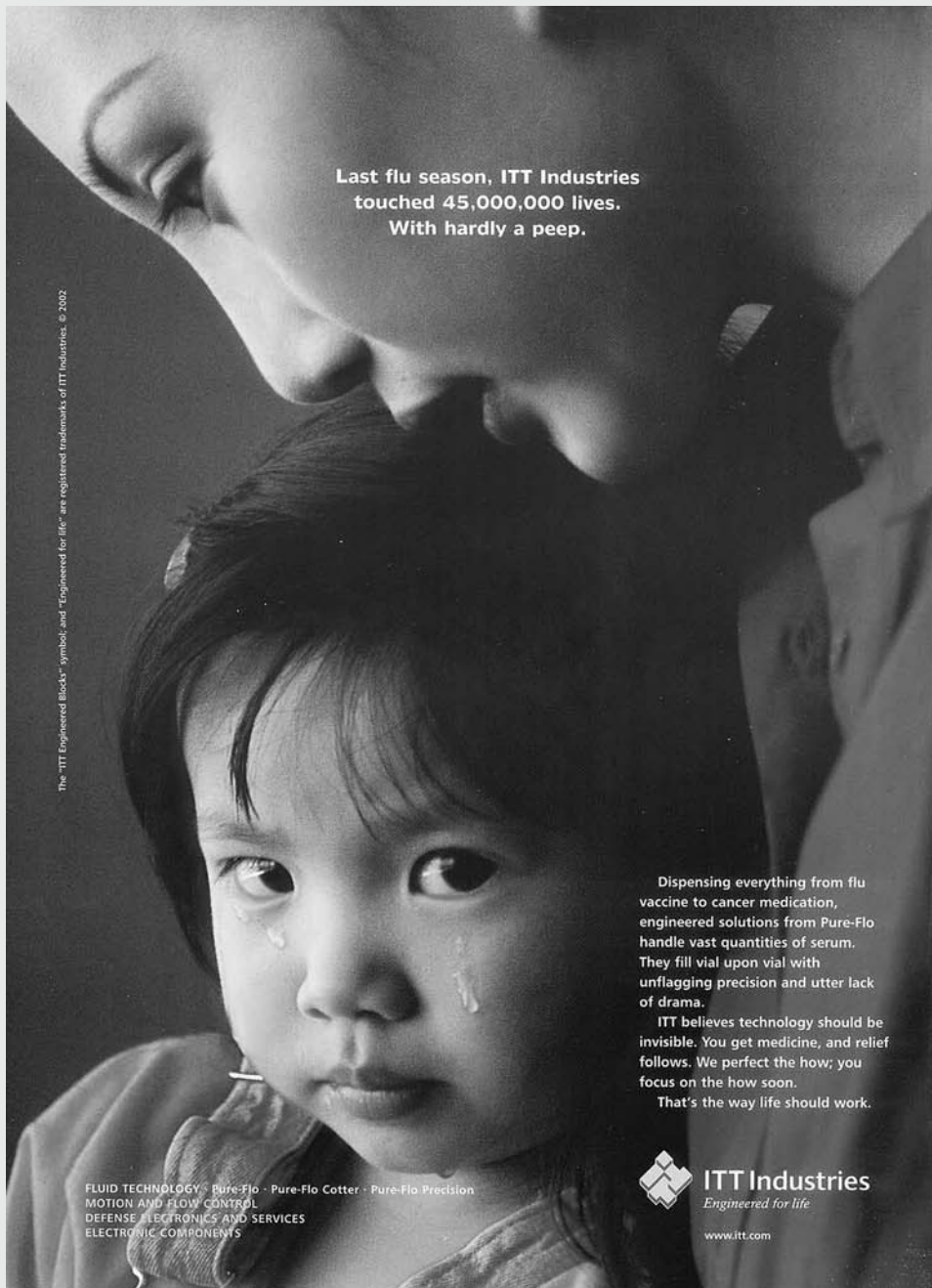
ITT believes that technology should work
undetectably. In this case, keeping everybody
from jet pilots to hikers in the right place.

Out of the proverbial woods.

DEFENSE ELECTRONICS AND SERVICES
ELECTRONIC COMPONENTS
FLUID TECHNOLOGY
MOTION AND FLOW CONTROL

 **ITT Industries**
Engineered for life

www.itt.com



Last flu season, ITT Industries
touched 45,000,000 lives.
With hardly a peep.

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Dispensing everything from flu vaccine to cancer medication, engineered solutions from Pure-Flo handle vast quantities of serum. They fill vial upon vial with unflagging precision and utter lack of drama.

ITT believes technology should be invisible. You get medicine, and relief follows. We perfect the how; you focus on the how soon.

That's the way life should work.

FLUID TECHNOLOGY • Pure-Flo • Pure-Flo Cotter • Pure-Flo Precision
MOTION AND FLOW CONTROL
DEFENSE ELECTRONICS AND SERVICES
ELECTRONIC COMPONENTS

 **ITT Industries**
Engineered for life
www.itt.com

Strategically, the ad shows how ITT is capable of delivering a global positioning system (GPS) that “responds with positioning information accurate to the foot.” An ad for the Motion and Flow Control division features the headline “Over 6,000,000 boaters don’t know ITT Industries helps keep them on an even keel.” The strategy of using the simple image of a sailor aboard a small vessel illustrates a company that can help keep “water safely at arm’s length or comfortably within reach.”

During the several years the campaign ran, it became apparent to ITT executives that television was less practical than print in terms of reaching a targeted audience, so in 2002 the company decided not to run additional TV spots. Instead, ITT began to put its media budget to use running the print ads in vehicles that would achieve the company’s reach and frequency goals.

ITT and its agency developed a media plan that included a combination of horizontal trades, including *Business Week*, *Barron’s*, *Forbes*, and *Fortune*, and mainstream titles, such as *Time* and *Newsweek*. And because 30 percent of ITT’s revenues are derived from its defense division, the company placed ads in some vertical trades meant to target the Washington leadership, including *Congressional Quarterly* and *National Journal*. The company also used similar trade publications for additional key markets, such as water technology, irrigation, and communication.

During a campaign and at the end of the campaign, a company measures its true success by measuring results. Because it is nearly impossible to make cause-and-effect arguments based on advertising, it is also nearly impossible to directly link the advertising to an increased stock price, but ITT does look at the relationship between the two.

In addition, ITT also uses several other methods to quantify the success of its advertising efforts. For example, in addition to calculating the actual reach and frequency of its chosen media vehicles, the company analyzes the media vehicles’ own surveys that measure recall and message retention. By analyzing these two measures, the company is able to prove it is reaching the right audience with the appropriate frequency. More important, these efforts reinforce to the company that the appropriate audience is paying attention. To track more specific results, the company employs familiarity and favorability surveys to measure its success in reaching targeted audience segments.

Finally, the company’s own employees represent the company’s largest single block of shareholders and therefore are important audience members for the ITT corporate advertising campaign. To reach this target, ITT packaged the campaign on a CD and distributed it to all employees. To measure success among this constituency, the company tracked employees’ knowledge of the ads over time in a creative and interactive way. ITT received several hundred responses to a “favorite ad” contest that simultaneously measured recognition and likeability of the ads.

APPENDIX

PORTFOLIO



How to Land a Job in the Creative Department

Here are some key qualities that agencies look for in beginning writers and art directors:

- *Originality in thinking.* Granted, that's highly subjective. But you don't even get an interview unless your work is special. Furthermore, the work and the person being interviewed have to connect in the mind of the interviewer.
- *Passion for the work.* This involves the ability to enthuse about how you come up with the ideas and bounce back from mistakes.
- *Enthusiasm for the world.* More than a fleeting knowledge of music, film, theater, art, and current trends in humor is highly regarded. So is travel, especially to places off the beaten track. Such is the stuff that good ideas come from.
- *A love affair with words and design.* This affair should be ongoing and all-consuming.
- *Raw imagination.* The ideas don't have to be feasible. The agency can pull you back. It's harder to push you further.
- *Knowledge of research and marketing.* This means you can converse intelligently about those subjects but not to the extent that it restrains your creative product.
- *The guts to try the dumbest ideas.* Strike the emotions. Touch people. But don't do too much of a good thing. Too many puns can hurt you. Bad puns can hurt you. Then again, it's subjective.

Your Portfolio or “Book”

You need more than a good book—you need a *great* book to even be considered by a major agency, according to top creative directors who spoke to a group of advertising educators in a weekend creative symposium. Agencies admire books that break rules instead of complying with them—books that stand apart in smart ways, just as great advertisements stand apart.

What type of portfolio should you use? A spiral book with acetate pages is a popular choice because it allows you to arrange and rearrange your work until everything has the best flow. You may wish to place your mounted works in a compact portfolio or briefcase, arranging them in a way that shows off each piece to its best advantage. However, this approach can become cumbersome. Some students spend extra money to laminate their work so that it has a professional look. Others burn a CD of their work or post it on the Web.

Keep in mind that the quality of your work will be what lands you the job, not how much money you spend. A typo will hurt your chances whether the piece is laminated, on disk, or photocopied. However, given a choice between two would-be creatives who both have great books, the individual who puts in the extra effort will probably rate higher.

Also keep in mind that you will often be asked to leave your book for later review. Therefore, you may need to develop several books or create a small “leave-behind” piece consisting of copies of your work.

The Contents of Your Portfolio

John Sweeney offers this advice about what to include in your book:¹

1. *Demonstrate the campaign concept.* Make sure your first campaign is your best. And close with a flourish. First and last impressions carry weight.
2. *Adjust your portfolio to meet the needs of the interview.* But if you want a simple formula, try this: one package-goods campaign (toothpaste, deodorant, trash bags, and so on), one hard-goods campaign (stereos, cameras, computers, refrigerators, and so on), one food or fashion campaign, one public service or tourism campaign, and one new product idea and an introductory campaign for it. At least one campaign should include television, print, radio, and outdoor—a complete demonstration of the campaign concept. Use music once, demonstration once, and testimonials once. Give a range of solutions to a range of products.
3. *Choose products you like when possible.* Be forewarned, however. It's easy to write for products you like. You won't always have such freedom in the business. Also, if you try to beat American Express, Coke, and Macintosh, you will probably fail. Choose products that are not currently celebrated for their creative work. Also, don't do work on one of the agency's accounts. You may choose a strategy rejected by research.

¹ John Sweeney, “Step Up Persistence to Get in Agency Door,” *Advertising Age*, 2 May 1985.

4. *Include at least two long-copy campaigns.* Many creative directors are suspicious of beginners. They are leery of smooth-talking, glitzy TV types who have no fundamental writing skills. Demonstrate your ability to write body copy conclusively by including at least two long-copy print ads that are substantially different in content. Show your ability to handle at least 300 words per ad.
5. *Make sure your scripts time properly.* The first sign of an amateur is a 30-second commercial that runs 58 seconds. Learn the proper scripting format. It's an easy way to look professional.
6. *Keep audience and strategy statements brief.* Agencies are looking for original thinking and strong writing skills, not marketing or research potential.
7. *Monitor your feedback.* If you hear the same comment in many interviews, listen to it. If you hear a range of responses to the same ad, welcome to the business.

Mistakes to Avoid

Based on a survey of top U.S. creative directors, Alice Kendrick and her colleagues report that the biggest mistakes students make in their portfolios include the following:²

- Creating fancy storyboards that couldn't be produced for under \$500,000 (some even questioned the appropriateness of TV storyboards in portfolios)
- Offering weak ideas or clever pieces that don't demonstrate what advertising can do
- Failing to develop campaigns
- Doing what has already been done instead of taking risks with new ideas
- Doing ads for products that already have great campaigns
- Revealing a noticeable lack of writing, thinking, and conceptual skills
- Showing too much work—and having too much finished work
- Overemphasizing execution and underemphasizing content
- Overusing puns
- Forgetting that the real challenge of advertising often involves making small differences important to consumers
- Putting more weight on polished work than on creative work
- Showing work that does not apply to advertising

² Alice Kendrick, David Slayden, and Sheri Broyles, "Real Worlds and Ivory Towers: A Survey of Top U.S. Agency Creative Directors." Used by permission.

APPENDIX

ASSIGNMENTS



Build a Campaign Step by Step

Choose a client and complete the following assignments as you read each of the chapters in the book. Ideas for clients are listed at the end of this appendix. You may want to choose a client looking for a new agency by referring to *Adweek* magazine's "New Business" section or *Advertising Age* magazine's "Account Action" section.

Chapter 1. Critique the client's current advertising campaign. Does it meet the definition of creativity as discussed in this book? What are the strengths of the current campaign? The weaknesses? How do the client's ads compare to the competitions' ads? Why do you think the client wants a new agency?

Chapter 2. Analyze the strengths of your brand's current identity. Address the following:

- *Name and logo.* Are they unique from those of the competition?
- *Color.* Is there a signature color that represents the brand?
- *Tag line.* Does the brand have one? If so how does it help further the brand's identity?
- *Architecture.* What does the company's headquarters look like? Is it in keeping with the brand's identity?

Now repeat this exercise for the competition.

Chapter 3. Does the client's current campaign reflect diversity? If so, does it do so in a positive way, or does it perpetuate stereotypes?

Chapter 4. Conduct primary and secondary research for this client. Address the following:

- What are trends in the client's industry?
- How does the client compare to its competitors?
- What do consumers think of the client and its competitors?
- What real or perceived differences make the client special?

Chapter 5. Using the research you compiled in the previous assignment, write a strategy statement for the client.

Chapter 6. Using the strategy statement you completed in the previous assignment, develop 20 ideas for ads for the client. These ideas can be sketches or can be described briefly in words. Present your ideas to the class for feedback. When critiquing other students' ideas, be sure to use the suggestions in the chapter on effective use of criticism.

Chapter 7. Taking the best idea developed in the previous assignment, write copy for a print ad and describe what the visual will look like.

Chapter 8. Draw thumbnail sketches using the copy you just completed. Choose the best thumbnail and develop a detailed layout. Depending upon your computer skills, you may want to scan photos for a more finished look.

Chapter 9. Determine if the idea for your print campaign can translate effectively into radio. If the print ad relies on a visual to be understood, will you be able to communicate that image through sound? If not, develop a new concept for radio, still following the strategy statement you completed in the Chapter 5 assignment. Then write a 30- or 60-second spot.

Chapter 10. Determine if the idea for your print campaign can translate effectively into television. If the print ad uses long copy, will you be able to communicate the same points into a visual medium? If not, develop a new concept for television, still following the strategy statement you completed in the Chapter 5 assignment. Then develop a storyboard for a 30-second spot.

Chapter 11. Develop a direct mail piece for your client. A letter with an envelope will work best for such clients as credit card companies and non-profit organizations who need longer copy to make their pitch. A catalog makes sense for retailers and business-to-business organizations. Postcards work for restaurants, hair salons, and other service-oriented clients who don't need much copy to remind consumers that they're ready to be of service. An offer in a print ad or a freestanding insert (FSI) works for clients who sell personal care products or packaged foods.

Chapter 12. Look at your client's current website. Does it reflect the brand image of your client? Is it easy to navigate? Develop a site map and look for the home page that reflects the new image you've created for the client.

Chapter 13. Determine which alternatives to traditional advertising work best for your client. Then develop at least one of these ideas. It's not necessary to produce things such as store displays, special packaging, or premiums—just illustrate an image of what they will look like on an 8½- by 11-inch sheet of paper.

Chapter 14. Take the individual ads you've just completed and refine them, using feedback from your professor and classmates. As you revise your work, make certain that your ads have continuity and work as a campaign.

Once you've revised your work, make a pitch to the class, pretending that they are the client. Address the following:

- What insights you have uncovered about the client's business and consumers
- The campaign theme and why it works
- Three to five examples from the campaign
- Why the client should hire you as its new agency

Ideas for Clients

American Classic Tea

More than 100 years ago, tea planters brought their finest ancestral tea bushes from China, India, and Ceylon to the Low Country of South Carolina. Now the direct descendants of those very plants have been lovingly restored to their former grandeur at the Charleston Tea Plantation, the only farm in the nation that grows tea. The owners of the farm, Mark Fleming and Bill Hall, have spent their working lives steeped in tea. Hall is a third-generation tea taster who apprenticed in London. Fleming, a horticulturist, began working on the plantation while it was a research-and-development facility for Thomas J. Lipton. Both owners insist on purity and use no pesticides or fungicides to grow the premium black pekoe tea.

Cascade Plastic 2-in-1 Booster

Have you ever tried to wash a plastic container after you stored spaghetti or lasagna in it? The sauce leaves a disgusting orange film that's impossible to remove. Until now. Just add 3 tablespoons of Cascade Plastic Booster to your dishwasher and presto! The plastic container comes out looking new. It's also a great way to clean and freshen your dishwasher.

This product contains benzoyl peroxide. It is not for hand dishwashing, and the label advises against prolonged skin contact. Cost is about \$3 for a

6.8-ounce tube. That's a lot cheaper than replacing a Tupperware bowl. But how will you be able to convince people it beats buying the disposable containers and just tossing them if they become stained?

Fizzies Drink Tablets

OK, this is definitely not for those with champagne tastes. It's for kids. Adolescents. Those seventh- and eighth-graders who love to do "yucky" things. And it's called Fizzies. Fizzies are instant sparkling-water drink tablets in cherry, grape, root beer, and orange.

Fizzies have a strong nostalgic appeal for folks who were around in the late 1950s—the "golden age of bomb shelters"—because this is when they were originally introduced. In the intervening years, they faded from the shelves. Now revived, they're an unusual novelty item for children (or perhaps for their parents—or even grandparents—who remember "the good ole days").

One particularly disgusting aspect of a Fizzie—you don't even need a glass of water to get in on the fun—is to just stick a tablet on your tongue; soon you'll "spew blue goo" and have "colored foam oozing out of your mouth." Now how would you advertise this?

Gotta Go

Got a nuisance phone caller but you're too embarrassed to end the one-way conversation? An electronic device called Gotta Go can simulate the clicking sound made by the phone company's call-waiting service. The gadget is a small white box activated by pushing a button. It can be hooked up to any single-line phone. Its inventor came up with the idea after trying to find a polite way to end rambling phone conversations with his rather chatty girlfriend. She was calling every day at his busiest times and just gabbing. One day she offered to end the conversation after she heard the click-click of call waiting and realized he had another call coming through. It struck him that he was relieved when someone else would call and he'd hear the click, because he didn't have to end the call himself. Gotta Go sells for \$14.95, less than some call-waiting services provided by the telephone companies, which usually charge a recurring monthly fee for the service.

Hill Pet Drinks

Think of them as a cross between Gatorade, Evian, and Ensure . . . for dogs and cats. Dr. George Hill Pet Drinks are beef-flavored concoctions for dogs and cats (two formulations). They can be added to dry food or lapped up as a treat. Both are fortified with 12 vitamins and minerals and with brewer's yeast, commonly used to control fleas.

The products are packaged in 32- and 64-ounce "milk jug" bottles. The smaller ones sell for \$1.39. Dr. Hill is a veterinarian from Salisbury, North Carolina, who thinks that dogs and cats don't receive a balanced diet.

Meanwhile a competitor, Original Pet Drink Co., has signed four beverage bottlers to make and distribute its Thirsty Dog! and Thirsty Cat! products. These vitamin- and mineral-enriched waters are intended to replace tap water in a pet's bowl. A 1-liter bottle of either the Crispy Beef flavor Thirsty Dog! or the Tangy Fish flavor Thirsty Cat! sells for \$1.79. Two new flavors are in the making, as are formulations for puppies, kittens, and older pets. Research shows that many pet owners give Evian and Perrier to their pets. "Once you give people more than water to drink, they do. Why shouldn't pets have that option, too?" asks president Marc Duke.

The Koolatron Portable Refrigerator

It looks like a cooler. It's just as portable, but it's really a refrigerator and food warmer all in one. NASA developed the technology for the Koolatron. It needed something less bulky and more dependable than traditional refrigeration coils and compressors. It found this in a solid-state component called the thermoelectric module, no bigger than a matchbook, that delivers the cooling power of a 10-pound block of ice. Aside from a small fan, this electronic fridge has no moving parts to wear out or break down. It costs the same as a good cooler plus one or two season's supply of ice (about the same as five family dinners out).

With the switch of a plug, the Koolatron becomes a food warmer for a casserole, burger, or baby bottle. It heats up to 125 degrees. Empty, it weighs only 12 pounds. Full, it holds up to 40 12-ounce cans. On motor trips, plug the Koolatron into your cigarette lighter. For picnics or fishing, it holds its cooling capacity for 24 hours. If you leave it plugged into your battery with the engine off, it consumes only 3 amps of power. \$99 plus \$12 shipping and handling. An optional ac adapter lets you use it in your recreation room, on your patio, or in a motel room. 1-800 number for orders.

Lawn Makeup

Possibly inspired by those infomercials for spray-on hair, this aerosol can of colored spray is for folks who don't want their lawns to look "brownd out" come fall and winter. You can even choose the color to match your lawn or your mood, from Palm Green, to Cedar Green, to Spring Green, to Kentucky Blue. The label promises that Lawn Makeup is virtually nontoxic and suggests that you spray a test area for color match. Definitely not for nature purists, so don't target them. Find your market and convince them it's better to have a healthy-looking lawn than a healthy lawn (just kidding).

Lipton Kettle Creations Home-Style Soup Mix

Cooks in 30 minutes. Just add water. A fresh way to make soup. Makes 32 fluid ounces, or four servings. No soup tastes better than homemade, but these days nobody's got the time. So just choose Lipton—its home-style soup

mix is a wholesome mix of beans, grains, and pastas with herbs and spices. In other words, the ingredients are mixed for you. You add the water and let it simmer for 30 minutes. Four varieties: chicken with pasta and beans, bean medley with pasta, minestrone, and chicken and onion with long grain and wild rice. Packaged in attractive sealed bags with windows to show ingredients. Sell against canned soups, which heat in about 5 minutes.

Marshmallow Fluff

It's a spreadable marshmallow concoction made by Durkee-Mower and sold primarily in New England and upstate New York. This gooey, sticky delight has just four ingredients: corn syrup, sugar, dried egg white, and vanilla. Dollops of Fluff can go in hot chocolate, be used as the base for cake frosting, or add extra sweetness to sweet potato soufflé. It makes great Whoopie Pies and fudge. But it's the Fluffernutter sandwich, a favorite among New England children, that has put Fluff in the news. In 2006, in its home state of Massachusetts, a state senator proposed limiting its availability in school lunchrooms to once a week. Another lawmaker jumped to Fluff's defense, nominating the Fluffernutter as the official state sandwich. As this book goes to press, the Fluffernutter controversy has yet to be resolved. Still, in the age where childhood obesity is a serious issue, how will you promote this brand so its popularity spreads across the country?

Pizza Chef Gourmet Pizza

Locally owned and operated. Recipes prepared fresh on premises. Fresh herbs and spices used in sauce and on pizzas. Gourmet salads of fresh romaine lettuce are tossed with homemade salad dressings. Bakes its own sub buns and offers pizzas on freshly made whole-wheat dough or traditional hand-tossed dough. All pizzas available baked or unbaked. All made to order.

Eat in, delivery, or pickup. Beer and wine on premises. Traditional pizza toppings plus "designer pizzas." Garden, Caesar, antipasto, southwestern chicken salads. Set this operation apart from the giants: Pizza Hut, Domino's, and so on.

Soundmate Personal Safety Device

Out with the old-fashioned way to locate your lost youngster—that is, by shouting his or her name at a volume that blows out store windows. You can now track your child electronically. The Child Safety Corporation of Miami markets a child-tracking monitor system. The system consists of a battery-operated transmitter, attached with a safety pin to the child, and a receiver carried by the parent. Each system sells for \$99.

The device allows parents to log in an alarm range of 30 to 60 feet on the child's transmitter, which he or she wears like a pendant about the size of a

silver dollar. If the child wanders farther than the preset range, an alarm is triggered on the parent's receiver. The alarm also sounds if the transmitter is switched off or immersed in water.

Tabasco 7-Spice Chili Recipe

For more than 100 years, the world's premier marketer of red-pepper sauce has been churning out its mainstay product with no sense of urgency about diversifying its line. The family-owned McIlhenny Co., makers of the Tabasco sauce that all but owns the hot-sauce market, started marketing other products only in 1973, when it introduced a Bloody Mary mix, followed by a picante sauce in 1982. Now it offers Tabasco Brand 7-Spice Chili Recipe mix, which plays off the strong heritage and widespread awareness of the Tabasco brand.

Tabasco is to red-pepper sauce what Xerox is to copiers. Despite repeated buyout offers, the McIlhenny family has remained dedicated to preserving the old family recipe. The sauce is aged in oaken vats on remote Avery Island, deep in Louisiana Cajun country and headquarters for the company.

The fiery sauce is difficult to duplicate because of the Central American capsicum peppers used in the aging process, which involves mixing them with the local salt and vinegar.

Tabasco got its start in 1865 when Henry McIlhenny used peppers brought from Mexico's Yucatan Peninsula to create the sauce. For four generations, each patriarch has taken a daily walk, dressed in suit and tie, through the fields of peppers during the fall harvest to personally inspect the crop's quality, examine the mash in the vats, and watch the shipment of bottles.

For more than a century, the bottle, the name, and the logo have not changed.

The chili is made from the finest vine-ripened tomatoes, green chilies, diced onions, genuine Tabasco pepper sauce, and a blend of seven herbs and spices known only to the company. All you add is fresh beef. The sauce comes in a "spaghetti sauce" jar. The label reads, "Tabasco Brand 7-Spice Chili Recipe. McIlhenny Co."

Tabasco dominates the hot-sauce category with 30 percent of the market. It is a growing market, riding the crest of a wave of popularity for spicy foods.

The Value of Independent Higher Education

America's private (or independent) colleges are doing well but see that they must strive to increase enrollment. So they have decided to pool funds to advertise their advantages and thereby increase inquiries and enrollments. One region, the Midwest, is combining its efforts through the Midwest Partnership of Independent Colleges (Illinois, Indiana, Michigan, Ohio, and Wisconsin) and needs to develop a print campaign.

The facts will run in regional editions of national newsweeklies, which have agreed to run some of the ads as a public service. This information on private colleges is not well known:

- Independent colleges perform an important service to our society, although many of their contributions go unrecognized, perhaps because of the stronger “clout” of major state-funded colleges and universities.
- They have an average faculty-to-student ratio of 14 to 1. Their enrollments represent all races and income brackets.
- The Midwest group enrolls 390,000 students, of which 48,000 are minorities. Eighty percent of students receive some form of financial aid, 20 percent of which comes from the schools’ budgets—double that of 10 years ago.
- They award 30 percent of all bachelor’s degrees in the region, and 66 percent of their students go on to postgraduate studies.
- They contribute an estimated \$10 billion and 350,000 jobs each year to their local economies.
- Six out of 10 Fortune 500 CEOs attended an independent college.

It is therefore clear that these colleges are strong contributors to the educational, cultural, and economic well-being of our society.

The Audience. Several choices are appropriate, but for this campaign think in terms of parents of junior and senior high school students in the Midwest region served by this group of colleges. Because financial aid is available, it is important to reach middle- and low-middle-income families, especially those who find it difficult to believe they can afford to send their children to anything but a large state university, where tuition tends to be more affordable and where grants are often available for lower-income levels.

Because roughly 5 out of 40 college students are minorities, this is an audience that should not be overlooked. Essentially, the message should appeal to whites and minorities who believe in the value of diversity and who see or can be made to see the value in low faculty–student ratios and other appealing features of these schools that set them apart from the competition.

The Competition. This is a broad category. People in the target market might consider the competition to be large state universities and community and technical colleges (lower cost). But you might also think of the competition as not going to college. Remember, this is an era of inflated costs for everything, and education is no exception. Students from this pool will almost certainly have to finance part of their education, either by working or through grants and scholarships. The general perception is that the smaller and more private the school, the less opportunity for any sort of financial support.

Create and Market a New Product

Think up a new product that satisfies certain needs of a particular group of consumers. Use the following guidelines to help you determine what your new product should offer. Then develop an advertising campaign for it.

- What is the nature of the product? Give uses, description of packaging, approximate selling price, type of store carrying it, sizes available, and general shape and appearance.
- What is its name? What does the name signify?
- Who is the target audience in demographic, lifestyle, and relationship terms? Is there a secondary audience?
- What products will this one replace for this audience? In what ways will it be better than the products they were using before?
- What is the key selling idea for this product?

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