

the decision. For high-risk decisions, the nature of the sales presentation and other factors were more important than the *source effect*. Another recent study found that an advertiser could successfully make a more extreme (stronger) claim in an ad if it already had a very positive reputation; a firm with a negative prior reputation could not successfully make the same claims, because it lacked the necessary credibility.³⁹

A key source component, our focus here, is the endorser. The *endorser* in an advertisement is the person, celebrity, spokesman, announcer, and so on who endorses or who demonstrates the product. Not all advertisements have an endorser as a copy component, but many of them do. Most of the work on source credibility in advertising has focused on this component, and we shall discuss findings and implications later.

Another aspect is the credibility of the media vehicle itself. The same advertisement appearing in *The Ladies Home Journal*, for example, can have a different impact than if it appeared in *Playboy*. We will discuss this source component further in later chapters dealing with media decisions, but you should recognize here that it is also an important source factor in advertising.

Using Endorsers in Advertising

Dimensions of a Source

What exactly is meant by the *credibility* of a source? As shown on the left of Figure 12-4, researchers have recognized that some judgments about a source concern a cognitive dimension and others an affective dimension. The *cognitive dimension* includes judgments about the power, prestige (from past achievements, reputation, wealth, political power, or visibility), and competence (expertise) of the source. The *affective dimension* includes judgments about trustworthiness, attractiveness, and dynamism.⁴⁰

Other constructs, such as unbiasedness, similarity (between the source and receiver), and physical attractiveness, have also been the focus of research. Similarity is sometimes important because a source that is presented as being similar to the audience member in terms of attitudes, opinions, activities, background, social status, or lifestyle could achieve both liking and identification: there are many situations in which people will tend to like people with whom they have things in common. Some companies (such as the MCI telephone service company) favor using employees in their commercials because they believe the employees are perceived by consumers to be very similar to themselves and, thus, believable.⁴¹ The research on physical attractiveness tends to show that, all other things being equal, the stronger the physical attraction of the source, the greater the liking will be, and the stronger will be the persuasive impact.

All such constructs are considered to be dimensions on which the credibility of a source component can be measured. A source can be high on one dimension and low on another. Consider the competence and unbiasedness dimensions. A doctor could be regarded as very competent (an expert) in recommending a drug product, but he or she would have less persuasive influence if listeners or viewers

considered the recommendations to be biased by money payments given the doctor for making the commercial. Similarly, many politicians, although regarded as expert in their field, are also considered biased in their viewpoints.

A research firm, Marketing Evaluations, annually determines a familiarity and likability rating of top male and female personalities (and cartoon characters) based on a mail questionnaire survey of television viewers. The basic rating, called a *Q rating*, is obtained by dividing the number who rated the personality as "one of my favorites" by those who indicated that they were "totally familiar" with the personality. The survey is widely used by marketers and agencies to select celebrity endorsers and is used by TV networks and Hollywood producers to cast their shows and movies. The top personalities overall in August 1992 included Bill Cosby, Jimmy Stewart, Clint Eastwood; Michael Jordan ranked number 1 among teens.⁴² According to another company, Video Storyboard Tests, which surveys 3,000 people by phone and mail every year, the TV celebrity endorsers most liked by consumers in 1993 were Candice Bergen, Bill Cosby, and Cher.⁴³

Selecting An Endorser

The popularity and Q ratings just discussed presumably get at the prestige and attractiveness dimensions listed earlier. However, the other dimensions listed must also be considered in selecting an endorser from among the four primary endorser types from which a copywriter must usually choose in selecting an endorser: (1) a celebrity, (2) an expert, (3) a typical satisfied customer, and (4) an announcer.

Using a *celebrity* has the advantage of the publicity and attention-getting power of the celebrity virtually regardless of the product type. Large segments of the audience can instantly recognize and identify with the famous person, and the attraction and goodwill associated with the celebrity can be transferred to the product. Local celebrities or actors and actresses who are not so well known can often be used in local or regional market situations to good effect.

On the negative side, celebrities aren't usually considered experts, although celebrities can also be experts in some situations. Thus, Michael Jordan is not just a celebrity but an expert in basketball shoes, and a celebrity like TV talk-show host Oprah Winfrey was also an "expert" when she announced to the world in 1988 that she had lost 67 pounds when using a weight-loss product called Optifast (she had been visibly overweight before). As a result of her endorsement, sales of diet products soared in the following two years.⁴⁴ It is very easy, however, to use a celebrity mistakenly for a high-involvement product, a situation in which the consumer is looking for credible information from an expert. For instance, a copier company recently used a basketball and football coach to endorse the reliability of its products.

Furthermore, celebrities not only cost a lot but are hard to get, and if they are already being used by other advertisers, they may be losing credibility at the time they are chosen. Endorsers are usually contractually prohibited from endorsing similar or competing products through exclusivity clauses in contracts, but they may still be overexposed. Very importantly, if some event happens to reduce the popularity of the celebrity with the public, the publicity could backfire on the associated brand as well. Recent examples include the child molestation charges

against Michael Jackson, the divorce of Burt Reynolds, Magic Johnson disclosing he had AIDS, the controversy over Madonna's music videos, and the retirement of Michael Jordan.⁴⁵

Research by Michael Kamins suggests that the credibility of celebrity endorsers can be raised if they say things that are not only in favor of the brand but also a few things that are mildly critical of it—that is, a two-sided ad with a celebrity endorser works better than a one-sided ad with a celebrity endorser.⁴⁶ And, as noted below, in cases in which the audience is already very supportive of the product, a highly credible source might result in less persuasive impact than an endorser which has lesser power and prestige. There is also the very real danger that while the consumer may find the ad with the celebrity entertaining, very little benefit may actually accrue to the brand being advertised. This distraction effect is discussed further below.

An *expert* is likely to be the best choice when the product is technical or consumers need to be reassured that the product is safe to consume (high-involvement decisions). An expert can allay fears in the audience concerning the product whether those fears arise from not knowing how something works, concern about side effects, concern about fulfilling a role such as father, mother, housewife, and so on, or health-related concerns about product use. Doctors, dentists, lawyers, engineers, and other kinds of experts can be chosen and at considerably less cost than a national celebrity.

A *typical satisfied consumer* is often the best choice when it can be anticipated that there will be strong audience identification with the role involved, the person is "like" many members of the audience, and attributes of sincerity and trustworthiness are likely to come through. To maximize the naturalness of the situation, it is often useful to use a hidden camera and capture the consumer's real-world reactions to using the product in a situation with which the audience can identify. The choice might be a child rather than an adult, or an animal, such as an enthusiastic dog for a dog food commercial.

The national or local talk show in television, and a great deal of local radio advertising, typifies the choice of the *announcer* format. Local radio disk jockeys are classic examples of using an announcer spokesperson as the essential source component. Announcers are more like celebrities than experts, in that they confer some notoriety to the brand, with the likely advantage of some trustworthiness. The actual copy generation process is often less expensive because only the script and, in television, some simple props must be provided. This does not imply that the media buy will be less expensive, but the trade-off is really deciding to put more money into the media buy than into copy production. The addition of props or ways to have the announcer do more than simply sit behind a desk and talk about the product can often enhance the persuasive impact considerably.

As we said earlier, the key criterion in selecting an endorser must be the appropriateness of the "match" or "fit" between the needs of the brand and the characteristics of the endorser. Research shows that the effectiveness of an endorser is related to the type of product being endorsed. In an experiment comparing the impact of using an expert rather than a typical consumer or celebrity in advertising a low-priced but fairly technical product (electronic calculator), it was found that

the expert was more effective than either a typical consumer or a celebrity. In contrast, celebrities are often more effective in situations where the product has a high element of psychological and "social" risk (e.g., costume jewelry). Good reviews of the source credibility literature are available.⁴⁷

In general, when the purchase is based most strongly on a brand's awareness and/or likability (such as in many low-involvement purchase decisions), the more appropriate a celebrity endorser is likely to be. A celebrity endorser may also be very useful when the cultural meanings desired for the brand's imagery are linked to the celebrity endorser, and/or when consumers aspire to the lifestyle or reference group associated with that celebrity endorser. Lynn Kahle and Pamela Homer, and Michael Kamins, have also shown that when the product being advertised has improved physical attractiveness as its major benefit, ad effectiveness is usually enhanced to the degree that there is a congruence between the product image and the celebrity image. Thus, an attractive celebrity like Tom Selleck is superior to an unattractive one like Telly Savalas for a luxury car, which promises social appeal, but not for a computer.⁴⁸

In contrast, experts and not celebrities are likely to be more appropriate for more rational and highly involved purchase decisions. If the purchase is driven by logical reasons why a brand is better, then a celebrity may be a waste of money: a noncelebrity might be equally effective, and a lot cheaper.⁴⁹ Thus, returning to our chapter-opening example, mutual funds are probably better associated with an expert fund-rating group than with cartoon characters like the Peanuts, however likable they may be. Note that Bill Cosby, despite his top-notch popularity and liking ratings, was a failure when he endorsed the brokerage firm E. F. Hutton in the mid-1980s. Presumably the selection of a brokerage firm requires an expert endorser more than it does a likable entertainer. It has also been shown that consumers are most skeptical of advertising claims and thus might benefit most from a credible and expert endorser, when the claims involved are subjective rather than objective.⁵⁰ Considering the large sums of money involved, it is always appropriate to pretest an endorser's attractiveness and expertise ratings before deciding to use one.

Additionally, one other key aspect that should be copy-tested when an advertisement uses endorsers is whether the endorser's presence, while possibly raising awareness of the ad and/or brand, is also detracting from communication of the main copy points. Research shows that this often does happen: an ad with an endorser, compared to an ad without one, often has higher awareness but communicates less about the brand's characteristics or advantages, which can hurt the ability of the ad to create the attitude change or persuasion necessary in many high involvement situations. For instance, though the fictitious endorser Joe Isuzu raised the brand awareness of Isuzu cars, he failed to convince car buyers to visit Isuzu dealerships to check out Isuzu cars in large enough numbers and was subsequently dropped as an endorser. This typically happens because the endorser's presence *distracts* the consumer from the main message in the ad about the brand. Since distraction effects are often of interest in advertising, we will be discussing them more thoroughly later.

It has been suggested that an endorser can be used to attract attention even

if there is high risk of the perceived credibility of the source being low. The reason is called the sleeper effect. The *sleeper effect* refers to the case in which the persuasive impact of a message actually increases rather than decreases over time. One hypothesis of why persuasive impact increases is that although the effect of the source is negative (it is not liked or not credible) at the time of viewing or reading, with the passage of time, the association of this negative cue with the message breaks down. The result is an increase in the overall impact of the message over time. Although the idea is intuitively appealing, there are surprisingly few studies that have demonstrated the presence of a sleeper effect, even though dozens of experiments have been done on the subject.⁵¹

Consistency Theories

Why should a credible source (endorser, company, media vehicle, whatever) raise attitudes toward the advertised brand? The effects of an endorser on the attitudes toward the advertised brand can be understood using *consistency theories of attitude*. This important group of attitude-change theories rests on the assumption that attitude change results by exploiting a person's drive for consistency among the facts associated with an object. For example, an audience member may have a negative opinion about a brand but a positive opinion about a person who is endorsing the brand in an advertisement. This inconsistency should create a tension and a drive to reduce that tension.

There are three obvious routes to the reduction of tension in this context. First, it can be assumed by the consumer that the endorser is not really enthusiastic about the brand. Second, the positive opinion of the endorser can be altered to one less positive. Third, the attitude toward the brand can be changed to one more positive. If the advertising can select an endorser for which audiences have strong positive attitudes and link the endorser strongly to the brand, there will be a tendency to engage in brand-attitude change. To maximize the likelihood of attitude change, it is useful for the source not only to be well liked but also relevant and credible with respect to the product class involved. Otherwise, the audience member can resolve the inconsistency by observing that the endorser's opinion about the product is not relevant because the endorser is not knowledgeable about the product or that the endorser's experience will not apply to others.

There are several types of consistency theories, including *balance theory* (which emphasizes the role of an endorser), *congruity theory* (which predicts the size of attitude change knowing the strengths of existing attitudes and the size of the advocated change), and *dissonance theory* (which considers the drive to make attitudes consistent with behavior). They all focus attention on tension created by cognitive inconsistency that can be resolved by changing beliefs and attitudes.

In the Jell-O campaign, for example, in which Bill Cosby is shown with little children expounding the benefits of Jell-O, the congruity theory explanation is that people who like Cosby may shift their liking for Jell-O because the Jell-O-Cosby link is so strong and positive. Of course, the reverse is true for people who do not like Cosby. The theory offers predictions of the overall attitude effect for conditions such as dislike Cosby-like Jell-O, like Cosby-dislike Jell-O, and so on. How-

ever, the proposition that highly credible sources (Cosby) will always lead to an increase in positive attitude for the object (Jell-O) must be qualified somewhat. The theory predicts that although a low-credibility product should gain from the association with a high-credibility source, the source will tend to lose some credibility from the association as well. The predictions of relative gains and losses of each component are functions of the initial credibility positions of each before the association occurs.

Conditions under which the basic proposition that “high-credibility sources lead to higher persuasion” breaks down have been the focus of some studies.⁵² There are situations in which a low-credibility source is about equal in effectiveness to a high-credibility source. Even more interesting are those situations in which a low-credibility source is more effective than a high one.

First, it has been found that when receivers feel their behavior is being controlled, negative reactions—such as “this endorser must have been paid to say this”—can be increased if the source is highly credible. According to psychological theories of attribution,⁵³ we are more likely to believe that another person really believes what he says if we cannot easily find another reason (such as financial inducements) why he might have said what he did. That is why so-called “hidden camera” ads that show ordinary people saying nice things about the advertised brand can often be very effective—since the ordinary “people on the street” are not being paid to say what they are saying, they must believe it.

The second case occurs in situations in which receivers have a strong initial positive attitude about the brand or product. Such people tend to generate more support arguments during exposure if the source has low credibility rather than high. The reason is that they are more highly motivated to assure themselves that the position with which they agree is the right one, when the endorser is of low credibility rather than high credibility.

The choice of a source to be included in an advertisement must therefore be done very carefully. If the strategy is to try to increase positive attitudes, high-credibility sources should be used. However, if the strategy is to induce behavior such as product trial directly, it is possible that using a highly credible source can undermine the formation of “real” positive attitudes (internal to the consumer) and thus reduce the incidence of future repeat purchases and brand loyalty.

DISTRACTION EFFECTS

Probably the most useful research finding supported by numerous studies is that *distraction* (e.g., from elements of the ad execution such as endorsers or music) can affect the number of support arguments and counterarguments evoked by an ad (discussed in Chapter 5). In some situations, this can enhance persuasion: negatively predisposed audience members who would otherwise have generated counterarguments can be distracted from counterarguing, so that the communication will be more effective. For example, in a study by L. Festinger and N. Maccoby, a strong, persuasive tape-recorded message opposing fraternities was more effective at changing attitudes among fraternity men when a silent film on modern painting was shown rather than pictures of fraternity scenes.⁵⁴ In general, distrac-

tor tasks that involve cognitive activity result in more distraction than do tasks that simply provide visual distraction or manual skills.

An advertiser interested in using distraction to break down resistance to her or his arguments is faced with the delicate task of devising something that will interfere with counterarguing but not, at the same time, interfere with the reception or learning of the message. This is a formidable task that must take into consideration all aspects of the communication and the audience. As David Gardner explains, the critical question in defining distraction seems to be whether the process of counterarguing is interfered with. If attitude change is more apt to be induced due to interference with counterargument, then this is defined as distraction. Based on this definition, distraction takes on many dimensions. If an element in the communication is designed to add support to the message—that is, mood music or artwork—this cannot be defined as distraction because it does not interfere with the counterarguing process; what is support in one communication could be distraction in another due to products, audiences, channels of communication, or a host of unique factors.⁵⁵

A good example of the use of distractors in trying to communicate with a hostile audience is a campaign developed by the Standard Oil Company of California for its Chevron brand.⁵⁶ At the time, many consumers were very hostile to oil companies generally; the oil company image as a good corporate citizen was considerably tarnished. One of the first campaigns involved on-the-scene stories, showing tankers being built, explorations, and other activities. Although reasonably successful, the company subsequently developed a whimsical campaign around the theme “We’re running out of dinosaurs” to encourage energy conservation. The campaign not only proved effective in educating consumers about the energy situation, but most important, resulted in a significant shift in favorable attitudes for Standard Oil.

SUMMARY

Before ads are handed off to the advertising agency and actual creative work begins, it is important to consider the broad framework and creative approaches open to copywriters and art directors. This chapter reviews several rational and emotional approaches and some of the research that has been done on each.

The chapter is organized around a discussion of the rational approaches such as comparative advertising, inoculative advertising, and refutational approaches, emotional approaches, using endorsers, and the use of distraction in advertising. Comparative advertising is advertising in which two or more specifically named brands of the same product are compared in terms of one or more attributes. It is now widely used, even though it was illegal prior to 1970. The research on comparative advertising presents a mixed picture of it being more or less effective than noncomparative advertising depending on counterarguing and other information processing mechanisms which come into play. From a strategic viewpoint, comparative advertising is more appropriate for follower brands than for leader brands.

Inoculative advertising utilizes the principles of inoculation in medicine. The

objective is to inoculate the audience with small doses of the offending campaign (competitor arguments) so that when the full campaign hits they will be less susceptible and resistant to those arguments. It has been demonstrated that pre-exposure to weakened forms of counterargument is more effective in building resistance than prior presentation of supportive arguments. AT&T's famous campaign to counter MCI inroads is a good example.

Refutational advertising involves explicitly stating competitive claims and then refuting them. It is often contrasted to supportive advertising which focuses on a one-sided presentation of brand benefits only. USAir's "Best of times, Worst of times," campaign is an example.

There is a whole category of approaches that rely on emotions or feelings and pathos as the essential ingredient. Emotion-evoking approaches are most suitable when the product category is one where buying is based on a "feeling" benefit—either the low-involvement small pleasures of candy or soda pop or the highly involving feelings associated with products like perfume, sports cars, or jewelry.

Endorsers are often used in testimonial advertising and are examples of source-oriented approaches. There are many types of sources in advertising and a model of source factors shows the range of source components and the cognitive and affective ways in which the credibility of any of the components can be assessed. Consistency theories encompass a range of theories of attitude change (balance, dissonance, and congruity) that explain endorser and source effects. Research on source credibility has shown that, in some cases, a low-credibility source can be more effective than a high-credibility source. In advertising, three dimensions of source credibility—prestige, similarity, and physical attractiveness—are particularly important.

A final approach is called distraction and involves trying to distract the audience from counterarguing during the viewing or listening process. The Chevron dinosaur campaign, "We're running out of dinosaurs," designed to divert and dissipate some of the audience hostility against oil companies during the energy crisis, is an example.

DISCUSSION QUESTIONS

1. Using examples of comparative and noncomparative advertisement for the same product category, explain in your own words why or why not you think one is more effective than the other. Consider a modification of the comparative ad that includes more/less explicit attribute comparisons and discuss why the changes would increase (or decrease) effectiveness. Be specific in specifying the criteria you use to evaluate effectiveness.
2. Discuss the desirability of using a doctor instead of a dentist as an endorser in a toothpaste commercial. Assume that the same advertising objectives and the same type of target audience are involved in each case.
3. Choose two testimonial advertisements. Assess their relative persuasiveness using the source factors model given in the chapter.
4. Develop an advertisement for Coors Lite beer that is based on the refutational approach (relative to Bud Lite for example). Discuss the degree to which it

would be likely to build resistant attitudes among current Coors drinkers versus the degree to which it might attract new drinkers to the brand.

5. What exactly is *distraction* in advertising? What is its purpose? What provided the distraction in the Chevron advertisements? Provide other examples of distraction in advertising.
6. Develop a consistency model of attitude change that would predict the changed attitude toward Jell-O knowing the existing attitude on a -5 (strongly dislike) to zero (neutral) to +5 (strongly like) scale; the existing attitude toward Cosby as the source, also on a -5 to +5 scale; and the link between the source and the brand on a 0 (weak link) to +5 (strong link) scale.
7. What is *cognitive tension*? Recall an instance in which you experienced it. How would you measure cognitive tension?
8. Explain why refutational advertising works, and discuss situations in which it would be more (and less) effective.
9. What criteria would you use in choosing an endorser for a new line extension in the "chip" market (potato or corn chips)? Discuss the importance of each in your evaluation of potential candidates and how you would make the final decision.

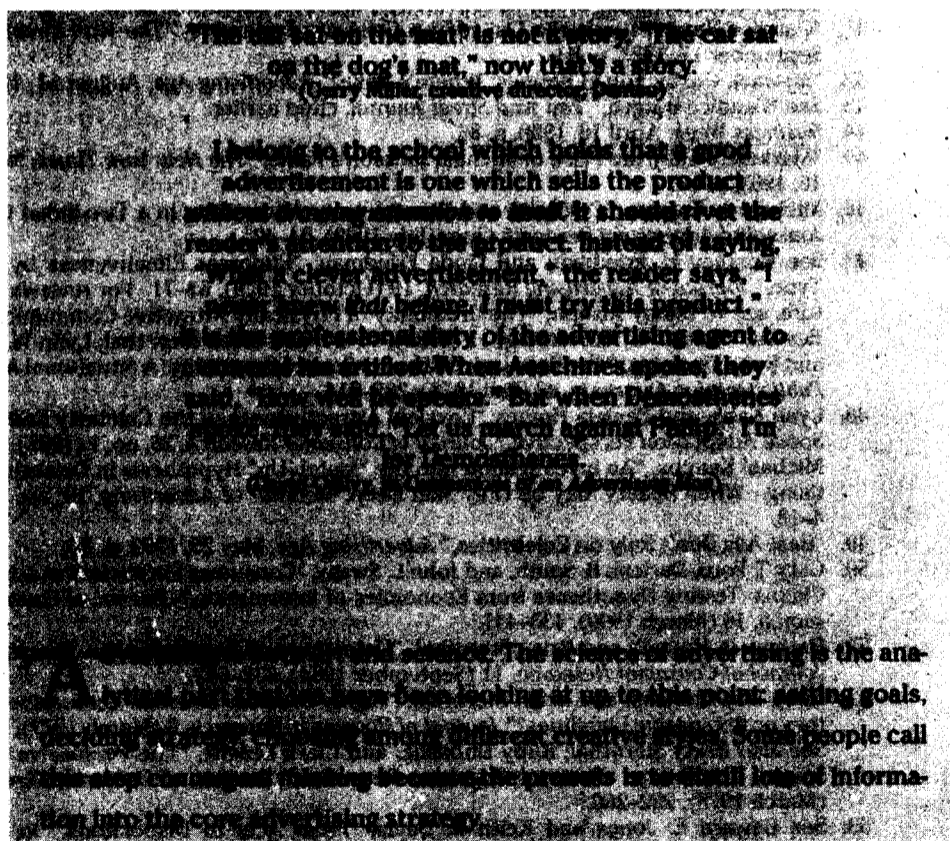
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54. L. Festinger and N. Maccoby, "On Resistance to Persuasive Communications," *Journal of Abnormal and Social Psychology*, 68 (1964), 359-367.
55. David M. Gardner, "The Distraction Hypothesis in Marketing," *Journal of Marketing Research*, 10 (December 1970), 25-30.
56. Lewis C. Winters, "Should You Advertise to Hostile Audiences?" *Journal of Advertising Research*, 17 (June 1977), 7-15.

13 THE ART OF COPYWRITING



But once the message strategy and the broad creative approach have been determined, it is time to create the actual advertising. And, this is a very different process. Here the best approach is *divergent thinking*—letting loose with one's imagination to find the most creative, unexpected way to communicate that core advertising message.

This is not science, but art. We are dealing here not with logical analysis but with the product of raw talent. And, although much advertising, particularly local advertising, is created by someone at the client and media level without the inputs of an advertising agency, most national advertising involves an agency, because that is where this talent usually resides. Of course, such talent is not confined to ad agencies—indeed, clients like Coca-Cola have begun to tap into the pools of talent that create popular entertainment, like Hollywood movies, to the great concern of the ad agency business (see Chapter 1).

It is the job of the creative department of the agency to generate alternative advertising ideas and ultimately to pick one or a few that will go forward into production. The creative department is made up of copywriters who have the main responsibility for creating the advertising, and art directors who are expert at creating or otherwise introducing illustration and pictorial materials. These people are generally under the supervision of a creative director, and a team of such people is involved in developing the advertising to be used on any one campaign.

The creation stage encompasses the creative (*idea generation*) process, the generation of written copy (*copywriting*), artwork of various kinds (*illustrating*), and a preliminary or comprehensive version of the advertisement (*layout*). Obviously, client approval and supplier selection are also important activities that must be done before final production can begin. First, we consider the creative process.

THE CREATIVE PROCESS: COMING UP WITH AN IDEA

The creative process is concerned with taking the baldly stated marketing proposition, usually derived from and couched in terms of marketing research and manufacturing specifications, and turning it into one or more creative ideas that clearly, powerfully, and persuasively convey to the consumer what the brand does for them and why it should matter to them. Such creative processes come into play where research leaves off. It is possible today to use a computer-based *expert system* called ADCAD to specify what kind of advertising appeal and format will work best in what kind of situation¹—but one still needs a creative process to take such recommendations and turn them into brilliant advertising.

For example, the long-distance company U.S. Sprint wanted to communicate to consumers that its phone lines were made of fiber optics, which led to clearer communications. A noncreative marketing person (or a computer-based expert system) might simply decide to run a commercial in which an announcer simply makes such an announcement, using a “talking head” format. It takes a creative person to come up with the creative idea that the fiber optic lines allow such clear communication that if a pin is dropped in New York, it is heard to fall in Los Angeles when the sound is picked up by a microphone and communicated over U.S. Sprint phone lines. Or, as in another ad, that if a singer in a studio in Los Angeles sings a high note, that note can shatter a wine glass in New York if the sound is carried over U.S. Sprint’s fiber optic phone lines.

Consider, as another example, the choice of Bo Jackson—the multisport star athlete—to promote cross-training shoes from Nike. Or consider the campaign from *Rolling Stone* to confront advertiser perceptions that it was a still a “hippie” magazine by juxtaposing people illustrating the “perception” versus the “reality” (see Chapter 10 for an example.) Or, finally, consider the idea to show the exhaustive coverage of the NYNEX Yellow Pages by finding unusual category subheadings and building a pun-filled story around each. A powerful, “big” idea can add immeasurably to the effectiveness of an ad campaign, and the presence or absence of such an idea must be the first thing you look for in evaluating a proposed ad cam-

paign. Two ads with arguably strong “ideas” are presented in Figures 13–1 and 13–2. In Figure 13–1, the “idea” is that Samsonite garment bags have the same convenience and structure as a closet. In Figure 13–2, the “idea” is that each UPS truck is like a complete satellite communications ground station, enabling complete tracking of packages.

How do we come up with such ideas? The creative process has interested many different types of people for some time. One of the pioneers in studying creativity, Alex Osborn, was a founder of Batten, Barton, Durstine & Osborn, one of the largest agencies (now known as BBDO, and part of the Omnicom group). Osborn saw the creative process as starting with the following.²

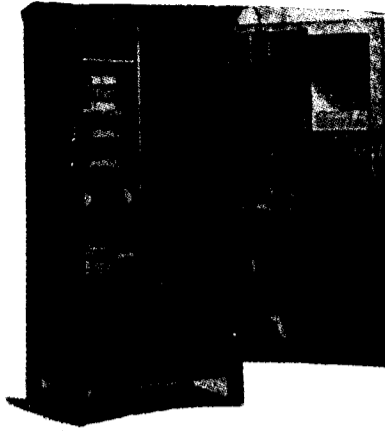
1. **Fact finding**
 - a. **Problem definition: picking out and pointing up the problem**
 - b. **Preparation: gathering and analyzing the pertinent data**
2. **Idea finding**
 - a. **Idea production: thinking up tentative ideas as possible leads**
 - b. **Idea development: selecting from resultant ideas, adding others, and reprocessing by means of modification, combination, and so on**

The process begins with fact finding—picking out and identifying the problem and gathering and analyzing pertinent data. The raw material for ideas is information—information from all sources. Leo Burnett once said, “Curiosity about life in all of its aspects, I think, is still the secret of great creative people.”³ Of course, some information is more useful than others. In particular, the creative team should become immersed in as much factual information about the company, the product, competition, and the target audience (their language, needs, motivations, desires) as possible. Obviously, they should have access to the available consumer research.

Sometimes it is worthwhile to get firsthand knowledge of the consumer. Claude Hopkins, whom we met in Chapter 1, would always go out and discuss products with homemakers. One of the top agency executives today still makes it a point to visit supermarkets regularly and ask shoppers why they make certain shopping decisions. Leo Burnett believed in depth interviewing, “where I come realistically face to face with the people I am trying to sell. I try to get a picture in my mind of the kind of people they are—how they use this product, and what it is they don’t often tell *you* in so many words—but what it is that actually motivates them to buy something or to interest them in something.”⁴ Focus group interviewing is another approach that tends to generate useful ideas and appropriate words and phrases for use in developing copy.

Fact finding should include a careful discussion of the advertising objectives. The objectives provide the point of departure for the creative process while, at the same time, constraining it. The creative team might properly challenge the constraints implied by the objectives, at least in the early stages of campaign development. In doing so, they might open the way for worthwhile alternatives and provide their own input to formulating objectives. Some solutions to tough problems come only when the focus of the problem is broadened. Thus, the objective need not be viewed as a unilateral, rigid set of constraints, but rather as a flexible,

We Took A Great Idea,



And Made It Fly

Samsonite's Ultravalet™ Garment Bag is like a closet and chest of drawers in one. And you can carry it on a plane and live right out of it in a hotel room.

With 12 inside pockets, the Ultravalet has a place for everything and keeps everything in its place.

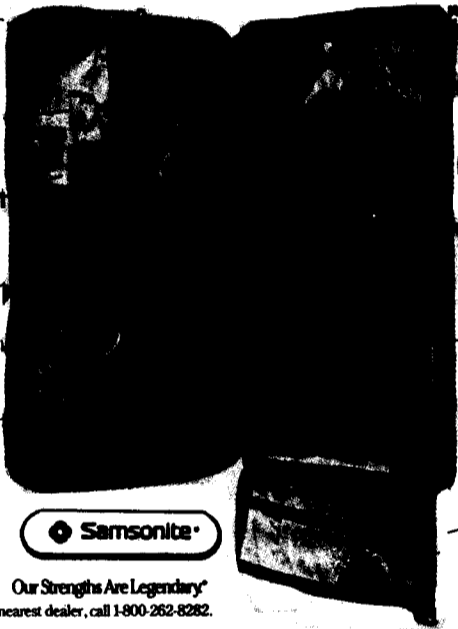
Another nice thing about the pockets is the mesh material that lets you see everything you've packed. You can also get into major pockets from the inside or outside.

There's even a special pocket for ties that helps keep them wrinkle-free.

Unlike most other bags, the Ultravalet opens like a book so you don't have to keep flipping the bag over to pack or unpack.

Thanks to a lot of organized thinking, the Ultravalet is the easiest bag to pack and unpack that we've ever made.

See the Ultravalet at a luggage store soon. And you'll see why it's an idea that's really taking off.



Our Strengths Are Legendary™

For more information and your nearest dealer, call 1-800-262-8282.

With its special hooks, you can hang the open bag in a closet or on a door and live right out of it.

You'll also appreciate our unique telescoping bar™ that pulls out to let you remove suits and dresses without disturbing the ones hanging in front.

Our large, reinforced shoe pockets hold a lot more than shoes.

The bag holds all kinds of hangers so you can pack any thing right from the closet.

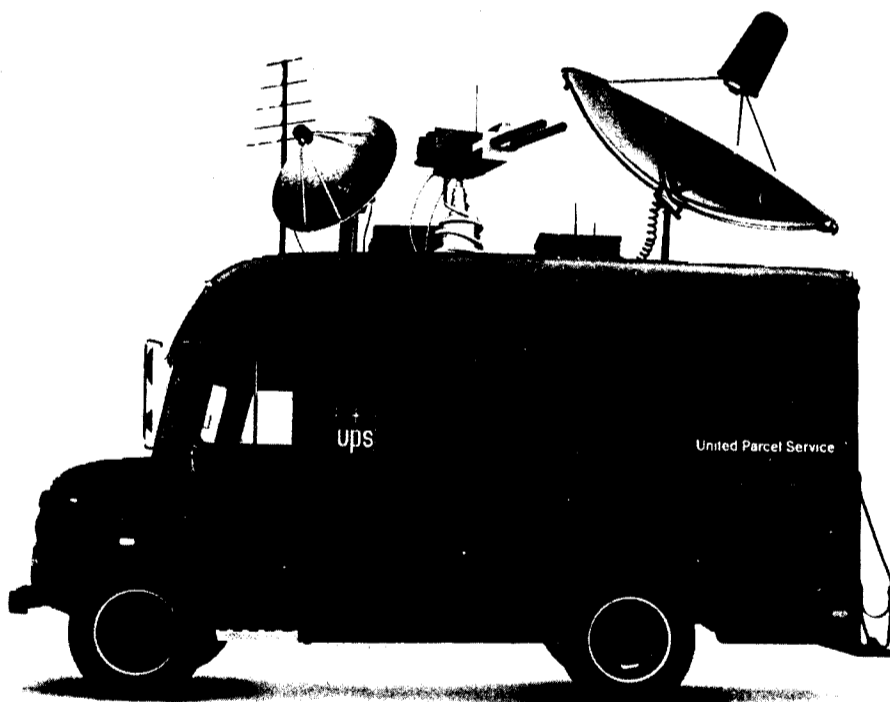
The Ultravalet folds over backwards™ instead of forwards like other bags, to help keep lapels, sleeves and pockets looking great.

There's also a removable wet pack that keeps wet or soiled items separate from dry ones.

Last but not least, our extended length panels™ help keep longer garments from wrinkling at the bottom.

*Patent Pending
© 1988 Samsonite Corporation

Figure 13-1. An ad with a strong creative idea: Samsonite.
Courtesy of Samsonite Corporation.



Introducing TotalTrack. It's like getting live broadcasts from the scene of your package.

Despite what you may have seen on TV, the world's largest staff of on-the-spot reporters isn't at CBS, NBC, ABC, or even CNN. They're at UPS.

Because we've just launched a nationwide cellular tracking system: TotalTrack.

Our 55,000 drivers now carry hand-held computers, while our vehicles are equipped with state-of-the-art cellular technology. So now you can find out the status of any air or designated ground package at any time. We can even confirm delivery in seconds. And only UPS TotalTrack™ digitally captures the recipient's signature.

Which means that now there's just one thing that travels faster than a UPS package. And that's news of it. **The package delivery company more companies count on.**



© 1993 United Parcel Service of America, Inc.

Figure 13-2. An ad with a strong creative idea: UPS.
Courtesy of United Parcel Service.

dynamic guide that is the result of creativity as well as empirical research and managerial experience.

Fact finding should include a digestion and incubation time. The various facts need to be absorbed or "digested," and usually the best ideas emerge only after a period of incubation.

After the information has been digested, *idea generation* is the heart of the creative process. The key is to generate a large quantity of ideas—to avoid inhibiting the process. Evaluating a set of alternatives is a relatively trivial problem next to that of obtaining good alternatives to evaluate. It is somewhat ironic that in refining decision theory very sophisticated methods have been developed to choose among alternatives although we still have only the crudest notion of how to generate alternatives.

Osborn tells of a successful copywriter at BBDO who starts a job by clearing his mind and sitting down at a typewriter and simply writing everything that comes to mind.⁵ He even includes silly, worthless phrases with the thought that they will block others if they are not included. In some cases, a piece of copy will be generated on the first try, but, more typically, hundreds of possible ideas will be created before several reasonable alternatives are generated.

There are certain questions that, when posed, can suggest ideas (see Table 13-1).

One of the most fertile is the suggestion to combine various concepts. There have been several systematic approaches proposed to aid the process. One such approach is termed *HIT*, or the *heuristic ideation technique*.⁶ Several relevant dimensions of a problem area are identified. For a citrus drink, we might consider the context in which it is used (snack, breakfast, or parties), the benefit it provides (nutrition, preparation ease, color), and the personalities who could endorse it (an athlete, a popular singer, a nutritionist). Then the total set of ideas is the set of all possible combinations of these concepts. Techniques similar to this one have been successful at stimulating new product ideas. One can readily see that products such as toaster waffles, breakfast milkshakes, canned whiskey sours, and aerosol hair sprays could have been conceived with such methods. In a similar vein, some agencies have developed computer-aided name generators. Various words or combinations of letters are systematically combined to provide alternative names for new products.

For some, idea generation comes easier in a group, from which more information and associations are collectively available. The difficulty here is to overcome the inhibiting aspects of group behavior. One technique to encourage the free flow of ideas is *brainstorming*.⁷ Developed by Osborn and used regularly at BBDO, it features a group of six to ten people who focus on a problem. The cardinal rule is that criticism is prohibited. All evaluation is withheld until later. The wilder the idea that survives, the better, for it may stimulate a new association that will trigger a more useful idea. The participants are encouraged to build on ideas that appear, combining and improving them. The atmosphere is positive. The objective is quantity. Osborn reported that one such session generated 144 ideas on how to sell blankets.

A related technique, called *synectics*, was developed by William J. J. Gordon.⁸

Table 13-1. Questions That Spur Ideas for New and Improved Products.

Put to other uses?	New ways to use it? Other uses if modified?
Adapt?	What else is this like? What other ideas does this suggest? Does past offer parallel? What could I emulate?
Modify?	New twist? Changing meaning, color, motion, sound, odor, form, shape? Other changes?
Modify?	What to add? More time? Greater frequency? Stronger? Higher? Longer? Thicker? Extra value? Plus ingredient? Duplicate? Multiply? Exaggerate?
Modify?	What to subtract? Smaller? Condensed? Miniature? Lower? Shorter? Lighter? Omit? Streamline? Split up? Undertate?
Substitute?	Who else instead? What else instead? Other ingredients? Other material? Other process? Other power? Other place? Other approach? Other tone of voice?
Rearrange?	Interchange components? Other pattern? Other layout? Other sequence? Transpose cause and effect? Change pace? Change schedule?
Reverse?	Transpose positive and negative? Turn right into left? Turn it backward? Turn it upside down? Reverse roles? Change signs? Turn subject. Turn other checks?
Combine?	How about a class, an alloy, an association, an association? Combine lines? combine purposes? Combine spaces? Combine ideas?

Source: Philip Kotler, *Marketing Management: Analysis, Planning and Control* (Englewood Cliffs, NJ: Prentice Hall, 1967), p. 247, adapted from Alex F. Osborn, *Applied Imagination*, 3rd ed. (New York: Scribner's, 1963), pp. 286-287.

It differs from brainstorming in that it does not focus on a clearly specified problem. Rather, a discussion is stimulated around a general idea that is related to the ultimate specific problem. Instead of being concerned with marketing a citrus beverage, the group might discuss drinking. When a variety of ideas is exposed, the leader starts directing the discussion toward the specific problem. The sessions tend to last longer than the sixty- or ninety-minute brainstorming sessions, based on a belief that fatigue tends to remove inhibitions.

John Keil,⁹ in a book on creativity, argues that there are several myths about creativity and creative people, none of which is really supported by the facts. Keil's six myths of creative people are as follows:

1. Creative people are sophisticated and worldly. They are cultured, well read, and snobbish.
2. Creative people are more intelligent than others.

3. Creative people are disorganized.
4. Creative people are witty and seldom boring.
5. Creative people are more involved with liquor and drugs than others are.
6. Drugs and alcohol stimulate creative thinking.

Like the social stereotypes of any profession, Keil essentially cautions against such stereotyping and argues that creative people have a wide variety of habits, styles, and values. There are boring creative people, as well as witty ones. The incidence of alcoholism and drug abuse in this profession appears no greater than in others such as law or medicine.

The creative process culminates in the specific activities of writing copy, illustrating, and layout. Each of these activities is briefly described in the next sections.

COPYWRITING

Copywriting, illustrating, and layout are different activities associated with the creative stage of advertising development and are usually done by different people who specialize in one or the other. *Copywriting* in print is the activity of actually putting words to paper, particularly those contained in the main body of the text (the main arguments and appeals used), but also including attendant bylines and headlines. In broadcast, the copywriter is, in effect, a script writer who develops the scenario or script to be used in a radio or television medium; writing a jingle, or the lyrics for music, may also be involved. *Illustrating* is usually the work of an artist in the case of television. *Layout* generally refers to the activity of bringing all the pieces together and, as will be seen, differs in the case of print and broadcast.

How does one write good copy? John Caples is a member of the Advertising Hall of Fame, and his wisdom is worth reading. He retired in 1981 after fifty-four years at Batten, Barton, Durstine & Osborn, the last forty years as vice president. Caples was one of the giants contributing to the success of BBDO. A classic direct-mail advertisement created by Caples is shown in Figure 13-3. Caples states that the best ads are "written from the heart." "Write down every idea that comes into your head, every selling phrase, every key word. Write down the good ideas and the wild ideas. Don't try to edit your ideas at the start. Don't put a brake on your imagination."¹⁰ In his book, he develops a checklist of important guidelines for copywriting:

1. Cash in on your personal experience.
2. Organize your experience.
3. Write from the heart.
4. Learn from the experience of others.
5. Talk with the manufacturer.
6. Study the product.
7. Review previous advertising for the product.
8. Study competitors' ads.
9. Study testimonials from customers.



"Can he really play?" a girl whispered. "Heavens, no!" Arthur exclaimed. "He never played a note in his life."

They Laughed When I Sat Down At the Piano But When I Started to Play!—

ARTHUR had just played "The Rosary." The room rang with applause. I decided that this would be a dramatic moment for me to make my debut. To the amazement of all my friends, I strode confidently over to the piano and sat down.

"Jack is up to his old tricks," somebody chuckled. The crowd laughed. They were all certain that I couldn't play a single note.

"Can he really play?" I heard a girl whisper to Arthur.

"Heavens, no!" Arthur exclaimed. "He never played a note in all his life. . . . But just you watch him. This is going to be good."

I decided to make the most of the situation. With mock dignity I drew out a silk handkerchief and lightly dusted off the piano keys. Then I rose and gave the revolving piano stool a quarter of a turn, just as I had seen an imitator of Paderewski do in a vaudeville sketch.

"What do you think of his execution?" called a voice from the rear.

"We're in favor of it!" came back the answer, and the crowd rocked with laughter.

Then I Started to Play

Instantly a tense silence fell on the guests. The laughter died on their lips as if by magic. I played through the first few bars of Beethoven's immortal Moonlight Sonata, I heard gasps of amazement. My friends sat breathless—spellbound!

I played on and as I played I forgot the people around me. I forgot the hour, the place, the breathless listeners. The little world I lived in seemed to fade—seemed to grow dim—seemed to vanish as if by magic. Only the music was real. Only the music was beautiful and as changing as the wind blown clouds that long ago inspired the master composer. It seemed as if the master

musician himself were speaking to me—speaking through the medium of music—not in words but in chords. Not in sentences but in exquisite melodic phrases.

A Complete Triumph!

As the last notes of the Moonlight Sonata died away, the room resounded with a sudden roar of applause. I found myself surrounded by excited faces. How my friends carried on! Men pounded me on the back in their enthusiasm with rapid questions. "Jack! Why didn't you tell us you could play like that!" "Where did you learn?" "How long have you studied?" "Who was your teacher?"

"I have never even seen my teacher," I replied. "And just a short while ago I couldn't play a note."

"Quit your kidding," laughed Arthur, himself an accomplished pianist. "You've been studying for years. I can tell."

"I have been studying only a short while," I insisted. "I decided to keep it a secret so that I could surprise all you folks."

Then I told them the whole story.

"Have you ever heard of the U. S. School of Music?" I asked.

A few of my friends nodded. "That's a correspondence school, isn't it?" they exclaimed.

"Exactly," I replied. "They have a new simplified method that can teach you to play any instrument by mail in just a few months."

How I Learned to Play Without a Teacher

And then I explained how for years I had longed to play the piano.

"A few months ago," I continued, "I saw an interesting ad for the U. S. School of Music—a new method of learning to play which only cost a few cents a day! The ad told how a woman had mastered the piano in her spare time at home—and without a teacher! Best of all, the wonderful new method she used required no laborious scales—no tedious exercises—no tiresome practicing. It sounded so convincing that I filled out the coupon requesting the Free Demonstration Lesson."

"The free book arrived promptly and I started in that very night to study the Demonstration Lesson. I was amazed to see how easy it was to play this new way. Then I sent for the course."

"When the course arrived I found it was just as the ad said—so easy as A.B.C. And, so

the lessons continued they got easier and easier. Before I knew it I was playing all the pieces I liked best. Nothing stopped me. I could play ballads or classical numbers or jazz, all with equal ease! And I never did have any special talent for music!"

Play Any Instrument

You too, can now teach yourself to be an accomplished musician—right at home—in half the usual time. You can't go wrong with this simple new method—which has already shown 150,000 people how to play their favorite instruments—talent. Just read the list of instruments in the panel, decide which one you want to play and the U. S. School will do the rest. And bear in mind no matter which instrument you choose, the cost in each case will be the same—just a few cents a day. No matter whether you are a mere beginner or already a good performer, you will be interested in learning about this new and wonderful method.

Send for Our Free Booklet and Demonstration Lesson

Thousands of successful students never dreamed they possessed musical ability until it was revealed to them by a remarkable "Musical Ability Test" which we send entirely without cost with our interesting free booklet.

If you are in earnest about wanting to play your favorite instrument—if you really want to gain happiness and increase your popularity—send it once for the free booklet and Demonstration Lesson. No cost—no obligation. Right now we are making a Special offer for a limited number of new students. Sign and send the convenient coupon now—before it's too late to gain the benefits of this offer. Instruments supplied when needed, cash or credit. U. S. School of Music, 1621 Brunswick Bldg., New York City.

U. S. School of Music, 1621 Brunswick Bldg., New York City.

Please send me your free book, "Music Lessons in Your Own Home," with introduction by Dr. Frank Crane, Demonstration Lessons and particulars of your Special Offer. I am interested in the following course:

Pick Your Instrument

Piano	Celli
Organ	Musings and
Trumpet	Compositions
Drum and	Big Banding
Trumpet	Library
Saxophone	Guitar
Clarinet	Mandolin
Harmonica	Steel Guitar
Flute	Harp
Violin	Contra
Autoharp	Piccolo
Accordion	Triangle
Automatic Finger Control	Special Culture
Piano Arrangement	

Figure 13-3. A famous direct-mail advertisement of John Caples. Source: Advertising Age, August 1, 1983, p. M50.

10. Solve the prospect's problem.
11. Put your subconscious mind to work.
12. "Ring the changes" on a successful idea.

Following these rules is good advice in creating copy. The idea of "ring the changes" is particularly useful and interesting. Once a successful idea has been found, it should be used repeatedly with variations on the central theme. For example, an insurance company found that ads featuring retirement annuities brought the most coupon replies. So all the ad headlines featured retirement. However, the appearance of the ads was varied by using different illustrations such as a man fishing . . . a couple sitting on the beach under a palm tree . . . an elderly couple embarking on a cruise ship. As Caples says,

Once you have found a winning sales idea, don't change it. Your client may tire of it after a year or two. He sees all the ads from layout stage to proof stage to publication stage. Explain to him that when he is tired of the campaign, it is just beginning to take hold of the public.¹¹

Copywriting obviously becomes more important in the case of long copy and less important in the case where few words are included. Copy should be only as long as necessary to complete the sales job—this means that long copy is often appropriate only for the highly interested reader (such as people contemplating car purchases).

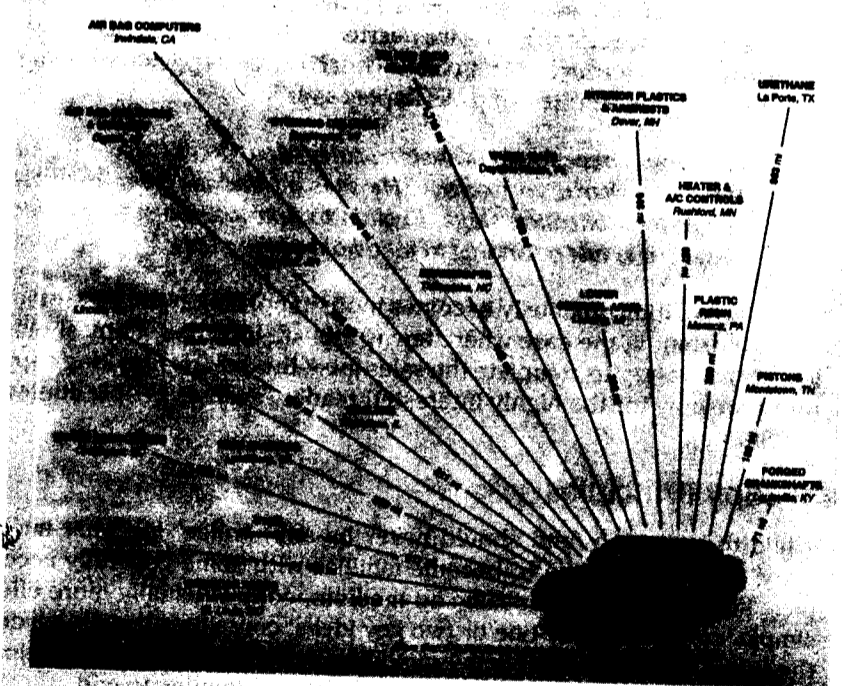
General Copy Principles

While there are no (and should never be any) "rules" for what makes for good copy,¹² it is worthwhile to become familiar with some generally accepted principles. Regardless of the specific ad medium, copy is usually more effective if it is simple, containing only one or two key ideas; contains a benefit or idea unique to the brand being advertised; is *extendible* (can lead to several variations in a campaign); and flows naturally and smoothly from beginning to end.

Good ads are specific, using facts and figures and believable details instead of generalities. An example is the 1993 MCI telephone campaign that offered customers written "proof positive" of the savings they would get every ninety days, compared with those from other phone carriers. Another example is the Toyota ad in Figure 13-4: notice how much more credible the claim about local parts sourcing is because specifics are provided. Another "rule" is to frequently mention the brand name and key consumer benefit; and to conclude the ad by linking back to its beginning, with a strong call to some kind of action.

One overriding rule for developing copy is to keep the format simple, uncluttered, and straightforward. Whether in print or in broadcast, the tendency for including too much information or for complicating the television commercial with too many scene changes, or scenes that are not well integrated, should be avoided. This principle of simplicity extends to the language used as well. Like cluttered format, complicated language is unlikely to induce people to spend the time to "figure it out." The message should always be true to the product. Claims should be sub-

Before you buy a Camry CHECK THE MILEAGE.



EVERY YEAR, Toyota buys thousands of parts from communities right across the country. In fact, we buy more than \$4.5 billion per year in parts for both domestic and overseas production, from more than 440

U.S. suppliers. Whether it's engine blocks from Ohio, batteries from Tennessee or wiper systems from New York, our investment in local industries is paying off in the form of thousands of jobs across the United States.

INVESTING IN THE THINGS WE ALL CARE ABOUT. **TOYOTA**
 with Toyota Motor Corporate Services, 9 West 57th Street, Suite 4900-J14, New York, NY 10019

Figure 13-4. Good use of specifics: Toyota.
 Courtesy of Toyota Motor Corporate Services of North America, Inc.

stantiable, and the style should not be radically altered over the life cycle of the product.

Print Copy Principles

For print ads, one of the key elements is the headline, which must flag down the target reader and pull him or her into the body copy, offering a reward for reading on. This is best achieved by headlines that appeal to the reader's self-interest (e.g., by offering free, useful information), are newsy, offer new twists on familiar sayings, and/or evoke curiosity (e.g., by asking a quizlike question).¹³ As good examples, see the headlines used in Figures 13-5 and 13-6. It helps if the brand name is mentioned in the headline itself.

Since most people reading print ads never go beyond the headline, it is also extremely important that the headline and visual complement each other so well and "tell the story" so easily, that a reader who only looks at the headline and main visual can "get the message" without having to read a word of the body copy. The choice of the headlines and visuals in the ads in Figures 13-1 and 13-2 earlier have this desirable quality.

As for the body copy itself, it should be detailed and specific (recall Figure 13-4 earlier), support the headline, and be readable and interesting. *Story appeal* is another effective copy device, as can be seen in the Paco Rabanne ad in Figure 13-7 or the John Hancock ad in Figure 13-8. Copy should be only as long as needed to do the selling task (high-involvement purchases may call for detailed copy), but body copy can be made readable by the use of subheads and captions.

As an example of an ad that displays many of these principles, examine the print ad in Figure 13-9. Note that it flags down the target reader (pediatricians), promises them a newsy benefit in the headline, the visual tells the story, specific facts are presented (with a captioned graph), subheads are used, and there is a call-to-action (phone number).

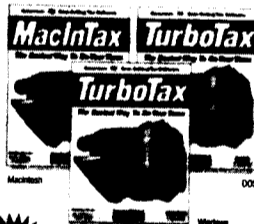
Research by Michael Houston, Terry Childers and Susan Heckler has shown that attribute information is recalled better when it is presented both as a picture and in words (for example, a teddy bear to depict softness in a fabric softener ad) than when it was presented only as words with a different attribute conveyed in the picture. However, this extra recall effect of pictures that exemplify verbal product attribute information appears to occur only when the verbal information is itself of low imagery (does not involve visualization of a concept or relationship).¹⁴ Such imagery or visualization occurs more easily if the ad uses concrete rather than abstract words, if the ad is believable, and if the ad does seem to create more liking for the ad and the brand.¹⁵ The message of the ad is also more memorable if its various parts are consistent rather than inconsistent, for example an ad for ICY vodka from Iceland, showing a bottle apparently made out of ice and using copy reading "Smooth as Ice . . . Icy cold. Icy clear . . ."¹⁶

Other research has discovered that more imagery is evoked if the picture makes it easy for the consumer to plausibly imagine himself or herself in engaging in that behavior.¹⁷ The effects of an ad's pictures on brand attitudes (liking) seem

Do You Make These Six Common Mistakes On Your Taxes?

Six common mistakes can cause you big headaches on your taxes. An oversight here, an omission there. From unnecessary tax payments to full blown IRS audits—you can end up paying too much ... or worse. But now, using TurboTax® or MacInTax®, you can avoid these simple but costly mistakes:

- 1 The Arithmetic Error**
Today, even the simplest forms contain complex calculations. And with all the late-night scrambling, an innocent mistake could cost you plenty.
- 2 The Transcription Error**
With all those numbers being juggled from schedule to schedule, it's no wonder the figures are so often transcribed incorrectly or entered on the wrong line.
- 3 The Omitted Form**
Even "ordinary" returns require anywhere from six to a dozen forms to complete. It's easy to miss one or end up rushing all over town to find the one you need.
- 4 The Misinterpreted Instruction**
At best, IRS instructions can be tough to understand. At worst they can be mind-boggling. What you need are clear directions in plain English.
- 5 The Overlooked Deduction**
You'd have to be a professional tax preparer to know all the deductions you're entitled to. If you miss just one, it could cost you hundreds of dollars.
- 6 The Exceeded Guideline**
The fastest way to trigger an IRS audit is to exceed the "normal" range on one of your deductions. You need to know what the IRS looks for on a line-by-line basis.
When you do your taxes with TurboTax, mistakes like these are virtually impossible. And filing your taxes couldn't be easier.



America's #1 Tax Software

The fastest, easiest way to do your taxes right. With a new Windows interface and enhanced capabilities for 1994, America's #1-selling tax software now makes preparing your income taxes easier than ever. Just gather your records and receipts, sit down at your computer and let TurboTax's award-winning EasyStep® tax preparation system guide you through every step of the way. Then print out your forms, sign them and drop them in the mail. It's that easy!

New "smarts" features™ solve those and ensure accuracy. Our TaxAdvisor™ points out overlooked deductions and mistakes on the fly—while you're entering your data into our Windows and Macintosh software—to improve the accuracy of your return. And the SmartAudit™ feature hunts down errors, omissions and likely audit items ... and takes

you directly to each item and tells you what to change and how. All in a fraction of the time you'd spend checking and revising your return manually.

Get more out of QuickScan™ with TurboTax.

Our TaxLink innovation lets you work with TurboTax and



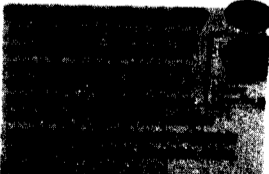
QuickScan—America's #1 personal finance software—as if they were a single program. Zoom in on tax-related QuickScan transactions from within TurboTax—item by item—and reassign tax categories to maximize your tax savings. Then jump back to TurboTax and see the recalculated results. (Windows version only.)

Take our powerful CD-ROM for a spin.

TurboTax on CD-ROM offers concise, full-motion video and audio assistance, plus over 60 IRS publications and expert tax advice from Marshall Loebe, former managing editor of *Forbes* magazine and tax attorney, Mary Sprouse, former IRS Audit Group manager, and author of the *The Money Income Tax Handbook*.

More returns filed and more records won

than any other tax software. Over 40 million returns have been filed using TurboTax, making it the nation's most trusted tax preparation program. So order today. And see for yourself why the new TurboTax is easily the best tax software ever!



Yes, I'll try TurboTax FREE!

Push me my FREE gift and FREE TRIAL copy of TurboTax as soon as they're available (usually late October). If I'm not 100% satisfied, I'll return TurboTax within 30 days and owe nothing. If I decide to keep it, my credit-card won't be charged until after my 30-day Free Trial. Either way, my FREE gift is mine to keep, whatever I decide.

Please Choose:
 3-1/2" disks, or High Density, or Low Density
 5-1/4" disks

TurboTax 94™ - compatible \$39.95
 TurboTax for Windows™ \$39.95
 TurboTax for Windows - CD ROM \$39.95
 MacInTax for Macintosh™ \$39.95

Multi-year order to: Intuit, 2050 E. Eblen Rd., #100, Tempe, AZ 85706-7100. Or Call NOW:

800-964-1040
ext. 66666

Name _____
 Address _____
 City _____ State _____ Zip _____
 Bill Me Visa MasterCard Discover Amex
 I understand that there is an additional \$7.00 shipping per order.
 Card # _____ Exp. Date _____
 Signature _____

Figure 13-5. A curiosity headline: Turbotax. Courtesy of Intuit Inc.

How To Pick A Flour

Contrary to popular belief, all flours are not created equal. Read on and find out more about the one flour more people pick than any other: Gold Medal Flour.

Gold Medal earned its name for good reason. It's the only flour to have won the Gold Medal at the International Exhibition in 1893.

Gold Medal was the first flour to be tested for purity by the U.S. Government. It's the only flour to be tested for purity by the U.S. Government.

Gold Medal flour is consistently used under the harshest conditions in the world-famous Betty Crocker Test Kitchen.

That's why you can be sure of consistent results, recipe after recipe. We guarantee it.

ALL-PURPOSE

Figure 13-6. A newsy, informative headline: Gold Medal Flour. Reprinted with permission of General Mills, Inc.



Hullo:
*You sure
And you steal all the covers. What
time did you leave?*
*Six-thirty. You looked like a
toppled Greek statue lying there.
Only some tourist had sniped
your fig leaf. I was tempted to
wake you up.*
*I miss you already.
You're going to miss something
else. Have you looked in the
bathroom yet?*
Why?
*I took your bottle of Paco Rabanne
cologne.*
*What on earth are you going to do
with it... give it to a secret lover
you've got stashed away in
San Francisco?*
*I'm going to take some and rub it
on my body when I go to bed
tonight. And then I'm going to
remember every little thing about
you... and last night.*
*Do you know what your voice is
doing to me?*
*You aren't the only one with
imagination. I've got to go; they're
calling my flight. I'll be back
Tuesday. Can I bring you anything?*
My Paco Rabanne. And a fig leaf.



Paco Rabanne
A cologne for men
What is remembered is up to you

Figure 13-7. An ad with story appeal: Paco Rabanne.
Courtesy of Paco Rabanne



I love
little
I want to
very, very
Daddy got

Bill Heater
Age 30
Married, two children

Income
Single Income \$35,000

Estimated Expenses
Income tax \$8,500
Rent 8,500
Food, Clothing 13,000
Insurance \$30,000

Needs
Long-term security
for his family
To build investments

Answer
John Hancock Variable
Life - Insurance with
the following range
of investment options:
Stocks, Bonds,
Money Market,
Aggressive Stocks and
Total Return

Bill Heater is feeling more at ease about his family's future since he invested his raise in John Hancock Variable Life. The policy guarantees Bill a death benefit while it offers him the opportunity to make money through a variety of investment options. Plus, he can change these options as his needs or market conditions change. For more information about Variable Life, including charges and expenses, please contact your John Hancock representative for a prospectus. Read it carefully before you invest or send money.

Real life, real answers.

John Hancock
Financial Services

John Hancock Variable Life Insurance Co., Boston, MA 02117

Figure 13-8. Story appeal: John Hancock.
Courtesy of John Hancock Financial Services.

Technical Breakthrough

Now Take Instant Clinical Temperatures Without Disturbing Your Patients

Say Goodbye to Old-Fashioned Invasive Thermometers

CARLSBAD RESEARCH CENTER, CALIFORNIA—Now you can take temperatures quickly and accurately, with better patient cooperation and no mucous membrane contact, thanks to the latest medical technology.

It's called FirstTemp™: a light, hand-held, all-purpose clinical thermometer from Intelligent Medical Systems.

Fast, Easy to Use and Read

When placed just at the ear's opening, FirstTemp takes an infrared reading from the tympanic membrane in one second. This measurement is very accurate, because the tympanic membrane shares the blood

supply that reaches the hypothalamus (which controls body temperature). The temperature is displayed on a backlit LCD screen.

Reduces Risk of Spreading Orally and Sexually Transmitted Diseases

FirstTemp makes no contagion-spreading contact with mucous membranes. And the probe is covered with a comfortable, disposable speculum that fits adults and infants safely. The covers are applied and ejected without being touched. FirstTemp is a major advance in reducing the risk of spreading orally and sexually transmitted diseases.

Doctors Report Improved Patient Flow, Staff Efficiency

FirstTemp offers new advantages to physicians and hospital personnel: You get the temperature quickly and accurately, while its comfortable, non-invasive nature elicits unprecedented patient compliance.

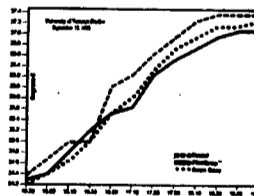


The comfortable, non-invasive nature of FirstTemp elicits unprecedented patient compliance. A sleeping patient—even a baby—can be left undisturbed.

Independent Research Supports FirstTemp's Accuracy

In clinical trials at the University of Vermont, FirstTemp was compared to an indwelling Swan-Ganz catheter in the pulmonary artery and to a constant readout rectal thermometer. FirstTemp proved extremely accurate, exhibiting a correlation coefficient of 0.987 and thus upholding the statements of earlier investigators that non-invasive tympanic thermometry will

likely deliver the quickest, most reliable temperature.



In tests at the University of Vermont, FirstTemp was compared to a Swan-Ganz catheter in the pulmonary artery and an indwelling rectal thermometer. The non-invasive FirstTemp proved extremely accurate, with an overall correlation coefficient of 0.987.



Useful for all ages: 1st Ambulatory Care, ICU/CCU, ER as well as Pediatrics and NICU.

Wide Range Helpful in Hypothermia Cases

FirstTemp's range of 60°F to 110°F (15.5°C to 43.3°C) makes it particularly useful in cases of hypothermia. Both °F and °C readings are available at the flick of a switch.

For more information about FirstTemp, call (800) 535-5158 (US) or (800) 628-1414 (California). Clinical references available upon request. □

For More Information, Circle 236 on Reader Response Card.

Figure 13-9. Good overall print ad: First Temp. Courtesy of Sherwood Medical.

to increase if they contain product-relevant information, especially for highly involved consumers.¹⁸

Television Copy Principles

Television scripts (which are discussed further shortly) must usually be written to take advantage of the visual nature of the medium, by using demonstrations, pack close-ups, and the like. The message contained in the pictures is especially important now that many consumers pay only limited attention to advertisements.¹⁹ Since TV ads are fleeting and cannot usually easily communicate much information, simplicity (and frequent and early mention of the brand name and key idea) are strongly recommended. TV ads get higher recall scores if they contain more frequent visual representations of the brand name, package, and key product attributes.

TV ads also get higher persuasion scores if the shots in the ad are more “connected” and better-linked to each other.²⁰ While there seems to exist a belief that TV ads should use more shots because viewer attention spans are getting shorter—the average number of shots per ad is up from eight in 1978 to thirteen in 1991—research has actually found that as the number of shots per ad goes up, the ad’s recall and persuasion scores go down, even among young viewers.²¹ Amazingly, it has been found that if the camera angle is such that the product or person appears bigger, stronger or bolder, the ad is evaluated more favorably, though this happens mostly for consumers processing the TV ad in a *low-involvement* fashion (see Chapter 5).²² It bears repeating, however, that the key factor making for a persuasive TV ad is as simple as the presence of a strong brand-differentiating benefit.²³ While the creative execution is certainly important, if you want a persuasive ad, make sure you’ve got the right (strong and convincing) message!

Radio Copy Principles

For radio ads, a key principle usually is to write copy that “creates a picture in the mind’s eye” of the listener. The radio ad must pull the listener in from whatever is being done when the ad comes on, into an imagined situation, through use of the human voice, sound effects, humor, and music. Research shows that sound effects increase imagery activity and, through that, the evocation of feelings that are not verbally described in the ad. Though it can occasionally be distracting, product-related imagery usually increases the ad’s likability and the recall and recognition of ad claims.²⁴

It is usually also important in radio to mention the brand name and the key selling benefit early and often. Short words and short sentences are usually easier to understand on the radio. Obviously, radio ads can use various creative tools, and a typology of different kinds of radio ads has been developed.²⁵ Two examples of humorous award-winning radio ad scripts are presented in Figure 13–10. The ad for Callard and Bowzer illustrates the frequent repetition of the brand name and the use of mnemonic devices, while the ad for the Pork Producers Council illustrates the use of sound effects and dialogue that work on the listener’s imagination.

432 CHAPTER 13

AGENCY: Lord, Geller, Federico, Einstein, New York
 CLIENT: Callard & Bowser
 CREATIVE DIRECTOR: Arthur W. Einstein Jr.
 COPYWRITERS: Lynn Stiles, John Cleeze
 PRODUCERS: Lynn Stiles, Arthur W. Einstein Jr.
 RECORDING STUDIO: Molinare, London

Plenty of commercials demand attention, but so few of them reward it. With Cleeze's absurdly complicated Callard & Bowser spots, you find yourself hanging on every word. Remarkably, in the age of the commercial-zapper, people trust Cleeze to make listening worth their while. But the spots are hardly soft-sell. After all, how could you not remember the product name after a performance like this?

CLEEZE: You know, it's often occurred to me that you're listening to these Callard & Bowser candy commercials while driving the car or doing brain surgery or ironing shirts if you're a man. So how are you going to recall the name Callard & Bowser if you can't write it down? Well, the answer is just remember quack, woof and the letters CB. . . . CB—think of Chicago Bears, or Charlotte Bronte, or even . . . yes, Chauncey Balkin. He's my mother's cousin's uncle's ex-tobaccoist—lives in San Diego—don't know whether you know him. If not, perhaps best stick to Charlotte Bronte really. Yes, so you've got quack, woof, Charlotte Bronte. And that's all you need, so off we go, quack, woof, Charlotte Bronte. Quack gives you duck, the duck's a mallard, so the first name starts with a C as in Charlotte and rhymes with mallard—Callard. And the woof gives you dog, the dog's a schnauzer, second name starts with a B as in Bronte and rhymes with schnauzer—Bowser! Callard & Bowser, the name to remember for very special, rather sophisticated English candy. Now if you can't remember quack, woof, Charlotte Bronte, don't rush into candy stores shouting, "Meow, cluck, Louisa May Alcott," . . . just do without.

AGENCY: Fletcher/Mayo/Associates, Kansas City
 CLIENT: National Pork Producers Council
 CREATIVE DIRECTOR/AGENCY PRODUCER: Jeff Wirth
 PRODUCTION COMPANY/COPYWRITERS: Dick Orkin's Radio Ranch, Hollywood

Have you noticed that the trade associations for various food commodities have been running some of the cleverest advertising around in recent years? Could be a dissertation topic here for some chow-hound of a marketing student. At any rate, pork is well served by the commercial cited here. The spot will get most of us on its side right away with its reference to that common enemy of dinnertime mankind, the lima bean. (Please—no letters from the Lima Bean Council.) And it goes on from there with a neat interweaving of the sophisticated and the childlike.

ANNOUNCER: Mikey Miller has always been a picky eater.
WOMAN: Mikey, eat your lima beans.
MIKEY: (child's voice) I don't like 'em.
WOMAN: You haven't even tried them.
MIKEY: I don't want to.
WOMAN: Here comes the lima-bean airplane. (airplane noise)
MIKEY: I'm not eating lima beans.
ANNOUNCER: All Mikey wanted to eat was . . .
MIKEY: S'ghetti.
ANNOUNCER: He grew to adulthood, got married, found a job but continued to be just as picky as ever.
MIKEY: (adult voice) What's for dinner?
WIFE: Pork tenderloin with green peppercorn sauce and lima beans.
MIKEY: I hate lima beans.
WIFE: Michael, you haven't even tried them.
MIKEY: I don't like 'em.
WIFE: Here comes the lima-bean choo-choo. Whoa whoa.
MIKEY: (food in his mouth) I don't like lima beans.
WIFE: Well, at least try the pork tenderloin with green peppercorn sauce.
MIKEY: Why can't we have s'ghetti?
WIFE: Mike, you've never even tasted pork tenderloin before, have you?
MIKEY: I don't care.
WIFE: Pork's leaner than ever before. It's juicy. It's tender. Mmmmmmm . . .
MIKEY: Then you eat it.
WIFE: Mike, don't you ever get tired of eating the same thing week in and week out? Try the pork tenderloin!
MIKEY: Oh, all right. (takes bite) Oh, this is good.
WIFE: I knew you'd like it.
MIKEY: I'm gonna eat this every day for ever and ever until I die.
WIFE: Which may be very soon.
MIKEY: What?
WIFE: Nothing.

Figure 13-10. Radio ads using mnemonics and sound effects.

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Outdoor Copy Principles

For outdoor ads, where the message must be communicated in a few seconds, the copy and visual (such as a large pack shot) must be extremely short, simple, strong, and obvious—there is no time for subtlety. Outdoor ads are recalled more if they have fewer words, are about more involving products, are creatively more distinct, and are on the right-hand side of highways than on the left-hand side (from the drivers' perspective).²⁶

Retail Copy Principles

Retail ads usually must contain specifics about the merchandise being offered (such as exact sizes, colors, and prices) in order to stimulate immediate buying action. Yet they must also be created in a manner consistent with (and must strive to reinforce) the image of the store. An example of a retail ad was presented earlier, in Chapter 3 (Figure 3-5).

Business-to-Business Ads

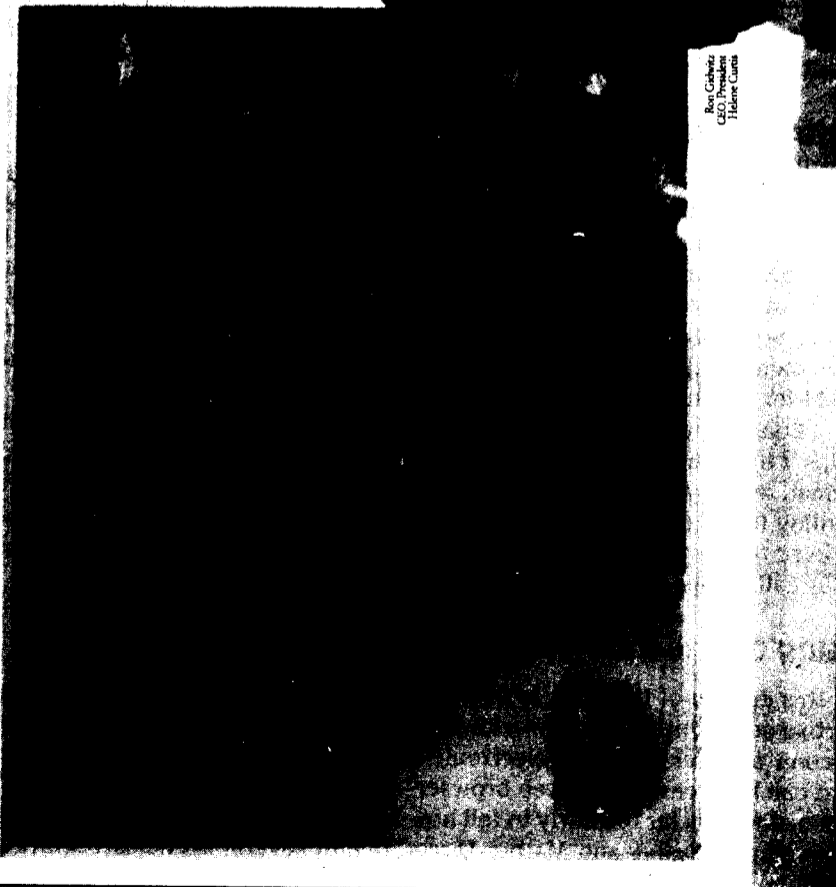
Since business-to-business ads are usually written to an audience seeking problem-solving or profit-improving information, they should usually be informative and offer specifics, serious (but not boring), and (ideally) offer case histories of how the advertised brand helped someone else in a similar situation. The software company Lotus, for example, in advertising its Notes product to corporate users, ran ads in September 1993 citing successful adoption by twelve different companies, each named explicitly, with a paragraph describing each specific case. (See Figure 13-11 for another excellent example.)

Long copy ads are good,²⁷ but they should focus on a single benefit, and it helps if they have a single dramatic image. While the ads need to be factual and informative, they should nonetheless contain some drama or human interest, according to a study by Roper Starch Worldwide.²⁸ A coupon or phone number can be used to provide more-detailed information and generate a lead for a subsequent sales call, either in person or via the telephone.

Advertising on the Internet

As this edition of the book is being written, advertisers are just beginning to advertise on the Internet, the worldwide web of computer networks that promises to become another avenue of electronic commerce. Advertisers set up "home pages" that can be accessed by "web browser" software, and occupy "storefronts" in "online malls." It is far too early to tell how advertising will evolve on the Internet, but according to Ogilvy and Mather Direct, one of several agencies venturing in this medium, Internet advertising should not be intrusive, should take place only in designated newsgroups and list servers, should offer full disclosure of what is being sold and under what terms, should only perform consumer research with the consumer's consent, and should not resell consumer data without express user permission.²⁹

**"With Digital,
Helene Curtis
not only competes
with larger
companies but
comes out ahead."**



By: Glieber
CEO, Treasurer
Helene Curtis

"Digital's ALLNET" office information network is just what we needed to compete with the giants of the packaged goods industry. The flexibility and responsiveness it provides is key to our success in maintaining a competitive edge in the highly competitive brands "Retail" and "Consumer" in America.

"We now have immediate access to R&D, Manufacturing, Financial information. Digital insurance easily with systems already in place. It enhances communications throughout the organization. Our people are excited about the benefits of the environment and faster response. We're exploring this to our advantage."

"As fast as we've grown, Digital has kept right in step with our expansion. Because of this, Digital will be an important part of our future and help in meeting our next challenge: successfully competing with multi-national global firms."

The result? Working together, with Digital office communications systems, you can enhance communications throughout your entire organization.

Today, with more computer networks in place than anyone else, Digital gives you an elegantly simple way for your people to work together more productively, more creatively, more efficiently, more competitively.

To learn more, contact Digital Equipment Corporation, 200 Baker Avenue, Concord, MA 01742-2190.

Or call your local Digital sales office. A way to work together like never before.

Digital
has
it
now.

Figure 13-11. A business-to-business "case history" ad: Digital.
Courtesy of Digital Equipment Corporation.

ILLUSTRATING

The activity of *illustrating* is of crucial importance for many consumer nondurable products where pictures or photographs are used to convey a central idea, and there is little or no need for long explanations or a recitation of copy points. Normally, an artist will be involved in selecting materials or will actually draw original pictures for the advertising.

Artwork is equally if not more important than writing copy, particularly where the goals of the advertising are attention getting or building awareness. As in writing copy, pictorial materials should be developed that are tied into the self-interest and understanding of the audience, "tell a story" at a glance, are relevant to the product and copy theme, and accurate and plausible in the context of the selling message. Another popular rule is to include pictures of at least some or all of the product.

Illustrating also involves decisions as to what "identification marks" to include. These fall into one of three categories: company or trade name, brand name, and trademarks. In family-branding strategy, the company name, such as Del Monte or Levi Strauss, will obviously play a major role. In other cases, the company name may not even be mentioned or deemphasized, as in many of the detergent brand advertisements of Proctor & Gamble.

The decision regarding brand name will probably have been made prior to actual copywriting, but it may not. A great deal of time and research effort may be required to arrive at the right brand name. Trademarks, service marks, and certification marks like the *Good Housekeeping* seal of approval must also be considered for inclusion in the visual materials. Often a caricature or identifying symbol such as the Pillsbury doughboy, the Green Giant, or Mr. Peanut will be included, and decisions as to how they will be positioned will be required. The visual content, color, artwork, and identification mark decisions are a crucial aspect of print advertising, and choices will heavily determine the effectiveness of the final result.

The United States Trademark Association lists the following as desirable characteristics of a trademark: it is brief, easy to remember, easily readable and speakable, easily adapted to any media, suitable for export, and subtle; has no unpleasant connotations; and lends itself to pictorialization.

Although color ads are assumed to have more impact than black-and-white ads (which usually cost less money to run), Lester Guest provided one of the few studies that examined the differential effect of color.³⁰ He asked respondents to evaluate companies after being exposed to advertisements. Half the respondents saw a color version of the advertisements and the other half saw a black-and-white version. The ones in color consistently did better across advertisements and years (the study was replicated three times), but the differences were small and usually not statistically significant. Guest concludes that "these studies do not support the contention that companies sponsoring colored advertisements receive a bonus of greater prestige as a consequence of color only."³¹

Many of the same kinds of decisions must be made with respect to the video portion of a television commercial. Here, however, the emphasis is on action and

the dynamics of each scene. The director must take into account how one scene will blend into the next, how video materials will serve to enhance and reinforce the audio message, which will be mainly attention-getters, which will carry the copy points, and so on. Chapter 15 has a description of the production of an American Express commercial that illustrates many of these points. The task is further complicated in television by the addition of music or sound effects other than voice.

LAYOUT

The *layout* activity involves bringing all the pieces together before the advertising is sent out for production. A layout can be in relatively unfinished form, a *preliminary* layout, or can be a very detailed specification of all aspects of the production requirements, a *comprehensive* layout. (See Chapter 15.) The decision as to how detailed the layout is to be will rest on the agency's trust in the supplier firms. Many agencies choose to send on only preliminary layouts to allow room for a significant amount of creativity in the production process.

Layout involves decisions as to how the various components of headline, illustration, copy, and identification marks are to be arranged and positioned on the page. The size of the advertisement will obviously have an effect on this decision. There are five considerations to take into account in developing print layout:

1. **Balance:** the arrangement of elements to achieve a pleasing distribution or visual impression.
2. **Contrast:** using different sizes, shapes, densities, and colors to enhance attention value and readability.
3. **Proportion:** the relation of objects to the background in which they appear and to each other.
4. **Gaze-motion:** the headline, illustration, copy, and identification marks in that order will usually provide the most logical sequence for gaze-motion (in some cases, however, it may be useful to alter this typical pattern).
5. **Unity:** the qualities of balance, contrast, proportion, and gaze-motion should be combined to develop unity of thought, appearance, and design in the layout. Coupons, for example, should not be placed at the beginning of an advertisement unless the copy theme is built around the idea of clipping the coupon. Unity is best achieved by keeping the layout simple and uncluttered and to ease the reader's task in comprehending the advertisement. Simplicity can be carried forward in many instances by judicious use of "white space" in which most of a large part of the advertisement shows nothing.

Concerning layout, Stephen Baker, an art director, draws a distinction between "arranging elements on a page" and "visualizing an idea." He states

*The former is a designer's (or layout man's) feat; his innate sense of composition, balance, color is brought fully into play. On the other hand, presenting the clearest visual interpretation requires a strong desire to communicate with the audience, a flair for the dramatic, the ability to think in pictorial terms (usually referred to as "visual sense") and, probably most significant, a firm understanding of the advertiser's goal.*³²

Various classifications have been developed for print ad layout styles.³³ These include:

1. *Picture window* (also called *Ayer #1*): a large picture or illustration with tightly edited copy fitting into the small space allotted to it.
2. *Mondrian/grid*: named after the Dutch painter, these break out space into a series of severely demarcated rectangles or even-sized boxes.
3. *Type-specimen*: these exhibit large type size with no illustration at all.
4. *Copy-heavy*: no illustration, or only a small visual, rely mostly on words.
5. *Frame*: artwork or illustrative material framing the copy (or vice versa).
6. *Silhouette*: the elements form an overall silhouette, or shape, against the background; for example, white space pushed toward the edges of the ad.
7. *Multipanel*: these look like comic-strips.
8. *Circus*: like multipanel, with even more components (e.g., grocery store ads).
9. *Rebus*: photographs, illustrations or diagrams are inserted into the copy, which is usually quite long.

Some research by Chris Janiszewski has shown that the arrangement of ad elements on a page also determines which of the brain's hemispheres processes which element of the ad. Usually, the right hemisphere is better suited for the processing of pictures, and these are better placed on the left side of the page in order to be processed by the right hemisphere. The opposite applies for words. He recommends that if the key information in the ad consists of certain verbal claims, the ad will be more effective if the pictorial attention-grabbers are placed to the right of those key verbal claims, and verbal attention grabbers are placed to the left of those key verbal claims. Such an arrangement will lead to less interference in the processing of the key verbal claims, because each of the attention-grabbing kind of information will be sent to the inappropriate hemisphere (pictures to the left hemisphere instead of the right, words to the right instead of the left).³⁴

The layout of a television commercial is the storyboard; various examples of storyboards have appeared in earlier chapters. Here, again, it can be generated in a relatively primitive form, in which only artist sketches and suggestive copy are included, or in a more comprehensive form that details more precisely what actors are to say, how scenes will blend in, and the precise location of identification marks, background music, special effects, and so on. The copy/art team creating a TV commercial will indicate the nature of the camera shots and camera movements, the level and type of music, and so on. Of course, much will change as the commercial is actually shot and then edited, by the director selected for the commercial (see Chapter 15).³⁵

TYPES OF TELEVISION COMMERCIALS

Audio and visual elements can be combined to produce several types of television commercials, just as a story can be told in many different ways. Emphasis can be placed on the story itself, on the problem to be solved, on the central character such as in a testimonial, or on special human emotions or storytelling techniques such as satire, humor, fantasy, and so on. Albert Book and Norman Cary³⁶ provide

a useful classification of the possible alternatives, based on the point of emphasis, focus, or style adopted. Each is referred to as a particular kind of commercial structure to emphasize that a commercial is other than an unrelated jumble of ideas and techniques. The thirteen types of structure identified by them follow:

1. *Story line*: a commercial that tells a story; a clear, step-by-step unfolding of a message that has a definite beginning, middle, and end.
2. *Problem-solution*: presents the viewer with a problem to be solved and the sponsor's product as the solution to that problem. Probably the most widely used and generally accepted example of a TV commercial.
3. *Chronology*: delivers the message through a series of related scenes, each one growing out of the one before. Facts and events are presented sequentially as they occurred.
4. *Special effects*: no strong structural pattern; strives for and often achieves memorability through the use of some striking device, for example, an unusual musical sound or pictorial technique.
5. *Testimonial*: also called word-of-mouth advertising; it uses well-known figures or an unknown "man in the street" to provide product testimonials.
6. *Satire*: a commercial that uses sophisticated wit to point out human foibles, generally produced in an exaggerated style; parodies on James Bond movies, *Bonnie and Clyde*, *Hair*, and the like.
7. *Spokesperson*: the use of an on-camera announcer who, basically, "talks." Talk may be fast and hard sell or more personal, intimate sell.
8. *Demonstration*: uses some physical apparatus to demonstrate a product's effectiveness. Analgesic, watch, and tire commercials employ this approach heavily.
9. *Suspense*: somewhat similar to story-line or problem-solution structures, but the buildup of curiosity and suspense to the final resolution is given a heightened sense of drama.
10. *Slice-of-life*: a variation on problem solution; begins with a person at the point of, and just before the discovery of, an answer to a problem. This approach is heavily used by detergent manufacturers.
11. *Analogy*: offers an extraneous example, then attempts to relate it to the product message. Instead of delivering a message simply and directly, an analogy uses one example to explain another by comparison or implication: "Just as vitamins tone up your body, our product tones up your car's engine."
12. *Fantasy*: uses caricatures or special effects to create fantasy surrounding product and product use: Jolly Green Giant, White Knight, White Tornado, the washing machine that becomes 10 feet tall.
13. *Personality*: a technical variation of the spokesperson or announcer-on-camera, straight-sell structure. Relies on an actor or actress rather than an announcer to deliver the message. Uses a setting rather than the background of a studio. The actor plays a character who talks about the product, reacts to its use, or demonstrates its use or enjoyment directly to the camera.

These structures are, of course, not mutually exclusive, but rather serve to provide points of focus for analysis, copy production, and research. For example, in testimonials and, perhaps, in spokesperson and demonstration commercials, the credibility of source and/or the mode of presentation are likely to be most important. Customer reactions to source could receive special attention, utilizing the ideas on source credibility given earlier in Chapter 12. In story-line, problem solution, and perhaps the chronology and analogy structures, focus would tend to

center more on the type of argument (for example, one- versus two-sided or refutation) or the order of argument (primacy-recency, stating a conclusion) dimensions. Each of these seven types of commercials also tends to be more factual in orientation.

The remaining six types all are more emotional in orientation and can be distinguished on the basis of whether the emotion-arousing capacity or the *characterization* being used relates to source or message. The personality and slice-of-life structures, for example, are likely to be more source oriented. The choice of the personality to be used or the characters who will play the role in the slice-of-life situation are emphasized. The special effects, fantasy, satire, and suspense structures are all fundamentally emotional in orientation. Special effects, for example, might be used to arouse emotions with respect to fear, sex, or status. The principal objective would be emotional arousal, and interest would center on whether the particular emotion was evoked in the target consumer.

A slightly different typology has been developed by Henry Laskey, Ellen Day, and Melvin Crask. They divide TV ads into two main types of Informational versus Transformational (see Chapter 9 for a discussion of these terms). Informational commercials are then subdivided into comparative; those using a unique selling proposition; "preemptive"; generic/product class; and those using hyperbole. Transformational ads are classified as either generic; based on the use-occasion; using brand image; or communicating user image.³⁷

CREATIVE STYLES

As has already been suggested, creating advertising is a little like creating art. Two artists viewing the same scene may paint it quite differently, but both can produce high-quality paintings and "effective" products. In this portion of the chapter, several of the creative giants of advertising and examples of their work are presented. An important factor that tends to distinguish them is the nature of the product or market situation. As will be seen, however, there are points of emphasis and style that tend to characterize the approach and make it recognizable.

Just as an art critic can distinguish a Picasso from a Monet, so an experienced copy director can distinguish the work of a David Ogilvy from that of a Leo Burnett. The styles of creative giants in advertising have, over time, become exaggerated to the point of caricature. Furthermore, right or wrong, their approaches become associated with a considerable amount of advertising of the agency with which they are associated. Thus, any description of their creative style may tend to be exaggerated. Such an exaggeration is useful for our purposes, however, because it helps to illustrate the diversity among creative teams in the advertising profession.

The first set of examples profiles the works of David Ogilvy, William Bernbach, Rosser Reeves, and Leo Burnett. These creative giants have had major impacts on advertising over the years, and it is useful to study their styles and classic examples of their work. This is followed by three copy directors who have achieved prominence and recognition in recent years: Philip Dusenberry, Lee Clow, and Hal Riney. Each has had a major impact on the creative output of the ad-

vertising agencies with which they are associated and, in many respects, represent the state of the art in advertising in the 1990s.

David Ogilvy: The Brand Image

David Ogilvy—who, now retired from the business, lives in a chateau in France—is most concerned with the *brand image*. Due in part to the nature of the products with which he works, this usually means that he is concerned with developing and retaining a prestige image. He argues that, in the long run, it pays to protect a favorable image even if some appealing short-run programs are sacrificed in the process. In his words,

Every advertisement should be thought of as a contribution to the complex symbol which is the brand image. If you take that long view, a great many day-to-day problems solve themselves. . . . Most of the manufacturers who find it expedient to change the image of their brand want it changed upward. Often it has acquired a bargain-basement image, a useful asset in time of economic scarcity, but a grave embarrassment in boom days, when the majority of consumers are on their way up the social ladder. It isn't easy to perform a face-lifting operation on an old bargain-basement brand. In many cases it would be easier to start again, with a fresh new brand. . . . A steady diet of price-off promotions lowers the esteem in which the consumer holds the product; can anything which is always sold at a discount be desirable?³⁸

Ogilvy goes on to say that the personality of the brand is particularly important if brands are similar:

The greater the similarity between brands, the less part reason plays in brand selection. There isn't any significant difference between the various brands of whiskey, or cigarettes, or beer. They are all about the same. And so are the cake mixes and the detergents, and the margarines. The manufacturer who dedicates his advertising to building the most sharply defined personality for his brand will get the largest share of the market at the highest profit. By the same token, the manufacturers who will find themselves up the creek are those shortsighted opportunists who siphon off their advertising funds for promotions.³⁹

When Ogilvy obtained the Puerto Rico account, he indicated that what was needed was to “substitute a lovely image of Puerto Rico for the squalid image which now exists in the minds of most mainlanders.”⁴⁰

One of the most distinctive aspects of many of Ogilvy's most well-known campaigns is the use of prestigious individuals to convey the desired image for the product. In two cases he actually used clients to represent their own products: Commander Whitehead for Schweppes Tonic and Helena Rubinstein for her line of cosmetics. One of the original advertisements for the Schweppes campaign is shown in Figure 13-12. Others he “created” or developed from individuals or ideas not explicitly part of the original company. One of the most successful was the



The man from Schweppes is here

MEET Commander Edward Whitehead, Schweppesman Extraordinary from London, England, where the House of Schweppes has been a great institution since 1794.

The Commander has come to these United States to make sure that every drop of Schweppes Quinine Water bottled over here has the original bittersweet flavor essential for an authentic Gin-and-Tonic.

He imports the original Schweppes elixir and the secret of Schweppes unique carbonation is securely locked in his brief case. "Schwepper-escence," says the Commander, "lets the whole drink through."

Schweppes Quinine Water makes your favorite drink a truly petrician potion—and Schweppes is now available at popular prices throughout Greater New York.



Figure 13-12. An early advertisement for Schweppes.
Courtesy of Schweppes U.S.A. Limited.

campaign for Hathaway shirts in which a male character with an eye patch was featured. Ogilvy tells how the campaign evolved, for a product with an initial advertising budget of only \$30,000.

I concocted eighteen different ways to inject this magic ingredient of "story appeal." The eighteenth was the eye patch. At first we rejected it in favor of a more obvious idea, but on the way to the studio I ducked into a drugstore and bought an eye patch for \$1.50. Exactly why it turned out to be so successful, I shall never know. It put Hathaway on the map after 116 years of relative obscurity. Seldom, if ever, has a national brand been created so fast, or at such low cost. . . . As the campaign developed, I showed the model in a series of situations in which I would have liked to find myself: conducting the New York Philharmonic at Carnegie Hall, playing the oboe, copying a Goya at the Metropolitan Museum, driving a tractor, fencing, sailing, buying a Renoir, and so forth.⁴¹

Ogilvy will, when possible, obtain testimonials from celebrities. Usually their fee will go to their favorite charity. Thus, Ogilvy has used Queen Elizabeth and Winston Churchill in "Come to Britain" advertisements and Mrs. Franklin Roosevelt saying that Good Luck margarine really tastes delicious. His agency, Ogilvy & Mather (now part of the WPP Group) continued this approach in the 1980s for American Express in a print campaign showing interesting photographs of famous celebrities who were card members, with no copy but for the line "Member since 19xx" (see Chapter 10). A campaign for the *Reader's Digest* featured many national figures explaining that they relied on such a magazine because of their busy schedules.

Ogilvy, in addition to being very creative, is also research-oriented. He looks to the experiences of direct-mail advertisers and the various advertising readership services for possible generalizations. He also looks to his colleagues and competitors for insights. From these sources he puts forth various guides, rules, and commandments for the creation of advertising by his staff. The following are his eleven commandments for creating advertising campaigns.

1. *What you say is more important than how you say it. Two hundred years ago Dr. Johnson said, "Promise, large promise is the soul of an advertisement." When he auctioned off the contents of the Anchor Brewery he made the following promise: "We are not here to sell boilers and vats, but the potentiality of growing rich beyond the dreams of avarice."*
2. *Unless your campaign is built around a great idea, it will flop.*
3. *Give the facts. The consumer isn't a moron; she is your wife. You insult her intelligence if you assume that a mere slogan and a few vapid adjectives will persuade her to buy anything. She wants all the information you can give her.*
4. *You cannot bore people into buying. We make advertisements that people want to read. You can't save souls in an empty church.*
5. *Be well mannered, but don't clown.*

6. *Make your advertising contemporary.*
7. *Committees can criticize advertisements, but they cannot write them.*
8. *If you are lucky enough to write a good advertisement, repeat it until it stops pulling. Sterling Getchel's famous advertisement for Plymouth ("Look at All Three") appeared only once and was succeeded by a series of inferior variations which were quickly forgotten. But the Sherwin Cody School of English ran the same advertisement ("Do You Make These Mistakes in English?") for 42 years, changing only the typeface and the color of Mr. Cody's beard.*
9. *Never write an advertisement which you wouldn't want your own family to read. Good products can be sold by honest advertising. If you don't think the product is good, you have no business to be advertising it. If you tell lies, or weasel, you do your client a disservice, you increase your load of guilt, and you fan the flames of public resentment against the whole business of advertising.*
10. *The image and the brand: it is the total personality of a brand rather than any trivial product difference which decides its ultimate position in the market.*
11. *Don't be a copy cat. Nobody has ever built a brand by imitating somebody else's advertising. Imitation may be the "sincerest form of plagiarism," but it is also the mark of an inferior person.⁴²*

William Bernbach: Execution

Perhaps the most exciting agency in the 1960s and 1970s was the one William Bernbach established in 1949, Doyle Dane Bernbach (now, as DDB Needham, part of the Omnicom group). It has been enormously successful although apparently violating several well-established dictums of the advertising business. One of the most sacred laws in evaluating an advertisement is to determine if it really communicates a persuasive message or if it is merely clever or memorable. The primary job of an advertisement is to sell—to communicate a persuasive message. David Ogilvy's first rule for copywriters is "What you say is more important than how you say it." Bernbach replied that "execution can become content, it can be just as important as what you say . . . a sick guy can utter some words and nothing happens; a healthy vital guy says them and they rock the world."⁴³ In the Bernbach style, the execution dominates.

To say that Bernbach emphasized execution is, of course, a rather incomplete description of his style. What kind of execution? Although it is difficult to verbalize such an approach because it does not lend itself to rules, there are certain characteristics that can be identified. First, Bernbach did not talk down to an audience. An audience is respected. As Jerry Della Femina, a colorful advertising executive, put it: "Doyle Dane's advertisement has that feeling that the consumer is bright enough to understand what the advertising is saying, that the consumer isn't a lunkhead who has to be treated like a twelve year old."⁴⁴ The copy is honest. Puffery is avoided, as are clichés and heavy repetition. The advertising demands attention and has something to say. Second, the approach is clean and direct. Bern-

bach pointed out that “you must be as simple, and as swift and as penetrating as possible. . . . What you must do, by the most economical and creative means possible, is attract people and sell them.”⁴⁵ Third, the advertisement should stand out from others. It should have its own character. In Bernbach’s words,

*Why should anyone look at your ad? The reader doesn’t buy his magazine or tune in his radio and TV to see and hear what you have to say. . . . What is the use of saying all the right things in the world if nobody is going to read them? And, believe me, nobody is going to read them if they are not said with freshness, originality and imagination. . . . If they are not, if you will, different.*⁴⁶

Finally, the often repeated rule that humor does not sell is ignored. Doyle Dane Bernbach frequently uses humor to gain attention and to provide a positive reward to an advertisement reader. Robert Fine, one of Bernbach’s copywriters, said

*We recognize that an advertisement is an intrusion. People don’t necessarily like advertisements, and avoid them if possible. Therefore, to do a good advertisement you’re obligated, really, to reward the reader for his time and patience in allowing you to interrupt the editorial content, which is what he bought the magazine for in the first place. This is not defensive. It just takes into account the fact that an advertisement pushes its way uninvited into somebody’s mind. So entertainment is sort of repayment.*⁴⁷

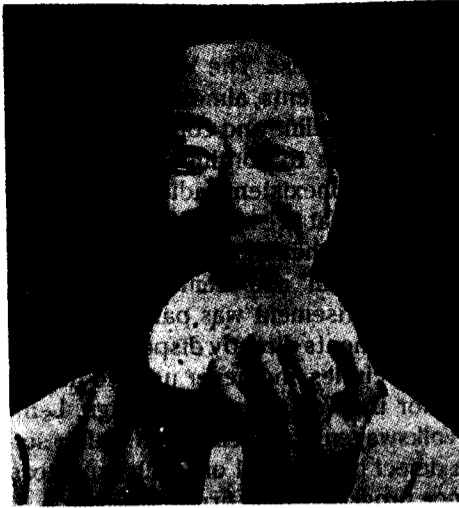
Doyle Dane Bernbach deemphasizes research, believing that it tends to generate advertisements too similar to those of competitors. The assumptions are that others are doing the same type of research, interpreting it the same way, and generating the same policy implications. In Bernbach’s words,

*One of the disadvantages of doing everything mathematically, by research, is that after a while, everybody does it the same way. . . . If you take the attitude that once you have found out what to say, your job is done, then what you’re doing is saying it the same way as everybody is saying it, and you’ve lost your impact completely.*⁴⁸

One of Bernbach’s first accounts in 1949 was Levy’s bread, a relatively unknown New York bread. Bernbach developed radio spots that featured an unruly child asking his mother for “Wevy’s Cimmanon Waison Bwead” and getting his pronunciation corrected. In addition, subway posters were used. One showed three slices of bread, one uneaten, one with a few bites gone, and the third with only the crust remaining. The copy read simply “New York Is Eating It Up! Levy’s Real Jewish Rye.” Without using a single product claim, Levy’s bread reportedly became one of the best known brands in town.⁴⁹ An ad from the campaign appears in Figure 13–13.

Doyle Dane Bernbach also generated the now-classic Avis campaign (see Figure 6–10).⁵⁰ The “We’re Number 2, We Try Harder” campaign was effective for vari-

**You don't have
to be Jewish**



to love Levy's

real Jewish Rye

Figure 13-13. One of Bernbach's ads for Levy's bread.

Courtesy of Best Foods, Inc.

ous reasons. It dared to admit that a firm was indeed in second place. At the same time, it turned this fact to advantage by indicating that a customer could expect better because Number 2 would naturally tend to try harder. It was the perfect application of two-sided communication: state the opposing position first (Hertz is the largest), and then rebut it (we try harder). The campaign was supported by red "We Try Harder" buttons and by a real effort to improve the Avis service. The service was affected, in part, owing to the impact of the campaign on Avis employees.

onically, despite the fact that the campaign was directed at the giant Hertz, the impact fell primarily on Avis's other competitors. When the campaign began, Avis and National were neck and neck and Hertz was ahead. The campaign made the rent-a-car industry seem to be a two-firm affair. As a result, National and the other competitors were damaged much more than Hertz. In fact, because primary demand was stimulated, Hertz probably benefited from the Avis advertisements. The campaign received an impetus when Hertz decided to reply directly. This reply, which was a controversial strategy, was perhaps the first time the top dog actually recognized a competitor publicly. The strategy was triggered in part by a need to boost the morale of Hertz employees. This whole situation is a good example of

how advertising has an impact on employees, which usually is not considered in campaign planning.

It was the Volkswagen campaign that really established the Bernbach approach. As Jerry Della Femina said, "In the beginning there was Volkswagen."⁵¹ It ushered in a decade of the hot, creative agencies that attempted to duplicate the Doyle Dane Bernbach success. The Volkswagen advertisements, like many Doyle Dane Bernbach advertisements, almost always had a large photograph of the product in a setting with a headline and copy below. The headline was usually provocative and tempted readers to continue to the copy. One advertisement showed steam coming out of a nonexistent radiator with the caption "Impossible." A headline under a picture of a flat tire read "Nobody's Perfect." Several advantages of the car were listed under the headline "Ugly is only skin-deep." The two real classics were the lines "Think Small" and "Lemon."

The Lemon advertisement was particularly noteworthy. (See Figure 13-14.) Many of the advertisements directly disparaged the product, an approach that was frowned on in many circles and never used to the extent it was in the Volkswagen campaign. Even for the Volkswagen campaign, Lemon was extreme and was approved by the Volkswagen management only after some tribulation. The copy went on to identify a defect caught by 1 of 3,389 inspectors and discussed the elaborate quality-assurance program of the firm.

The campaign eventually moved into television. One of the early television advertisements was described as follows:

The camera looks through the windshield of a car traveling on a dark, snow-covered country road. Heavy loads of fresh snow bend down pine and fir branches. No announcer's voice is heard; the only sound is that of an engine prosaically purring along. In shot after shot the headlights illuminate the falling snow ahead, piling up deeper on the winding, climbing, untracked road. Robert Frost's haunting lines about the woods on a snowy night are inevitably evoked. Curiosity and a measure of suspense are created: Who is driving and where? What errand has taken him out on such a night? Finally the headlights swing off by a large dark building and are switched off. A high door opens and a powerful snowplow rolls past as the announcer's voice begins, "Have you ever wondered how the man who drives the snowplow drives to the snowplow? This one drives a Volkswagen. So you can stop wondering."⁵²

The Volkswagen advertising was particularly fresh when contrasted with the competition. Most Detroit advertising, for example, tended to use drawings rather than photographs so that the impression of elegance could be enhanced. Their copy tended to be rather predictable and bland. The Volkswagen use of photographs, which very realistically set forth the product in all its commonness, and its copy with a tendency to laugh at itself, had to be refreshing.

The campaign was by any measure a phenomenal success. Sales climbed impressively, even when the domestic compacts were introduced, and other foreign cars were severely hurt. The advertising undoubtedly contributed to sales performance. The advertisements were consistently well read, even, on occasion, sub-

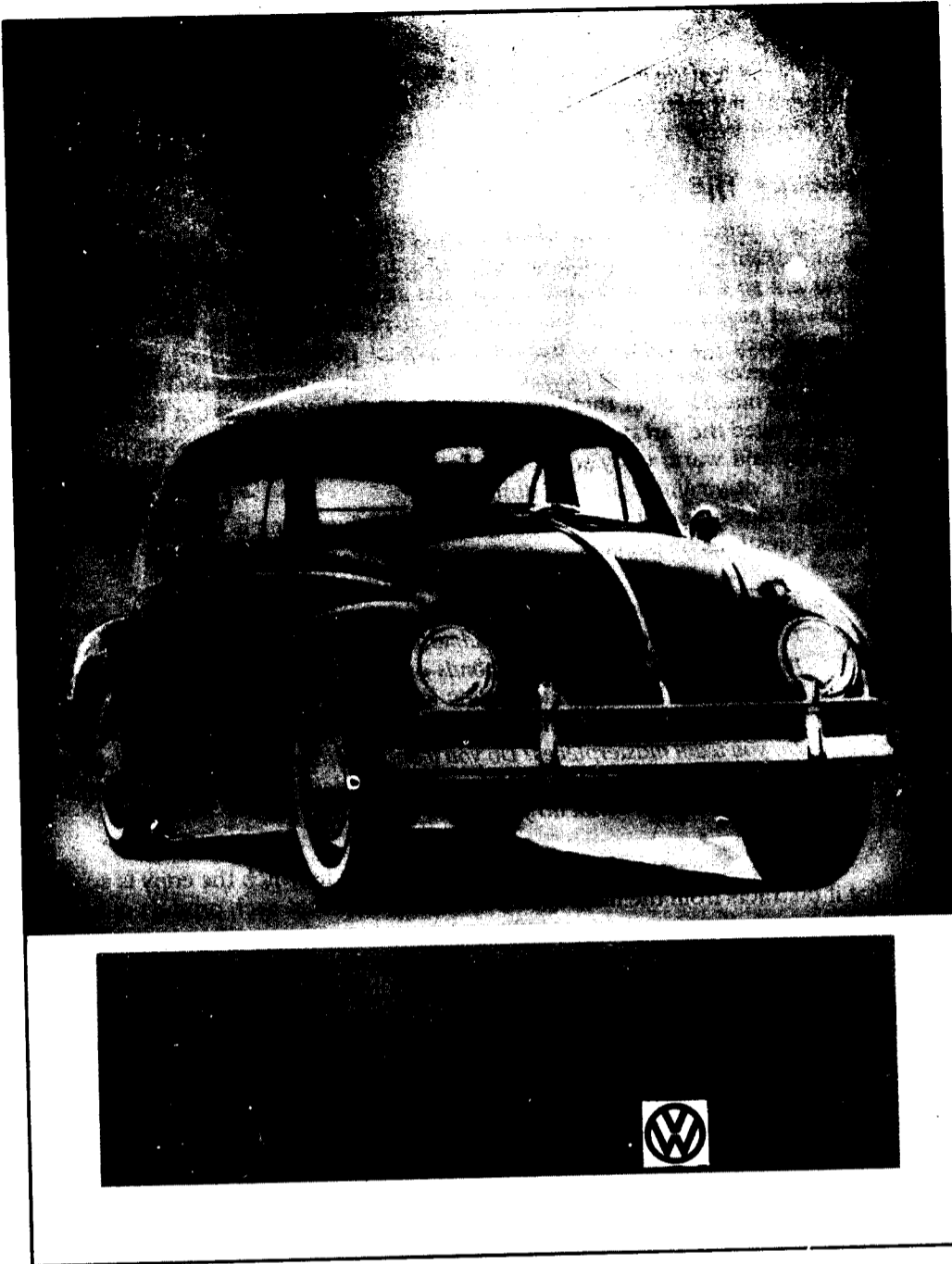


Figure 13-14. A classic Volkswagen ad from Bernbach.
Copyrighted by, and reproduced with the permission of, VW of America, Inc.

stantially outscoring cover stories and editorial features.⁵³ They were talked about by the man in the street and won all sorts of creative awards in the profession. The Volkswagen story is a good illustration of the Bernbach approach to copywriting.

Rosser Reeves: The USP

Especially under the scrutiny of advertising critics, it is considerably easier to justify or explain advertising that is clever, tasteful, and entertaining than advertising that is not so described. In that regard, the approaches of Ogilvy or Bernbach are somewhat easier to defend than the style attributed to Rosser Reeves of the Ted Bates agency (now part of Backer Spielvogel Bates, itself part of the Saatchi group). Reeves did not, of course, try to produce advertising that is not tasteful, but he did make it clear that he wrote not for esthetic appeal but to create sales. He challenged the "artsy, craftsy crowd" by observing, "I'm not saying that charming, witty and warm copy won't sell. I'm just saying that I've seen thousands of charming, witty campaigns that didn't sell."⁵⁴

His conception of the appropriate role of advertising is illustrated in the following questions he posed:

*Let's say you have \$1,000,000 tied up in your little company and suddenly, for reasons unknown to you, your advertising isn't working and your sales are going down. And everything depends on it, your family's future depends on it, other people's families depend on it. And you walk in this office and talk to me, and you sit in that chair. Now, what do you want out of me? Fine writing? Do you want masterpieces? Do you want glowing things that can be framed by copywriters? Or do you want to see the . . . sales curve stop moving down and start moving up? What do you want?*⁵⁵

Reeves was particularly critical of approaches in which the copy is so clever that it distracts from the message. Reeves proposed that each product develop its own *unique selling proposition (USP)* and use whatever repetition is necessary to communicate the USP to the audience. There are three guidelines to the development of a USP. First, the proposition needs to involve a specific product benefit. Second, it must be unique, one that competing firms are not using. Third, it must sell. It therefore must be important enough to the consumer to influence the decision process. The most successful USPs such as "M&M candies melt in your mouth instead of your hand" result from identifying real inherent product advantages. The determination of a USP generally requires research on the product and on consumer use of the product. When a good USP is found, the development of the actual advertisement is a relatively easy process. Among Ted Bates' USPs are "Colgate cleans your breath as it cleans your teeth," "Viceroy's have 20,000 filter traps," and "Better skin from Palmolive."

Reeves relied heavily on product research to support specific claims. This support often took the form of rather elaborate experiments. The research tended to be reliable in the sense that others, if they wished, could replicate it and generate similar conclusions. In one case, Ted Bates and Colgate spent \$300,000 to prove

that washing the face thoroughly (for a full minute) with Palmolive soap would improve the skin.⁵⁶ The concern over support of claims is, of course, a useful precaution to avoid FTC action. Reeves did not obtain the documentation only for legal purposes. The fact is that good research can be used to help make the claim more credible.

Once an effective USP is found, Reeves believed that it should be retained practically indefinitely. Such a philosophy requires vigorous defending, especially when a client gets tired of a campaign, which usually happens before the campaign even starts. One client asked Reeves, "You have seven hundred people in that office of yours, and you've been running the same advertisement for me for the last eleven years. What I want to know is, what are those seven hundred people supposed to be doing?" Reeves replied, "They're keeping your advertising department from changing your advertisement."⁵⁷ According to Reeves, Anacin spent over \$85 million in a ten-year period on one advertising commercial. Reeves pointed out that the commercial "cost \$8,200 to produce and it made more money than *Gone With the Wind*."⁵⁸ The psychological learning theories with their emphasis on habit formation via repetition provide some theoretical support for the use of heavy repetition in advertising.

The Reeves approach was undoubtedly successful. However, the approach is highly controversial. People object to the style and to the repetition. The use of a USP is particularly troublesome in political campaigns, when many feel that a more thorough discussion of issues is appropriate. In 1952, the Reeves approach was applied to the Eisenhower campaign.⁵⁹ Reeves made a set of twenty-second spot commercials for Eisenhower. They all started with the statement "Eisenhower Answers the Nation." Then an ordinary citizen would ask a question such as, "What about the high cost of living?" Eisenhower would then reply. To the cost-of-living question, he said, "My wife, Mamie, worries about the same thing. I tell her its our job to change that on November fourth." Such advertisements may have been effective, but they created a storm of controversy about the nature of political advertising campaigns that exists to this day.

Leo Burnett: The Common Touch

The Leo Burnett agency differs from other larger agencies in that it is not located in New York but, rather, in Chicago. Perhaps partially because of that, it is associated with the common touch. Burnett often used plain ordinary people in his advertisements. The Schlitz campaign featured a neighborhood bartender. A Maytag advertisement showed a grandmother with thirteen grandchildren and a vintage Maytag. In that respect he contrasts rather vividly with David Ogilvy. Burnett put it this way:

As I have observed it, great advertising writing either in print or television, is always deceptively and disarmingly simple. It has the common touch without being or sounding patronizing. If you are writing about baloney, don't try to make it sound like Cornish hen, because that is the worst kind of baloney there is. Just make it darned good baloney.

Not only is great copy “deceptively simple”—but so are great ideas. And if it takes a rationale to explain an ad or a commercial—then it’s too complicated for that “dumb public” to understand.

I’m afraid too many advertising people blame the public’s inability to sort out commercial messages or advertisements in magazines on stupidity. What a lousy stupid attitude to have! I believe the public is unable to sort out messages, not just because of the sheer flood of messages assaulting it every day, but because of sheer boredom! If the public is bored today—then let’s blame it on the fact that it is being handed boring messages created by bored advertising people. In a world where nobody seems to know what’s going to happen next, the only thing to do to keep from going completely nuts from frustration is plain old-fashioned work! Having worked many, many years for peanuts and in obscurity, I think I know how a lot of writers feel today and I sympathize with them, but I also wonder if a lot of writers aren’t downright spoiled.⁶⁰

Burnett further described his orientation by indicating that the best copywriters have “a flair for expression, putting known and believable things into new relationships. . . . We [the Chicago school of advertising] try to be more straightforward without being flatfooted. We try to be warm without being mawkish.”⁶¹ The key words are warm and believable. The approach aims for believability with warmth.

In the spirit of providing a common touch, Burnett looks for the “inherent drama” of a product—the characteristic that made the manufacturer make it, that makes the people buy it. The objective is to capture the inherent drama and make it “arresting itself rather than relying upon tricks.”⁶² Burnett is impatient with a dull factual recitation or a cleverness with words or a “highfaluting rhapsody of plain bombast.”⁶³ The preferable approach is to dig out the inherent drama and present it in a warm, realistic manner. The inherent drama is “often hard to find, but it is always there, and once found it is the most interesting and believable of all advertising appeals.”⁶⁴

The Green Giant Company has been with Burnett since the agency was established in 1935. One early advertisement illustrates the use of the inherent drama concept. Burnett wanted to communicate the fact that Green Giant peas were of good quality and fresh. He used a picture of a night harvest with the caption “Harvested in the Moonlight” and included an insert of the giant holding a pod of peas. As Burnett states, “It would have been easy to say, ‘Packed Fresh’ in the headline, but ‘Harvested in the Moonlight’ had both news value and romance, and connoted a special kind of care which was unusual to find in a can of peas.”⁶⁵ A series of four advertisements that featured paintings by Norman Rockwell also were used in early campaigns. One showed a farm kitchen with a boy enjoying a platter of corn on the cob. Jerry Della Femina comments on the Green Giant campaign:

Burnett even tells people what a corny agency he has, but he’s not corny. He is a very brilliant man. . . . That Jolly Green Giant is fantastic. He sells beans,

corn, peas, everything. When you watch the Jolly Green Giant, you know it's fantasy and yet you buy the product. Do you know what Libby does? I don't. Most food advertising is like gone by the boards, you don't even see it. But the Jolly Green Giant, it's been automatic success when he's on the screen.⁶⁶

The Pillsbury account arrived in 1945. One series of advertisements was termed the Pillsbury "big cake campaign." A large picture of a cake with several slices removed dominated the advertisements, another example of inherent drama: letting an appetizing picture do the selling. The Marlboro campaign started in the mid-1950s. The Marlboro cowboy, the tattoo, the Marlboro Country approach is still going strong and is probably considered one of the classic campaigns. The country flavor and the use of the tattoo provided the common touch. Another early product that used the common touch was Kellogg's cereal. For example, in the campaign for Kellogg's corn flakes, the headline "the best to you each morning" was used in conjunction with an appealing human interest photo (see Figure 13-15).

In what follows, several creative directors who have achieved prominence in recent years are profiled, and some of their well-known agency styles are discussed. It is interesting and useful to compare and contrast them with David Ogilvy, William Bernbach, Rosser Reeves, and Leo Burnett. We will also provide some insights into their lifestyles, their particular approaches to creating advertising, and the agencies with which they are associated.

Philip Dusenberry: Entertainment and Emotion

Producing television commercials can be dangerous! During the shooting of a commercial for Pepsi-Cola in 1984, the central figure, the well-known rock star Michael Jackson, was injured when his hair caught on fire. Although obviously unplanned, it became a national news event. Philip Dusenberry, vice chairman and executive creative director of Batten, Barton, Durstine & Osborn, was the person responsible for development of this famous campaign. Another Dusenberry-BBDO effort was an eighteen-minute film of President Reagan shown at the Republican Convention in the summer of 1984 before the president's acceptance speech. The film showed people, all presumably Reagan supporters, getting married, eating ice cream cones, delivering newspapers, and generally feeling "proud to be an American." According to Dusenberry, too much mention of issues is simply "boring." The film was intended to appeal to the viewer's sense of pride and the needs for developing feelings of patriotism and loyalty. This film also became national news when the networks refused to air it. The criticism was that it did not address the issues and lacked balance.

Dusenberry advocates flexibility and "shunning of the familiar" as basic tenets for good creative strategy. "Don't get too happy too soon with the first idea that comes into your head." His style is one that tries to make heavy use of emotion and warmth, and to create commercials that are very entertaining, through the use of star endorsers and star commercial directors (such as Bob Giraldi, who directed the Pepsi commercials with Michael Jackson). He uses the latest cine-



All us men eat Kellogg's Corn Flakes.

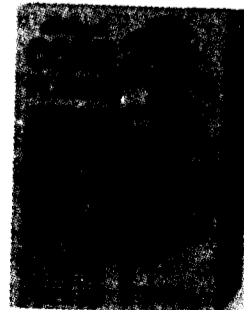
**“The best to you
each morning”**

Best liked (World's favorite)

... Best flavor (Kellogg's secret)

... Worst to run out of

***Kellogg's* CORN FLAKES**



© 1988 by Kellogg Company

Figure 13-15. A Kellogg's Corn Flakes advertisement.
Courtesy of the Kellogg Company.

matic techniques, including rapid cutting and eye-catching visual images and tries out special effects worthy of Steven Spielberg or George Lucas. One Pepsi commercial, called "Archeology," won the top advertising prize at the International Film Festival at Cannes, the industry's most coveted award, and several others. It shows a twenty-third-century teacher leading a class through the ruins of a twentieth-century home. The class comes across a Coke bottle, and asks what it is. The puzzled teacher doesn't know, as the screen reveals the phrase "Pepsi, the choice of a new generation."⁶⁷ Most of his work focuses more on the people who use a product and on the benefits or enjoyments it brings than on the product itself. It is characteristic of this style to "elevate people above the product" and to use people in lively and engaging situations. In the Pepsi campaign, the emphasis is on "Pepsi people," for example. This approach is especially clear in his ads for General Electric, in which warm, homey images are used to say that "GE brings good things to life." This style does have its critics—some in the industry say his work relies too heavily on stars and does little to promote the attributes of the product it is supposed to sell.

Dusenberry has been described as a "rabid baseball fan" and one-time aspiring big league catcher. Among his many other accomplishments is a screenplay he wrote called *The Natural*. It met nothing but rejections before catching the eye of the actor-director Robert Redford. Redford directed and played a starring role in the film, which became a box office hit and a popular videocassette. As we will see, many of the creative giants in advertising have made similar impressive creative contributions outside the field of advertising. The son of a Brooklyn cab driver, Dusenberry left college early and became a professional singer and then a disk jockey before becoming an advertising copywriter.

For many years, BBDO was considered a rather conservative agency and the Pepsi campaign emphasizing "Choice of a New Generation" was a significant break with traditional styles. As stated by one reviewer, "the long Coke versus Pepsi battle over which one could sing a better jingle or portray people having more fun at picnics finally came to an end, or at least entered a lull."⁶⁸ The attempt was to reach out to the younger generation in their own language, not just through a single campaign format. In addition to Michael Jackson, takeoffs on popular science fiction movies at the time, such as *E.T.* and *Close Encounters of the Third Kind*, were used. Much of this turnaround in style is attributed to Allen Rosenshine, BBDO's chairman, chief executive officer, and former creative director. According to Rosenshine,

When parity products develop creative strategies, they all come out the same. Using line extensions and market segmentation to differentiate only adds to the problem. All aimed to be authoritative, assertive, competitive, and convincing about why one product was better than the other. For BBDO, it became clear that the way to go was to leave the rational sell behind. We are far more devoted now to the concept that advertising is a consumer experience with the brand. We are more sensitive too and careful that the experience is enjoyable, pleasant, human, warm and emotional, while no less relevant from the sales strategy viewpoint.⁶⁹

Lee Clow: Irreverence

Clow has been identified as “the force behind some of the most remarkable U.S. ad campaigns of recent years.”⁷⁰ Among his major accomplishments was a sixty-second minimovie for Apple Computer’s Macintosh, showing a club-wielding symbol of freedom smashing the 1984 Orwellian nightmare. Although aired only once, it generated enormous publicity. Although its successor, a commercial called “Lemmings,” was not as successful, it nevertheless established an irreverent style that has become Apple’s trademark in advertising. The creative genius behind these commercials was Lee Clow, executive vice president and creative director of Chiat/Day/Mojo, a Los Angeles-based agency.

Other major campaigns with which he has been associated are for products such as Nike brand sports apparel, PepsiCo’s Pizza Hut, and Porsche automobiles. In one famous billboard campaign for Nike, he had unidentified Olympic hopefuls in striking poses, such as clearing hurdles at the track, displayed on massive outdoor billboards and the sides of buildings, with only the smallest mention of the sponsor, Nike. He has been described as having a unique ability to spot an idea and know if it will work. In discussing his creative style, Clow argues for the need to generate confidence and to take the lead in sticking to an idea.

If you don’t act sure of yourself, it’s very easy for other people’s faith in your product to get shaky. Apple’s 1984 commercial, for example, was an idea that was very easy to get nervous about. If it seems that you have some misgivings or second thoughts about something, it’s easy for people who are less tuned into creative communication to get nervous about it. Most ideas are a bit scary, and if an idea isn’t scary, it’s not an idea at all.⁷¹

The adopted son of an aerospace worker in the Los Angeles area, Clow is reported to lead a surprisingly traditional life and to be an avid television watcher. It is interesting that Clow attributes to DDB and Volkswagen advertising much of his inspiration for getting into advertising and has described this campaign as the “single greatest advertising work in the history of the business.” Volkswagen advertising was launched during the so-called creative revolution of the 1960s, and Clow acknowledges creative artists such as the Beatles, Andy Warhol, and major events during the period, such as the assassinations of President Kennedy and Martin Luther King, Jr., and going to the moon, as having a major impact, on his creative development. The fact that he works in advertising, the antithesis of many of the values espoused during this period, doesn’t seem to bother him.

Although Clow reputedly does not actually draw many ads himself, he is a major force in developing the concepts on which many famous Chiat/Day campaigns are based. His style is designed to create impact and he emphasizes the need for an honest dialogue with the consumer and respect for consumer intelligence.

If you think you have a better mousetrap or car, or shirt, or whatever, you’ve got to tell people, and I don’t think that has to be done with trickery, or insults,

or by talking down to people. I think it can be an honest dialog with the consumer. Good advertising is a dialog with people. . . . The smartest advertising is the advertising that communicates the best and respects the consumer's intelligence. It's advertising that lets them bring something to the communication process, as opposed to some of the more validly criticized work in our profession in which they try to grind the benefits of a soap or cake mix into a poor housewife's head by repeating it 37 times in 30 seconds.⁷²

Hal Riney: Small-Town Warmth

You may not have heard of Hal Riney, but you have probably seen and chuckled at Frank Bartles and his none-too-talkative friend Ed Jaymes advertising their Bartles and Jaymes Premium Wine Cooler (actually made by the Gallo Winery) and "thanking you for your support." One of the most successful ad campaigns of the 1980s, the characters and the line were the brainchild of ad man Hal Riney, who now runs the San Francisco ad agency that bears his name. The process of creating these two folksy characters was actually quite serendipitous: they first decided to give the new wine cooler initials that could be used to order it in a bar (just like "J&B" Scotch), settled on B&J, then expanded these initials to the names of Bartles and Jaymes, by looking at a phone book, and then began to dream up characters to go with these names. Initially, the characters selected were two down-on-their-heels Madeira (wine) merchants in London who had to get rid of their wine inventory, but these became two cattle farmers instead. Riney then procured the services of an old fraternity brother and fishing buddy to play the silent heavy, Ed, and an actual Oregon cattle farmer to be Frank.⁷³ The series (that ran to over 100 different spots) began with Frank explaining that, in order to start their wine cooler business, Ed had "taken out a second mortgage on his house and written to Harvard for his MBA." Since Ed had a balloon payment coming up on the mortgage, Frank asked people to start buying their wine cooler and began thanking people for their support, which became the standard closing line. The campaign was so successful that it enabled the brand to jump from 40th to 1st place in wine cooler sales a few months after being launched in 1985, and even attracted a few checks from people who wanted to help Ed out with his balloon payment.

In addition to the Bartles and Jaymes wine cooler campaign, Riney's agency is also responsible for the Gallo Wines campaign in which the ads evoke familial love, cutting from moment to emotional moment, with cathedral-like music from Vangelis, with an "All the best" from Gallo. Another campaign is for Perrier, in which quick-cut scenes of children and nature reassure you that whatever had to happen to make Perrier just right did indeed happen. And, like Phil Dusenberry, Riney was part of Ronald Reagan's reelection ad campaign in 1984, showing warm scenes of small-town American life and coming up with the establishing line, "It's morning again in America." More recently, Riney's agency created the famous Saturn car campaign, "A different kind of company. A different kind of car." What all these campaigns share is a sentimental, emotional tone that pulls at the heart-strings, using a series of evocations, with mellow sequencing, soft voices, small-town realism, soft wit, and very often Hal Riney's own gravelly narration. Riney's

agency also often eschews market research, often preferring to rely on its own intuition about what feels right in a particular situation.

Riney is known as a perfectionist, who makes complex ads that look like films—using quick cuts, overlapping dialogue, and other elements that attempt to create emotional nuance. Realistic casting and stage props are another element of his style—for a Henry Weinhard beer commercial, he remodeled an old log cabin, an hour-and-a-half from the nearest highway, into an 1882 saloon, instead of constructing it on a sound stage. (A Henry Weinhard beer storyboard is reproduced in Figure 13-16.) For a beer spot featuring Eskimo traders, he and director Joe Pytka traveled to the Arctic Circle to find faces that looked just right.⁷⁴ Such realism is considered crucial because it makes it easier to appeal to genuine human emotions. Riney made good use of such realism in his recent launch campaign for Saturn cars.

Riney grew up in semirural Oregon, son of a schoolteacher mother and an itinerant salesman father who left home when Riney was six. He began working in advertising in San Francisco in the mid-1950s, at BBDO, then with a small agency called Botsford Ketchum, and then with Ogilvy & Mather. In 1976, he started his own agency, with the blessings of Ogilvy. His style, along with that of Chiat/Day in Los Angeles (discussed earlier) and Weiden and Kennedy in Portland, Oregon (which created the very successful “Bo knows” commercials featuring Bo Jackson, for Nike), has led to the emergence of a distinctly high-profile “West Coast” school of advertising that in recent years has emphasized the need to take creative risks in creating memorable and (often, but not always) sales-increasing advertising.

IS EXECUTION MORE IMPORTANT THAN CONTENT?

There are, of course, many other advertising agencies and many other creative approaches and styles that could be presented and discussed. Those reviewed in this chapter are, however, fairly representative of the range of creative output, at least in the leading agencies. Of course, there are dozens of other creative people associated with highly successful agencies and creative output that could have been reviewed as well.

One way to think of the range of creative styles is to think of a continuum from the “what you say is crucial” camp (such as Reeves’ USP style) to the “how you say it is crucial” view (represented by the more freewheeling creative styles of Clow and Riney). To the extent this book is going to advocate a position on who is right, we would suggest that both are necessary—a message must be both on strategy in terms of “what” it is communicating *and* highly creative in “how” it communicates that message. Even though this chapter has focused on the importance of the creative process, we must point out that according to research by David Stewart and David Furse the single most important factor in an ad’s impact on persuasion, recall, and message comprehension is the presence of a strong brand differentiating message—which is a content, not an executional variable.⁷⁵ But even the most appropriate content will get lost in today’s crowded airwaves and pages if it is not said boldly, with the taking-on of creative risk.⁷⁶



“CHUCK WAGON”

:60 Commercial


 <p style="font-size: 8px; margin-top: 5px;">COOK: Come and get it! VO: Back when the West was young...</p>	 <p style="font-size: 8px; margin-top: 5px;">COWBOY: Where'd you have to send to get that saddle? VO: Getting just about anything took a lot of time and trouble. 2nd COWBOY: Mexico</p>	 <p style="font-size: 8px; margin-top: 5px;">VO: Even a good beer was a rarity. COOK: Anybody want a Henry's?</p>
 <p style="font-size: 8px; margin-top: 5px;">COWBOY: Henry's? VO: In fact, to get the West's finest beer... 2nd COWBOY: Henry Weinhard's?</p>	 <p style="font-size: 8px; margin-top: 5px;">VO: Beer drinkers would sometimes wait for months... COOK: Just come into town.</p>	 <p style="font-size: 8px; margin-top: 5px;">VO: Because it would often have to come from hundreds of miles away. COWBOY: Where'd they have to send to get that beer? 2nd COWBOY: Oregon.</p>
 <p style="font-size: 8px; margin-top: 5px;">VO: But while it may seem unusual to have taken so much time and trouble just for a better beer... COOK: Now for supper. VO: It really wasn't. COOK: There's a few things that's not on the regular menu.</p>	 <p style="font-size: 8px; margin-top: 5px;">VO: Even then, Westerners always tried to do everything in a very special way.</p>	 <p style="font-size: 8px; margin-top: 5px;">COOK: In addition to the best, we have a nice lot of buffalo in a light cream sauce.</p>
 <p style="font-size: 8px; margin-top: 5px;">COOK: Our fresh fish tonight is brook trout almondine.</p>	 <p style="font-size: 8px; margin-top: 5px;">COWBOY: Where'd they have to send to get that cook? 2nd COWBOY: Los Angeles.</p>	 <p style="font-size: 8px; margin-top: 5px;">COOK: There's roast antelope with a peach brandy glaze, braised jack rabbit on fruit, ralleenake fritters with herbed tomatoes...</p>

Figure 13-16. One of Hal Riney's campaigns: Henry Weinhard beer.
Courtesy of Blitz Weinhard Brewing Company.

Thus, the best advertising combines both meaningful content and brilliant creative execution. While the strategy part of the mixture is amenable to rigorous analysis (such as that developed in this book), the creative part is as much art and genius as it is science, which is what makes the advertising business rely so much on the talents of people like the ones just profiled.

SUMMARY

The creative process concerns the translation of a marketing proposition into the verbal and visual devices that will communicate the essence of that proposition in ways that are attention getting and persuasive. Working in teams, copywriters, and art directors try to come up with creative ideas that set their advertising apart from the clutter. Such idea generation is an extremely challenging task, and various techniques have been developed to facilitate the idea generation process. The best ideas are those that are “on strategy” as well as executionally very distinctive.

In evaluating proposed advertising, it is important to remember that the riskiest advertising is often that which takes no risks at all—playing it safe can mean advertising that is ineffective. Therefore, the “rules” of advertising copy should not be so venerated that they are never broken: the best ads are sometimes those that break all the rules. However, this does not mean that we should learn from the experience of the great practitioners of the art, or from what copy-testing research can teach us. Such experience and research has taught us much about what makes for good ads in print, radio, television, outdoor, retail, and business to business, and some of this learning was reviewed in this chapter.

As in art, two or more creative people can look at the same problem and develop advertising that is quite different. These differences are differences in the creative style of the individual or agency. Even though different, the advertising and the campaigns that evolve can be “successful.” For example, the styles of William Bernbach and Rosser Reeves are very different in terms of philosophy and execution, but each has been associated with highly successful advertising. Seven profiles of leading creative people in advertising and the agencies with which they are associated were presented and discussed. The first four, David Ogilvy, William Bernbach, Rosser Reeves, and Leo Burnett, are notable for setting the standards of creative style in the early 1950s and 1960s. The next three, Philip Dusenberry, Lee Clow, and Hal Riney, represent current leaders in an analogous set of currently leading advertising agencies.

Although descriptions of creative styles are difficult and tend to become exaggerated and stereotypical, it is nevertheless useful to compare and contrast them. In the more recent profiles, some additional information is provided on the background and other activities of the person, to provide insights into who creative people are and where they come from.

DISCUSSION QUESTIONS AND EXERCISES

1. Select two print ads aimed at consumers that have recently run (either in magazine ads or in newspapers), one of which you consider to be a “good” ad and

- one a "bad" ad. Then write a one-page assessment on each, justifying your assessment.
2. Repeat the exercise in question 1 for a pair of radio ads, a pair of television ads, a pair of retail ads, and a pair of business-to-business ads.
 3. Take a marketing positioning statement, based on a situation analysis for a brand and product category that you may have worked on for some marketing project and attempt to come up with five creative ideas that could be used in creating advertising for the selected brand.
 4. Now select one of these creative ideas for further development and create rough or mock ads (a print ad, a television storyboard, and a radio script) that build off that creative idea.
 5. Ogilvy, Bernbach, Reeves, and Burnett are all creative giants in advertising who have retired or passed on. Compare and contrast their styles with those of Dusenberry, Clow, and Riney, who are current leaders in the field. Who is more like whom? Why?
 6. The creative styles of Bernbach and Reeves are probably two ends of a continuum, yet both are associated with highly successful agencies and campaigns. One could conclude that creative style makes no difference. Do you agree or disagree? Why or why not?
 7. Suppose that you were chairperson of a billion-dollar agency and were having to choose among three candidates for the position of creative director. Discuss the qualities you would look for in filling the position. What are the characteristics of a top-quality creative person?

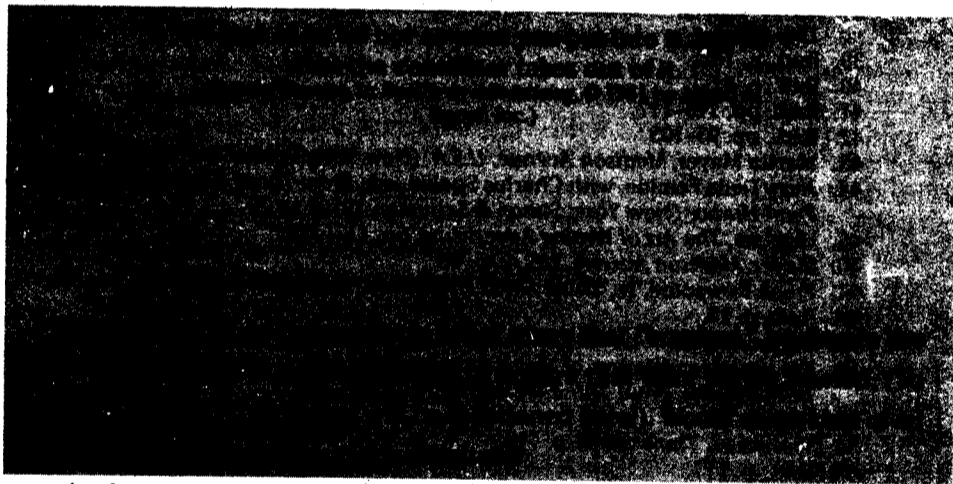
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14 ADVERTISING COPY TESTING AND DIAGNOSIS



At the more operational level, companies and agencies often have two or more strategies or executions they are considering using. For example, AT&T may wonder if it makes more sense to focus on a “low price” message in marketing long-distance calling, or whether the “human contact” appeal is more powerful. Which one should they pick? How should they test the two?

Let’s say you are American Express, wanting to turn around your flat-to-declining trends in the number of charge cards and share of charges in the market. You are now testing various campaigns suggested by the new agencies you are considering. Should you test to see which speculative campaign gets the highest recall scores, or is some other copy-testing criterion more relevant to your situation?

If you have an ad that apparently isn’t “working,” how can you find out *why* it isn’t working?

Such questions, and many others, are addressed in copy testing and diagnostic evaluation (which we will simply call *copy testing* for brevity). A significant industry has evolved in the United States and, increasingly, in other countries made up of companies in the business of supplying this kind of service.¹ But while copy testing can serve many useful purposes, it can also serve to inhibit the creative process, if clients insist on running only those ads that “score well” on various copytests. So the choice of whether or not to copytest, and how to copytest, has to be made with care.

The chapter begins with a section on copy-testing strategy, which addresses these sorts of questions. Four widely-used criteria in copy testing and examples of related services are then presented and discussed. This is followed by a review of other tests. A final section is devoted to evaluating copy tests.

COPY-TESTING STRATEGY

There are three factors that have to be addressed in copy testing: (1) whether or not to test, (2) what and when to test, and (3) what criteria or test to use. Every advertising manager must consider these factors in the context of the overall advertising plan. Copy testing implies that funds will be allocated to research on consumer reactions to the advertising before the final campaign is launched.

Should You Copy-Test?

The first decision is really whether or not to spend more money on research. It is interesting that in terms of total advertising volume, the usual decision is "no." Most local advertising is not tested, and there are many cases in national advertising where copy is used without formal copy testing of any kind. (A recent survey found that about 18 to 19 percent of the largest advertisers and agencies claimed that they did not pretest their TV commercials.²) Not only are there money costs involved in testing, but there are time costs as well. Copy testing can mean weeks or months of delay in launching a campaign.

On the other hand, if you are managing a new product entry involving a \$20 million advertising budget, investing in copy testing makes sense. Relying solely on the judgments of a creative team, your own experience, or somebody's intuition is very risky when so much is at stake. What is needed is a test of how potential consumers will react, that is, copy testing.

Having said that, it should be pointed out that several "hot" creative agencies strongly believe that their creative product tends to be more fresh and original because they do not test their ads before running them. Many creative people in agencies (but certainly not all) hold a rather negative view of copy testing, viewing it as a report card, a policeman, something that only tells them what is working or not, but not why. Of course, total creative license (with no copy testing) has also been known to have led to ad campaigns that have "bombed" in the marketplace, so most creatives appreciate the "reality check" it provides. But it is clearly important to select a copy-testing system that the creatives respect and believe in, and find useful, and it is important that ads not be created simply to score well on the copy-testing system being used, in a political, "gaming" fashion.

When and What Should You Test?

What and when to test? Copy testing can be done at (1) the beginning of the creative process, (2) the end of the creative process (at the layout stage), (3) the end of the production stage, and/or (4) after the campaign has been launched. In general, tests at the first three stages are called pretests and those at the final stage are called posttests.³ Various types of tests can be used at any of the four stages and will differ by whether broadcast or print advertising is involved.

Testing at the beginning of the creative process often involves qualitative research, such as focus group interviews to get reactions to copy ideas. These are better suited to the testing of alternative strategies than to the testing of execu-

tional ideas, because the executional ideas may be too “rough” to be really testable.

At stage 2, rough mock-ups of the finished copy or, in television, partially complete commercials are tested because of the lower expenses involved (a fully produced commercial typically costs in excess of \$200,000). While these rough ads (called *animatics*, *photomatics*, *livomatics*, etc.) are reasonably good predictors of final effectiveness, they must be used with caution in situations where the success of the ad will eventually depend substantially on the actual casting of characters, the actual and final editing of scenes, and so on.

According to a recent survey of leading advertisers and agencies, most pretesting of TV commercials is currently done using such animatics (a video of drawings of the scenes of the commercials, with audio dubbed on), using consumer focus groups or mall intercepts, with the key tests being the clarity of communication and the believability of key copy points.⁴ The trend over the last ten years seems to be more towards such quicker, qualitative research, using such rough test ads. We will discuss such *rough testing* in greater detail below in this chapter.

Stage 3 is often bypassed, particularly in cases where the advertising has been shown or aired several times and the new copy is not radically different. A basic issue is whether to develop and test just one version of the advertising, or whether two or more versions should be developed and tested. It is logical, but also expensive, to have alternatives to test. In general, it is more expensive to test at the third and fourth stages. When there is much at stake, when millions of dollars of media time and expensive creative and production effort are involved, a substantial investment in copy testing at all stages is easily justified.

What Criteria Should Be Used?

What criteria or copy test should be used? Copy-testing services can be distinguished by the nature of the response variable used in the test. Although many other factors enter into the choice of a copy test, the criterion (dependent) variable is probably the most important thing on which to focus. What does a particular test measure? How accurate or valid are these measures? We now review five criteria widely used in copy testing and gives examples of copy-testing services based on them.

There are five basic criteria or categories of response that are widely used in advertising research. The first is advertisement recognition. The second, used heavily in television, is recall of the commercial and its contents. The third is persuasion (or attitude change). Fourth, the criterion of purchase behavior is used. A fifth and newer measure is the testing of effects on brand loyalty or the amount of product or service consumed. Some of these criteria will be seen to be more suitable for post-testing of already running advertisements, and others for pretesting, though most can be adapted to either pre- or posttesting.

The key question in choosing among them is: what is the relevant measure of advertising effectiveness for this brand, for this campaign, in the present market-

ing context? Chapter 4 showed that every brand usually had an advertising "problem" at one of the "hierarchy" levels of awareness, preference (favorable attitudes), trial, or repurchase, and that "diagnostic" consumer data regarding these levels could be used to identify the specific objectives for any particular ad or ad campaign. Further, as was discussed earlier in Chapter 5, recall (and recognition) are usually more important objectives in low-involvement situations, with persuasion the criterion in more highly-involving situations (such as the American Express example the chapter opened with). Thus, every ad being copy-tested should usually have its effectiveness criteria specified in advance, using the kind of thinking presented in Chapters 4 and 5 earlier in this book.

Even so, it is unlikely that only one single criterion will exist for ad effectiveness; multiple criteria are usually required. For instance, it is often useful to think of an ad's recognition or recall scores as indicative of the "breadth" of that ad's effectiveness, because they tell you "how many" people were "reached" by that ad. In contrast, the ad's persuasion or purchase intent scores can be seen as indicators of how "deeply" the ad influenced those people that it "reached": were they moved enough by it to prefer this brand to others, to want to try it?

Each criterion and the measures and service associated with it will be illustrated and discussed in the following sections.


Recognition

Recognition refers to whether a respondent can recognize an advertisement as one he or she has seen before. An example of recognition testing is the Bruzzone Research Company (BRC) tests of television commercials. These tests are done by mail survey in which questionnaires, such as the one shown in Figure 14-1, are mailed to 1,000 households. The sample is drawn from a specially prepared mailing list of households that have either a registered automobile or a listed telephone number. Interest in the task and a dollar bill enclosed with the questionnaire usually generates a return sample of about 500. The recognition question is shown at the top. At the bottom is the brand association question, a critical dimension of most campaigns. On average, 60 percent will recognize a commercial, and 73 percent of these can correctly select the right brand from a list of three alternatives.⁵ Test-retest correlations of 0.98 have been reported.

Communicus is another company that uses recognition measures for either television or radio commercial tests. In television, respondents are shown brief (ten-second) edited portions of the commercial, excluding advertiser identification. They are asked to indicate if they have seen or heard it before, to identify the advertiser, and to play back other identifying copy points. Some research has shown that there is a dropoff in the percentage of people who can identify a sponsor, falling from an average of 59 percent in 1974 to about 50 percent in 1980, perhaps because of increased clutter.⁶

The most widely known service in measuring print advertising recognition is Starch INRA Hooper. This service began in 1923. In a typical Starch test, respondents are taken through a magazine and, for each advertisement, asked if they saw

Please look over these pictures and words from a TV commercial and answer the questions on the right.



(Boy #1) What's this stuff?

(Boy #2) Some cereal. Supposed to be good for you.

(Boy #1) Did you try it?

(Boy #2) I'm not going to try it. You try it.

(Boy #1) I'm not going to try it.

(Boy #2) Let's get Mikey.

(Boy #1) Yeah.

(Boy #2) He won't eat it. He hates everything.

He likes it! Hey, Mikey!

(Announcer) When you bring [redacted] home, don't tell the kids it's one of those nutritional cereals you've been trying to get them to eat. You're the only one who has to know.

Do you remember seeing this commercial on TV?

Yes No Not sure-I may have

How interested are you in what this commercial is trying to tell you or show you about the product?

Very interested Somewhat interested Not interested

How does it make you feel about the product?

It's good It's OK It's bad Not sure

Please check any of the following if you feel they describe this commercial.

<input type="checkbox"/> Amusing	<input type="checkbox"/> Familiar	<input type="checkbox"/> Pointless
<input type="checkbox"/> Appealing	<input type="checkbox"/> Fast moving	<input type="checkbox"/> Seen a lot
<input type="checkbox"/> Believable	<input type="checkbox"/> Gentle	<input type="checkbox"/> Sensitive
<input type="checkbox"/> Clever	<input type="checkbox"/> Imaginative	<input type="checkbox"/> Silly
<input type="checkbox"/> Confusing	<input type="checkbox"/> Informative	<input type="checkbox"/> True to life
<input type="checkbox"/> Convincing	<input type="checkbox"/> Irritating	<input type="checkbox"/> Warm
<input type="checkbox"/> Dull	<input type="checkbox"/> Lively	<input type="checkbox"/> Well done
<input type="checkbox"/> Easy to forget	<input type="checkbox"/> Original	<input type="checkbox"/> Worth out
<input type="checkbox"/> Effective	<input type="checkbox"/> Phony	<input type="checkbox"/> Worth remember

Thinking about the commercial as a whole would you say y

Liked it a lot Disliked it somewhat

Liked it somewhat Disliked it a lot

Felt neutral about it

* We have blocked out the name. Do you remember which brand was being advertised?

Life Regularly

Total Occasionally

Special K Seldom or never

Don't know

Figure 14-1. Advertising campaign effectiveness survey. Courtesy of Bruzzone Research Company.

it in the issue. Three measures are generated for each advertisement in the magazine called noted, seen associated, and read most. Each is a percentage derived as follows:

Noted: the percentage of readers of the issue who remember having seen the advertisement.

Seen associated: the percentage who saw any part of the advertisement that clearly indicates the brand, service, or advertisement.

Read most: the percentage who read half or more of the copy.

Studies using Starch data show that recognition depends on the product class, the involvement of the consumer segment in the product class, and on variables such as size, color, position, copy approach, and the nature of the magazine or media. Various reviews of these Starch (and similar) data are available.⁷ Although Starch scores are highly reliable in a test-retest sense, there is concern about validity. The respondent can claim readership where none exists to please or impress the interviewer or because of confusion with prior advertising for the brand. Though this bias can be difficult to predict for a particular advertisement, researchers such as Surendra Singh and colleagues have suggested ways to adjust claimed recognition scores to obtain better estimates of actual recognition.⁸

Recognition is a necessary condition for effective advertising. If the advertisement cannot pass this minimal test, it probably will not be effective. In one study of inquiries received by an advertiser of electronic instrumentation, those

with low Starch scores were also low in inquiries received. Tatham-Laird and Kudner, a Chicago agency, finds out which specific portions of a TV ad are effective in gaining recall by asking consumers if they recognize photographs of different frames (opening shot, closing shot, etc.) fifteen to twenty minutes after they see the ad. Of course, high recognition does not guarantee effectiveness, but this agency has found a strong relationship between final overall recall and the nature of the opening and closing shots and the amount of product linkage built into the other shots of the ad.⁹ There is also some evidence that "emotional" television ads, those that do not feature much verbalizable copy, are better measured for their attention-getting ability on tests of recognition rather than are tests of verbal recall (this issue is discussed further later in the chapter).

It should also be noted that high recognition scores are easier to achieve than are high recall scores, since recognition requires only a judgment about the stimulus and does not require as much retrieval of information from memory as is required by, say, an unaided recall task.¹⁰ Thus recognition can be created by even partly attentive television viewing that does not lead to conscious recall. This may make visually oriented recognition scores a more suitable measure of memory than recall for short (fifteen-second) television ads.¹¹ Some researchers believe that recognition scores decline more slowly over time than recall scores do, though Surendra Singh, Michael Rothschild, and Gilbert Churchill have shown that a "forced-choice" recognition measure that is "tougher" than a usual yes-no measure does, in fact, decay over time and is a sensitive measure of the memory effect of a commercial.¹²

Finally, some researchers have argued that ads should be pretested using techniques even more sensitive than recognition, such as word fragment or sentence completion, or picture identification. It is argued that such measures of "implicit memory" may apply better to situations when consumers process the ad only very passively. Under such conditions, traditional recognition tests may suggest that an ad had no effect, but (it is argued) consumers who saw the ad and processed it minimally may be able to "fill in" a brand name fragment presented to them (e.g., C__K__ may be filled-in as COKE), better than consumers who didn't see the ad, proving that they did in fact see the ad.¹³

Recall

Recall refers to measures of the proportion of a sample audience that can recall an advertisement. There are two kinds of recall, aided recall and unaided recall. In aided recall, the respondent is prompted by showing a picture of the advertisement with the sponsor or brand name blanked out. In unaided recall, only the product or service name may be given. The best known recall method in television, interviewing viewers within twenty-four to thirty hours after the commercial is aired, is called the day-after-recall method.

Day-After Recall

The *day-after-recall (DAR)* measure of a television commercial, first used in the early 1940s by George Gallup, then with Young & Rubicam, is closely associated

with Burke Marketing Research, which was recently acquired by ASI.¹⁴ The procedure in most recall tests, which vary by vendor, is to telephone 150 to 300 program viewers twenty-four hours after a television commercial appears. (Some other companies use a different time period, such as seventy-two hours.) They are asked if they can recall any commercials the previous day in a product category (such as soap). If they cannot identify the brand correctly, they are then given the product category and brand and asked if they recalled the commercial. They are then asked for anything they can recall about the commercial, what was said, what was shown, and what the main idea was.

DAR is the percentage of those in the commercial audience (who were watching the show before and after the commercial was shown) who recalled something specific about the commercial, such as the sales message, the story line, the plot, or some visual or audio element. This is called the *percent proven recall*. A less tightly defined measure—of people who have seen something of the ad but maybe don't play back a very specific element—is called *percent related recall*. These recall percentages for the ad being tested are always compared against the *norm*—the historical average for ads of similar length, from similar product categories, from similar (old/new) brands. The tests also provides specific verbatims (transcripts) of what people remember of the ad and analyzes them for the nature of the main message that got communicated.

The DAR is an *on-air* test in that the commercial exposure occurs in a natural, realistic in-home setting. (Sometimes, to save money, the ad is aired on a local cable channel, and viewers are preinvited to watch the program on that channel.) It is well established and has developed extensive norms over the years. The average Burke DAR was 24. One-fourth of all commercials scored under 15 and one-fourth scored over 31. It also provides diagnostic information about which elements of the commercial are having an impact and which are not.

Many copy-testing companies provide a similar recall measure for print media. They may place a magazine with 150 regular readers of that magazine and ask that it be read in a normal manner. The next day readers are asked to describe ads for any brands of interest. Similar tests have also been developed for radio: consumers in a shopping mall fill out a questionnaire in a room while listening to the radio in the background (which plays the radio ad being tested). Twenty-four hours later, they are called back on the telephone and asked questions about recall as well as diagnostic questions on what they like and why.

The Appendix to this chapter provides details on various recall tests as provided by ASI, Gallup and Robinson, and Mapes and Ross, in various media.

Problems with Recall Scores

Recall measures have generated controversy over the years and, as a result, are not as influential as they once were. One concern is that they are an inappropriate measure of emotional commercials. Foote, Cone & Belding measured both masked recognition (where the brand name is blocked out) and DAR for three "feeling" commercials and three "thinking" commercials.¹⁵ The DAR was much lower for the feeling commercials (19 versus 31) whereas the recognition scores were only marginally lower (32 versus 37). The conclusion was that recognition is a better mea-

sure of the ability of a feeling commercial's memorability than DAR, which requires the verbalization of the content.

Researchers have also shown that the recall of emotional ads goes up if they are prompted not with the name of the product category of the brand in the ad (the usual method) but, instead, with a description of the opening scene of the ad. It is possible that this increase in recall occurs because this second method (using an "executional prompt") is more consistent with the way in which viewers who are "just watching" ads on TV actually process the ad, and thus with how memory of that ad is stored in their minds.¹⁶

A more basic concern with DAR is that it simply is not a valid measure of anything useful.¹⁷ First, its reliability is suspect. Extremely low test-retest correlations (below 0.30) have been found when commercials from the same product class have been studied. Second, DAR scores are unduly affected by the liking and nature of the program. For example, DAR scores of commercials in new programs average 25 percent or more below commercials in other shows. Third, the scores vary markedly with the nature of the consumer being tested: if the consumer is a recent purchaser of the product category, scores are higher than if the purchaser is not really in the target market.

Fourth, and most compelling, of eight relevant studies, seven found practically no association between recall and measures of persuasion. Neither is there evidence of a positive association between recall and sales. In contrast there is substantial evidence linking persuasion measures with sales. As we discussed earlier in Chapter 5, recall and persuasion are conceptually two very different kinds of advertising effects, and one should never be used as an automatic proxy for the other. Thus, ads may need to be tested separately for persuasion.

Persuasion

Forced-Exposure Brand-Preference Change

Theater testing, pioneered by Horace Schwerin and Paul Lazarsfeld in the 1950s, is now done by McCollum/Spielman, ASI, and ARS.¹⁸

The McCollum/Spielman test uses a 450-person sample spread over four geographically dispersed locations.¹⁹ The respondents are recruited by telephone to come to a central location to preview television programming. Seated in groups of twenty-five in front of television monitors, they respond to a set of demographic and brand-product usage questions that appear on the screen. The respondents view a half-hour variety program featuring four professional performers. In the midpoint, seven commercials, including four test commercials, are shown.

Performer A	Performer B	T 1	C	T 2	C	T 3	C	T 4	Performer C	Performer D
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C = Constant Commercials

T = Test Commercial

After audience reactions to the program are obtained, an unaided brand-name recall question is asked that forms the basis of the *clutter-awareness score*

(the percentage who recalled that the brand was advertised). The *clutter-awareness (C/A) score* for thirty-second commercials averages 56 percent for established brands and 40 percent for new brands.²⁰ The four test commercials are then exposed a second time surrounded by program material:

Program	T		T		T		T	
Intro.	1	Program	2	Program	3	Program	4	Program

T = Test Commercial

An *attitude shift (AS) measure* is obtained. For frequently purchased package goods such as toiletries, the preexposure designation of brand purchased most often is compared with the postexposure brand selection in a market basket award situation. The respondents are asked to select brands they would like included if they were winners of a \$25 basket of products. In product fields with multiple-brand usage, such as soft drinks, a constant sum measure (ten points to be allocated to brands proportional to how they are preferred) is employed before and after exposure. For durables and services, the pre- and postpreference is measured by determining

- The favorite brand.
- The next preferred alternative.
- Those brands that would not be considered.
- Those brands that are neither preferred nor rejected.

An important element of the test is the use of two exposures. McCollum/Spielman and many advertisers argue that fewer than two exposures represents an artificial and invalid test of most advertising. It is especially important that "emotional" ads be tested in a multiple-exposure copy test, because (compared to "rational" ads) such ads "build" (gain in response) more slowly with repetition, and a single-exposure copy test would not accurately gauge the response they would get when frequently exposed in the marketplace.

Finally, diagnostic questions are asked. Some of the areas that are frequently explored include

- Comprehension of message-slogan.
- Communication of secondary copy ideas.
- Evaluation of demonstrations, spokesperson, message.
- Perception of brand uniqueness/brand differentiation.
- Irritating/confusing elements.
- Viewer involvement.

In a rare copy-test validity check, McCollum/Spielman asked advertisers of 412 campaigns (some campaigns consisted of several commercials) that were tested over a three-year period whether the brand had exceeded marketing objectives

during the time that the campaign was being aired.²¹ These advertising campaigns were then divided into four groups:

- High AS (attitude shift) and high A/C (awareness/communication).
- High AS and low A/C.
- Low AS and high A/C.
- Low AS and low A/C.

The results are shown in Figure 14-2. Clearly, the AS persuasion measure was a good predictor of campaign success. The A/C recall measure, on the other hand, may have diagnostic value but it had little relationship to campaign success.

The ARS approach is similar except that their proven recall measure is the percent of respondents that seventy-two hours later claim having seen the advertisement and can give some playback of it.²² (See the Appendix for details). ARS obtained a correlation of 0.78 with their proven recall measure and the unaided brand awareness level achieved by twenty-four new brands in test markets. Their pre- and postpersuasion measure had a correlation of 0.85 with the trial rate of twenty-six new brands in test markets. Further, the ARS persuasion score correctly predicted which of two commercials would achieve higher test market sales.

ASI (see Appendix for details) relies on a pre- and postmeasure of brand selection in a prize-drawing context. Reliability studies across 100 commercials in fifteen product categories yielded test-retest reliability correlations of from 0.81 to 0.88. Fifteen hundred commercials per year are tested by ASI, so well developed and current norms are available.²³

The Buy Test design of the Sherman Group does not involve a central location. The respondents are often recruited and exposed to advertising in shopping

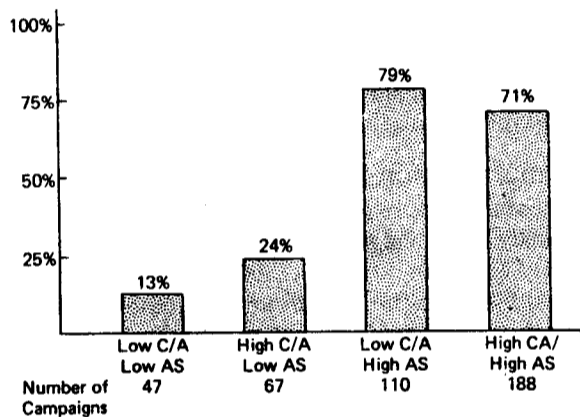


Figure 14-2. The percentage of campaigns exceeding marketing objectives by their performance in the McCollum/Spielman text.

Source: Adapted from Peter R. Klein and Melvin Tainter, "Copy Research Validation: The Advertiser's Perspective," *Journal of Advertising Research*, 23, October/November 1982, pp. 9-18. Copyright © 1983 by the Advertising Research Foundation.

shops.²⁴ A series of unaided questions on advertisement and copy recall identify those in the *recall/understand* group. The advertising *involvement* group are those who had a favorable emotional response, who believed that the brand positioning fit the execution, and who felt that the advertisement was worth looking at (or reading). The *buying urgency* group is identified in part by intentions to buy, improved product opinion, and the motivation to tell someone something about it. A basic measure, the BUY score, is the percentage of those exposed who become part of all three groups. In 75 percent of fifty cases, the BUY score generated different outcomes from other persuasion measurements. In twenty test-retest contexts, the average difference of the BUY score was within three percentage points.

On-Air Tests: Brand-Preference Change

In a Mapes & Ross test, commercials are aired in a preselected prime-time position on a UHF station in each of three major markets. Prior to the test, a sample of 200 viewers (150 if it is an all-male target audience) are contacted by phone and invited to participate in a survey and cash award drawing that requires viewing the test program. Respondents provide unaided brand-name awareness and are questioned about their brand preferences for a number of different product categories. The day following the commercial exposure, the respondents again answer brand preference as well as DAR questions. The key Mapes & Ross measure is pre- and post-brand-preference change. (The Appendix has details.)

A Mapes & Ross study involved 142 commercials from fifty-five product categories and 2,241 respondents who were recontacted two weeks after participating in a test. Among those who bought the product category, purchases of the test brand were 3.3 times higher among those who changed their preference than among those who did not change.²⁵

Purchase Behavior

The fourth criterion is actual brand choice in an in-store, real-world setting. These tests focus on the effects of exposure to shifts in actual *purchase behavior*. Two well-known tests are those using coupons to stimulate purchasing and those involving split-cable testing.

Coupon-Stimulated Purchasing

In the Tele-Research approach, 600 shoppers are intercepted in a shopping center location, usually in Los Angeles, and randomly assigned to test or control groups. The test group is exposed to five television or radio commercials or six print ads. Around 250 subjects in the test group complete a questionnaire on the commercial. Both groups are given a customer code number and packets of coupons, including one for the test brand, which can be redeemed in a nearby cooperating drugstore or supermarket. The *selling effectiveness score* is the ratio of purchases by viewer shoppers divided by the rate of purchases by control shoppers. Purchases are tracked by scanner data. Although the exposure context is highly artificial, the purchase choice is relatively realistic in that real money is spent in a real store.

A similar method is used by General Mills: Two sets of cable households are

shown what is ostensibly a new TV pilot program, but only one of these two cells sees an embedded test ad (other noncompetitive ads are also shown). Both sets of consumers are then told "We are going to award you five coupons, each worth \$1.00 good for breakfast cereals. You could choose all five coupons for the same breakfast cereal, or you could use the five coupons in any other way you'd like." They are then asked which brand or brands they want their five coupons for, and how many coupons for each brand. The coupon choices are then compared across the two (exposed and nonexposed) cells, and the measure of purchase interest is the percentage of people choosing one or more coupons for the test brand.

Coupon Use or Inquiries: Split-Run Tests

A somewhat different test is often used in the industrial marketing context, in which ads are designed to generate inquiries (often via coupons) that, it is hoped, will eventually be converted into sales via sales calls. Here, it is often possible to conduct a *split-run test*, in which two different versions of an ad are created and placed into one magazine print run in such a way that ad versions A and B are placed into random halves of the print run. Each ad has a coupon or other response device (such as a toll-free telephone number), and each ad has a unique code or "key" number to track which of those pulled each response that come in. Once these logistics are in place, it is easy to test which one of the two ads being tested is the more effective in generating inquiries or leads.

Split-Cable Testing

Split-cable testing by firms such as BehaviorScan will be described in detail in Chapter 16. A panel of around 3,000 households is recruited in test cities. An ID card presented by the panel member to the checkout stand, coupled with a computerized scanner system, allows the purchases of the member to be monitored. The in-store activity is also monitored. Further, panelists have a device connected to their TV set that allows BehaviorScan to monitor what channel is tuned and also to substitute one advertisement for another. Thus, panelists can be divided into matched groups and different advertising directed at each.

In Chapter 16, the use of split-cable testing to conduct advertising weight tests will be discussed. Such split-cable facilities can and are also used to test one set of advertisements against another or to evaluate a host of options, such as the time of day or program in which the ad appears, the commercial length, or the bunching of exposures (versus an even distribution through time). These tests are very expensive, costing in the hundreds of thousands of dollars, and are typically not used to test one ad against another but rather two different creative strategies, each tested as a multiexposure ad campaign lasting several months.

AT&T used the AdTel (Burke) split-cable system to test a new "Cost of Visit" campaign against the established "Reach Out" campaign.²⁶ Research had determined that a substantial light-user segment had a psychological price barrier to calling and overestimated the cost, particularly at off-peak times.

The campaign objective was to communicate among the light users how inexpensive a twenty-minute telephone visit can be and to stimulate usage during off-peak times. The "Cost of Visit" theme contained surprise (of the low cost), the

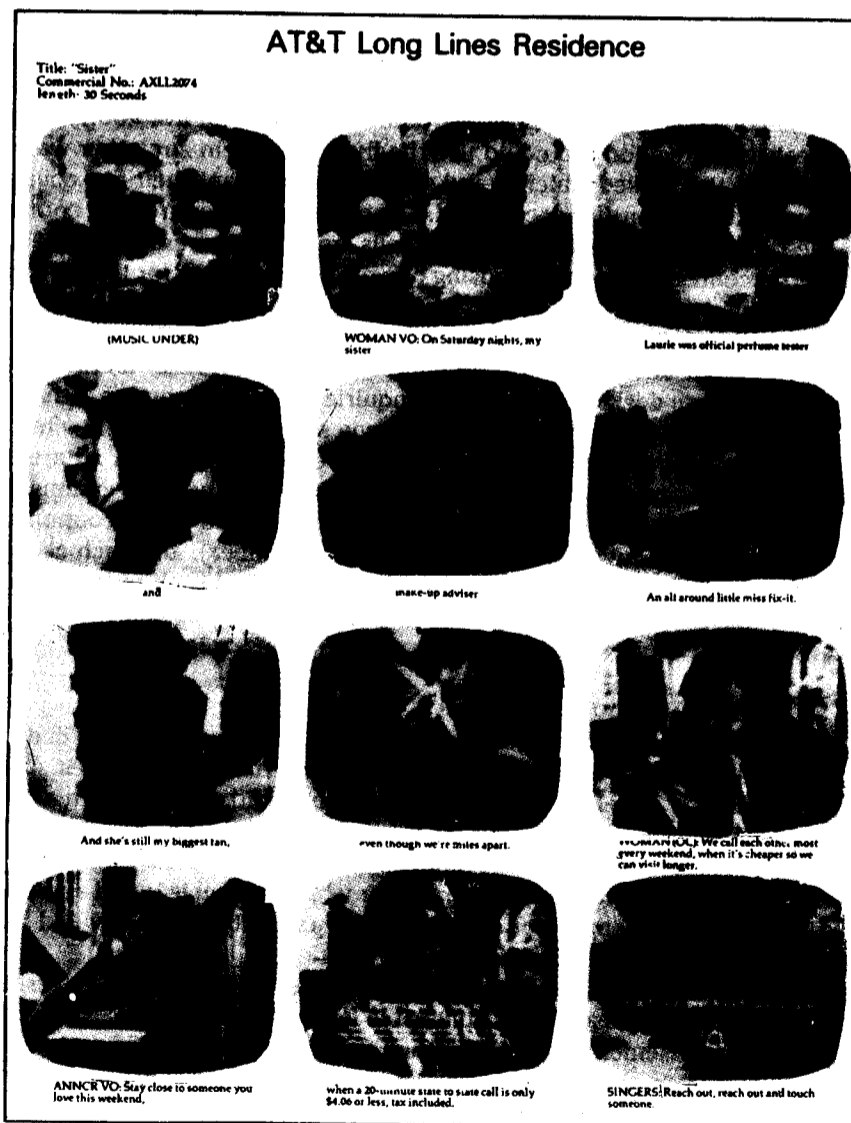


Figure 14-3. AT&T long distance lines residence.
Courtesy of AT&T Communications.

appropriateness of a twenty-minute visit, and the total cost of \$3.33 (some believed that it would cost \$20.00). One of the ads, "AT&T Long Lines Residence," is shown in Figure 14-3.

Two matched AdTel panel groups of 8,000 were created. During a fifteen-month period the two campaigns were aired, one to each group. Each household received three exposures per week (300 gross rating points per week). Compared

to the "Reach Out" campaign, the "Cost of Visit" campaign increased calls during the deep-discount period by 0.6 calls per week among all households and 1.5 calls per week among light-user households. Projections indicated that the campaign would generate \$100 million in extra revenue during a five-year period.

Two additional analyses are of interest. During the six months after the test ended, usage fell off but not to the level prior to the test. However, it was clear that reinforcement advertising was needed. The "Cost of Visit" campaign changed two key attitudes more than the "Reach Out" campaign: the attitude toward the value of a long-distance call and the attitude about the rates.

Split-cable testing is the ultimate in testing validity because it allows the advertiser to control experimentally for the effects of the other marketing mix elements and accurately measure the effect of advertising on short-term sales. However, as mentioned, it can cost from twenty to fifty times that of a forced exposure test (\$100,000 to \$200,000) and take six months to one year or more before the results are known. By that time, new brands or changing consumer preferences could make the results somewhat obsolete. Further, the sales results themselves, when viewed in isolation, offer no clue about the longer-term effect of the advertising on a brand's equity or goodwill. For these reasons, most firms use the split-cable testing method far less than other alternatives.

Measuring Increases in Loyalty and in Consumption Frequency

In recent years, more and more advertisers have begun to create advertising that aims not at creating mere brand preference or favorable attitudes but at deepening already existing favorable attitudes. As discussed earlier in Chapter 4 on "Behavioral Dynamics," in most product categories, consumers are not loyal to just one brand but instead divide their consumption among several well-liked brands. The advertising objective for any one of these well-liked brands is thus to increase its "share of category requirements" for such consumers.

Many copy-testing services have begun to modify their standard methods to capture these "franchise-deepening" effects of an ad. For instance, Mapes and Ross compares data from consumers exposed to an ad versus some not exposed to it, among consumers who already consider the brand as being in their list of favored brands, on both actual postexposure buying patterns as well as on different kinds of attitude statements. They then analyze which specific attitude statements best predict actual increases in units bought, and see which ads best increase these key attitude statements.

Similarly, McCollum-Spielman claims to have developed a system in which the effects of an ad are analyzed separately across consumer segments for that brand that have shown high, medium, or low loyalty to it in the past, so that the loyalty-bolstering effects of the ad sought for the "highly loyals" can be measured separately from the usage-increasing effects sought for the "low loyals."²⁷

Researchers Brian Wansink and Michael Ray have also begun to develop copy-testing methods and measures designed to test the extent to which an ad increases the consumer's desire to consume the advertised brand more often, or in newer consumption situations, or to substitute it for a different product category

altogether (i.e., its “use-up rate”), instead of simply preferring that brand over others.²⁸

Normed versus Customized Measures of Effect

Standardized copy-test measures are useful because they come with norms sometimes based on thousands of past tests. Thus, the interpretation of the test becomes more meaningful. In fact, some copy-test services provide scores that have been adjusted such that the executional impact of the particular ad execution being tested is separated from the impact of the product category itself, the newness of the brand itself, the length (duration) of that ad, and so on. They point out that most—up to 80 percent—of an ad’s score on recall and/or persuasion can be a function not of the ad itself but of these background variables. Thus, it is clearly useful to use these standardized, *normed* tests.

However, some objectives, particularly communication objectives, are necessarily unique to a brand and may require questions tailored to that brand. For example, Chevron ran a series of twelve print ads in 1980, such as the one shown in Figure 14-4, mostly telling people that Chevron made a lot less profit than people thought.²⁹ A posttest sample of 380 respondents were interviewed. Belief change was measured on the item “Chevron makes too much profit” for those aware of the advertising. The ads had a small effect, as those agreeing fell from 81 percent to 72 percent.

Interestingly, however, data from the same study showed that people seeing these print ads and the very positive “Energy Frontier” television campaign actually had less attitude change toward Chevron than did those seeing only the television ads. Thus, the print ads (20 percent of the budget) actually reduced the impact on the attitude toward the firm. Creating a positive attitude obviously had a positive impact on all belief dimensions. Calling attention to a source of irritation—oil company profits—tended to counteract the positive attitude change. The Chevron experience graphically illustrates the risk of measuring a part of a campaign in isolation.

DIAGNOSTIC COPY TESTS

An entire category of advertising research methods is designed primarily not to test the impact of a total ad but to help creative people understand how the parts of the ad contribute to its impact. Which are the weaker parts of the ad, and how do they interact? Most of these approaches can be applied to mock-ups of proposed ads as well as finished ads.

Qualitative Research

Focus groups research is widely used at the front end of the development of an advertising campaign. In one study of the techniques used by 112 (out of 150 surveyed) of the top advertisers and agencies, focus groups were used 96 percent of the time to generate ideas for advertisements, and 60 percent of the time to test reactions to rough executions.³⁰ As mentioned near the beginning of this chapter, the

Chevron energy report:

**Compared to all
U.S. industry—
Chevron's nickel
profit makes us
just average.**

The average profit for all major U.S. industries last year was 5.5¢ on a sales dollar.

By comparison, in 1979 Chevron made about 5.1¢ on each sales dollar of U.S. petroleum sales—a little less than the average of U.S. Industry.

Even on our worldwide sales, we still made less on a sales dollar than the average of all U.S. industries.

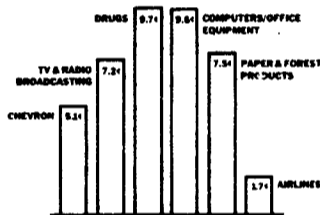
Like most companies, we reinvest most of our worldwide profits after dividends plus cash from operations (including depreciation). In 1980, Chevron's reinvestment in energy development in the U.S. will be a record for us—more than twice our '79 U.S. profit.

Investment in U.S. energy development is the best way to help move America toward energy independence. But we must all continue to conserve as much energy as possible.

CHEVRON'S PROFIT ON U.S. PETROLEUM SALES VS. ALL U.S. INDUSTRY
(per dollar of sales in 1979)



CHEVRON'S PROFIT ON U.S. PETROLEUM SALES VS. INDIVIDUAL U.S. INDUSTRIES
(per dollar of sales in 1979)



(R) Ad No. 100062 — Time, Newsweek, Spis III, U.S. News — 4/14, 4 21, 1980

Figure 14-4. A Chevron "profit" print advertisement.

Courtesy of J. Walter Thompson USA.

use of such qualitative techniques, using “rough” ads, has increased over the last ten years.

Audience Impressions of the Ad

Many copy tests add a set of open-ended questions to the procedures designed to tap the audience’s impressions of what the ad was about, what ideas were presented, interest in the ideas, and so on. One goal is to detect potential misperceptions. Another is to uncover unintended associations that may have been created. If too many negative comments are elicited, there may be cause for concern. A Volkswagen commercial showing a Detroit auto worker driving a VW Rabbit because of its superior performance was killed because a substantial part of the audience disliked the company disloyalty portrayed.³¹

Adjective Checklists

The BRC mail questionnaire, shown earlier in Figure 14–1, includes an adjective checklist that allows the advertiser to determine how warm, amusing, irritating, or informative the respondent thinks it to be. Similar checklists are used by ASI, Tele-Research, and other firms and agencies. The agencies Leo Burnett and Young & Rubicam use a similar phrase checklist extensively, often called a VRP (for viewer response profile). Several of their phrases tap an empathy dimension. “I can see myself doing that,” “I can relate to that,” and so on. Some believe that unless advertisements can achieve a degree of empathy, they will not perform well.

Copy-Testing Emotional Response

Many advertising agencies have begun testing their ads using exhaustive batteries of possible emotional and feeling responses, to gauge whether their ads are evoking the targeted emotions and whether some undesirable negative emotions are being evoked by accident. Various sets of verbal scales have been reported that can be used to gauge such emotional response, and such scales are used by Ayer and McCann-Erickson, among others.³² Leo Burnett reportedly tests such responses using computer-aided consumer interviewing: the consumer first selects one of a few major emotional categories to describe the feelings evoked by the ad, and then computer then moves to a more finely-grained typology of emotions within that major category, and so on.

BBDO prefers to use a non verbal system, in which consumers who see the ad are presented with fifty-three photographs of peoples’ faces, each face carefully chosen to display one of twenty-six particular emotional states from among the universe of emotions. Consumers select the faces that best reflect their own feeling states, and researchers tabulate how often particular photos are chosen. Statistical analysis then places each ad in a two-dimensional emotional space, with the dimensions being *active-passive* and *positive-negative*. (These two dimensions are often found in research on emotions.) When this system was used by BBDO on the Gillette ad called “The Best A Man Can Get,” the emotional strategy objective of making men feel better about their shaving experience was apparently met: the

ad made men report increased feelings of pride and confidence, as well as joy and happiness.³³

Physiological Measures

Several kinds of physiological instruments are used to observe reactions to advertisements.³⁴ In general, they attempt to capture changes in the nervous system or emotional arousal during the exposure sequence. The first two reviewed focus on eye movement.

Eye Camera

This is a device that photographs eye movements, either by photographing a small spot of light reflected from the eye or by taking a motion picture of eye movement. A device records the point on a print advertisement or package, where the eye focuses sixty times each second. Analysis can determine what the reader saw, what he or she "returned to," and what point was "fixed upon." In package research, a respondent can be asked to find a test brand placed on a shelf of competing packages.

Pupillometrics

Pupillometrics deals with eye dilation. Eyes dilate when something interesting or pleasant is seen and constrict when confronted with unpleasant, distasteful, or uninteresting things. One interesting application is its use in screening new television programs.³⁵ Several related eye-movement devices are used, including the tachistoscope, blur meter, distance meter, illumination meter, and stereo rater.³⁶

CONPAAD

Conjugately programmed analysis of advertising (CONPAAD) has a respondent operate either a foot or hand device which controls the intensity of the audio and video channels of a television set. The viewer must exert effort to sustain the signals, which have been programmed to decay in a specific pattern. His or her effort to keep audio and video going is used as a measure of attention and interest in the advertising.³⁷

Brain Waves

Some companies test ads by means of the amount, nature, and distribution of the brain waves evoked. Consumers are placed into seats and have electrodes placed on different parts (front, back; left, right) of their scalps. As the ad is shown to them, the brain wave activity in various regions of their brains is recorded through electroencephalography (EEG). These measures cover various frequency ranges and are averaged over time and *normalized* for each individual being tested. Analysis of the frequency and amplitude of this activity can be interpreted to check the attention-getting power of different parts of the commercial, as well as of the ad as a whole. For instance, recognition of parts of the ad has been shown to be related to increased left hemispheric processing for those parts. The left hemisphere is typically associated with more effortful, analytic, attentional processing, so that an increase in such processing indicates more voluntary information processing.³⁸

The possible problems with such data, as with other physiological data (such as galvanic skin response, etc.) are (1) the contaminating effects of “artifacts” (irrelevant instrument or person-related factors that don’t really measure the effectiveness of the ad) and (2) the somewhat difficult-to-interpret nature of the data (what does reduced or increased brain wave activity really mean in terms of cognitive processes, for example?).

“On-Line” Monitoring of Commercial Response

A device used by respondents to register interest is part of ASI in-theater tests. It is a dial that can be turned up or down to indicate high or low interest. Data from the dial interest recorder are used to provide diagnostic information on what parts of the commercial were of high or low interest. Market Facts has developed a system in which a respondent presses a button when something in the commercial strikes her or him as especially interesting or irritating. The respondent is then shown the commercial again and asked why the button was punched at each point. The result is a second-by-second understanding of audience reaction. Similar techniques have been used by Linda Alwitt and colleagues to study how soon, and how often, a brand should be shown in a commercial (the answers depend on whether the ad is trying to leverage a brand’s existing equity, or to change it).³⁹

David Aaker, Douglas Stayman, and Michael Hagerty have used a computer joystick to measure respondent reactions to feelings of warmth while viewing commercials. This procedure can also be used to monitor other feelings, such as irritation, humor, or liking.⁴⁰ James MacLachlan and John Myers have used the time it takes the respondent to make a choice between competing brands as a measure of the relative effectiveness of advertising. This is called *response latency* and has several other applications in advertising research.⁴¹ Another potentially useful technique is called *facial action coding*. By observing changes in facial expression during exposure, several kinds of emotional responses can be monitored.⁴² G. David Hughes and colleagues have developed dial-turning continuous measurement methods to obtain affective (feeling) and other measures of responses to ads, and have found that the “wearing-out” of an ad can be anticipated via such measures because they show when consumers cease to do any “fresh” processing of such ads.⁴³

TRACKING STUDIES

When a campaign is running, its impact is often monitored via a tracking study. Periodic sampling of the target audience provides a time trend of measures of interest. The purpose is to evaluate and reassess the advertising campaign and perhaps also to understand why it is or is not working. Among the measures that are often tracked are advertisement awareness, awareness of elements of the advertisement, brand awareness, beliefs about brand attributes, brand image ratings, occasions of use, and brand preference. For durables such as cars, consumers are asked what brands they would consider buying on their next purchase, and what brand they are most likely to buy next. Of particular interest is knowing how the

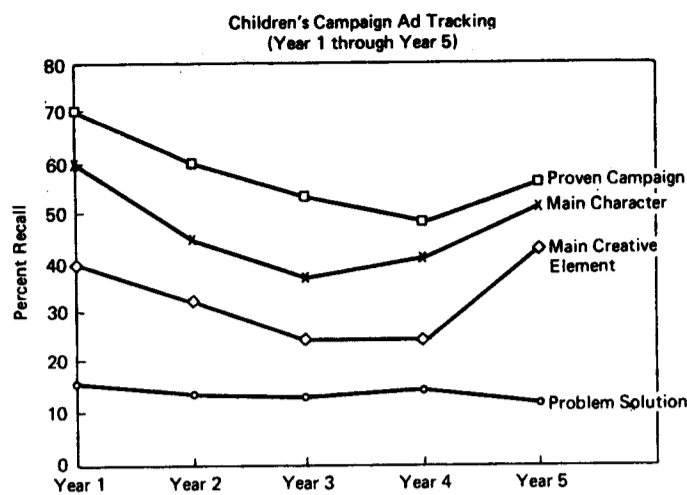


Figure 14-5. Examples of ad tracking.

Source: Reprinted from the *Journal of Advertising Research* © copyright 1985, by the Advertising Research Foundation.

campaign is affecting the brand, as opposed to how the advertisement is communicating.

Figure 14-5 shows the tracking of an advertising campaign directed at children for a beverage product. Personal interviews were held with children from six to twelve years old. They were shown visual stimuli such as pictures of brand packaging or line drawings of advertising characters. The mostly open-ended questions were consistently coded over five years. The interest was in the "main character," who was the personification of the brand and playback of the "story" of the advertising, the main creative element.⁴⁴

The successful campaign of year 1 was expanded with additional executions which apparently did not have comparable impact. The disappointing results of year 2 led to a fresh round of copy development aimed at making it more "modern" and "relevant" for kids. However, the decline continued in year 3. An analysis of verbatim playback suggested that the predictability of the main character's actions were too predictable and new ads were developed which placed it in a more heroic role, "rescuing" children in adventurous situations. In year 4, the main character measure turned up. For the next season, the campaign used situations from a child's real life to attempt to make the advertising more relevant. The result in year 5 was a dramatic increase in recall of the central creative element and an important increase in two other measures. The tracking program provided in this case actionable information over time, allowing the advertising to be adjusted around the same theme to become more effective.

The Eric Marder firm provides one approach to obtaining tracking data without doing customized studies.⁴⁵ They maintain a panel of 3,000 women from 1,000 areas. Each woman keeps a record of all television commercials she sees in the

course of one randomly assigned day each month. Before watching television on her assigned day, she records her buying intention for each product category. On the assigned day she watches television normally except that she records the time, the channel, and the brand advertised from every ad she sees, and her buying intention immediately after exposure. The *received messages (RMs)* are defined as the total number of commercials recorded per 100 women. The *persuasion rate (PR)* is defined as the net percent of the RM that produces a shift in buying intention from some other brand to the advertised brand. Subscribers obtain quarterly reports of the RM and PR from all competing brands in the product class.

SELECTING COPY TESTS: VALIDITY AND RELIABILITY

A very wide range of copy-testing alternatives has been developed and is available to the advertiser. Beyond the question of whether to test copy at all lies the question of what particular test or tests should be used. The question has occupied the attention of professional and academic researchers since copy testing first began, and a great deal has been written on the subject. Much of the interest lies in assessing the validity and reliability of various types of tests. The subject is also important because considerable stakes are involved by research supplier companies who tend to offer a particular kind of testing service or rely on one testing method. The Advertising Research Foundation maintains a standing committee to monitor and encourage the development of new and better testing methods, and its annual conferences generally relate to questions of the strengths and limitations of particular methods or techniques.

The basic question in test selection is whether or not a test is valid and reliable. Does it really measure the effectiveness of advertising? More specifically, are the particular measures used in any one test true measures of the constructs involved? Is the test reliable and will it measure the same thing each time it is used? Can one test measure everything or are multitests required? These are some of the questions of copy-test selection.

Appropriate Copy-Test Measure(s)

The first problem in assessing copy-test validity is that, if the advertisement is to be tested with respect to a communication objective and a copy test evaluated in that context, there must exist an operational objective—a measurable and useful variable that represents the objective. As Chapter 4 indicated, the development of an operational objective is no simple task. In fact, researchers must often work with a vague or ill-defined set of objectives. Clarity in what is being sought from the ad—and therefore being tested in the copy test—is crucial. One measure cannot generally substitute for another: recall does not measure persuasion, and one must decide which of those is being sought for a particular ad.

Obviously, therefore, the validity of a particular copy test will depend on the advertising response that is desired. A campaign that is designed to gain aware-

ness may not best be measured by a test that focuses on immediate behavioral response. A campaign that attempts to create an image or an association with a feeling such as warmth might require many repetitions and a subtle measurement method, perhaps asking some questions directed at the use experience. A single-exposure test with a coupon-redemption measure may not be appropriate at all. Thus, the usefulness of the various criteria used in testing needs to be evaluated in the context of the advertising objectives involved.

The choice of a copy-test measure should also be guided by the riskiness of the decision involved. To begin a major new campaign involving strategic departure is a high-risk decision that requires a total evaluation of all the constructs mentioned earlier. It is also important to assess whether the copy appears to antagonize respondents in any way. A total evaluation should also involve enough diagnostic information about consumer reactions to the execution so that the decision could be based on all the evaluative and diagnostic measures. It is possible to get high awareness but negative reactions.

Total ad evaluation is not always economically practical or necessary. Extensions of existing campaigns are low-risk decisions requiring only partial evaluation. In particular evaluations, persuasiveness or attitude change will sometimes be the issue and attention will be of little concern. Sometimes clarity of communication will be the issue, and a subjective judgment of its persuasiveness will suffice. Sometimes the major concern will be focused on possible negatives in execution. In each case, the objectives of the copy test will differ.

Best Scales: The ARF Study

Once such objectives have been set, which copy-test measures are most valid for each objective? In a recent study conducted by the Advertising Research Foundation,⁴⁶ which involved six copy-testing measures, five pairs of packaged-goods commercials, and sales measures obtained over a year using split-cable testing, it was found that

- The best (most predictive of sales differences) copy-testing measure for persuasion was a simple poor-to-excellent rating of the brand, obtained after exposure.
- The best copy-testing measure for salience was the number of times the brand was mentioned first in unaided awareness for that category.
- The best copy-testing measure of communication was "other than to get you to buy the product, what was the main point of the commercial?"
- A big predictor of sales was an agree/disagree rating for the statement "this ad is one of the best I've seen recently."
- Ads led to sales if they were rated high on either or both of "tells me a lot about how the product works" and "this advertising is funny or clever," but not if they rated high on "I find this ad artistic" or "this ad doesn't give any facts, it just creates an image."

Competitive Context

Since the ad being tested will eventually run amid competitive clutter, with such clutter decreasing the effectiveness of the tested ad,⁴⁷ researchers David Stewart,

Paul Miniard, and others have pointed out that the success or failure of a particular ad campaign can only be assessed completely if the measurements are conducted in a *competitive context*. Further, when copy-testing an ad, measures should be collected not only for the brand in question but also for competitive brands. Thus, though an ad may not show increases in favorable beliefs or overall attitudes for the target brand, it may show effects of leading to declines in the beliefs and attitudes for competitive brands—which will not show up in a copytest unless these competitive measures, too, are collected, including *relative measures* (e.g., “which of these brands is better on this attribute?”).

Further, if comparative advertising is being employed, measures of the perceived similarity between the two brands should also be collected, before and after exposure, since one effect of the ad might be to increase the perceived similarity of the brands being compared.⁴⁸ Relatedly, since an ad may change certain consumer beliefs about the tested brand (or competitive brands) *other than* those explicitly discussed in the ad, by consumers making their own inferences about those nondiscussed beliefs, copytests should obtain before-and-after measures of such *inferential beliefs* as well, in addition to measuring beliefs explicitly featured in the ad.⁴⁹

Target Market

A second issue here is that, given that a target population can be sensibly defined, the subjects in the test should be representative of the target population. Ideally, they should be selected randomly, and the sample size should be large enough so that the results are statistically valid. Of course, compromises must be made. It is often not feasible economically to obtain large random samples, especially if personal interviews are involved. The bias introduced by nonrespondents is a problem that is particularly crucial in some tests. People differ widely in their propensity to answer questions, to participate in laboratory experiments, to be subjects in physiological tests, and to be members of consumer panels. The danger is that those who refuse to participate may respond differently from those who do. In addition, mall-intercept methods obviously access only mall shoppers, and cable-based tests miss those not connected to a cable. There is also a question as to whether one or even three or four cities can provide a representative sample. Consequently, the results may not represent the population for which the sample was drawn.

Reactivity

Third, and perhaps most significant, is the reaction of the respondents to the test environment and the measuring instruments. Research has shown that consumers expecting to be quizzed on ad recall or recognition performed better on such tests than consumers not expecting those tests.⁵⁰ Such reactions can distort the results. When a respondent is in a test situation, he or she tends to act differently. The main problem in any advertising study is the tendency of respondents to act as

they should act (called *reactive effect*, *role selection*, the *guinea pig effect*, etc.). There is evidence that this problem is minor in a system such as BehaviorScan when the panel member becomes acclimated to the system. However, it is of greatest concern in systems which demand that the respondent give an attitude response. Is the respondent willing and able to respond accurately?

There are techniques to minimize the reactive effect. One is to divert respondents from the actual purpose of the experiment. Thus, a respondent may be told that she or he is evaluating television programs instead of their accompanying commercials. This technique, however, by no means eliminates all such bias. Furthermore, it has moral and ethical implications. How much deception should a respondent be subjected to without his or her consent? Another approach is to use, wherever possible, nonreactive measures. Thus, one might unobtrusively observe store traffic or sales. Direct-mail tests can usually be conducted with little reactive effect, since a nonreactive response measure to the direct-mail advertisement is usually available.

Rough versus Finished

A fourth issue is whether a rough mock-up can adequately predict the response from the finished ad. Several copy-test firms have reported high correlations with mock-up measures and finished copy measures. The seriousness of the problem will depend on the difference between the mock-up and the finished commercial and the impact of this difference on audience response. For example, it is very difficult to test humor, emotional response, or overall ad likability in rough form.¹ On the other hand, rough ads such as animatics are well-suited to testing copy-point comprehension and can thus be used for strategy testing, although some research shows that animatics may overstate comprehension because they are more static than finished ads.⁵²

Number of Exposures

A fifth issue is the frequency of response. To what extent can a copy test predict the response to a campaign that will involve dozens or even hundreds of exposures? Can a single exposure provide meaningful results, or should a minimum of two or three be used? Still another issue is the context in which the test advertisement is embedded. The use of a cluster of advertisements embedded in a program or magazine is the most realistic but adds complexity and is possibly confounding.

Natural versus Forced-Exposure

Finally, such approaches as the theater tests or mall intercept exposure contexts are termed *forced exposure tests* because the setting is artificial and the respondent is required to watch. The others, such as the BehaviorScan split-cable testing, are termed *on-air tests* because the exposure is a natural home setting in the con-

text of watching a show. Approaches such as the ASI Apex method are on-air but the respondents realize they are in a test and are not watching a show they would watch at a time they would normally watch it. Thus, there is still concern that the exposure context may affect the results.

Thus, running through the validity considerations is a spectrum from artificial to natural. At one extreme would be forced exposure to a commercial mock-up with a paper-and-pencil response using a mall-intercept sample. At the other would be the BehaviorScan system, in which the audience member realizes that he or she is in a panel but otherwise everything is completely natural, including multiple exposures over time.

There are suppliers in each of the three major categories of copy-testing research: laboratory tests, simulated natural environment tests, and market tests. In television, laboratory and simulated natural-environment tests involve forced exposure, whereas market tests tend to be on-air recall tests. A study of advertiser and agency executive opinion on preferences between different versions of on-air and forced-exposure tests⁵³ revealed the most preferred to be single-exposure, multiple-market tests in the on-air case (rather than single-exposure, single-market; multiple exposure, single market; or multiple exposure, multiple market). In the forced-exposure case, in-theater and laboratory tests were preferred to mobile trailer and in-home forced-exposure tests. These data, of course, indicate overall general preference, and test choices should be made on the basis of the particular situation involved.

Copy-Test Reliability

Copy-test selection must also take into account the reliability of a particular test. Will it measure the same thing each time it is used? Much work has also been done on this question. In a study by Kevin Clancy and Lyman Ostlund, for example, a second measure taken at a later time was developed for 106 on-air recall-tested commercials. The authors report reliability coefficients (the correlation of scores taken at one time with those taken at another time) of 0.67 (and when product category effects were removed) of 0.29.⁵⁴ These are comparatively low, and, on this basis, the authors challenge the reliability of on-air recall tests. It has been shown that reliability of preference measures is often even lower than that for recall measures, especially if single-exposure preference measures are being used.⁵⁵

Alvin Silk⁵⁶ has pointed out some of the dangers of using the test-retest approach to reliability assessment. It is important that test-retest conditions be equivalent. If, for example, consumers have been exposed to the advertising in different contexts between the two testing occasions or to competitive advertising, the testing conditions may not be equivalent, and a low correlation may not signify low reliability. Research by Jacob Hornik has even shown that the copy-test scores can vary depending on the time of day—immediate recall is highest if the ad is tested at 9 A.M. because people are most alert at that time!⁵⁷ It is indeed difficult to make straightforward assessments of copy-test reliability using the test-retest procedure because of such factors.

Copy-Test Sensitivity, and Other Considerations

Copy-test selection should take into account several other considerations concerning the nature of a particular test or supplier providing the test. In addition to reliability and validity, for example, Joseph Plummer recommends⁵⁸ that tests be assessed on five other criteria:

1. **Sensitivity:** The test should be able to discriminate between different commercials within brand groups.
2. **Independence of measures:** The different test measures should have little interrelationship across many testing experiences.
3. **Comprehensiveness:** The test should provide, in addition to basic evaluative scores, some information that will indicate the reason for the levels of the evaluative scores.
4. **Relationships to other tests:** The test should provide similar results for the same stimuli tested by a similar but different measurement system.
5. **Acceptability:** The test must have some acceptance by those responsible for decisions in terms of a commitment to work with the test findings.

In choosing a supplier, obviously the reputation of the company, such as its service and delivery record, availability of norms, and stature in the industry, will be important. Things like geographic location and costs of the service relative to competitive offerings also come into play.

These are some of the considerations that need to be taken into account in assessing test validity. Figure 14-6 provides an overview of some of the important ways in which copy tests can differ. Each dimension involves validity issues and trade-offs with cost.

The PACT Principles

In 1982, a coalition of twenty-one advertising agencies developed the following principles of copy testing, called *PACT* (*positioning advertising copy testing*), which summarizes much of what we have developed earlier in this chapter and introduces a few others:⁵⁹

1. A good copy-testing system provides measurements which are relevant to the objectives of the advertising.
2. A good copy-testing system is one which requires agreement about how the results will be used in advance of each specific test.
3. A good copy-testing system provides multiple measures because single measurements are generally inadequate to assess the performance of an advertisement.
4. A good copy-testing system is based on a model of human response—the reception of a stimulus, the comprehension of the stimulus and the response to the stimulus.
5. A good copy-testing system allows for consideration of whether the advertising stimulus should be exposed more than once.
6. A good copy-testing system recognizes that the more finished a piece of copy is the more soundly it can be evaluated, requiring, as a minimum, that alternative executions be tested in the same degree of finish.

The Advertisement Used

- Mock-Up
- Finished Advertisement

Frequency of Exposure

- Single exposure test
- Multiple exposure test

How It's Shown

- Isolated
- In a clutter
- In a program or magazine

Where the Exposure Occurs

- In a shopping center facility
- At home on TV
- At home through the mail
- In a theater

How Respondents are Obtained

- Prerecruited forced exposure
- Not prerecruited/natural exposure

Geographic Scope

- One city
- Several cities
- Nationwide

Alternative Measures of Persuasion

- Pre/post measures of attitudes or behavioral that is, pre/post attitude shifts
- Multiple measures that is, recall/involvement/buying commitment
- After only questions to measure persuasion that is, constant sum brand preference
- Test market sales measures that is, using scanner panels

Bases of Comparison and Evaluation

- Comparing test results to norms
 - Using a control group
-

Figure 14-6. Alternative methods of copy testing.

7. A good copy-testing system provides controls to avoid the biasing effects of the exposure context.
8. A good copy-testing system is one that takes into account basic considerations of sample definition.
9. A good copy-testing system is one that can demonstrate reliability and validity.

EXAMPLE OF A COPY-TEST REPORT

An example of the data obtained from a copytest is provided in Figure 14-7, reproduced from *Advertising Age*. Note the use of both persuasion and recall criteria, and the comparison of this ad's test scores—from the target market—with norms.

SUMMARY

During and after the creation and production process, the advertiser must decide whether to invest in copy-testing research and what kinds of tests to use. An industry of research supplier companies has evolved to supply copy-testing services. There are hundreds of methods used to test copy. Much advertising is placed without formal copy testing, particularly by local advertisers for whom the investment in advertising does not warrant the extra expense. Certain "creative" agencies also do not believe in pretesting commercials, arguing that it restricts the creativity of their work. Copy testing tends to be done mostly by large national advertisers where the risks and investments are high.

Copy testing can be done at the beginning of the creation process, at the end (layout) stage of the creation process, at the end of the production stage, and after the campaign is launched. Tests at the first three stages are called pretests, whereas those at the fourth stage are posttests.

Criteria used in copy testing can be usefully grouped into five types: recognition, recall, persuasion, behavior, and loyalty. BRC uses mail questionnaires to measure television commercial recognition and brand-name association. Communicus for television, and Starch, for print, uses personal interviews. Day-after recall is widely used but controversial because of its inability to predict persuasion or behavior, especially for emotional appeals. Persuasion has been measured in forced exposure or on-air contexts, by change in brand preference after an exposure to an ad on a UHF station, by change in prize-list brand preference in a theater test, by comparison of the effect on brand preference with a nonexposed control group, by measures of advertising involvement and brand commitment, and by measures tailored to particular advertising objectives. Behavior measures include coupon-stimulated buying after a forced exposure to an ad, split-run tests of ad-generated inquiries, and scanner-based monitoring of panelists in a split-cable testing operation.

Diagnostic testing, to evaluate the advertisement content at all stages of the process, includes qualitative research, audience ad impressions, adjective checklists, checklists of emotions evoked by the ad, eye movement, and the monitoring of audience response during the commercial. Within the laboratory-physiological methods group, measuring devices such as the eye camera, polygraphs, tachisto-

Coke II spot goes flat on persuasion

TV spots supporting Coca-Cola Co.'s test of Coke II, the old "new Coke," deliver a "new name" sales message that's differentiates the brand from competitors. But Coke II may have a problem in that what's being communicated—a new name—isn't persuading soft-drink purchasers to buy the product.

In tests conducted for Advertising Age by Research Systems Corp., 24% of viewers were able to play back the "new name" message. The Coke II spot also contains new product information and competitive comparison, both of which are strategic elements positively related to superior selling commercials.

The commercial features a can of Coke II, with a voice-over informing viewers that "new Coke" is now called Coke II and has real cola taste and the sweetness of Pepsi-Cola. The voice-over suggests that those who've been drinking Pepsi should give Coke II a try. (He also reminds consumers that "Coca-Cola Classic hasn't changed.")

RSC tested the commercial in four geographically dispersed markets among 832 soft-drink purchasers to assess the commercial's ability to generate a sales/share increase and communicate

its message in a memorable way. The spot, from McCann-Erickson Worldwide, New York, achieved an ARS Persuasion level of +2.2 among the soft-drink purchaser sample. ARS Persuasion is RSC's measurement of the change in brand preference due to exposure, and the researcher's split-table validation experience indicates this ARS Persuasion level wouldn't be expected to cause a measurable share increase if the spot alone was aired. The commercial is deemed an average persuader because its ARS Persuasion level isn't significantly different from the +3.0 level expected for an average commercial for this soft drink.

The research company also gauges a commercial's effectiveness by measuring its related recall and key-message communication, through traditional recall interviews 72 hours after the session to get the ARS Persuasion level.

The Recall score for this commercial is 57%, and research conducted by RSC has shown that commercials achieving an adequate level of attention/memorability (23%+ Recall) and communicating a brand-differentiating key message to 16%+ of the

(vs. 13% for all other commercials).

The +2.2 score achieved by Coke II indicates this spot alone couldn't be expected to increase sales/share for the brand. But by using a pool of spots and replacing each when it wears down, RSC said, Coca-Cola can maximize its advertising's Persuasive Rating Point (the combination of ARS Persuasion level and gross rating points) generating ability for the media budget invested.

Multiple commercials at that ARS Persuasion level and above may have a measurable sales/share effect, the researcher concluded. □

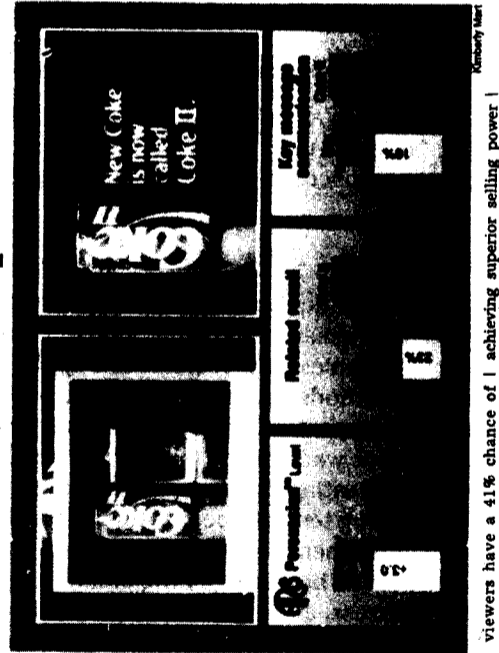


Figure 14-7. Example of results from a copy test.

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scopes, pupillometers, brain wave measures, and computer-assisted effort measurement are the major alternatives. Recent developments in this area include response latency and face-coding methods. Simulated natural environment tests include those based on intercept research and mobile trailers, fixed facility research, and in-home interviewing. Many of the recognition, rather than the recall, methods fit into this category. Services provided by ARS, ASI, Starch INRA Hooper, and Bruzzone Research are representative of these kinds of tests.

A tracking study provides measures of advertising impact over time by taking periodic (monthly, quarterly, or yearly) surveys of audience response. Awareness of the advertising or of specific claims or elements of the advertising is often included, but any measure relevant to the objectives can be used.

Given the vast array of alternative methods and commercial services for copy testing, the question becomes how to choose sensibly among them. The basic question is whether a particular test is valid and reliable. Three major factors must be considered with respect to validity. First, the test must measure what the campaign seeks to achieve. A test designed to measure one objective (e.g., recall) is different from one that aims to measure another objective (e.g., persuasion). Second, subjects in the test should be representative of the target population. Third, reactions of the subjects to the testing situation that might bias the results should be minimized. Copy-test validity concerns usually focus on the appropriateness of the response measure, the reactive (or guinea pig) effect of being in an experiment (especially when the exposure setting is not natural and when an attitude measure is required), the use of mock-ups, and the representativeness of the sample.

Generally, it has been found that no one test or method is sufficient to satisfy all the needs of copy research, but that tests designed to measure different constructs can indeed do so. Which tests are better, particularly whether recall or persuasion tests are better for testing television commercials, is a continuing debate in the industry. Test reliability must also be considered. Here, again, because of the difficulties of measuring reliability, there are no definitive answers. The norms developed by suppliers over years of testing remain the advertiser's best guide to this question.

Many other practical considerations about the supplier (reputation, service, location, costs, and so on) and the service or test (sensitivity, independence, comprehensiveness, relationships to other tests, and acceptability) should be included in the selection process. The overriding considerations in this decision are that the test or tests chosen should be governed by the objectives of the advertising, the amount of investment involved, and the extent to which there is little or no past experience on which to guide decision making in a particular product or market situation.

DISCUSSION QUESTIONS

1. Make a list of the factors you would consider in deciding whether to invest in copy-testing research at each of the four stages of testing given in the chapter.

2. Why measure recognition anyway? Why would it ever be of value to have an audience member recognize an ad when he or she could not recall it without being prompted and could not recall its content? Why not just measure recall?
3. Compare the BRC recognition method with the Communicus method. What are the relative strengths and weaknesses?
4. DAR is widely used. Why? Would you use it if you were the product manager for Löwenbräu? For American Express? Under what circumstances would you use it?
5. Review the validity problems inherent in the McCollum/Spielman theater-testing approach. Compare these to
 - a. The Mapes & Ross method.
 - b. The ASI Apex method.
 - c. The Tele-Research approach.
 - d. The Behavior Scan approach.
6. Why conduct tracking studies? Why not just observe sales?
7. How will adjective checklists help a creative group? What about eye-movement data?
8. Suppose that the advertising objective is to entice people to try a new brand. Predictive validity is whether recall predicts purchase, whether memorability predicts purchase, whether arousal and interest predict purchase, or whether attitudes predict purchase. From what has been reviewed in previous chapters, discuss the validity question at each of these levels.
9. The various methods of copy research are representative of the various methods of research in social science, particularly psychological and sociological research methods. Give an example in which the methods used by psychoanalytic (Freudian) or clinical psychologists, stimulus-response (behavior) psychologists, multidimensional scalars, attitude researchers, and sociologists are employed in copy research.
10. Laboratory methods are often criticized for their artificiality in copy-testing research. Are there any counterarguments? Discuss.
11. Discuss the advantages and disadvantages of an in-theater method compared to a market test and a recall method versus a recognition method.
12. Design an ideal test of copy effectiveness. Assuming the measures would be made in a natural environment, critically examine the difficulties involved.

NOTES

1. One estimate is that as much as \$125 million is spent annually on copy testing. Robert Mayer of Young & Rubicam advertising agency suggests that there are "33,000 ways" to test advertising copy. Basal skin response, brain waves, eye movement, pupil dilation, physical effort, aided and unaided noting and recall, copy-point recall, visual and slogan recall, interest and attitude toward the advertisement, knowledge and sales response are some of the measures used. Copy-testing designs include prepost or post-only studies, single versus multiple exposure, projectable versus nonprojectable samples, natural exposure versus forced exposure. Other alternatives include where the exposure should take place (in-home, in-theater, mobile trailer, shopping center intercept, fixed facility), whether the testing is done in groups (such as the family) or in-

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APPENDIX: NOTES ON FOUR COPY-TESTING SERVICES

ASI Marketing Research Inc.

ASI is one of the U.S.'s largest copy-testing companies. Founded in 1962 as a unit of Columbia Pictures, it initially focused on testing ads for persuasion but expanded to testing ads for recall and purchased the copy-testing business of Burke in 1990, which was the dominant provider of day-after-recall copy tests. ASI has offices in New York, Cincinnati, and Los Angeles. They have strategic alliances with a variety of companies, including the BASES Group (for using copy-test scores in new product introduction models), NFO Research (for copytesting among narrowly defined target markets), Longman-Moran Analytics and Nielsen Household Services (for brand equity measurement), and Infratest Burke (for global copytesting services). They offer a variety of copy-testing services, four of which are described briefly below:

"Recall Plus"

This is an on-air, in-home ad exposure system using cable TV as the exposure medium, providing percentage scores on "related recall" (compared to norms), qualitative verbatims (transcripts) of what ad content was recalled, diagnostic data, and measures of attention and brand linkage. The test TV ad is embedded by ASI in a standardized TV program environment (an unaired, thirty-minute situation comedy), containing four noncompeting test ads and one nontest ad. Tests are conducted in at least two cities, among two hundred respondents in each city (selected according to sex and age quotas) randomly drawn from cable TV households in that city. Respondents are contacted by phone and asked to preview a new TV program, and then reinterviewed after exposure the following day. After confirming program viewership, four product category cues are provided to test for unaided recall. If the respondent cannot correctly identify the advertised brand/company name, more specific prompts are given to get aided recall. The level and depth of recall and communication is probed. Other questions obtain further information on attention, "brand linkage," and consumer demographics. Additional reexposure to the ad can be done to obtain diagnostic data (the ad is re-run on another cable channel while the re-interview is in progress). Ads can be tested in both rough and finished formats. The test has an estimated .87 reliability coefficient.

"Persuasion Plus"

The methodology is essentially the same as that for the recall test above, with the difference being in the measures collected. At the initial phone contact with the respondent, prior to ad exposure, questions are asked on brand preference, and the same questions are then asked on the re-interview following exposure (in the context of a "prize drawing"). The measured change is used to compute a "Tru-share persuasion score," using a mathematical model that adjusts for market-oriented variables such as brand share and brand loyalty, and this is then compared to norms.

"Print Plus"

The test print ad is inserted ("tipped-in") into either a current issue of general distribution magazine (e.g., *People*), or in ASI's proprietary controlled-environment test magazine. Testing is done in at least five geographically dispersed markets, with a sample size of 175 per city. The magazine is personally placed with qualified readers of the magazine, who are asked to be part of a survey, asked preexposure brand preference questions in the context of a "prize drawing," are told to read the magazine normally, and are then called-back the following day. After confirming that the magazine was read, questions are asked to obtain unaided and aided recall, ad content playback, and diagnostics (the respondent is asked to look at the ad while these are asked). Under the guise of having "misplaced" the original brand preference data for the prize drawing, those questions are re-asked to get "postexposure" preference. Demographic classification questions conclude the reinterview. Recall and persuasion scores are provided, relative to norms, as well as qualitative ad content playback verbatim transcripts.

"NFO/ASI Targeted Copy Testing"

To copy-test TV ads among narrow, targeted segments, ASI mails the test TV ads embedded in a thirty-minute program, on videotape, to appropriately selected members of NFO's national consumer mail panel, who play it on their home VCR. Twenty-four hours after exposure, the standard ASI recall phone interview is conducted. ASI claims very good correlation of these related recall scores with their standard-method scores.

"Creative Response Workshop Plus"

Using a system developed by the Leo Burnett ad agency, ASI also conducts shopping mall-intercept interviews in which respondents see a TV ad on a personal computer, answer questions on the computer on how "involving" and "relevant" the ad is to them, answer open-ended diagnostic questions (the answers are recorded digitally on the computer), and finally provide second-by-second reactions to every scene of the ad, using a "dial" methodology developed by ASI.

Mapes & Ross

Mapes & Ross, founded in 1972, pioneered persuasion copy tests under "real-world" conditions. They offer services to copy-test TV, magazine, newspaper, and radio ads, as well as other services to obtain quick reactions to an ad's communication points, to test the effect of ads in retaining the loyalty of existing users, to measure brand and corporate imagery, and tracking studies. Descriptions of some of these follow. Note that the Mapes & Ross magazine copytesting system is very similar to ASI's, described earlier.

"On-Air" TV Commercial Evaluation

Commercials are aired in a preselected prime-time position (usually a movie) on a UHF or independent station, in one or more test cities. Prior to the test, a sample of viewers are contacted by telephone and invited to participate in a survey that requires viewing the test program (a drawing for three cash awards is an incen-

tive). Appointments are set up to interview the respondents the day after the program is aired. Among nonadvertising questions, respondents are questioned about their brand preferences for six different product categories, including the test category. Respondents provide brand names on an unaided basis. The test ad is exposed in a specified time slot, within a standard commercial break during the first half hour of the program.

The day following the airing of the test program those who watched the program are asked—again on an unaided basis—their brand preferences for a number of product categories including the test category. The respondents are then asked on an aided basis (using category and brand prompts) about the recall of six commercials that appeared within the program. Open-ended questions pertaining to what the commercial was about, what ideas were presented, interest in the ideas, and reactions to the commercial are asked of all respondents claiming recall. As an option, respondents can be asked to provide ratings on a ten-point scale on statements about the test brand or test commercial. Demographic and brand bought last questions complete the interview. The scores provided can be compared to norms. Image questions can also be asked and compared to those from a nonexposed control group.

"Newspaper Ad Evaluation"

Regular readers of the newspaper are prerecruited by telephone and invited to read and give reaction to editorial content appearing in the test issue. At the time of recruitment, preexposure brand preference data are collected (in an unaided and masked fashion). After exposure, a phone interview confirms readership and then obtains the postexposure preference data in the same way. Recall questions follow, as do recall content probes. Norms are provided for the pre-post persuasion shifts.

"Radio Ad Evaluation"

Similar to the newspaper method. The test ads are run in a specified time slot within a standard commercial break during the first half of the radio program to which preinvited radio listeners are listening.

"Equimax Measurement of Increased Usership/Loyalty"

Mapes & Ross first develops an attitudinal questionnaire linking attitudes to usage behavior, working jointly with the client. Ads are then tested to see how they affect these predictive attitudinal measures.

Gallup and Robinson

This Princeton-based firm was founded in 1948 by Dr. George Gallup and Dr. Claude Robinson, two of the pioneers in public opinion survey methods. Dr. Gallup, a Journalism Professor at Northwestern University, spent many years working at Young & Rubicam before starting this company. Their copytesting services cover a very wide range, many of which try to measure "Impact," in which consumers who recall test ads seen a day earlier in a real-world exposure environment provide open-ended responses to seven questions on ad content, the thoughts and feelings they had when they saw the ad, changes in buying interest created by the ad, and so on.

Their specific tests include an "In-View" TV ad test, in which the ad is aired on a syndicated program on an independent TV channel, where it is seen by 150 precontacted viewers, who are called back twenty-four hours later to get data on unaided and aided recall (called "intrusiveness"), persuasion, copy-point communication ("Idea Communication Profile"), persuasion, and so on. Magazine ads can be tested by placing them either naturally or in a tip-in basis into magazine copies that are placed with 200 consumers who are recontacted a day later to collect the recall and "impact" data. An adjustment in scores is made for the magazine's issue size (number of pages). Newspaper and radio ads are tested in a similar fashion to TV ads, by using preinvited respondents. All scores are interpreted relative to norms for 300 different product categories. The magazine tests have a reliability between 0.72 and 0.95 depending on the test used (the same ad tested twice in the same magazine issue, via an A/B split, has the 0.95 figure, for instance).

One of their new services is called "InTeleTest." TV ads are inserted into an hour-long TV pilot program on a videocassette that is personally left with selected respondents for later in-home viewing on their VCR. As an incentive, the respondent's name is entered into a monthly drawing for \$300. The respondent fills out some questions immediately before and immediately after viewing the tape, and is called back on the telephone a day later for various questions. The ad is also taped by itself on the videocassette (following the program), for reexposure, after which the respondent provides additional diagnostic and other data.

Research Systems Corporation (ARS)

Research Systems Corporation, based in Evansville, Indiana, is well-known for its *ARS Persuasion* copy-testing system. Data are collected using a laboratory environment to obtain respondent product choices in simulated purchase occasions before and after advertising exposure. The ARS Persuasion measure is simply the percent choosing the advertised product after exposure, minus the percent choosing the advertised product before exposure. The shift measured by RSC must exceed a norm (e.g., a +3.0 percent increase in persuasion for an average soft-drink commercial) before it is predicted to an actual market share increase.

The service also measures a test ad's related recall and key message communication scores, through traditional recall interviews seventy-two hours after the laboratory session that collects the persuasion-shift score. Again, the test ad's attention/memorability score, and ability to deliver a brand-differentiating key message, are compared to norms. It calculates a *Persuasion Rating Points (PRPs)* score for the ad and its media schedule, combining the *ARS persuasion score* with *gross rating points (GRPs)*, which measure media weight. According to RSC, extensive validity and reliability tests have been conducted on the ARS persuasion measure, including relating ARS persuasion scores to split-cable sales tests, supporting its use. In particular, they claim a strong relationship between sales changes and PRPs. While the firm's exact testing methodology is not publicly published, its standard test of persuasion, recall, and diagnostics, conducted among about 200 men and women in each of two cities, costs about \$16,000.

15 PRODUCTION AND IMPLEMENTATION

Once upon a time I was riding on the top of a Fifth Avenue bus, when I heard a mythical housewife say to another, "Molly, my dear, I would have bought that new brand of toilet soap if only they hadn't set the body copy in 10-point Garamond." Don't you believe it.

(David Ogilvy, in *Confessions of an Advertising Man*)

In the previous chapters we have examined how an ad campaign gets planned and have discussed both the strategic and tactical aspects of that planning. Having decided what to say in the ad, and how to say it, the advertiser now has rough copy and art, or a storyboard, or a radio ad script. Perhaps this has been pretested in rough (or even finished) form, as discussed in Chapter 14. Now the ad is ready and approved. It is time to get the ad produced and sent out to the media to be "run"; time to move on to actual implementation.

This chapter discusses two aspects of such implementation. First, we discuss the production process for an ad, both print and television. We then move on to a broader discussion of the relationship between the client and agency, looking at that relationship not only at the time of the production of the ad but throughout the advertising process. What do both the client and the agency need to do to maximize the mutual benefits from the relationship, and to get advertising that is both creative, on strategy, and leads to increased sales?

THE ADVERTISING PRODUCTION PROCESS

The production of advertising is a process involving many people, much time, and significant expenditures of money. Although the major components of this process can be described, it is very difficult to explain precisely how effective ads are actually created. It is like asking an artist to explain how to create and produce a great painting. Although we might recognize greatness in the final output of the process, it is difficult to set up a creation and production system that will always guarantee such greatness. Behind any print advertisement or television commercial lie hundreds of decisions involving artistic and other judgments by teams of people inside and outside the agency.

Production decisions are important because all the investment on research and development for a new product or maintaining sales levels of an established product is at stake. A produced ad is the means through which advertising objectives are carried out and strategy is executed. All the attention to careful specification of objectives can be ruined by a poor finished ad. And producing ads is expensive. Creating, producing, and conducting the research done on one television commercial, for example, can involve hundreds of thousands of dollars. Although media costs will be even more expensive (on average, media costs represent about 85 percent of a total advertising budget), their success, too, ultimately depends on the nature of the finished ad. The average cost of producing a single national television commercial, without including the ad agency's mark-up, was \$222,000 in 1993, according to a survey by the American Association of Advertising Agencies.¹

This section of this chapter reviews the ad production process. A general model is first presented that traces the various stages and activities involved in the overall process. The creation stage part of the model comes first; this is the part we discussed in Chapter 13, and it is only briefly reviewed here. This is followed by a review of activities at the production stage. Production differs according to whether copy is being produced for print media or for broadcast media. In print media, the important components concern typography and engraving, whereas in broadcast, casting, filming, and editing are of central importance.

What are the basic tasks involved in creating and producing an advertisement? Who does what at which stage? What are the important ways of generating ideas and carrying them forward into final production? What should an advertising manager know about the creation and production process?

A MODEL OF THE CREATION AND PRODUCTION PROCESS.

Figure 15-1 presents a model of the creation and production process. Note that two basic stages are involved, *creation* and *production*.

The distinction is somewhat artificial because creative activities can take place at any point throughout the entire process, but it is a convenient distinction for several reasons. First, the activities associated with the creation stage take place largely within the confines of the advertising agency. Those associated with production are usually done by outside suppliers to the agency. Second, creation activities are in many ways similar for either print or broadcast advertising.

The *creation stage* involves cases the generation of words (copywriting) and the generation of pictures (illustrating), with copywriters and art directors working as a team, whether the end result is a print advertisement or a broadcast commercial. Rough ads, which may be comprehensive layouts for print ads or detailed storyboards for TV ads, are the output of this stage, which move on to the production stage. (These rough ads are discussed further below.)

The *production stage* activities, usually done by external suppliers, differ in significant respects for print production or broadcast production. Print production involves the graphic arts and specialists in typography, engraving, printing,

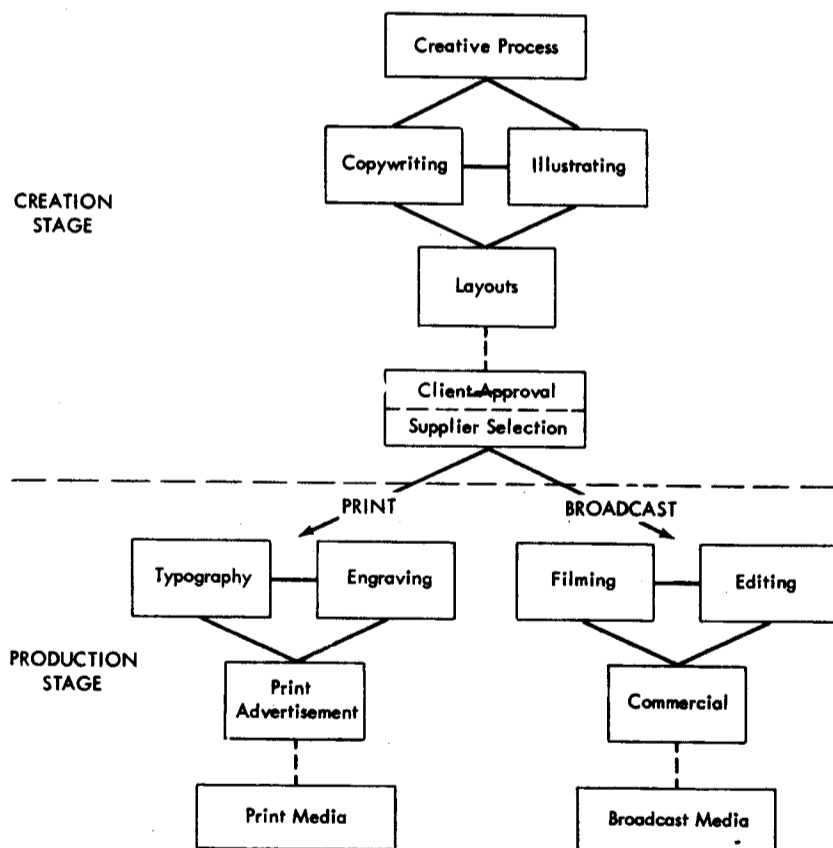


Figure 15-1. Model of the creation and production process.

and so on. Broadcast production, particularly in television, involves audiovisual studios, production houses, and the basic tasks of filming and editing, which are very similar to the production of a movie. In sum, different types of external suppliers are involved for print and broadcast at the production stage.

The important input to the generation of advertising is referred to as the *creative process* in the model. Much attention has been given to ways of improving this process and generating ideas. Following the generation of copy and a layout, discussed in Chapter 13, the creative director and the agency account executive will next seek the client's approval for the layout and the general nature of the advertising to be produced. Pretest copy research may be sought at this point (using the layout or rough stage, or alternative finished executions) to assist in the decision, following the procedures outlined in the previous chapter.

An important decision at the point of production is the selection of suppliers to actually produce the finished advertisements. These tasks are noted in the model as *client approval* and *supplier selection*.