

EXHIBIT 11.15

Straight demonstration of a product benefit by Curad.
www.curadusa.com

are talking about here are ads that are *more* geared toward eliciting feelings relative to those *more* designed to elicit thought.

There are several well-known approaches to getting the consumer to like one's brand. Let's look at some of the general approaches; most specific executions are finer distinctions within these more general ones.

Method A: Feel-Good Ads. These ads are supposed to work through affective (feeling) association. They are supposed to link the good feeling elicited by the ad with the brand: You like the ad, you like the brand. While the actual theory and mechanics of this seemingly simple association are far more complex than you can imagine, the basic idea is that by creating ads with positive feelings, advertisers will lead consumers to associate those positive feelings with the advertised brand, leading to a higher probability of purchase. As Steve Sweitzer of the Hal Riney and Partners advertising agency said:

[C]onsumers want to do business with companies they LIKE. If they LIKE us, they just may give us a try at the store. What a concept. Sometimes just being liked is a strategy.⁹

Of course, getting from liking the ad to liking the brand is one big jump. Still many try, typically by making a “feel good” ad and assuming that the feeling for the ad will find its way to the consumer's attitude toward the brand. The evidence on how well this method works is mixed. It may be that positive feelings are transferred to the brand, or it could be that they actually interfere with remembering the message or the brand name. Liking the ad doesn't necessarily mean liking the brand. But

9. The One Club e-mail discussion, July 27, 1997, as published in *One: A Magazine for Members of the One Club for Art and Copy*, vol. 1, no. 2 (Fall 1997), 18.

Strategic Implications of Infomercials.

- 👉 Long format gives advertisers plenty of time to make their case.
- 👉 As network ratings fall, day-parts (e.g., Sunday mornings 9–11) previously unaffordable have now opened up, making infomercials better deals for advertisers.
- 👉 The genre of ads has a somewhat negative public image, which doesn't help build credibility or trust in the advertised brand.

Others. There are other persuade-the-consumer formats, including ads posing as newspaper articles (advertorials), but all have the same basic mechanism at their core.

Objective #4: Affective Association: Get the Consumer to Feel Good about the Brand. Advertisers want consumers to like their brand. They believe that liking leads to preference. But rather than provide the consumer with hard reasons to like the brand, these ads work more through feelings—although let's be clear about this, completely separating thoughts and feelings in real-world human responses to advertising is next to impossible. Instead, what we

**EXHIBIT 11.16**

Chevy's feel-good "Like a Rock" truck ads create positive association for working-class Americans.
<http://www.chevrolet.com>

and their feelings for the brand. If the theory was as simple (and consumers as simple minded) as some believe, seeing *The Producers* would make you like Nazis more. Clearly not the intent, hopefully not the case. You may love ads for Miller Lite but be a Budweiser drinker. You may think, "Nice ads—wish they made a good beer." Or you might love the new iMac ads, but don't ever want to be an Apple owner.

Still, other feel-good advertising campaigns do work. For example, the long-running and apparently successful Chevrolet truck television campaign "Like a Rock," shown in Exhibit 11.16, features the music of Bob Seger and scenes of hard-working, patriotic Americans and their families. It seems to work for a lot of consumers. The good feeling it produces may be the result of widely shared patriotic associations and the celebration of working-class Americans evoked by the advertising. It may map easily onto the brand because sophisticated consumers know that the brand and the advertising are symbolically consistent in theory and practice—and consumer experience.

Delta Air Lines could show how often its planes depart and arrive on schedule. Instead, it shows the happy reunion of family members and successful business meetings, which create a much richer message, a wider field of shared meanings. The emotions become the product attribute linked to the brand, as long as the ad resonates (as true) with common lived experience—in other words, is that kind of what flying on Delta is like? Hopefully, the consumer makes the desired linkage. Consider Kodak's highly successful print and television campaign that highlighted the "Memories of Our Lives" with powerful scenes: a son coming home from the military just in time for Christmas dinner, a father's reception dance with his newly married daughter. Here, Kodak makes it clear that it is in the memory business, and Kodak memories are good memories. In Exhibit 11.17, Martex attempts to evoke warm feelings associated with the relationship between a father and son.

Evaluation of feel-good ads is typically done by measuring attitude change via pre-/postexposure tests, tracking studies, theater dial-turning tests, focus groups, communication tests, and qualitative field studies.

message strategy development is a game of probability, and liking may, more times than not, lead to a higher probability of purchase. There are certainly practitioners who believe in the method's intuitive appeal.

We believe that ultimately what creates a good feeling is the product of interpretation on the part of the audience member. This interpretation may be informed by fairly simple associations or by more complex and elaborated thoughts. The interpretive processes of humans are, however, very sophisticated. Humans can make sense of and otherwise "get" complex advertising texts loaded with symbols, innuendo, jokes, and so on, in a split second. While we don't understand why some feel-good ads work and others do not, we do know that paying greater attention to the social context of likely target consumers, and the manner in which consumers "read" ads, is critical. Some positive attitudes toward the ad don't seem to result in positive attitudes toward the brand because they are not "read" for that purpose, or, it could be that consumers easily separate their feelings for the ad

OUR KIDS
ARE FULL OF SURPRISES.
FROM TOWELS TO TOYBOXES,
THEY TREAT EVERYTHING
LIKE AN ADVENTURE.
SAME WITH YOU AND
YOUR KIDS. RIGHT?

MARTEX[®]
BATH & BEDDING | IN TOUCH WITH YOU.[™]

www.martex.com 800.468.3000 © 2004 WestPoint Stevens Inc.

EXHIBIT 11.17

A touching ad for Martex
Bath and Bedding. [http://
www.martex.com](http://www.martex.com)

- ☞ Audience reaction difficult to reliably predict for the long term.
- ☞ Only moderate success in copy-testing.

Recently, there has been progress in understanding the mechanisms involved in feel-good advertising.¹⁰ It is becoming clearer that thought and feelings are, at some basic level, separate systems. Feelings are believed to be a more “primitive” system. That is, they emanate from a part of the brain that responds quickly to stimuli in the environment. The classic example is that a loud noise frightens (feeling) us, before we know what we are frightened of (thought). So emotions are faster than thought, and sometimes even stronger. There is also evidence that as the media environment gets more cluttered, the affective (or feeling ads) may actually do better than thought-based ads that require a great deal of processing. The feelings may even outlast the thought. Feeling ads may have a leg up in the contemporary media environment, but there are still many “feel-good” ads that fail, and fail miserably.

Strategic Implications of Feel-Good Advertising.

- ☞ Eager creatives.
- ☞ May perform better in cluttered media environment.
- ☞ May render thought about the brand and its claimed superiority unnecessary.
- ☞ Can have wearout problems if the emotional appeal is very strong.

Method B: Humor Ads. The goal of a humor ad is pretty much the same as that of other feel-good ads, but humor is a bit of a different animal. Generally, the goal of humor in advertising is to create in the receiver a pleasant and memorable association with the product. Recent advertising campaigns as diverse as those for ESPN (“This Is SportsCenter”), California Milk Processor Board (“Got Milk?”) and Las Vegas (“What Happens Here, Stays Here”) have all successfully used humor as the primary message theme. But research suggests that the positive impact of humor is not as strong as the intuitive appeal of the approach. Quite simply, humorous versions of advertisements often do not prove to be more persuasive than nonhumorous

10. See Michel Tuan Pham, Joel B. Cohen, John W. Pracejus and G. David Hughes, “Affect Monitoring and the Primacy of Feelings in Judgment,” *Journal of Consumer Research*, vol. 28 (September 2001), 167–188.

versions of the same ad—or research is simply inadequate to detect the difference. We think it's the former more than the latter.

How many times have you been talking to friends about your favorite ads, and you say something like, "Remember the one where the guy knocks over the drink, and then says. . . ." Everybody laughs, and then maybe someone says something like, "I can't remember who it's for, but what a great ad." Wrong; this is not a great ad. You remember the gag, but not the brand. Not good. How come with some other funny ads you can recall the brand? The difference may be that ads in which the payoff for the humor is an integral part of the message strategy better ensure the memory link between humor and brand. If the ad is merely funny and doesn't link the joke (or the punch line) to the brand name, then the advertiser may have bought some very expensive laughs. Hint: Clients rarely consider this funny.

An example of an explicitly linked payoff is the Bud Light "Give Me a Light" campaign of the early 1980s. "Miller Lite" was quickly becoming the generic term for light beer. To do something about this, Bud Light came up with the series of "Give Me a Light" ads to remind light beer drinkers that they had to be a little more specific in what they were ordering. The ads showed customers ordering "a light" and getting spotlights, landing lights, searchlights, and other types of lights. The customer would then say, "No, a Bud Light." The ads not only were funny, but also made the point perfectly: Say "Bud Light," not just "a light," when ordering a beer. In addition, the message allowed thousands of customers and would-be comedians in bars and restaurants to repeat the line in person, which amounted to a lot of free advertising. The campaign by Needham, Harper and Steers-Chicago (now DDB Chicago) was a huge success.

Miller Brewing is an advertiser that has both reaped the benefits of humor in its recent ad campaigns and suffered from its risks. The original "Less Filling—Tastes Great" campaigns that pitted famous retired athletes against one another rose to great prominence in the late 1970s and through nearly the entire decade of the 1980s. Sports fans could hardly wait for the next installment of the campaign. But the campaign, while highly successful overall, ultimately ran into the problem of wearout. The brand began to lose market share and is still struggling to regain past glories.

Parody and self-parody are also forms of humor advertising. The 7-UP taste-test ad, the classic VW ads of the 1960s, and the unforgettable Joe Isuzu are great examples of having some fun with advertising in general. (See Exhibit 11.18.) Evaluation of humor ads is typically done through pre-/postexposure tests; dial-turning attitude tests; tracking studies that measure attitudes, beliefs, and preferences; communication tests; and focus groups.

Strategic Implications of Humor Advertising.

- ☞ If the joke is integral to the copy platform, can be very effective.
- ☞ Very eager creatives.
- ☞ Humorous messages may adversely affect comprehension.
- ☞ Humorous messages can wear out as quickly as after three exposures, leaving no one laughing, especially the advertiser.¹¹
- ☞ Humorous messages may attract attention but may not increase the effectiveness or persuasive impact of the advertisement.
- ☞ Can be very expensive entertainment.

Method C: Sexual Appeal Ads. Sex ads are a type of feelings-based advertising. Because they are directed toward humans, ads tend to focus on sex from time to time. Not a big surprise. They are thought not to require much thought, just arousal

11. This claim is made by Video Storyboards Tests, based on its extensive research of humor ads, and cited in Kevin Goldman, "Ever Hear the One about the Funny Ad?" *Wall Street Journal*, November 2, 1993, B11.

EXHIBIT 11.16

Pretty funny, eh? Is it good advertising?

BOY: Dan Patrick? At TGI Friday's? Can I have your autograph, please?
DAN: Sure, buddy.
BOY: Thanks, Mr. Patrick.
DAN: Uh-huh. Don't mention it.
SUPER: In here, it's always Friday.

MERIT AWARD: Consumer Television :20 and Under: Single
ART DIRECTOR: Manuel Moreno
WRITER: Mike Fiddleman
AGENCY PRODUCER: Harvey Lewis
PRODUCTION COMPANY: Five Union Square Productions
DIRECTOR: Tom Schiller
CLIENT: TGI Friday's
AGENCY: Publicis/Dallas
 ID 00 0672A

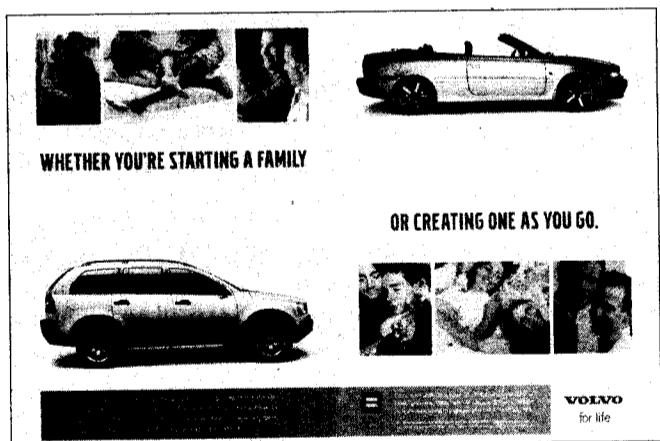
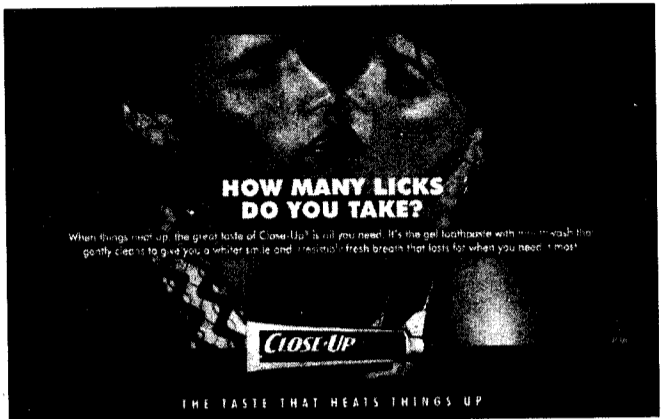


and affect. But does sex sell? In a literal sense, the answer is no, because nothing, not even sex, *makes* someone buy something. However, sexual appeals are attention getting and occasionally arousing, which may affect how consumers feel about a product. The advertiser is trying to get attention and link some degree of sexual arousal to the brand. Some believe in a type of classical conditioning involving sex in ads. Evidence for the effect is mixed. Like all other interpretation of ads by humans, context is extremely important in sexual-appeal messages. Knowing just what constitutes sex appeal is not easy. Is it showing skin? How much skin? What's the difference between the celebration of a beautiful body and its objectification? Motive? Politics? Who says? What of the Nipple-Gate scandal of the 2004 Super Bowl?

Can you use sex to help create a brand image? Sure you can. Calvin Klein and many other advertisers have used sexual imagery successfully to mold brand image. But these are for products such as clothes and perfumes, which emphasize how one looks, feels, and smells. Does the same appeal work as well for cars, telephones, computer peripherals, or file cabinets? How about breakfast cereals? In general, no. But because humans are complex and messy creatures, we cannot say that sex-appeal ads never work in such categories. Sometimes they do. In 1993, the print ads rated most successful in *Starch Tested Copy*, a publication of the market-research firm Starch INRA Hooper, were ads using muted sexual appeal (see Exhibit 11.19).¹² As recently noted by Professor Tom Reichert at the University of Georgia,¹³ traditional wisdom

12. Leah Richard, "Basic Approach in Ads Looks Simply Superior," *Advertising Age*, October 10, 1994, 30.

13. Reichert, Tom (2004), *The Erotic History of Advertising*, Amherst, NY: Prometheus.



coupled with some degree of thought in order for it to work. That's why we place this strategy a bit higher up the ladder in terms of its degree of complexity. It is generally considered hard to use effectively, and is fairly limited in application. The place you are most likely to encounter a fear appeal is in a public service announcement, rather than ads per se. Still, you should know how they work.

Method: Fear-Appeal Ads. A fear appeal highlights the risk of harm or other negative consequences of not using the advertised brand or not taking some recommended action. The appeal is usually a combination of reason-why and affect attachment. It's a little bit of thought coupled with a little bit of fear. Getting the balance right can be very tricky. The intuitive belief about fear as a message tactic is that fear will motivate the receiver to buy a product that will reduce or eliminate the portrayed threat. For example, Radio Shack spent \$6 million to run a series of ads showing a dimly lit unprotected house, including a peacefully sleeping child, as a way to raise concerns about the safety of the receiver's valuables as well as his or her family. The campaign used the theme "If security is the question, we've got the answer." The ad closed with the Radio Shack logo and the National Crime Prevention Council slogan, "United against Crime."¹⁵ Similarly, the ad in Exhibit 11.22 for Body Alarm cuts right to the chase: It capitalizes on fears of not being able to cry for help during a bodily attack.

The contemporary social environment has provided advertisers with an ideal context for using fear appeals. In an era of drive-by shootings, carjackings, gang violence, and terrorism, Americans fear for their personal safety. Manufacturers of security products such as alarm and lighting security systems play on this fearful environment.¹⁶ Other advertisers have recently tried fear as an appeal. One such advertiser, the Asthma Zero Mortality Coalition, urges people who have asthma to seek professional help and uses a fear appeal in its ad copy: "When those painful, strained breaths start coming, keep in mind that any one of them could easily be your last."¹⁷ The creator of the ad states, "Sometimes you have to scare people to save their lives." In Exhibit 11.23, Electrolux shows us what lives in all our carpets, and how to get rid of them.

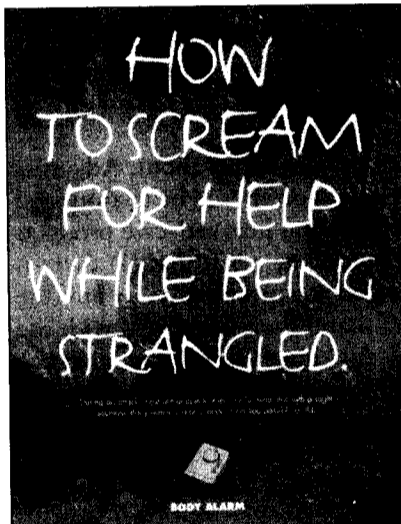


EXHIBIT 11.22

How does this ad for the Body Alarm embody the scare-the-consumer-into-action objective? Does this ad have ethical implications? How so?

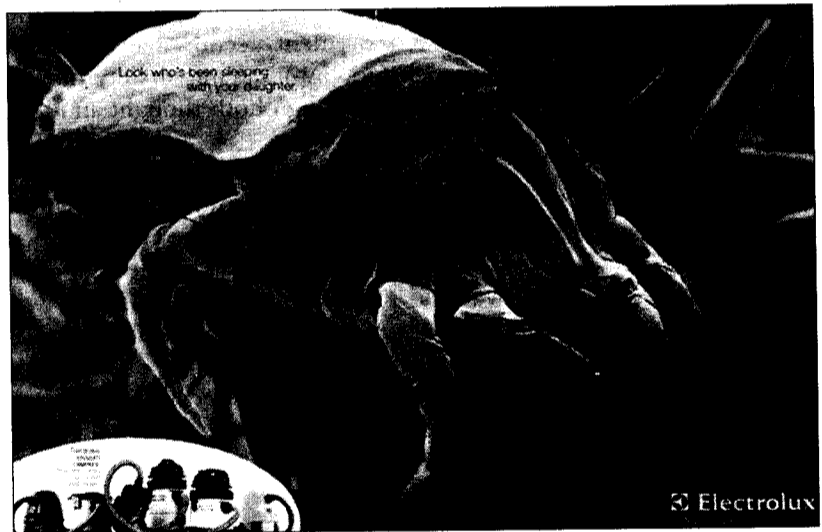


EXHIBIT 11.23

Just to look at a dust mite close up is a little scary.

15. Jeffrey D. Zbar, "Fear!," *Advertising Age*, November 14, 1994, 18.
16. Ibid.
17. Emily DeNitto, "Healthcare Ads Employ Scare Tactics," *Advertising Age*, November 7, 1994, 12.

Research indicates that until one gets to very high fear levels, more is better. So, moderate levels of fear appear to work better than low levels. However, the effect of truly intense levels of fear is either unknown or thought to be counterproductive. Because they are so rarely used, either in a research setting or in the real world, no one is entirely sure. Traditional wisdom held that intense fear appeals actually short-circuit persuasion and result in a negative attitude toward the advertised brand.¹⁸ Other researchers argue that the tactic is beneficial to the advertiser.¹⁹ So no one really knows. What is fairly clear, though, is that two other factors seem to produce better results when moderate fear appeals are used: that the message is plausible, and that the ad presents a very clear action to be taken to avoid harm. The ideal fear-appeal ad would thus be a moderate (but not severe) level of fear that is entirely believable²⁰ (one that people can't easily say doesn't apply to them or seems unlikely to be a real threat), and has a very clear (completely obvious) and very easy way to avoid the bad thing threatened by the ad. Evaluation of fear-appeal ads is typically done through tracking studies that measure attitudes, beliefs, and preferences; pre-/postexposure tests; communication tests; and focus groups.

Strategic Implications of Fear-Appeal Advertising.

- 👉 Moderate level of fear works well.
- 👉 A plausible threat motivates consumers.
- 👉 Reliable solution is to buy the advertised brand.
- 👉 Legal, regulatory, and ethical exposure and problems.
- 👉 Some fear ads are just ridiculous and have low impact.

Objective #6: Change Behavior by Inducing Anxiety. Anxiety is fear's cousin. Anxiety is not quite outright fear, but it is uncomfortable and can last longer. While it's hard to keep people in a state of outright fear, people can feel anxious for a good long time. People try to avoid feeling anxious. They try to minimize, moderate, and alleviate anxiety. Often people will buy or consume things to help them in their continuing struggle with anxiety. They might watch television, smoke, exercise, eat, or take medication. They might also buy mouthwash, deodorant, condoms, a safer car, or even a retirement account, and advertisers know this. Advertisers pursue a change-behavior-by-inducing-anxiety objective by playing on consumer anxieties. The ads work through both thought and feelings.

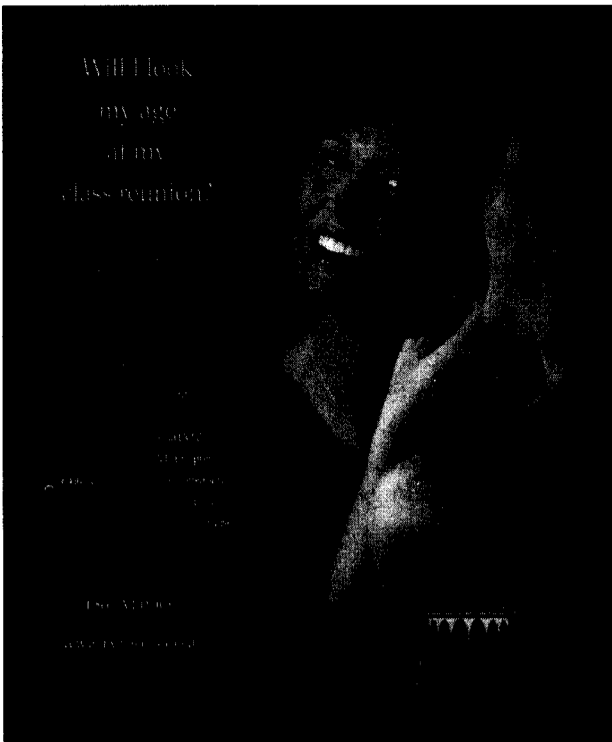
Method A: Anxiety Ads. There are many things to be anxious about. Advertisers realize this and use many settings to demonstrate why you should be anxious and what you can do to alleviate the anxiety. Social, medical, and personal-care products frequently use anxiety ads. The message conveyed in anxiety ads is that (1) there is a clear and present problem, and (2) the way to avoid this problem is to buy the advertised brand. When Head & Shoulders dandruff shampoo is advertised with the theme "You never get a second chance to make a first impression," the audience realizes the power of Head & Shoulders in saving them the embarrassment of having dandruff.

Other anxiety ads tout the likelihood of being stricken by gingivitis, athlete's foot, calcium deficiency, body odor, and on and on. The idea is that these anxiety-

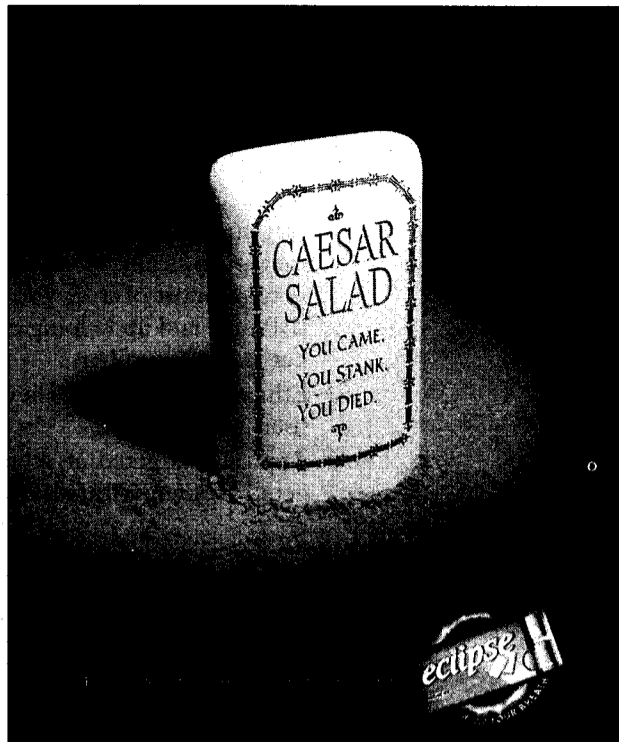
18. Irving L. Janis and Seymour Feshbach, "Effects of Fear Arousing Communication," *Journal of Abnormal Social Psychology* 48 (1953), 78-92.

19. Michael Ray and William Wilkie, "Fear: The Potential of an Appeal Neglected by Marketing," *Journal of Marketing*, vol. 34, no. 1 (January 1970), 54-62.

20. E. H. H. J. Das, J. B. F. de Wit, and W. Strobe, "Fear Appeals Motivate Acceptance of Action Recommendations: Evidence for a Positive Bias in the Processing of Persuasive Messages," *Personality and Social Psychology Bulletin*, vol. 29 (2003), 650-664.

**EXHIBIT 11.24**

This ad is designed to produce anxiety. What is the target market supposed to worry about? <http://www.lvidocs.com>

**EXHIBIT 11.25**

Here is another example of a social anxiety ad. Also, antiperspirant brands are a natural fit for advertising messages that play upon social anxiety. Do product sites for Old Spice (<http://www.oldspice.com>) or Secret (<http://www.secretstrength.com>) capitalize on faux pas anxieties?

producing conditions are out there, and they may affect you unless you take the appropriate action. What anxieties might the ad in Exhibit 11.24 arouse?

Method B: Social Anxiety Ads. This is a subcategory of anxiety ads where the danger is negative social judgment. Procter & Gamble has long relied on such presentations for its household and personal-care brands. In fact, Procter & Gamble has used this approach so consistently over the years that in some circles the anxiety tactic is referred to as the P&G approach. One of the more memorable P&G social anxiety ads is the scene where husband and wife are busily cleaning the spots off the water glasses before dinner guests arrive because they didn't use P&G's Cascade dishwashing product, which, of course, would have prevented the glasses from spotting. Most personal-care products have used this type of appeal. In Exhibit 11.25, Eclipse suggests that you might be sharing unwanted leftovers from lunch. Feel a touch of anxiety? How's your breath? Evaluation of anxiety ads is typically done by measuring attitudes and beliefs arousal and anxiety through tracking studies, focus groups, communication tests, and other qualitative methods.

Strategic Implications of Anxiety Advertising.

- 👍 Can generate perception of widespread threat and thus motivate action (buying and using the advertised product).

- ☺ The brand can become the solution to the ever-present problem, and this results in long-term commitment to the brand.
- ☺ Efficient: A little anxiety goes a long way.
- ☹ Too much anxiety, like fear, may overwhelm the consumer, and the ad and the brand may be avoided because it's just too much discomfort.
- ☹ If the anxiety-producing threat is not linked tightly enough to the brand, you may increase category demand and provide business for your competitors. The strategy typically works best for the brand leaders. If total category share goes up, you get most of it. If you are a small-share brand, much of your advertising and IBP may end up helping category growth, most of which will end up in the market leader's numbers.
- ☹ Ethical issues: Some believe there is enough to feel anxious about without advertisers adding more.
- ☹ Typically targeted at women. Critics note that advertising has historically targeted women with ads designed to induce feelings of inadequacy.

Objective #7: Transform Consumption Experiences. You know how sometimes it's hard to explain to someone else just exactly why a certain experience was so special, why it felt so good? It wasn't just this thing, or that thing; the entire experience was somehow better than the sum of the individual facets. Sometimes, that feeling is at least partly due to your expectations of what something will be like, your positive memories of previous experiences, or both. Sometimes advertisers try to provide that anticipation and/or familiarity, bundled up in a positive memory of an advertisement, to be activated during the consumption experience itself. It is thus said to have transformed the consumption experience.

Method: Transformational Ads. The idea behind transformational advertising is that it can actually make the consumption experience better. For example, after years of advertising by McDonald's, the experience of eating at McDonald's is actually transformed or made better by virtue of what you know and feel about McDonald's each time you walk in. Transformational advertising messages attempt to create a brand feeling, image, and mood that are activated when the consumer uses the product or service. Transformational ads that are acutely effective are said to connect the experience of the advertisement so closely with the brand that consumers cannot help but think of the advertisement (or in a more general sense, be informed by the memory of many ads) when they think of the brand. Exhibit 11.26 is as much about the fun feelings connected with having a Miller Lite with friends as it is about the taste of beer. Also check out Exhibit 11.27. Evaluation of transformational ads is typically done through field studies, tracking studies, ethnographic methods, focus groups, and communication tests.

Strategic Implications of Transformational Advertising.

- ☺ Can be extremely powerful due to a merging of ad and brand experience.
- ☹ Requires long term commitment.
- ☹ Can ring absolutely false.

Objective #8: Situate the Brand Socially. Maybe you haven't given it much thought, but if you're ever going to understand advertising, you have to get this: Objects have social meanings. While it applies to all cultures, this simple truth is at the very center of

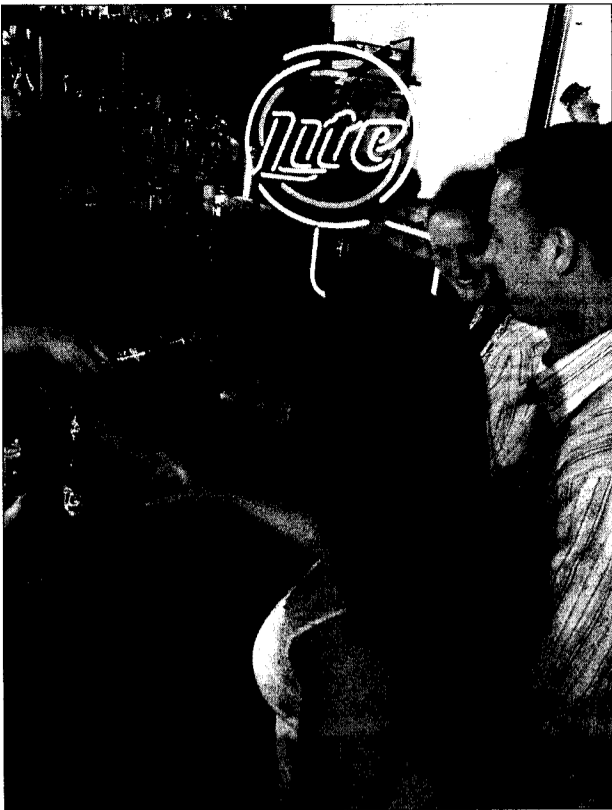
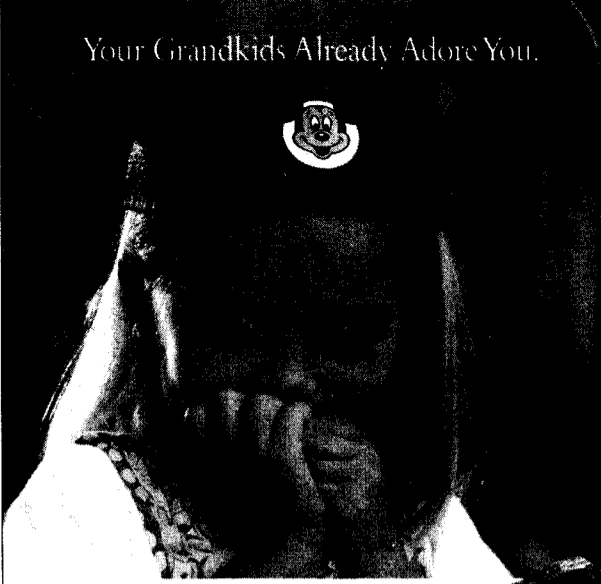


EXHIBIT 11.26

Does this ad actually transform the consumption experience? That's the idea.

Your Grandkids Already Adore You.



Call For This Free Video, Anyhow.

Imagine what a grand time you'd have with your grandkids at the most magical place on earth. This free *Walt Disney World* vacation planning video will show you where to stay, what to do, how to spend less time in line and have a ball together. So call for your free video. But only if you can handle more bear hugs and sticky kisses.

Call 1-800-515-2843 today.

Please respond by 6/30/01. After 7/13 make the video for you. Actual fee \$8.95 plus tax and shipping. ©Disney

Walt Disney World.
disneyworld.com




EXHIBIT 11.27

If the strategy is right, your first trip to the Magic Kingdom should be different (and better) by virtue of what you have learned (from ads like these) before getting there. <http://www.disneyworld.com>

consumer cultures. In consumer cultures such as ours, billions of dollars are spent in efforts to achieve specific social meanings for advertised brands. Advertisers have long known that when they place their product in the right social setting, their brand takes on some of the characteristics of its surroundings. These social settings are created within ads. In advertising, a product is placed into a custom-created social setting perfect for the brand, a setting in which the brand excels. Hopefully, this becomes the way in which the consumer remembers the brand, as fitting into this manufactured and desirable social reality. Let us say it again: Objects have social meaning; they are not just things. Advertising lets us shape that meaning. As amazing as it seems, many forget this.

Method A: Slice-of-Life Ads. By placing a brand in a social context, it gains social meaning by association. Slice-of-life advertisements depict an ideal usage situation for the brand. The social context surrounding the brand rubs off and gives the brand social meaning (see Exhibit 11.28). Consumers may, of course, reject or significantly alter that meaning, but often they accept it. Think about it. You put the brand into a social setting and transfer meaning from that social setting to the brand. Look at Exhibits 11.29 and 11.30. Think about them, how they work. Evaluation of slice-of-life ads is typically done through tracking studies that measure attitudes, beliefs, and preferences; pre-/postexposure tests; communication tests; and focus groups.



EXHIBIT 11.28

By carefully constructing a social world within the frame of the ad into which the product is carefully placed, meaning is transferred to the product. "Background" and product meanings merge. This is the sophistication behind "slice-of-life" advertising. <http://www.louisboston.com>

THE HARLEM YOUNG POETS CLUB
MADE POSSIBLE BY INTERNET ✓ LOCAL CALLING ✓ THREE-WAY CALLING ✓

We put together the world's most powerful technologies in ways that help you do whatever you want, whenever you want. Visit verizon.com.

verizon
How to get life done.

LOCAL CALLING PLANS • LONG DISTANCE • WIRELESS SERVICES • ONLINE CALL • NATIONAL OFF • CALLED TO SUPERPAGE.COM • BROADBAND SERVICE • COUNTRIES SERVICE PROGRAM • VOICE MAIL • ADDITIONAL LINKS

EXHIBIT 11.30

This is an excellent slice-of-life ad. It shows the phone in an idealized social context. Great ad. <http://www.verizon.com>

introducing redken for men
daily fuel for hair.
High-performance solutions powered by pro-vitamin and caffeine. Fortifies with strength and style in control. Camouflaging color that takes gray undercover. Take on life. We'll take on your hair. Genuine products guaranteed only in stores.

REDKEN FOR MEN
REDKEN FOR MEN
REDKEN FOR MEN

REDKEN

EXHIBIT 11.29

Think of the message the carefully constructed choice of newspaper and background scene transfers to the line of hair care products.

Strategic Implications of Slice-of-Life Ads.

- ☛ Generally, less counterargument.
- ☛ Enduring memory trace. In other words, pieces of this ad will hang around in consumer's memory for a long time.
- ☛ Legal/regulatory deniability. Advertisers' attorneys like pictures more than words because determining the truth or falsity of a picture is much tougher than words.
- ☛ Iconic potential. To make your brands another Coca-Cola is many advertisers' dream. Socially set pictures of a brand give you this chance.
- ☛ Creation of ad-social-realities. You can create the desired social worlds for your brand on the page.
- ☛ Fairly common, can get lost in clutter.
- ☛ If not done very well, rejected as clearly false.
- ☛ Don't tend to copy-test well.

Method B: Product Placement/Short Internet Films. One way to integrate the product into a desired setting is to place the product in either a television show or film. An actor picks up a can of Coke, rather than just any soda, and hopefully

the correct image association is made. Even more explicit are short films (usually less than 10 minutes) made for the Internet. Recently BMW released six such films showing its cars in dramatic contexts (<http://www.bmwfilms.com>). The most famous was a film starring Madonna and directed by her husband, British film director Guy Ritchie (*Lock, Stock, and Two Smoking Barrels*; *Snatch*). There are no standard ways of assessing the success of these methods.

Strategic Implications of Product Placement and Internet Films.

- ☞ Low counterargument, if not too obvious.
- ☞ Outside normal ad context; may reduce all sorts of defensive measures by consumers, such as source discounting.
- ☞ Virtually no regulation.
- ☞ Can be horribly ineffective when obvious.
- ☞ Nonstandardized rate structure; hard to price these.

Objective #9: Define the Brand Image. Madonna has an image; Michael Jordan has an image; so do Prada and Pepsi. Even fictional characters such as the wildly popular Harry Potter have images. Just like people, brands have images. Images are the most apparent and most prominently associated characteristics of a brand. They are the thing consumers most remember or associate with a brand. Advertisers are in the business of creating, adjusting, and maintaining images—in other words, they often engage in the define-the-brand-image objective.

Method: Image Ads. Image advertising means different things to different people. To some, it means the absence of hard product information (see Exhibit 11.31). To others, it refers to advertising that is almost exclusively visual (see Exhibit 11.32).



EXHIBIT 11.31

Image.



EXHIBIT 11.32

Stylish visual ads for stylish Prada.

This is an oversimplification, but it is true that most image advertising tends toward the visual. In both cases, it means an attempt to link certain attributes to the brand rather than to engage the consumer in any kind of extended thought. Sometimes these linkages are quite explicit, such as using a tiger to indicate the strength of a brand. Other times, the linkages are implicit and subtle, such as the colors and tones associated with a brand. Check out the ads in Exhibit 11.33. Evaluation of image ads can be difficult. Usually qualitative methods are employed; sometimes associative tests are used, along with attribute-related tracking studies. Much advertising since the 1960s has been about figuring out what is cool, representing that cool social context in an ad, and then putting them together with the brand, transferring cool to the brand. Of course, what is cool is all about society, politics, and culture. It is the skillful use of this social knowledge that turn brands into very successful brands, or even brand icons, the distilled image of cool itself.²¹

What is often really needed is a very cultural connected creative, and management wise enough to either help them, or leave them alone.

Strategic Implications of Image Advertising.

- 👉 Enduring memory.
- 👉 Generally, less counterargument.
- 👉 Low legal/regulatory exposure.
- 👉 Iconic potential.
- 👎 Very common, can get lost in clutter.
- 👎 Can be rejected as clearly false.
- 👎 Don't tend to copy-test well.

In the End. In the end, message development is where the advertising and IBP battle is usually won or lost. It's where real creativity exists. It's where the agency has to be smart and figure out just how to turn the wishes of the client into effective advertising. It is where the creatives have to get into the minds of consumers, realizing that the advertisement will be received by different people in different ways. It is where advertisers merge culture, mind, and brand. Great messages are developed by people who can put themselves into the minds of their audience members and anticipate their response, leading to the desired outcomes.

21. Douglas B. Holt, "What Becomes an Icon Most?" *Harvard Business Review* (March 2003).

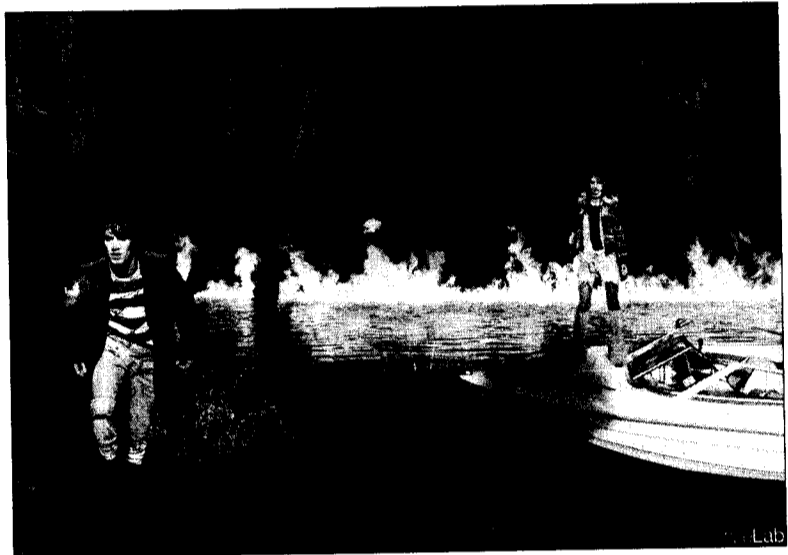
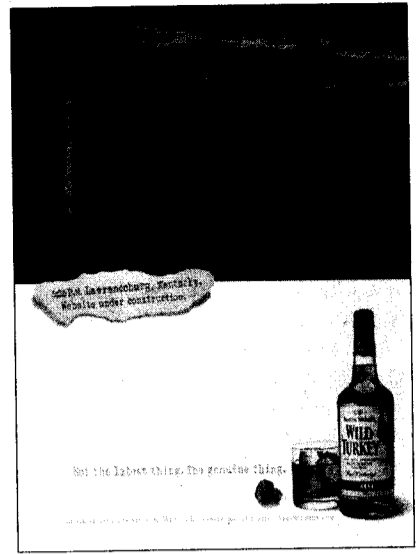
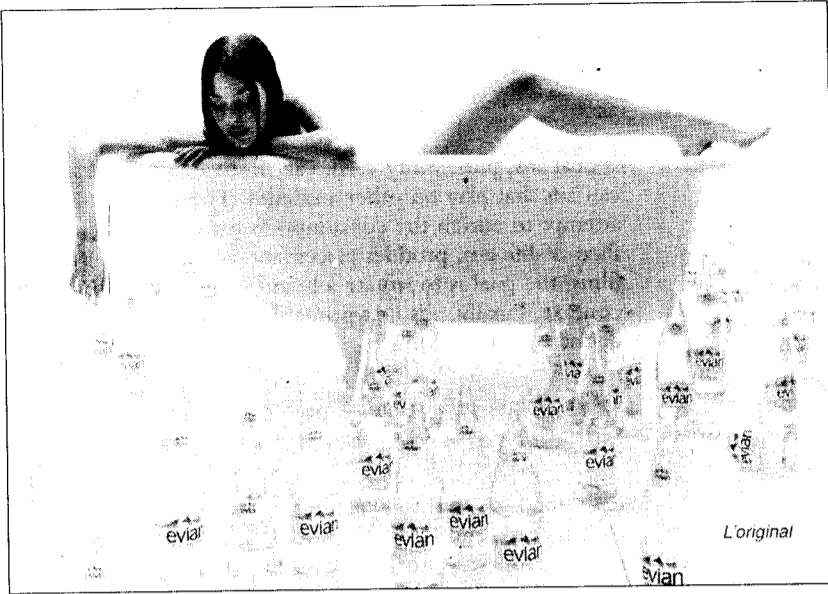


EXHIBIT 11.33

These are all image ads. Even though some people think of these ads as light and fluffy, they are anything but that. They are carefully constructed to yield the right set of connections and the right images. To "get them," the reader/viewer has to give them a little thought. Think about these. Do you get it?

SUMMARY

Identify nine objectives of message strategy.

Advertisers can choose from a wide array of message strategy objectives as well as methods for implementing these objectives. Three fundamental message objectives are promoting brand recall, linking key attributes to the brand name, and persuading the customer. The advertiser may also wish to create an affective association in consumers' minds by linking good feelings, humor, and sex appeal with the brand itself. Such positive feelings associated with the advertised brand can lead consumers to a higher probability of purchase. The advertiser may try to scare the consumer into action or change behavior by inducing anxiety, using negative emotional states as the means to motivate purchases. Transformational advertising aims to transform the nature of the consumption experience so that a consumer's experience of a brand becomes connected to the glorified experiences portrayed in ads. A message may also situate the brand in an important social context to heighten the brand's appeal. Finally, advertisers seek to define a brand's image by linking certain attributes to the brand, mostly using visual cues.

Identify methods for executing each message strategy objective.

Advertisers employ any number of methods to achieve their objectives. To get consumers to recall a brand name, repetition, slogans, and jingles are used. When the advertiser's objective is to link a key attribute to a brand, USP ads emphasizing unique brand qualities are employed. If the goal is to persuade a consumer to make a purchase, reason-why ads, hard-sell ads, comparison ads, testimonials, demonstrations, and infomercials all do the trick. Feel-good ads, humorous ads, and sexual-appeal ads can raise a consumer's preferences for one brand over another through affective association. Fear-

appeal ads, judiciously used, can motivate purchases, as can ads that play on other anxieties. Transformational ads attempt to enrich the consumption experience. With slice-of-life ads, product placement, and short Internet films, the goal is to situate a brand in a desirable social context. Finally, ads that primarily use visuals work to define brand image.

Discuss the strategic implications of various methods used to execute each message strategy objective.

Each method used to execute a message strategy objective has pros and cons. Methods that promote brand recall or link key attributes to a brand name can be extremely successful in training consumers to remember a brand name or its specific, beneficial attributes. However, these methods require long-term commitment and repetition to work properly, and advertisers can pay high expense while generating disdain from creatives. Methods used to persuade consumers generally aim to provide rhetorical arguments and demonstrations for why consumers should prefer a brand, resulting in strong, cognitive loyalty to products. However, these methods assume a high level of involvement and are vulnerable to counterarguments that neutralize their effectiveness—more-sophisticated audiences tune them out altogether, rejecting them as misleading, insipid, or dishonest. Methods used in creating affective association have short-term results and please creatives; however, the effect on audiences wears out quickly and high expense dissuades some advertisers from taking the risk. Methods designed to play on fear or anxiety are compelling, but legal and ethical issues arise, and most advertisers wish to avoid instigating consumer panic. Finally, methods that transform consumption experiences, situate the brand socially, or define brand image have powerful enduring qualities, but often get lost in the clutter and can ring false to audiences.

KEY TERMS

message strategy
unique selling proposition (USP)

comparison advertisements
testimonial

infomercial

QUESTIONS

1. Review the chapter opener about the success of Apple's "1984" commercial. What was the idea at the heart of this ad that helped make the Macintosh a success? A decade later, Apple's big idea had failed to pan out. What went wrong?
2. Once again, reflect on the "1984" commercial. As this chapter suggested, consumers are active interpreters of ads, and one of the virtues of the "1984" ad was that it invited the audience to become involved and make an interpretation. What sorts of interpretations could a viewer of the "1984" ad make that would benefit the brand? Conversely, what sorts of interpretations might a person make, after a single exposure to this ad, that would be detrimental to Macintosh?
3. How has Apple reinvented itself and tapped back into the soul of American culture since the near-demise of the Macintosh back in the mid-'90s?
4. Explain the difference between brand recall and affective association as message objectives. Which of these objectives do you think would be harder to achieve, and why?
5. Discuss the merits of unique selling proposition (USP) ads. Is it possible to have a USP that is not the "big idea" for an ad campaign?
6. Review the do's and don'ts of comparison advertising and then think about each of the brand pairs listed here. Comment on whether you think comparison ads would be a good choice for the product category in question, and if so, which brand in the pair would be in the most appropriate position to use comparisons: Ford versus Chevy trucks; Coors Light versus Bud Light beer; Nuprin versus Tylenol pain reliever; Brut versus Obsession cologne; Wendy's versus McDonald's hamburgers.
7. Procter & Gamble has had considerable success with the message strategy involving anxiety arousal. How does P&G's success with this strategy refute the general premise that the best way to appeal to American consumers is to appeal to their pursuit of personal freedom and individuality?
8. What are some of the ways advertisers can use the Internet to execute message strategy objectives?
9. Do you think product placement and short Internet films are effective in executing the message strategy of situating the brand socially? Have you ever consciously made a correlation between the products actors used during a film and your own brand preferences?
10. Think of a major purchase you have made recently. Which of the nine message strategy objectives do you think were the most effective in influencing your purchase decision? Explain.

EXPERIENTIAL EXERCISES

1. Choose a popular radio or television slogan or jingle and evaluate its effectiveness based on what you learned in the chapter. Does the slogan or jingle immediately make you think of the brand? Does the slogan or jingle evoke a positive response? If not, does this matter? Do you think you will remember this slogan or jingle years from now? Why might creatives in the industry be averse to repetition, slogans, and jingles?
2. Beer advertisers often use ad strategy methods that are designed to achieve the objective of “affective association.” Keen advertisers recognize that consumers purchase products based on their general liking of the product; such a “liking” can be prompted through good feelings evoked by advertisements. Describe a current television beer advertisement that aims to achieve affective association. Which specific method is applied in the commercial to achieve the objective? What response did you personally have to the commercial? Do you think you’d be more inclined to try this product based on the ad? What are some of the positive and negative implications of this message strategy?

EXPERIENCING THE INTERNET

11-1 Short Internet Films: The Adventures of Seinfeld & Superman

American Express made business and entertainment news in the spring of 2004 when it released the second installment of its Web-only video ad series titled *The Adventures of Seinfeld & Superman*. The animated “Webisode” paired up comedian Jerry Seinfeld and DC Comics hero Superman to entertain audiences with quirky adventures while touting the advantages of the American Express Card. In sponsoring short Internet films featuring Seinfeld and the Man of Steel, American Express joins a growing list of marketers creating ads that can be seen only by computer users. The idea for portraying the odd-couple friendship between Seinfeld and the famous superhero was first hatched during an American Express Super Bowl commercial in 1998, and the ongoing series now continues to attract large audiences online. Watch one or both of the five-minute Webisodes of *The Adventures of Seinfeld & Superman* and answer the following questions.

The Adventures of Seinfeld & Superman:

<http://www.jerry.digisle.tv/room.html>

1. What does American Express seek to accomplish through its online episodes of *Seinfeld & Superman*?

2. Why do you think American Express selected Web-only ad films to communicate the benefits of its credit card services?

3. How might American Express use integrated brand promotion to draw attention to upcoming Webisodes of *The Adventures of Seinfeld & Superman*?

11-2 The Necessity of Healthy Hair

Pantene Pro-V is a collection of vitamin-enriched hair care products designed to produce beautiful and healthy hair. The distinct feature of Pantene Pro-V is its focus on an individual’s styling needs instead of hair type. The Pantene Pro-V collection includes a shampoo, conditioner, treatment, and styler to provide the best care for individual styling preferences. Advertisers have recognized that the brand’s emphasis on individuality and style fits well with the ethic of style and self-expression championed by popular female artists and musicians. Pantene capitalizes on this similarity by cosponsoring its Pro-Voice music competition—an annual talent showcase that celebrates talented female performers.

Pantene Pro-Voice: <http://www.pro-voice.com>

Pantene Pro-V: <http://www.pantene.com>

1. What message-strategy objective do you think is being applied for Pantene Pro-V, and what specific methods are being used to achieve this?
2. What social meanings does Pantene hope the consumer will associate with its product? Explain. Do you think this approach will produce brand recall?
3. What are some of the pros and cons of Pantene's message strategy?

EXHIBIT 12.1

While copywriters are primarily responsible for writing the verbal descriptions in ads and art directors are primarily responsible for the visuals, they act as partners and often come up with great ideas outside their primary responsibility

WARNING: The Difference Between Copywriters And Art Directors May Not Be As Great As You Think.

We live in an age when just about everything carries a warning label of some sort. Objects in rearview mirrors may be closer than they appear. Hair dryers should not be used in the shower. Using a lawn mower to trim the hedge may result in injury.

In this spirit, the authors of this book urge you to read the warning label in Exhibit 12.1. Yet, unlike the examples given earlier, the truth expressed here may not be quite so obvious, the danger not so clear. You know how some people just have to divide up the world into neat little parcels and categories. These are the same people who neatly place copywriters in one box on the organizational chart, and art directors in another. But in practice, it's not that simple. It's far too simplistic to state that copywriters are responsible for the verbal elements in an ad and art directors are responsible for the visual elements. In fact, copywriters and art directors function as partners and are referred to as the **creative team** in agencies. The creative team is

responsible for coming up with the **creative concept** and for guiding its execution. The creative concept, which can be thought of as the unique creative thought behind a campaign, is then turned into individual advertisements. During this process, copywriters often suggest the idea for magnificent, arresting visuals. Likewise, art directors often come up with killer headlines.

As you can see in Exhibits 12.2 and 12.3, some ads have no headlines at all; some have no pictures. Still, in most cases, both a copywriter and an art director are equally involved in creating an ad. This doesn't mean that copywriting and art directing are one and the same. This chapter and the next will show that the talent and knowledge needed to excel in one area differ in many ways from those needed to excel in the other. Still, one must recognize that not all copywriting is done by copywriters and not all art directing is done by art directors.

Understanding copywriting is as much about the people who write copy as it is about the product studies, audience research, and other information that copywriters draw upon to create effective copy. Copywriting is, in fact, mostly about the fairly magical relationship between creator and cre-

ation, between writer and text, writer and brand. It is more about art than science. Copywriting is writing, and writing is a form of crafted magic. Magic cannot be taught. If (and it's a big if) you have a gift to begin with, then you can learn technique. But technique alone is not enough. Gifts are gifts—they come from somewhere else. Writing long paragraphs won't make you William Faulkner any more than writing self-effacing copy will make you Bill Bernbach. Likewise, trying to treat a discussion of copywriting like a step-by-step discussion of how to change the oil in your car is sadly silly and thoroughly useless. Still, there are things—some of them

Where are the ugly rock stars?

They were once a shining beacon of hope to adballs everywhere who figured, "man if I'm ever going to get laid I'd better grab a guitar." All you see on music television these days are models, socialites, and "the beautiful people." If this trend continues millions of uglies everywhere will be left in the dark, never aware that they too can "get some" with dizzying regularity. If you're remotely ugly, please get back in the game.

Rolling Stone

EXHIBIT 12.2

While most effective ads use multiple copy components—headline, subhead, body copy, visual—some ads excel by focusing on a single component. This Rolling Stone ad succeeds without the use of an illustration.

EXHIBIT 12.3

Some ads have no copy.



principles, some of them hints and tips—that can be learned from the creators of some of the greatest advertising of all time. Furthermore, even if you don't plan to be a copywriter, knowing something about the craft is essential to any working understanding of advertising. Knowing something about the craft is also essential to selling good ideas in global markets, as shown in the Global Issues box.

Let's begin with some fairly general thoughts on copywriting from some of the most influential people in the history of advertising:

If you think you have a better mousetrap, 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. . . . The smartest advertising is the advertising that communicates the best and respects consumers' 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 which tries to grind the benefits of a soap or a cake mix into a poor housewife's head by repeating it 37 times in 30 seconds.

—Lee Clow, creator of the Apple Macintosh “1984” advertisement¹

As I have observed it, great advertising writing either in print or television is 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. Just make it damned good baloney.

—Leo Burnett, founder of the Leo Burnett agency, Chicago²

Why should anyone look at your ad? The reader doesn't buy his magazine or tune 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.

—William Bernbach, cofounder of one of the most influential agencies during the 1960s, Doyle Dane Bernbach³

1. Jennifer Pendleton, “Bringing New Clow-T to Ads, Chiat's Unlikely Creative,” *Advertising Age*, February 7, 1985, 1.
2. Leo Burnett, “Keep Listening to That Wee, Small Voice,” in *Communications of an Advertising Man* (Chicago: Leo Burnett, 1961), 160.
3. Cited in Martin Mayer, *Madison Avenue, U.S.A.* (New York: Pocket Books, 1954), 66.

GLOBAL ISSUES

You Know That Kissing Thing—It Works for Global Ads, Too

Years ago, some management guru said, “Keep It Simple, Stupid,” giving birth to the KISS rule in American management philosophy. Well, it turns out that KISS has a place in global advertising as well.

Over the past decade, advertisers have been getting better and better at creating advertising campaigns that succeed on a global level. The International Advertising Festival at Cannes demonstrates that fact annually. More and more of the winning campaigns are global campaigns, not just domestic market campaigns. They work as well in Boston as they do in Brussels. What is also a demonstrated fact annually is that these winning campaigns are actually quite simple in terms of message theme and visual structure. Certainly, particular product categories lend themselves more readily to a global stage than do others. Lifestyle products such as soft drinks, jeans, sneakers, and candy translate well across cultures. Nike, Pepsi, and Levi’s speak to the world and each has been the subject of memorable, award-winning campaigns. But what makes these brands so well suited to a global audience—even beyond the natural fit of lifestyle product categories?

The campaigns that work best on a global scale are those where the brand and its imagery are inextricably one and the same. Innovative product demonstrations or images where the pictures tell the story are the foundation of effective global advertising. Advertising that succeeds in the global arena draws on four constants: Simplicity, Clarity, Humor, and Clever demonstration. SCHC doesn’t exactly spell KISS, but the reason that global ads that highlight these qualities can bridge the complexities and distinctiveness of one culture to another is simple. Granted, what is funny to a Brit may be lost on a Brazilian, but the key is to find not the culturally bound humor in a demonstration, but the culturally shared humor. When it comes to copy, simplicity and clarity rule. Aside from their inherent value, their ability to communicate across cultures is, well, clear. In short, actually *trying* to bridge cultures may be just the thing that complicates the situation. Reducing a brand and its message to the simplest and most common human values has a great chance of succeeding.

Source: Jay Schulberg, “Successful Global Ads Need Simplicity, Clarity,” *Advertising Age*, June 30, 1997, 17.

Never write an advertisement which you wouldn't want your 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.

—David Ogilvy’s ninth of eleven commandments of advertising⁴

Finally, the following observation on the power of a good advertisement, brilliant in its simplicity, is offered by one of the modern-day geniuses of advertising:

Imagination is one of the last remaining legal means to gain an unfair advantage over your competition.

—Tom McElligott, cofounder of a highly creative and successful Minneapolis advertising agency⁵

Good copywriters must always bring spirit and imagination to advertising. Lee Clow, Leo Burnett, William Bernbach, and David Ogilvy have created some of the most memorable advertising in history: the “We’re Number 2, We Try Harder” Avis campaign (William Bernbach); the Hathaway Shirt Man ads (David Ogilvy); the Jolly Green Giant ads (Leo Burnett); and the “1984” Apple Macintosh ad (Lee Clow). See Exhibits 12.4 and 12.5 for samples of their work. When these advertising legends speak of creating good ads that respect the consumer’s intelligence and rely on imagination, they assume good copywriting.

1 Copywriting and the Creative Plan.

Writing well, rule #1: Write well.

—Luke Sullivan, copywriter and author

Copywriting is the process of expressing the value and benefits a brand has to offer, via written or verbal descriptions. Copywriting requires far more than the ability to string product descriptions together in coherent sentences. One apt description of copywriting is that it is a never-ending search for ideas combined with a never-ending search for new and different ways to express those ideas.

4. David Ogilvy, *Confessions of an Advertising Man* (New York: Atheneum, 1964), 102.

5. Tom McElligott is credited with making this statement in several public speeches during the 1980s.

When you're only No.2, you try harder. Or else.



Avis can't afford to relax.

Little fish have to keep moving all of the time. The big ones never stop picking on them.

Avis knows all about the problems of little fish.

We're only No.2 in rent a cars. We'd be swallowed up if we didn't try harder.

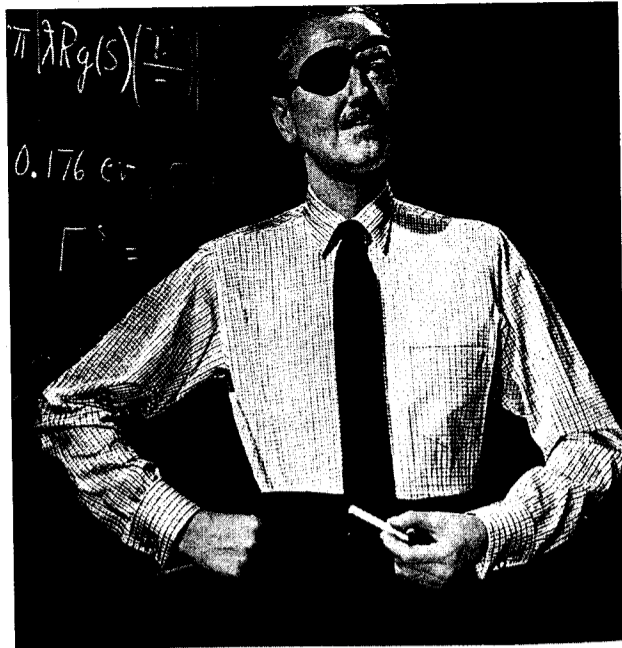
There's no rest for us.

We're always emptying ashtrays. Making sure gas tanks are full before we rent our cars. Seeing that the batteries are full of life. Checking our windshield wipers.

And the cars we rent out can't be anything less than spanking new Plymouths.

And since we're not the big fish, you won't feel like a sardine when you come to our counter.

We're not jammed with customers.



Hathaway and the Duke's stud groom

IF YOU STARTED with Richard Timonelli, the Duke of Kings' stud groom. He dressed in luxury, in tight-fitting, custom-made suits. Then English ladies started using Mr. Timonelli's checks for groomer's assistance. Now Hathaway takes the Timonelli one step further. With the help of an old Con-

necticut mill, we have scaled down the classic pattern to an affordable price, so that you can wear it in New York. Not an indication of build, gender, or nationality.

You can get the Hathaway miniature Timonelli suit and groomer's assistant's navy and blue, or tan/cream and beige. Between board meetings you can amuse

yourself, getting the same quality for a fraction of the cost. 24 single-breasted suits to the matching business apartment outfit. And so forth.

The price is \$899. For the miniature groomer's assistant, see V.I. Hathaway, Waterbury, Conn. In New York, see OXford 755556.

EXHIBIT 12.4

One of the great names in advertising is William Bernbach, and the memorable and highly effective "We try harder" campaign for Avis Rent a Car was produced by his agency, Doyle Dane Bernbach. <http://www.avis.com>

EXHIBIT 12.5

David Ogilvy, to many a guru in advertising, created the Hathaway Shirt Man (complete with an eye patch) as a way to attract attention and create an image for the Hathaway brand many years ago.

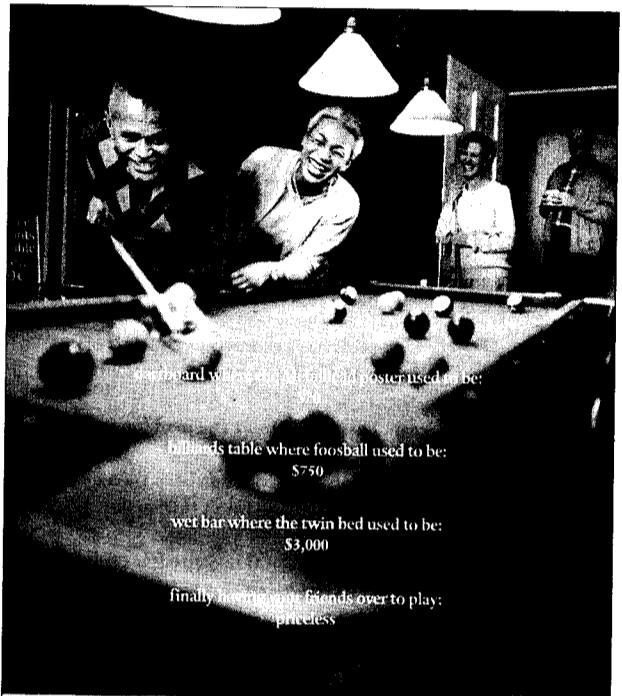
Imagine you're a copywriter on the MasterCard account. You've sat through meeting after meeting in which your client, account executives, and researchers have presented a myriad of benefits one gets from using a MasterCard for online purchases. You've talked to customers about their experiences. You've even gone online to try the card out for yourself. All along, your boss has been reminding you that the work you come up with must be as good as the work that focuses on the general use of the card (see Exhibit 12.6). Now your job is simple. Take all the charts, numbers, and strategies and turn them into a simple, emotionally involving, intellectually challenging campaign such as the one in Exhibits 12.7 and 12.8.

Effective copywriters are well-informed, astute advertising decision makers with creative talent. Copywriters are able to comprehend and then incorporate the complexities of marketing strategies, consumer behavior, and advertising strategies into a brief yet powerful communication. They must do so in such a way that the copy does not interfere with but rather enhances the visual aspects of the message.

An astute advertiser will go to great lengths to provide copywriters with as much information as possible about the objectives for a particular advertising effort. The responsibility for keeping copywriters informed lies with the client's marketing managers in conjunction with account executives and creative directors in the ad agency. They must communicate the foundations and intricacies of the firm's marketing strategies to the copywriters. Without this information, copywriters are left without guidance and direction, and they must rely on intuition about what sorts of information

EXHIBIT 12.6

Your boss has been reminding you that the work you come up with must be as good as the work that focuses on the general use of the card.
<http://www.mastercard.com>



MasterCard where the pool cue is used to be:

billiards table where foosball used to be: \$750

wet bar where the twin bed used to be: \$3,000

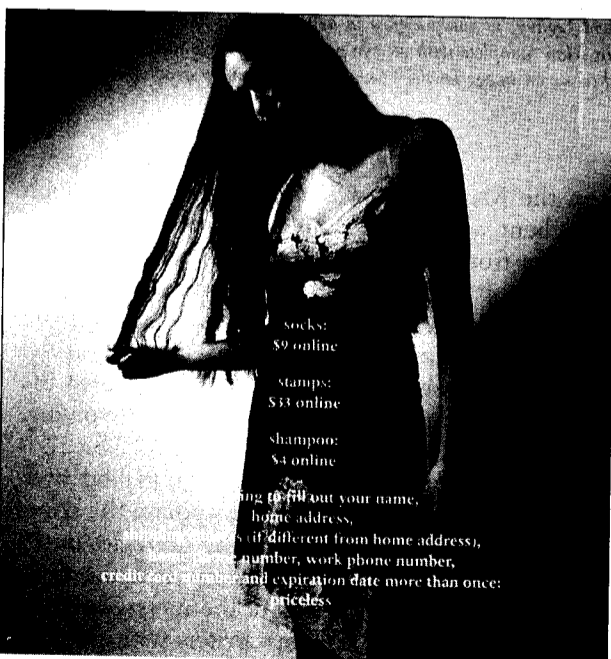
finally turning your friends over to play: priceless

The best cure for empty nest syndrome? Redecorating. We'll help you turn your kid's bedroom into a game room for grownups with 20 cool billiards tables and more at spoonsnake.com. So come sign up with MasterCard Exclusives Online! at mastercard.com

there are some things money can't buy.  for everything else there's MasterCard.

EXHIBITS 12.7 AND 12.8

Take all the charts, numbers, and strategies and turn them into a simple, emotionally involving, intellectually challenging campaign. <http://www.mastercard.com>

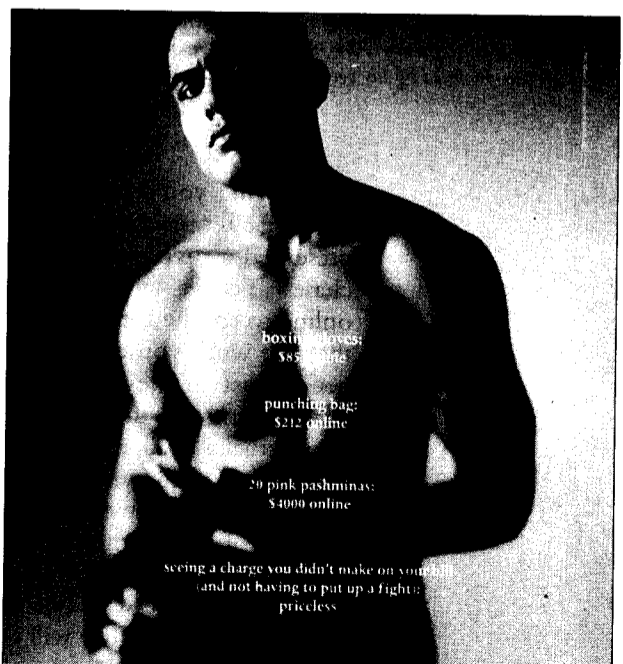


socks: \$9 online
 stamps: \$33 online
 shampoo: \$4 online

...ing to fill out your name, home address, phone number (if different from home address), home phone number, work phone number, credit card number, and expiration date more than once: priceless

With the MasterCard® e-wallet, you keep the link to all your online orders from info right on your desktop. One download. One click. One less thing you have to think about. Get your e-wallet today at mastercard.com

there are some things money can't buy.  for everything else there's MasterCard.



boxing gloves: \$89 online
 punching bag: \$212 online

20 pink pashminas: \$4000 online

seeing a charge you didn't make on your card and not having to put up a fight: priceless

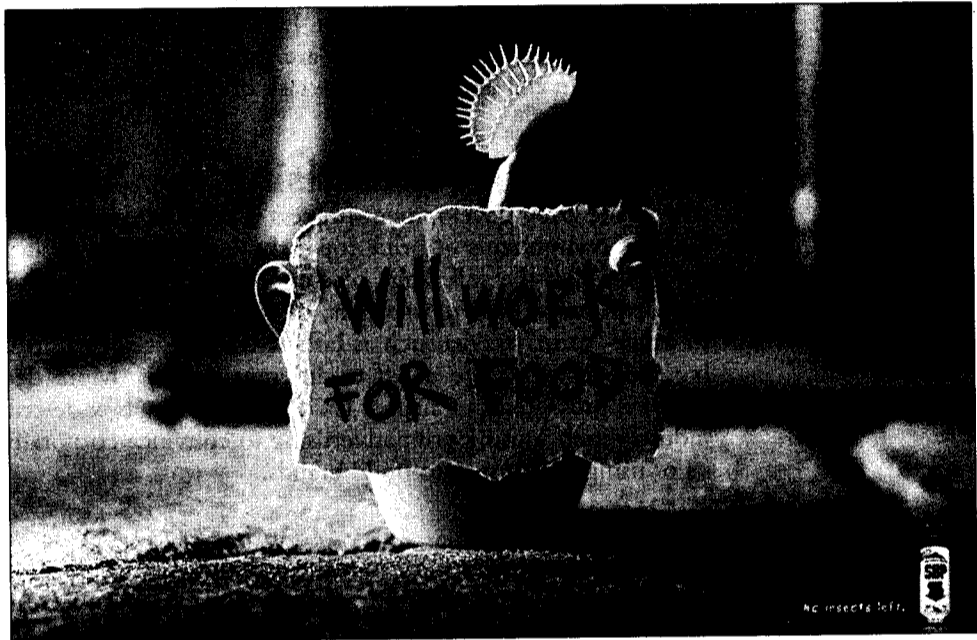
With MasterCard's Zero Liability Policy, you won't pay a penny if anyone makes unauthorized charges on your MasterCard®. Not on the Web. Not anywhere.*

there are some things money can't buy.  for everything else there's MasterCard.

*This is not a guarantee of liability. For more information, please visit www.mastercard.com/zero

EXHIBITS 12.9 AND 12.10

*Expected product feature,
unexpected creative delivery.*



are relevant and meaningful to a target audience. Sometimes that works; most of the time, it does not.

A **creative plan** is a guideline used during the copywriting process to specify the message elements that must be coordinated during the preparation of copy. These elements include main product claims, creative devices, media that will be used, and special creative needs a product or service might have. One of the main challenges faced by a copywriter is to make creative sense out of the maze of information that comes from the message development process. Part of the challenge is creating excitement around what can otherwise be dull product features. For example, just about any razor can claim to shave your face smooth. But the creative team responsible for the ad in Exhibit 12.9 made the claim in an unexpected way. In the ad in Exhibit 12.10, the expected feature of insect-killing ability in an insecticide was presented in an unexpected fashion.

Another aspect of the challenge is bringing together various creative tools (such as illustration, color, sound, and action) and the copy. Copy must also be coordinated with the media that will be used. All of these factors are coordinated through the use of a creative plan. Some of the elements considered in devising a creative plan are the following:

- The single most important thought you want a member of the target market to take away from the advertisement
- The product features to be emphasized
- The benefits a user receives from these features
- The media chosen for transmitting the information and the length of time the advertisement will run
- The suggested mood or tone for the ad
- The ways in which mood and atmosphere will be achieved in the ad
- The production budget for the ad⁶

These considerations can be modified or disregarded entirely during the process of creating an ad. For example, sometimes a brilliant creative execution demands that television, rather than print, be the media vehicle of choice. Occasionally, a particular creative thought may suggest a completely different mood or tone than the one listed in the creative plan. A creative plan is best thought of as a starting point, not an endpoint, for the creative team. Like anything else in advertising, the plan should evolve and grow as new insights are gained. Once the creative plan is devised, the creative team can get on with the task of creating the actual advertisement.

2 Copywriting for Print Advertising. In preparing copy for a print ad, the first step in the copy development process is deciding how to use (or not use) the three separate components of print copy: the headline, the subhead, and the body copy. Be aware that the full range of components applies most directly to print ads that appear in magazines, newspapers, or direct mail pieces. These guidelines also apply to other “print” media such as billboards, transit advertising, and specialty advertising, but all media are in effect different animals. More detail on these “support” media is presented in Chapter 17. The Creativity box describes how the advertising industry itself is using print advertising to convince corporate executives of the merits of using advertising to build brands.

The Headline. The **headline** in an advertisement is the leading sentence or sentences, usually at the top or bottom of the ad, that attracts attention, communicates a key selling point, or achieves brand identification. Many headlines fail to attract attention, and the ad itself then becomes another bit of clutter in consumers’ lives. Lifeless headlines do not compel the reader to examine other parts of the ad. Simply stated, a headline can either motivate a reader to move on to the rest of an ad or lose the reader for good.

Purposes of a Headline. In preparing a headline, a copywriter begins by considering the variety of purposes a headline can have in terms of gaining attention or actually convincing the consumer. In general, a headline can be written to pursue the following purposes:

- **Give news about the brand.** A headline can proclaim a newsworthy event focused on the brand. “Champion Wins Mt. Everest Run” and “25 of 40 Major Titles Won with Titleist” are examples of headlines that communicate news-

6. The last two points in this list were adapted from A. Jerome Jewler, *Creative Strategy in Advertising*, 3rd ed. (Belmont, Calif.: Wadsworth, 1989), 196.

Advertising Sells Itself

Ad icons like the Sunkist orange and the Energizer bunny are taking center stage in a campaign aimed to sell corporate executives on using advertising to build brands. The multiyear print advertising campaign by the American Advertising Federation (AAF) highlights the success of top brands, hoping to reinforce advertising's strategic importance in the changing business environment. A survey of top-level executives conducted by the AAF validates the need for the campaign: The survey found that while CEOs appreciated that advertising drove sales, they didn't have a complete understanding of its importance in building brands.

The new AAF campaign alters familiar ads of well-respected brands, using a persuasive mix of copy and visual to get the point across that advertising is vital to brand success. For the visual, Energizer, Sunkist, Coca-Cola, Anheuser-Busch, and Intel signed off on an unprecedented modification of their logos. The logos in the AAF ads are modified to read "Advertising" and then a specific question or statement is put forth. The copy ends with the same tagline, prompting audiences to reflect on the value of advertising.

Energizer's copy asks, "What makes one battery more powerful than another?" Sunkist's copy states, "The average grocery store carries 16,875 brands. Why do you recognize this one?" Coca-Cola's copy states, "The secret formula, revealed." Intel's copy states, "It's what makes computers more powerful." For each, the AAF tag is the same: "Advertising. The way great brands get to be great brands." The idea behind the creative was born out of the notion that advertising helped build the world's most recognized brands. "If you put your hand over the logo, you would still recognize who it was," said Randy Hughes, the creative director of the campaign.

Now seems to be an important time for advertising to sell itself, and the fact that top brands have allowed cherished logos to be altered shows the solidarity of advertisers in making their case to CEOs. Advertising currently ranks low in strategic importance among top executives, and less than half of those surveyed by the AAF believe that the importance of advertising will increase in the future. That mindset isn't likely to change soon. In fact, 27 percent of the marketers surveyed said advertising would be among the first budget items cut in a sales downturn. The AAF hopes that a little shameless self-promotion can force executives to change their minds—and, more important, their budgets.

Sources: AAF, "AAF's Next 'Great Brands' Campaign Features Intel," press release available at <http://www.aaf.org>, accessed October 31, 2001; Wendy Milillo, "AAF Debuts Print Campaign," *Advertising Week*, available at <http://www.aaf.org>, accessed October 31, 2001.

worthy events about Champion spark plugs and Titleist golf balls. The Tanqueray No. Ten ad in Exhibit 12.11 uses this approach in a powerful, straightforward manner.

- **Emphasize a brand claim.** A primary and perhaps differentiating feature of the brand is a likely candidate for the headline theme. "30% More Mileage on Firestone Tires" highlights durability. Exhibit 12.12 reminds people of how durable a HUMMER is.
- **Give advice to the reader.** A headline can give the reader a recommendation that (usually) is supported by results provided in the body copy. "Increase Your Reading Skills" and "Save up to 90% on Commissions" both implore the reader to take the advice of the ad. The headline in Exhibit 12.13 advises readers to make sure that bad radio stations don't ever ruin a road trip.
- **Select prospects.** Headlines can attract the attention of the intended audience. "Good News for Arthritis Sufferers" and "Attention June Graduates" are examples of headlines designed to achieve prospect selection. The headline in the women.com ad shown in Exhibit 12.14 suggests in no uncertain terms who the intended audience is for the site.
- **Stimulate the reader's curiosity.** Posing a riddle with a headline can serve to attract attention and stimulate readership. Curiosity can be stimulated with a clever play on words or a contradiction. Take, for example, the headline "With MCI, Gerber's Baby Talk Never Sounded Better." The body copy goes on to explain that Gerber Products (a maker of baby prod-

ucts) uses the high technology of MCI for its communication needs. Does the headline in the ad shown in Exhibit 12.15 get your attention? It was written for that purpose.

- **Set a tone or establish an emotion.** Language can be used to establish a mood that the advertiser wants associated with its product. Teva sports sandals has an ad with the headline "When you die, they put you in a nice suit and shiny shoes. As if death didn't suck enough already." Even though there is no direct reference to

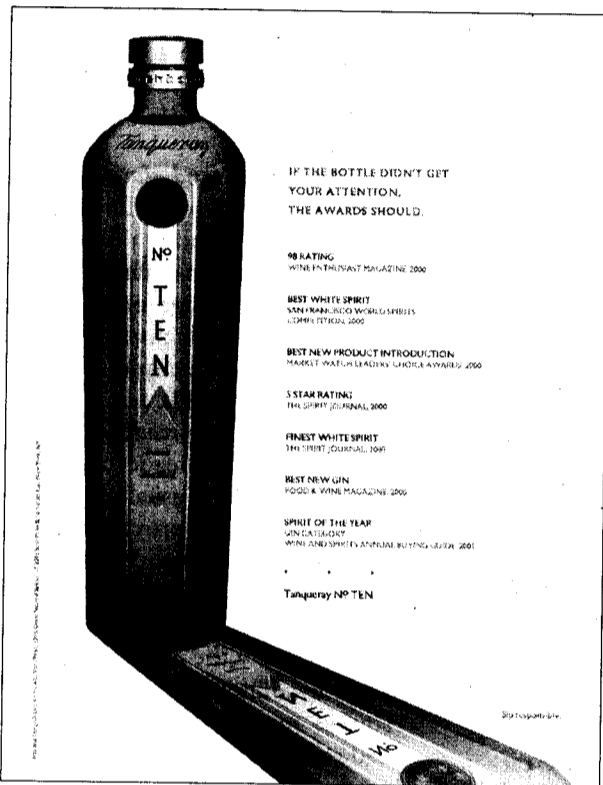


EXHIBIT 12.11

This ad gives important news about the brand.

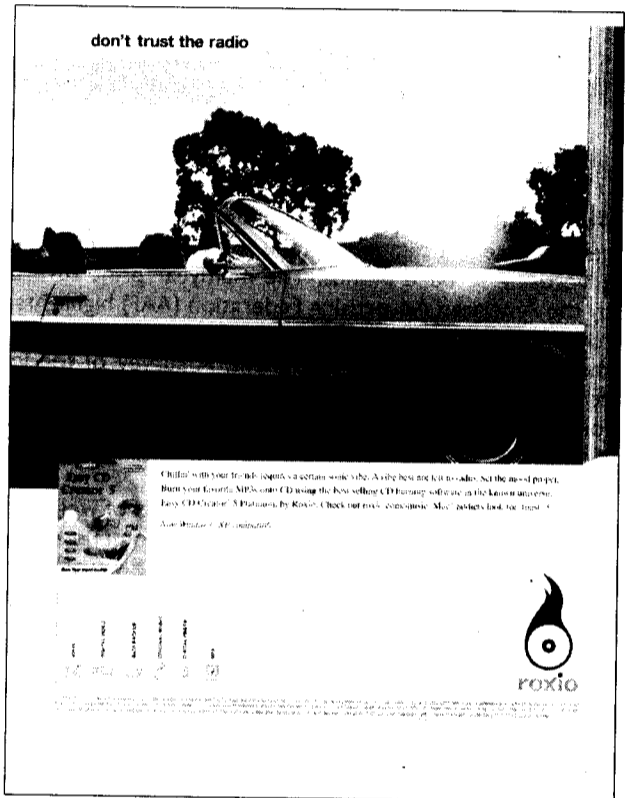


EXHIBIT 12.13

This headline offers advice. <http://www.roxio.com>

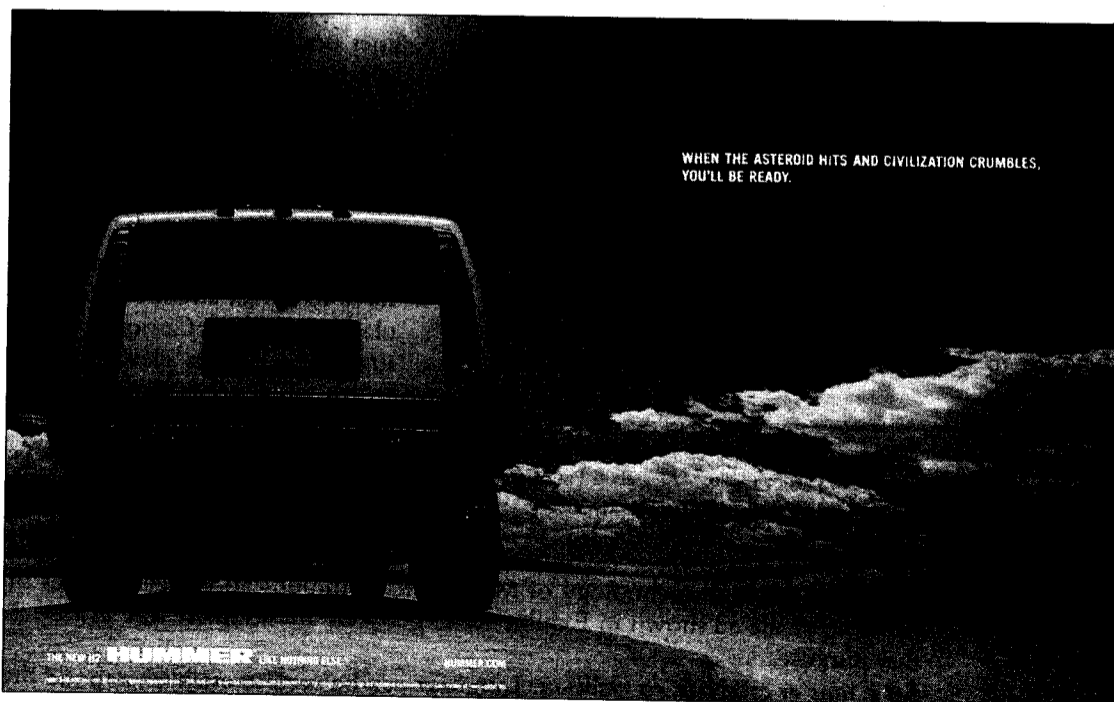



EXHIBIT 12.12

This headline emphasizes a straight-ahead brand feature. <http://www.hummer.com>

for every hundred women

- 42 have their mother's eyes.
- 17 own a "I MOM" coffee mug.
- 61 swore they'd never turn into their mother.
- 68 have turned into their mother.
- 55 say their mom is their best friend.



There's one place for all of us. **women.com** © 2000 women.com

EXHIBIT 12.14

The headline in this ad suggests in no uncertain terms who the intended audience is for the site. <http://www.women.com>

the product being advertised, the reader has learned quite a bit about the company doing the advertising and the types of people expected to buy the product. The headline in the ad shown in Exhibit 12.16 accomplishes the same objective.

- **Identify the brand.** This is the most straightforward of all headline purposes. The brand name or label is used as the headline, either alone or in conjunction with a word or two. The goal is to simply identify the brand and reinforce brand-name recognition. Advertising for Brut men's fragrance products often uses merely the brand name as the headline.

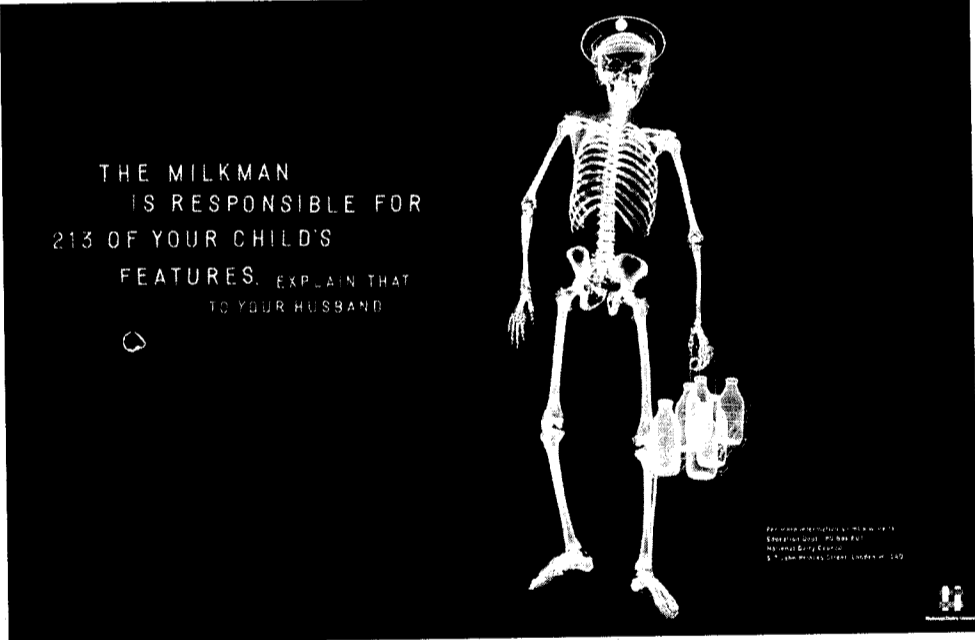
Guidelines for Writing Headlines. Once a copywriter has firmly established the purpose a headline will serve in an advertisement, several guidelines can be followed in preparing the headline. The following are basic guidelines for writing a good headline for print advertisements:

- Make the headline a major persuasive component of the ad. Five times as many people read the headline as the body copy of an ad. If this is your only opportunity to communicate, what should you say? The headline "New Power. New Comfort. New Technology. New Yorker" in a Chrysler ad communicates major improvements in the product quickly and clearly.
- Appeal to the reader's self-interest with a basic promise of benefits coming from the brand. For example, "The Temperature Never Drops

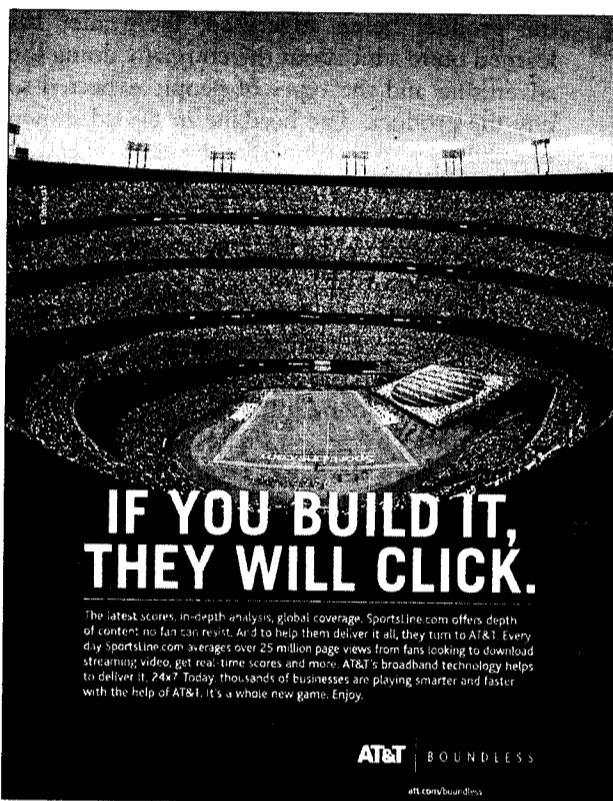
EXHIBIT 12.15

A headline that creates curiosity motivates readers to continue reading, perhaps after a slight disconcerting pause. <http://www.milk.co.uk>

THE MILKMAN
IS RESPONSIBLE FOR
213 OF YOUR CHILD'S
FEATURES. EXPLAIN THAT
TO YOUR HUSBAND



© 2000 Milkmaid Ltd. All rights reserved. Milkmaid Ltd. is a registered trademark of Milkmaid Ltd. in the UK and other countries. Milkmaid Ltd. is a member of the Nestlé Group. Nestlé is a registered trademark of Nestlé Ltd. in the UK and other countries. Nestlé Ltd. is a member of the Nestlé Group. Nestlé is a registered trademark of Nestlé Ltd. in the UK and other countries. Nestlé Ltd. is a member of the Nestlé Group.

**EXHIBIT 12.16**

Even though there is no direct reference to the product being advertised, the reader has learned quite a bit about the company doing the advertising and the types of people expected to buy the product. <http://www.at&t.com/boundless>

guideline in every headline. This list simply offers general safeguards to be considered. Test the list for yourself using the ads in Exhibits 12.17 through 12.19. Which, if any, of these ten guidelines do these ads comply with? And which ones do they torch? Which of these guidelines would you say are most important for creating effective headlines?

A truly great piece of advice:

Certain headlines are currently checked out. You may use them when they are returned. Lines like "Contrary to popular belief . . ." or "Something is wrong when . . ." These are dead. Elvis is dead. John Lennon is dead. Deal with it. Remember, anything that you even think you've seen, forget about it. The stuff you've never seen? You'll know when you see it, too. It raises the hair on the back of your neck.

—Luke Sullivan⁸

Originality is good.

The Subhead. A **subhead** consists of a few words or a short sentence and usually appears above or below the headline. It includes important brand information not included in the headline. The subhead in the ad for Clorox in Exhibit 12.20 is an excellent example of how a subhead is used to convey important brand information not communicated in the headline. A subhead serves basically the same purpose as a headline—to communicate key selling points or brand information quickly. A subhead is normally in print smaller than the headline, but larger than the body copy. In many cases, the subhead is more lengthy than the headline and can be used to communi-

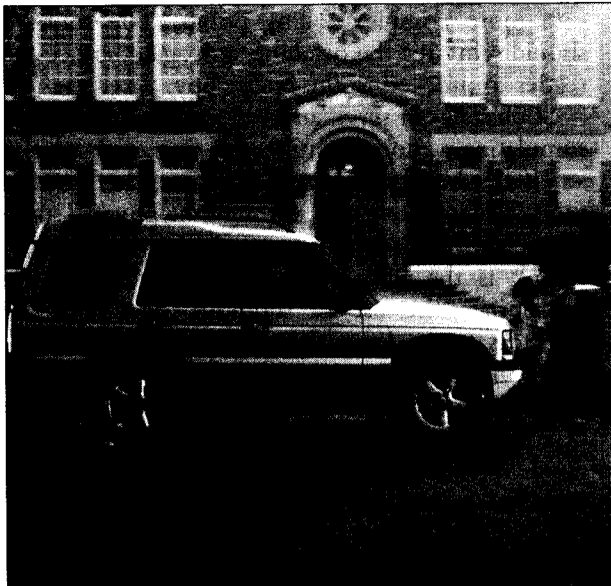
Below Zerex" promises engine protection in freezing weather from Zerex antifreeze.

- Inject the maximum information in the headline without making it cumbersome or wordy.
- Limit headlines to about five to eight words.⁷ Research indicates that recall drops off significantly for sentences longer than eight words.
- Include the brand name in the headline.
- Entice the reader to read the body copy.
- Entice the reader to examine the visual in the ad. An intriguing headline can lead the reader to carefully examine the visual components of the ad.
- Never change typefaces within a headline. Changing the form and style of the print can increase the complexity of visual impression and negatively affect the readership.
- Never use a headline whose persuasive impact depends on reading the body copy.
- Use simple, common, familiar words. Recognition and comprehension are aided by words that are easy to understand and recognize.

This set of guidelines is meant only as a starting point. A headline may violate one or even all of these basic premises and still be effective. And it is unrealistic to try to fulfill the requirements of each

7. Based in part on Jewler, *Creative Strategy in Advertising*, 232–233; Albert C. Book, Norman D. Cary, and Stanley I. Tannenbaum, *The Radio and Television Commercial* (Lincolnwood, Ill.: NTC Business Books, 1984), 22–26.

8. Luke Sullivan, *Hey Whipple, Squeeze This: A Guide to Creating Great Ads* (New York: Wiley, 1998), 78.



The new Land Rover now gets continuous weather reports. From its wheels.

Introducing the most technologically advanced Land Rover ever.

Whether you're expecting rain, snow, sleet, or even sunshine, there's one thing the latest always calls for.

The all-new Land Rover Discovery Series II.

It now comes with electronic brake force distribution. A feature that is designed to balance front and rear braking for increased driver control.

And with its permanent four-wheel drive and four-wheel electronic traction control, it makes the whole



idea of canceling school because of the weather seem completely unnecessary.

Altogether, it's been totally reengineered from top to bottom. It even has some 13,500 new parts. Not to mention another remarkable feature: its starting ABS.

So call 1-800-FINE-4WD and see it for yourself. Because there's no better way to ride out a storm.

WHY SPACE ALIENS STEAL OUR COWS.

EXHIBITS 12.17 THROUGH 12.19

There are ten general guidelines for writing headlines. How do you rate the headlines in these ads relative to the guidelines? <http://www.landrover.com>, <http://www.waterfrontbluesfest.com>, and <http://www.beefitswhatsfordinner.com>

Great For Washing Down Leftovers.

Clorox® Bleach Eliminates Bad Kitchen Odors
By Getting Rid Of The Old Food Bits And Drink Spills That Cause Them.

Under your sink or in your pantry there's probably already a bottle of Clorox Bleach. That's all you need to start getting rid of the odors. Just a little will freshen up even the biggest kitchen.

Soiled milk, old soups, forgotten leftovers—it's hard to find a place in your refrigerator that doesn't keep odors. Get rid of them by washing shelves, drawers, and doors with the Clorox Bleach Cleaning Solution.*

You'll be happy to know that using Clorox Bleach is always an environmentally sound choice. In fact, after its work is done, Clorox Bleach breaks down to little more than salt and water.

Eliminate household odors and stains. It's as easy as wiping kitchen counter and sink areas with the Clorox Bleach Cleaning Solution (see below) once a week.

Do you smell something at the sink? Consider your kitchen sink case with Clorox Bleach to stop the stench. A quick scrub with the Clorox Bleach Cleaning Solution* removes fish smells and other foul garbage odors, even from the fittest case.

Let's see you. They have teeth, they eat constantly, and they never brush. No wonder dogs have such bad breath. Here's an easy way to keep yours smelling clean. First, fill your sink with the Clorox Bleach Cleaning Solution.* Then drain and let water run for a minute to really rinse your pipes. That's all there is to it.

Mix 3/4 cup Regular Clorox Bleach with one gallon of water.
Rinse items first with water. Then apply Clorox Bleach Cleaning Solution and let stand for 5 minutes. Rinse well and let dry.

Try our handy quart and pint size bottles.

The Simple Solution For A Healthy Home.

Subheads include important brand information not included in the headline. Where is the subhead in this Clorox ad? What does the subhead accomplish that the headline does not?
<http://www.clorox.com>

cate more complex selling points. The subhead should reinforce the headline and, again, entice the reader to proceed to the body copy.

Subheads can serve another important purpose: stimulating a more complete reading of the entire ad. If the headline attracts attention, the subhead can stimulate movement through the physical space of the ad, including the visual. A good rule of thumb is the longer the body copy, the more appropriate the use of subheads. Most creative directors try to keep the use of subheads to the barest minimum, however. They feel that if an ad's visual and headline can't communicate the benefit of a product quickly and clearly, the ad isn't very good.

The Body Copy. More good advice:

I don't think people read body copy. I think we've entered a frenzied era of coffee-guzzling, fax-sending channel surfers who honk the microsecond the light turns green and have the attention span of a flashcube. If the first five words of body copy aren't "May we send you \$700.00?," word 6 isn't read. Just my opinion, mind you.

—Luke Sullivan⁹

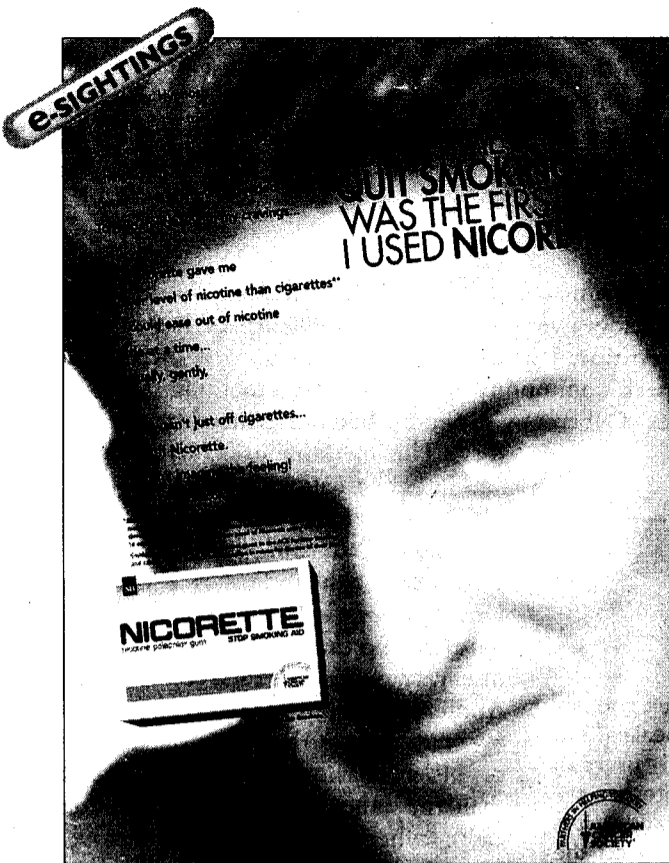
It's our opinion too.

Body copy is the textual component of an advertisement and tells a more complete story of a brand. Effective body copy is written in a fashion that takes advantage of and reinforces the headline and subhead, is compatible with and gains strength from the visual, and is interesting to the reader. Whether body copy is interesting is a function of how accurately the copywriter and other decision makers have assessed various components of message development, and how good the copywriter is. The most elaborate body copy will probably be ineffective if it is "off strategy." It will not matter if it's very clever, but has little to do in advancing the strategy.

There are several standard techniques for preparing body copy. The **straight-line copy** approach explains in straightforward terms why a reader will benefit from use of a brand. This technique is used many times in conjunction with a benefits message strategy. Body copy that uses **dialogue** delivers the selling points of a message to the audience through a character or characters in the ad. The Nicorette ad shown in Exhibit 12.21 is an example of the testimonial technique. A **testimonial** uses dialogue as if the spokesperson is having a one-sided conversation with the reader through the body copy. Dialogue can also depict two people in the ad having a conversation, a technique often used in slice-of-life messages.

Narrative as a method for preparing body copy simply displays a series of statements about a brand. A person may or may not be portrayed as delivering the copy. It is difficult to make this technique lively for the reader, so the threat of writing a dull ad using this technique is ever present. **Direct response copy** is, in many ways, the least complex of copy techniques. In writing direct response copy, the copywriter is trying to highlight the urgency of acting immediately. Hence, the range of

9. Ibid, 85.



EXERCISE 12.2

In this testimonial ad from Nicorette (<http://www.nicorette.com>), a spokesperson tells his story directly to the reader. Is this same copy technique used at the Nicorette site? What does Nicorette offer to its customers at the Committed Quitters resource site (<http://www.committedquitters.com>), and is the copy at this site more geared toward eliciting a direct response from consumers?

- **Use singular nouns and verbs.** An ad is normally read by only one person at a time, and that person is evaluating only one brand. Using plural nouns and verbs simply reduces the focus on the item or brand attribute being touted and makes the ad less personal.
- **Use active verbs.** The passive form of a verb does little to stimulate excitement or interest. The use of the active verb in Pontiac's "We Build Excitement" slogan suggests that something is happening, and it's happening *now*.
- **Use familiar words and phrases.** Relying on familiar words and phrases to communicate in an interesting and unique way poses a formidable challenge for a copywriter. Familiar words can seem common and ordinary. The challenge is to creatively stylize what is familiar and comfortable to the reader so that interest and excitement result.
- **Vary the length of sentences and paragraphs.** Using sentences and paragraphs of varying lengths not only serves to increase interest but also has a visual impact that can make an ad more inviting and readable.
- **Involve the reader.** Talking at the receiver or creating a condescending mood with copy results in a short-circuited communication. Copy that impresses the reader as having been written specifically for him or her reduces the chances of the ad being perceived as a generalized, mass communication.
- **Provide support for the unbelievable.** A brand may have features or functions that the reader finds hard to believe. Where such claims are critical to the brand's positioning in the market and value to the consumer, it is necessary to document (through test results or testimonials) that the brand actually lives up to the claims made. Without proper support of claims, the brand will lose its credibility and therefore its relevance to the consumer.

possibilities for direct response copy is more limited. In addition, many direct response advertisements rely on sales promotion devices, such as coupons, contests, and rebates, as a means of stimulating action. Giving deadlines to the reader is also a common approach in direct response advertising.

These techniques for copywriting establish a general set of styles that can be used as the format for body copy. Again, be aware that any message objective can be employed within any particular copy technique. There are a vast number of compatible combinations.

Guidelines for Writing Body Copy. Regardless of the specific technique used to develop body copy, the probability of writing effective body copy can be increased if certain guidelines are followed. However, guidelines are meant to be just that—guidelines. Copywriters have created excellent ads that violate one or more of these recommendations. Generally, however, body copy for print ads has a better chance of being effective if these guidelines are followed:

- **Use the present tense whenever possible.** Casting brand claims in the past or future reduces their credibility and timeliness. Speaking to the target audience about things that have happened or will happen sounds like hollow promises.

- **Avoid clichés and superlatives.** Clichés are rarely effective or attention-getting. The average consumer assumes that a brand touted through the use of clichés is old-fashioned and stale. Even though the foundation for puffery as a message method is the use of superlatives (*best, superior, unbeatable*), it is wise to avoid their use. These terms are worn out and can signal to the consumer that the brand has little new or different to offer.¹⁰

Copywriting for Cyberspace. While some take the position that writing is writing, we see enough evidence that the rapidly evolving medium of cyberspace has its own style, its own feel, and its own writing. Part of this is due to its history. Cybercopy evolved from a very techno-speak community, with a twentysomething, Gen-X-meets-techno-nerd kind of voice. Cybercopy's style has been influenced by this history.

The medium itself, its structure and its active nature, suggests a type of writing closer to print than to television copy, but not really traditional print copy either. This is a medium where *audience* has a significantly different meaning than it does in traditional one-way (noninteractive) media. Audience members often come to cyberads, that is they seek out the ads or other online IBP material, rather than the other way around. In other cases, cyberads pop up as one moves from Web page to Web page, but these pop-ups are fortunately going the way of the eight-track. The medium itself (online computer) is a fundamentally more user-directed medium than print, television, or radio. This means that consumers approach (and read) cyberads somewhat differently than other ads. Most believe there is still more incentive to read cybercopy than traditional print advertising. Further, much cybercopy is direct response, thus dictating copy style. At this point we believe that the basic principles of good print advertising discussed earlier in the chapter (and reconsidered in the Creativity box) generally apply, but a type of copy that assumes an active and engaged audience is preferred. Still, remember that odds are that they are not there for your ads, and they have a mouse in their hands. Consider the cyberads in Exhibits 12.22 through 12.25. What do these different forms suggest to you about cyberwriting?

Writing Cybercopy: Don't Abandon All the Old Rules

Writing effective copy for print and broadcast media is difficult enough, but what kind of copy does the average Net surfer find appealing? No one really knows, but we do know a few things about early users of the Internet and World Wide Web. First, users of the Internet are there first and foremost because it is an information environment. It is hard to imagine someone getting up in the morning, turning on the computer, and seeking out ads. Quite to the contrary, the beauty of the Internet in the minds of many has been its freedom from advertising.

Second, when Internet users visit a site, that visit may last only a few seconds. *HotWired* magazine says that on a good day, it can have 600,000 "hits," or visits, some lasting only a few seconds—just long enough for the visitor to quickly scan what is available and then, if not intrigued, move on to another site. The chance to communicate online thus may be even more fleeting than the opportunity offered by radio or television. Third, advertisers have to accept that cyberspace may become just as cluttered with competing ads as the traditional media.

In the end, the rules for writing effective copy in cyberspace may not be all that different from the general rules for copywriting. Once a browser is attracted to a site for the information it offers, he or she will, oh by the way, bump into ads. The new opportunity is to make these ads and their copy interactive according to an individual consumer's interest. If an IBM advertisement can lead a consumer through a series of alternative click-and-proceed paths, then customization of ads is the new copywriting opportunity offered by the interactive environment.

Sources: "Cerfin' the Net," *Sales and Marketing Management*, March 1995, 18–23; Julie Chao, "Tallies of Web-Site Browsers Often Deceive," *Wall Street Journal*, June 12, 1995, B1; Bruce Judson, "Luring Advertisers' Prospects to Web," *Advertising Age*, August 7, 1995, 16; Steven Oberbeck, "Continued Growth in Internet Ads, Users Forecast," *Salt Lake Tribune*, March 21, 1999, <http://www.sltrib.com>, accessed March 22, 1999.

10. The last three points in this list were adapted from Kenneth Roman and Jan Maas, *The New How to Advertise* (New York: St. Martin's Press, 1992), 18–19.

GARAGEBAND RECORDS

REVIEW & WIN | MUSICIANS ONLY | TOP 200 | CHAT / BBS | CD STORE | SEARCH

ALTERNATIVE | ELECTRONIC | ROCK | R&B/HIP-HOP | METAL | POP | FUNK/ROCK | DANCE | PUNK/ROCK | FUNK/SOUL/R&B | HARD ROCK | BLUES | JAZZ | FOLK/ROCK | POLSKOUNTRY

DISCOVER THE WORLD'S HOTTEST NEW BANDS

...AND DECIDE WHO GETS A RECORD DEAL

MUSICIANS

- An annual contest that awards a \$10,000 recording contract
- Feedback on your songs & guitar riffs
- Free pay promotion to millions of fans
- Sell your CD and more \$\$\$
- Make your website from GarageBand.com
- Exposure to the producers that Sir George Martin, Jerry Mathson and others

MUSIC LOVERS

- Review music and win FREE CD
- Buy CD from the hottest new unsigned bands
- Listen to the best new music
- Find your fave tunes in our charts
- Download, ringtones free MP3s
- Keep up to date with GB's events and events

RECORD DEALS >>> | REVIEWS JUST IN >>> | PROMOTE A GAR >>> | BELL A CD >>> | PRO ADVICE >>> | ADVISORY BOARD >>>

REVIEW & WIN >>> | CD STORE >>> | CHECK THE CHARTS >>> | GO TO A SHOW >>> | FIND A SONG >>> | READ THE NEWS >>>

Johnsonville.com

SIG TASTE RECIPES | WORKSHOPS | THRILL OF THE GRILL | GRILLING DICTIONARY | EMPLOYMENT | FREE STUFF | GAMES & CONTESTS | BRAT POSTCARDS

ABOUT JOHNSONVILLE | PRODUCT INFORMATION | PRODUCT FINDER | SIG TASTE GRILL BREAKFAST | JOHNSONVILLE STORE | HOME | FAQ'S | CONTACT US | Espanol

GO DEEP! JOHNSONVILLE FOOTBALL GAME

Click here to suit-up and play our brand new game, the Johnsonville Football Game! Test your proficiency at popular pigskin patter. Click here for a list of the **LUCKY WINNERS!**

BRATS ONLINE! Click here to order all your favorite Johnsonville Products online!

Want to WOW guests with your knowledge of Brat cuisine? Visit our **NEW RECIPE** section for great new mouth-watering recipes that use Johnsonville Sausage as the main ingredient!

Columbia Sportswear Company.

OVER 100 YEARS OF HISTORY | INVENTED ANORAK AND AVIATION

WHAT WE MAKE | PRODUCT SEARCH

WHO WE ARE | INVESTOR INFO | PRESS ROOM | SPONSORSHIPS | LIVE SUPPORT

CUSTOMER SERVICE | SITE MAP

WE TEST ON ANIMALS

Apparel Supplier to NBC Sports Olympic broadcasts

THE JOHNSONVILLE FAMILY WORLDWIDE | HAWTHORNE

Wooden Toys From Wisconsin

Fine Hardwood Toys for Your Children's Children

The Toymaker John Michael Lunck

Click a picture to view a larger image or description of my wooden toys.

Fine woodworking has been my thing for the past 25 years and a family tradition for more than a century, starting with my great-grandfather, John Michael Dreher, in the Black Forest. Upon completing his cabinetmaking apprenticeship he sailed to America in 1867. Hard to believe, he worked with his son, my grandfather. I see the results of their partnership in the ornate wood members of many churches and public buildings in my home town, Danville, Illinois. One hundred years later, I continue their tradition in fine hardwood toys. My apprenticeship began as my father's apprentice, and ended with a degree in Forest Science and Design at the University of Illinois. I build each toy with care, using Wisconsin hardwoods. These toys are durable, beautiful and timeless. I want my toys to furnish an alternative to some of the throw-away aspects of the today.

EXHIBITS 12.22 THROUGH 12.23

Cybercopy represents a new type of ad writing—closer to print than to television copy, but not really traditional print copy either. What do these four cyberads suggest to you about cyberwriting? <http://www.garageband.com>, <http://www.johnsonville.com>, <http://www.columbia.com>, and <http://www.woodentoy.com>.

Copywriting for Broadcast Advertising. Relative to the print media, radio and television present totally different challenges for a copywriter. It is obvious that the audio and audiovisual capabilities of radio and television provide different opportunities for a copywriter. The use of sound effects and voices on radio and the ability to combine copy with color and motion on television provide vast and exciting creative possibilities.

Compared to print media, however, broadcast media have inherent limitations for a copywriter. In print media, a copywriter can write longer and more involved copy to better communicate complex brand features. For consumer shopping goods such as automobiles or home satellite systems, a brand's basis for competitive differentiation and positioning may lie with complex, unique functional features. In this case, print media provide a copywriter the time and space to communicate these details, complete with illustrations. In addition, the printed page allows a reader to dwell on the copy and process the information at a personalized, comfortable rate.

These advantages do not exist in the broadcast media. Radio and television offer a fleeting exposure. In addition, introducing sound effects and visual stimuli can distract the listener or viewer from the copy of the advertisement. Despite the additional creative opportunities that radio and television offer, the essential challenge of copywriting remains.

Writing Copy for Radio.

Your spot just interrupted your listener's music. It's like interrupting people having sex. If you're going to lean in the bedroom door to say something, make it good: "Hey your car's on fire."

—Luke Sullivan¹¹

Some writers consider radio the ultimate forum for copywriting creativity. Because the radio is restricted to an audio-only presentation, a copywriter is free from some of the harsher realities of visual presentations. Yet it has been said that radio *is* visual. The copywriter must (it is almost inevitable) create images in the minds of listeners. The creative potential of radio rests in its ability to stimulate a theater of the mind, which allows a copywriter to create images and moods for an audience that transcend those created in any other medium.

Despite these creative opportunities, the drawbacks of this medium should never be underestimated. Few radio listeners ever actively listen to radio programming, much less the commercial interruptions. (Talk radio is an obvious exception.) Radio may be viewed by some as the theater of the mind, but others have labeled it audio wallpaper—wallpaper in the sense that radio is used as filler or unobtrusive accompaniment to reading, driving, household chores, or homework. If it were absent, the average person would miss it, but the average person would be hard-pressed to recall the radio ads aired during dinner last evening.

The most reasonable view of copywriting for radio is to temper both the enthusiasm of the theater-of-the-mind perspective and the pessimism of the audio-wallpaper view. (Of course, “reasonable” creative solutions often are destined to be mind-numbingly dull.) A radio copywriter should recognize the unique character of radio and exploit the opportunities it offers. First, radio adds the dimension of sound to the copywriting task, and sound (other than voices) can become a primary tool in creating copy. Second, radio can conjure images in the mind of the receiver that extend beyond the starkness of the brand “information” actually being provided. Radio copywriting should, therefore, strive to stimulate each receiver’s imagination.

Writing copy for radio should begin the same way that writing copy for print begins. The copywriter must review components of the creative plan so as to take advantage of and follow through on the marketing and advertising strategies specified and integral to the brand’s market potential. Beyond that fundamental task, there are particular formats for radio ads and guidelines for copy preparation the writer can rely on for direction.

Radio Advertising Formats. There are four basic formats for radio advertisements, and these formats provide the structure within which copy is prepared: the music format, the dialogue format, the announcement format, and the celebrity announcer format. Each of these formats is discussed here.

Music. Since radio provides audio opportunities, music is often used in radio ads. One use of music is to write a song or jingle in an attempt to communicate in an attention-getting and memorable fashion. Songs and jingles are generally written specifically to accommodate unique brand copy. On occasion, an existing tune can be used, and the copy is fit to its meter and rhythm. This is especially true if the

11. Sullivan, *Hey Whipple, Squeeze This: A Guide to Creating Great Ads*, 131.

music is being used to capture the attention of a particular target segment. Tunes popular with certain target segments can be licensed for use by advertisers. Advertisements using popular tunes by Garbage and Barry Manilow would presumably attract two very different audiences. Singing and music can do much to attract the listener's attention and enhance recall. Singing can also create a mood and image with which the product is associated. Modern scores can create a contemporary mood, while sultry music and lyrics create a totally different mood.

But what of jingles? While some love them—and let's face it, they have survived for over a hundred years in advertising—there are some hazards in the use of singing or jingles. Few copywriters are trained lyricists or composers. The threat is ever present that a musical score or a jingle will strike receivers as amateurish and silly. To avoid this, expert songwriters are often used. Further, ensuring that the copy information dominates the musical accompaniment takes great skill. The musical impact can easily overwhelm the persuasion and selling purposes of an ad. Still, just try to get a really good jingle out of your head. You may go to your grave with it on your mind.

Another use of music in radio commercials is to open the ad with a musical score and/or have music playing in the background while the copy is being read. The role of music here is generally to attract attention. This application of music, as well as music used in a song or jingle, is subject to an ongoing debate. If a radio ad is scheduled for airing on music-format stations, should the music in the ad be the same type of music the station is noted for playing, or should it be different? One argument says that if the station format is rock, for example, then the ad should use rock music

to appeal to the listener's taste. The opposite argument states that using the same type of music simply buries the ad in the regular programming and reduces its impact. There is no good evidence to suggest that music similar to or different from station programming is superior.

Dialogue. The dialogue technique, described in the section on print copywriting, is commonly used in radio. There are difficulties in making narrative copy work in the short periods of time afforded by the radio medium (typically 15 to 60 seconds). The threat is that dialogue will result in a dull drone of two or more people having a conversation. (You hear enough of that, right?) To reduce the threat of boredom, many dialogues are written with humor, like the one in Exhibit 12.26. Of course, some believe that humor is overused in radio.

Announcement. Radio copy delivered by an announcer is similar to narrative copy in print advertising. The announcer reads important product information as it has been prepared by the copywriter. Announcement is the prevalent technique for live radio spots delivered by disc jockeys or news commentators. The live setting leaves little opportunity for much else. If the ad is prerecorded, sound effects or music may be added to enhance the transmission.

..... 01145.4 SWAIR dh "Nope"	
..... Radio SWM10383/..... :30	SP: M
..... 2/6/01: Rev 3/19 A/..... MR/Su Cl	
AS RECORDED		
MAN:	October second?	
WOMAN:	Nope.	
MAN:	October 20th?	
WOMAN:	Nope.	
MAN:	November 18th.	
WOMAN:	(THROUGH PHONE RECEIVER) Nope.	
MAN:	November 19th?	
WOMAN:	Nope.	
MAN:	December second?	
WOMAN:	Nope.	
MAN:	December 25th?	
WOMAN:	Are you kidding?	
MAN:	January 17th?	
WOMAN:	Nope.	
ANNCR:	What good are frequent flyer miles if you can't use them? With Rapid Rewards from Southwest Airlines, you can fly where you want, when you want. No seat restrictions. Very few blackout dates.	
MAN:	June 22nd?	
WOMAN:	Nope.	
MAN:	This doesn't bother you at all, does it?	
WOMAN:	Nope.	
ANNCR:	So don't miss out. Visit southwest.com to learn how to become a Rapid Rewards Member. Southwest Airlines.	
SFX:	DING	
PILOT:	You are now free to move about the country.	

EXHIBIT 12.26

To reduce the threat of boredom, many dialogues are written with humor.

Celebrity Announcer. Having a famous person deliver the copy is alleged to increase the attention paid to a radio ad. Most radio ads that use celebrities do not fall into the testimonial category. The celebrity is not expressing his or her satisfaction with

the product, but merely acting as an announcer. Some celebrities (such as James Earl Jones) have distinctive voice qualities or are expert at the emphatic delivery of copy. It is argued that these qualities, as well as listener recognition of the celebrity, increase attention to the ad.

Guidelines for Writing Radio Copy. The unique opportunities and challenges of the radio medium warrant a set of guidelines for the copywriter to increase the probability of effective communication. The following are a few suggestions for writing effective radio copy:

- **Use common, familiar language.** The use of words and language easily understood and recognized by the receiver is even more important in radio than in print copy preparation.
- **Use short words and sentences.** The probability of communicating verbally increases if short, easily processed words and sentences are used. Long, involved, elaborate verbal descriptions make it difficult for the listener to follow the copy.
- **Stimulate the imagination.** Copy that can conjure up concrete and stimulating images in the receiver's mind can have a powerful impact on recall.
- **Repeat the name of the product.** Since the impression made by a radio ad is fleeting, it may be necessary to repeat the brand name several times before it will register. The same is true for location if the ad is being used to promote a retail organization.
- **Stress the main selling point or points.** The premise of the advertising should revolve around the information that needs to be presented. If selling points are mentioned only in passing, there is little reason to believe they'll be remembered.
- **Use sound and music with care.** By all means, a copywriter should take advantage of all the audio capabilities afforded by the radio medium, including the use of sound effects and music. While these devices can contribute greatly to attracting and holding the listener's attention, care must be taken to ensure that the devices do not overwhelm the copy and therefore the persuasive impact of the commercial.
- **Tailor the copy to the time, place, and specific audience.** Take advantage of any unique aspect of the advertising context. If the ad is specified for a particular geographic region, use colloquialisms unique to that region as a way to tailor the message. The same is true with time-of-day factors or unique aspects of the audience.¹²

The Radio Production Process. Radio commercial production highlights the role of the copywriter. There is no art director involved in the process. Further, the writer is relatively free to plan nearly any radio production he or she chooses because of the significantly reduced costs of radio execution compared to television. In radio, there are far fewer expert participants than in television. This more streamlined form of production does not mean, however, that the process is more casual. Successful fulfillment of the objectives of an advertisement still requires the careful planning and execution of the production process.

Exhibit 12.27 lists the stages and timetable of a fairly complex radio production: a fully produced commercial. Again, this is a realistic and reasonable timetable once script and budget approval have been secured. The production process for radio is quite similar to the production process for television. Once the copy strategy and methods for the commercial are approved, the process begins with soliciting bids from production houses. The producer reviews bids and submits the best bid for advertiser approval. When the best bid (not always the lowest-priced bid) is identified, the agency submits an estimate to the advertiser for approval. The bid estimate includes both the production house bid and the agency's estimates of its own costs associated with production. When the agency and the advertiser agree, then the producer can award the job to a production house.

12. Book, Cary, and Tannenbaum, *The Radio and Television Commercial*.

EXHIBIT 12.27

The timetable of a fully produced radio commercial, once script and budget approval have been secured.

Activity	Time
Solicit bids from production houses/other suppliers	1 week
Review bids, award job, submit production estimate to advertiser	1 week
Select a cast (announcer, singers, musicians)	1 week
Plan special elements (e.g., sound effects); make final preparations; produce tape	1 week
Edit tape	Less than 1 week
Review production (advertiser)	1 week
Mix sound	Less than 1 week
Duplicate tape; ship to stations	1 week
Total	6 to 7 weeks

After awarding the job to a production house, the next step is to cast the ad. A radio ad may have only an announcer, in which case the casting job is relatively simple. If the dialogue technique is used, two or more actors and actresses may be needed. Additionally, musical scores often accompany radio ads, and either the music has to be recorded, which includes a search for musicians and possibly singers, or prerecorded music has to be obtained for use by permission. Securing permission for existing music, especially if it is currently popular, can be costly. Much music is in the public domain—that is, it is no longer rigidly protected by copyright laws and is available for far less cost. Closely following the casting is the planning of special elements for the ad, which can include sound effects or special effects, such as time compression or stretching, to create distinct sounds.

Final preparation and production entails scheduling a sound studio and arranging for the actors and actresses to record their pieces in the ad. If an announcer is used in addition to acting talent, the announcer may or may not record with the full cast; her or his lines can be incorporated into the tape at some later time. Music is generally recorded separately and simply added to the commercial during the sound-mixing stage.

It is during the actual production of the ad that the copywriter's efforts become a reality. As in television production, the copywriter will have drawn on the copy platform plans approved in the message development stage to write copy for the radio spot. The script used in the production of a radio advertisement serves the same purpose that the storyboard does in television production. Exhibit 12.28 shows a typical radio script.

Note that the copywriter must indicate the use of sound effects (SFX) on a separate line to specify the timing of these devices. Further, each player in the advertisement is listed by role, including the announcer if one is used.

One important element of writing radio copy not yet discussed is the number of words of copy to use given the length of the radio ad. As a general rule, word count relative to airtime is as follows:

10 seconds	20 to 25 words
20 seconds	40 to 45 words
30 seconds	60 to 65 words
60 seconds	120 to 125 words
90 seconds	185 to 190 words ¹³

13. Sandra E. Moriarty, *Creative Advertising: Theory and Practice*, 2nd ed. (Englewood Cliffs, N. J.: Prentice Hall, 1991), 293.

MERIT AWARD: Consumer Radio: Single
WRITER: Adam Chasnow
AGENCY PRODUCER: Andy Lerner
CLIENT: Hollywood Video
AGENCY: Cliff Freeman & Partners/New York
 ID 00 0542A

ANNOUNCER: Hollywood Video presents "Sixty Second Theater," where we try, unsuccessfully, to pack all the action and suspense of a two-hour Hollywood production into 60 seconds. Today's presentation, "The Matrix."

SFX: TECHNO/ACTION MUSIC; KNOCK KNOCK.
TRINITY: (CARRIE-ANN MOSS SOUNDALIKE; FROM BEHIND DOOR) Hello, Neo?
NEO: (KEANU REEVES SOUNDALIKE) Yeah.
TRINITY: You gotta come with me to meet Morpheus and learn about the Matrix.
NEO: But I don't know you.
TRINITY: I'm wearing a skin-tight leather catsuit.
SFX: DOOR OPENS.
NEO: Oh, I'll get my coat.
SFX: TECHNO/ACTION MUSIC TRANSITION.
TRINITY: Morpheus, this is Neo. He's going to save the world from the machines that control the virtual reality the entire human race believes they live in.
MORPHEUS: (LAURENCE FISHBURNE SOUNDALIKE) Hi, Neo.
NEO: (VERY KEANU) Hey, dude.
MORPHEUS: (TO TRINITY UNDER HIS BREATH) This guy's going to save the world?
TRINITY: Yeah. Isn't he hot?
MORPHEUS: We better get started. Plug the computer into his head.
SFX: PLUG INTO HEAD.
NEO: Ouch!
SFX: COMPUTER SOUNDS.
MORPHEUS: Download everything he needs to know. First, kung fu.
SFX: COMPUTER SOUNDS.
NEO: Hi-yah!
MORPHEUS: Now, judo.
SFX: KARATE SOUNDS; BODY SLAM.
NEO: Whoa!
MORPHEUS: And wine tasting.
SFX: COMPUTER SOUNDS; WINE POURING FROM BOTTLE.
NEO: Mmm. Is this a merlot or a cabernet?
MORPHEUS: Cabernet.
SFX: WINE GLASSES CLINKING. TECHNO/ACTION MUSIC TRANSITION.
MORPHEUS: Now you're ready to save the world, which doesn't exist.
NEO: Wait. This isn't actually happening?
MORPHEUS: It is, but it isn't.
NEO: You mean, I don't know kung fu?
MORPHEUS: No.
NEO: And that wasn't a cabernet?
MORPHEUS: Sorry.
NEO: What about her leather catsuit?
MORPHEUS: I'm afraid not.
NEO: Dude!
SFX: HOLLYWOOD VIDEO THEME MUSIC.
ANNOUNCER: If this doesn't satisfy your urge to see "The Matrix," and we can't say we blame you, then rent it today at Hollywood Video. The only place to get five-day rentals on new releases like "Prince of Egypt" and "The Mummy," available September 28th. Welcome to Hollywood. Hollywood Video. Celebrity voices impersonated.

EXHIBIT 12.20

A typical radio script. <http://www.hollywoodvideo.com>

The inclusion of musical introductions, special effects, or local tag lines (specific information for local markets) reduces the amount of copy in the advertisement. Special sound effects interspersed with copy also shorten copy length. The general rules for number of words relative to ad time change depending on the form and structure of the commercial.

After production, the tape goes through editing to create the best version of the production. Then, after advertiser approval, a sound mix is completed in which all music, special sound effects, and announcer copy are mixed together. The mixing process achieves proper timing between all audio elements in the ad and ensures that all sounds are at the desired levels. After mixing, the tape is duplicated and sent to radio stations for airing.

Expenses for a radio ad should be in the \$30,000 to \$50,000 range, although big-name talent can push that cost way up.

The most loosely structured production option essentially requires no production at all. It is called a fact sheet. A **fact sheet radio ad** is merely a listing of important selling points that a radio announcer can use to ad-lib a radio spot. This method works best with radio personalities who draw an audience because of their lively, entertaining monologues. The fact sheet provides a loose structure so the announcer can work in the ad during these informal monologues. The risk, of course, is that the ad will get lost in the chatter and the selling points will not be convincingly delivered. On the positive side, radio personalities many times go beyond the scheduled 30 or 60 seconds allotted for the ad.

Another loosely structured technique is the live script. The **live script radio ad** involves having an on-air radio personality, such as a DJ or talk-show host, read the detailed script of an advertisement. Normally there are no sound effects, since such effects would require special production. The live script ensures that all the selling points are included when the commercial is delivered by the announcer. These scripts are not rehearsed, however, and the emphasis, tone, and tempo in the delivery may not be ideal. The advantage of a live script is that it allows an advertiser to submit a relatively structured commercial for airing in a very short period of time. Most stations can work in a live script commercial in a matter of hours after it is received. Exhibit 12.29 shows that a live script is, indeed, read right over the air.

EXHIBIT 12.29

A live script radio ad has an on-air personality read a detailed script over the air. Normally, there are no sound effects or music to accompany the ad—just the announcer's voice.



● Writing Copy for Television.

Great print can make you famous. Great TV can make you rich.

—Anonymous¹⁴

Rule #1 in producing a great TV commercial. First, you must write one.

—Luke Sullivan¹⁵

The ability to create a mood or demonstrate a brand in use gives television wonderful capabilities; it also affords you the ability to really screw up in magnificent fashion for a very large and expensive audience (no pressure here!). Obviously, copy for television must be highly sensitive to the ad's visual aspects. It is a visual medium; you should try to not let the words get in the way.

The opportunities inherent to television as an advertising medium represent challenges for the copywriter as well. Certainly, the inherent capabilities of television can do much to bring a copywriter's words to life. But the action qualities of television can create problems. First, the copywriter must remember that words do not stand alone. Visuals, special effects, and sound techniques may ultimately convey a message far better than the cleverest turn of phrase. Second, television commercials represent a difficult timing challenge for the copywriter. It is necessary for the copy to be precisely coordinated with the video. If the video portion were one continuous illustration, the task would be difficult enough. Contemporary television ads, however, tend to be heavily edited (that is, lots of cuts), and the copywriting task can be a nightmare. The copywriter not only has to fulfill all the responsibilities of proper information inclusion (based on creative platform and strategy decisions), but also has to carefully fit all the information within, between, and around the visual display taking place. To make sure this coordination is precise, the copywriter, producer, and director assigned to a television advertisement work together closely to make sure the copy supports and enhances the video element. The road map for this coordination effort is known as a **storyboard**. A storyboard is a important shot-by-important-shot sketch depicting in sequence the visual scenes and copy that will be used in a television advertisement. The procedures for coordinating audio and visual elements through the use of storyboards will be presented in Chapter 13, when television production is discussed.

Television Advertising Formats. Because of the broad creative capability of the television medium, there are several alternative formats for a television ad: demonstration, problem and solution, music and song, spokesperson, dialogue, vignette, and narrative. Each is discussed here. Again, this is not an exhaustive list, but rather a sampling of popular forms.

Demonstration. Due to television's abilities to demonstrate a brand in action, demonstration is an obvious format for a television ad. Do it if you can. Brands whose benefits result from some tangible function can effectively use this format. Copy that accompanies this sort of ad embellishes the visual demonstration. The copy in a demonstration is usually straight-line copy, but drama can easily be introduced into this format, such as with the Radio Shack home security system that scares off a burglar or the Fiat braking system that saves a motorist from an accident. Demonstration with sight and sound lets viewers appreciate the full range of features a brand has to offer. The commercial in Exhibit 12.30 was created at an agency in São Paulo, Brazil, but the clarity of the demonstration is convincing in just about any culture.

14. Cited in Sullivan, *Hey Whipple, Squeeze This: A Guide to Creating Great Ads*, 103.

15. Sullivan, *Hey Whipple, Squeeze This: A Guide to Creating Great Ads*, 104.

EXHIBIT 12.30

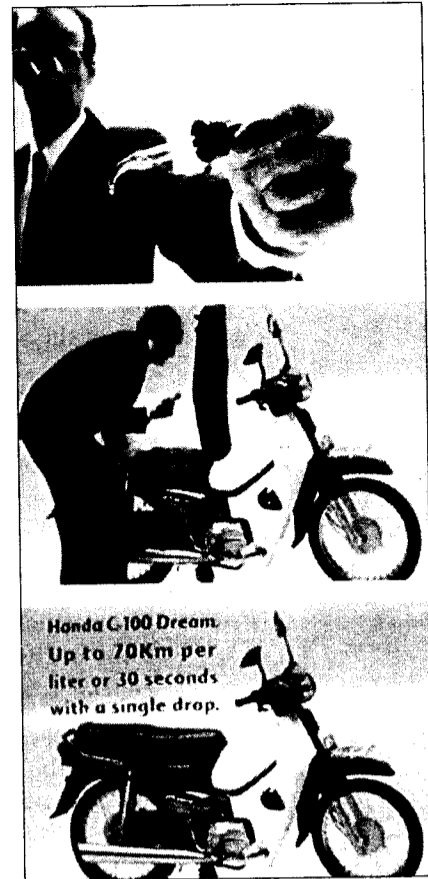
Demonstration with sight and sound lets viewers appreciate the full range of features a brand has to offer. This commercial created by an ad agency in Brazil is a good example. <http://www.honda.com>

(SFX: MOTORCYCLE SOUNDS)

SUPER: Honda C-100 Dream. Up to 700 Km per liter or 30 seconds with a single drop.

SUPER: C-100 Dream. Start It, Ride It, And Love It.

SUPER: Honda. The World's Best Emotion.



Problem and Solution. In this format, a brand is introduced as the savior in a difficult situation. This format often takes shape as a slice-of-life message, in which a consumer solves a problem with the advertised brand. Dishwashing liquids, drain openers, and numerous other household products are commonly promoted with this technique. A variation on the basic format is to promote a brand on the basis of problem prevention. A variety of auto maintenance items and even insurance products have used this approach.

Music and Song. Many television commercials use music and singing as a creative technique. The various beverage industries (soft drinks, beer, and wine) frequently use this format to create the desired mood for their brands. Additionally, the growth of image advertising has resulted in many ads that show a product in action accompanied by music and only visual overlays of the copy. This format for television advertising tends to restrict the amount of copy and presents the same difficulties for copywriting as the use of music and song in radio copywriting. Did you wonder if Burger King would ever run out of pop songs to use to peddle fast food? A logo, a few captions, a product shot, and songs ranging from “Tempted” to “So Hot” to the theme from *Welcome Back, Kotter* have been used to great success for the franchise.

Spokesperson. The delivery of a message by a spokesperson can place a heavy emphasis on the copy. The copy is given precedence over the visual and is supported by the visual, rather than vice versa. Expert, average-person, and celebrity testimonials fall into this formatting alternative. An example of the effective use of an expert spokesperson is Tiger Woods for Titleist.

Dialogue. As in a radio commercial, a television ad may feature a dialogue between two or more people. Dialogue-format ads pressure a copywriter to compose dialogue that is believable and keeps the ad moving forward. Most slice-of-life ads in which a husband and wife or friends are depicted using a brand employ a dialogue format.

Vignette. A vignette format uses a sequence of related advertisements as a device to maintain viewer interest. Vignettes also give the advertising a recognizable look, which can help achieve awareness and recognition. The Taster's Choice couple featured in a series of advertisements in the United States and Great Britain is an example of the vignette format.

Narrative. A narrative is similar to a vignette but is not part of a series of related ads. Narrative is a distinct format in that it tells a story, like a vignette, but the mood of the ad is highly personal, emotional, and involving. A narrative ad often focuses on storytelling and only indirectly touches on the benefits of the brand. Many of the "heart-sell" ads by McDonald's, Kodak, and Hallmark use the narrative technique to great effect. (See Exhibit 12.31.)

Guidelines for Writing Television Copy. Writing copy for television advertising has its own set of unique opportunities and challenges. The following are some general guidelines:

- **Use the video.** Allow the video portion of the commercial to enhance and embellish the audio portion. Given the strength and power of the visual presentation in television advertising, take advantage of its impact with copy.

EXHIBIT 12.31

A narrative ad often focuses on storytelling and indirectly touches on the benefits of the brand.

SUPER: Your parents, your children, yourself.
SIGOURNEY
WEAVER: You owe it to your parents, for they brought you into this world.
SUPER: Who do you love the least?
WEAVER: You owe it to your children, for you did the same for them. But the day may arrive when both debts come due. When you may have no choice but to borrow from your own retirement to educate a child or care for a parent. Into whose eyes can you look and say you just can't help?
SUPER: Insurance for the unexpected.
WEAVER: For in both, you will surely see your own.
SUPER: Investments for the opportunities.
SUPER: John Hancock (Olympic rings) worldwide sponsor.



- **Support the video.** Make sure that the copy doesn't simply hitchhike on the video. If all the copy does is verbally describe what the audience is watching, an opportunity to either communicate additional information or strengthen the video communication has been lost.
- **Coordinate the audio with the video.** In addition to strategically using the video, it is essential that the audio and video do not tell entirely different stories.
- **Sell the product as well as entertain the audience.** Television ads can sometimes be more entertaining than television programming. A temptation for the copywriter and art director is to get caught up in the excitement of a good video presentation and forget that the main purpose is to deliver persuasive communication.
- **Be flexible.** Due to media-scheduling strategies, commercials are produced to run as 15-, 20-, 30-, or 60-second spots. The copywriter may need to ensure that the audio portion of an ad is complete and comprehensive within varying time lengths.
- **Use copy judiciously.** If an ad is too wordy, it can create information overload and interfere with the visual impact. Ensure that every word is a working word and contributes to the impact of the message.
- **Reflect the brand personality and image.** All aspects of an ad, copy and visuals, should be consistent with the personality and image the advertiser wants to build or maintain for the brand.
- **Build campaigns.** When copy for a particular advertisement is being written, evaluate its potential as a sustainable idea. Can the basic appeal in the advertisement be developed into multiple versions that form a campaign?¹⁶

Slogans. Copywriters are often asked to come up with a good slogan or tagline for a product or service. A **slogan** is a short phrase in part used to help establish an image, identity, or position for a brand or an organization, but mostly used to increase memorability. A slogan is established by repeating the phrase in a firm's advertising and other public communication as well as through salespeople and event promotions. Slogans are often used as a headline or subhead in print advertisements, or as the tagline at the conclusion of radio and television advertisements. Slogans typically appear directly below the brand or company name, as "The Brand That Fits" does in all Lee jeans advertising. Some memorable and enduring ad slogans are listed in Exhibit 12.32.

A good slogan can serve several positive purposes for a brand or a firm. First, a slogan can be an integral part of a brand's image and personality. BMW's slogan, "The Ultimate Driving Machine," does much to establish and maintain the personality and image of the brand. Second, if a slogan is carefully and consistently developed over time, it can act as a shorthand identification for the brand and provide information on important brand benefits. The long-standing slogan for Allstate Insurance, "You're in Good Hands with Allstate," communicates the benefits of dealing with a well-established insurance firm. A good slogan also provides continuity across different media and between advertising campaigns. Nike's "Just Do It" slogan has given the firm an underlying theme for a wide range of campaigns and other promotions throughout the 1990s. In this sense, a slogan is a useful tool in helping to bring about thematic integrated marketing communications for a firm. Microsoft's slogan—"Where do you want to go today?"—is all about freedom, but the company approach to integrated communications is more sophisticated than just brandishing its slogan with a vengeance.

16. The last three points in this list were adapted from Roman and Maas, *The New How to Advertise*.

EXHIBIT 12.32

Slogans used for brands and organizations.

Brand/Company	Slogan
Allstate Insurance	You're in Good Hands with Allstate.
American Express	Don't Leave Home without It.
AT&T (consumer)	Reach Out and Touch Someone.
AT&T (business)	AT&T. Your True Choice.
Beef Industry Council	Real Food for Real People.
Best Buy	Turn on the Fun.
BMW	The Ultimate Driving Machine.
Budweiser	This Bud's for You.
Chevrolet trucks	Like a Rock.
Cotton Industry	The Fabric of Our Lives.
DeBeers	Diamonds Are Forever.
Ford	Have You Driven a Ford Lately?
Goodyear	The Best Tires in the World Have Goodyear Written All Over Them.
Harley-Davidson	The Legend Rolls On.
Lincoln	What a Luxury Car Should Be.
Maybelline	Maybe She's Born with It. Maybe It's Maybelline.
Microsoft (online)	Where Do You Want to Go Today?
Panasonic	Just Slightly Ahead of Our Time.
Prudential Insurance	Get a Piece of the Rock.
Rogaine	Stronger Than Heredity.
Saturn	A Different Kind of Company. A Different Kind of Car.
Sharp	From Sharp Minds Come Sharp Products.
Toshiba	In Touch with Tomorrow.
VHI	Music First.
Visa	It's Everywhere You Want to Be.
VW	Drivers Wanted.

Common Mistakes in Copywriting. The preceding discussions have shown that print, radio, and television advertising present the copywriter with unique challenges and opportunities. Copy in each arena must be compatible with the various types of ads run in each medium and the particular capabilities and liabilities of each medium and format. Beyond the guidelines for effective copy in each area, some common mistakes made in copywriting can and should be avoided:

- **Vagueness.** Avoid generalizations and words that are imprecise in meaning. To say that a car is stylish is not nearly as meaningful as saying it has sleek, aerodynamic lines.
- **Wordiness.** Being economical with descriptions is paramount. Copy has to fit in a limited time frame (or space), and receivers bore easily. When boredom sets in, effective communication often ceases.

ETHICS

Copywriting and Ethical Issues

Advertisers must be careful when they write copy. Advertisers can claim attributes and superiority only if they can substantiate the claims. When Procter & Gamble advertised that its Tampax Pearl tampons offered better protection, absorbency, and comfort than rival Playtex's Gentle Glide brand, Playtex filed a lawsuit to stop P&G from saying its product was superior to Playtex's. The Lanham Act, passed in 1946, bans advertisers from misrepresenting qualities of its product and prohibits false and misleading advertisements. It does not ban advertising that is mere puffery and has vague assertions of superiority. In this case, however, P&G was stating it had a product that was better than its competitor's.

At trial, a federal jury awarded Playtex \$2.96 million in damages for the misleading advertising, and the court issued a permanent injunction against Procter & Gamble that bars the company "from communicating that its Tampax Pearl tampons are superior in any way to those" of Playtex. The order requires Procter & Gamble to immediately recall all offending promotional products and displays from retailers and distributors and to immediately halt all television and print advertising, packaging, direct mail, sales presentations, and coupons that make such claims. P&G said it would appeal both the order and the damage award.

Would you suggest that P&G appeal? What is the best way for a company to act when faced with an ethical problem? How would you suggest that P&G proceed after being told its copywriting was a violation of the Lanham Act?

- **Triteness.** Using clichés and worn-out superlatives was mentioned as a threat to print copywriting. The same threat (to a lesser degree, due to audio and audiovisual capabilities) exists in radio and television advertising. Trite copy creates a boring, outdated image for a brand or firm.
- **Creativity for creativity's sake.** Some copywriters get carried away with a clever idea. It's essential that the copy in an ad remain true to its primary responsibility: communicating the selling message. However, copy that is extraordinarily funny or poses an intriguing riddle yet fails to register the main selling theme will simply produce another amusing advertising failure.

The Copy Approval Process.

"The client has some issues and concerns about your ads." This is how account executives announce the death of your labors: "issues and concerns." To understand the portent of this phrase, picture the men lying on the floor of that Chicago garage on St.

Valentine's Day. Al Capone had issues and concerns with these men.

I've had account executives beat around the bush for 15 minutes before they could tell me the bad news. "Well, we had a good meeting."

"Yes," you say, "but are the ads dead?"

"We learned a lot?"

"But are they dead?"

"Welllll, . . . They're really not dead. They are just in a new and better place."

—Luke Sullivan¹⁷

The final step in copywriting is getting the copy approved. For many copywriters, this is the most dreaded part of their existence. During the approval process, the proposed copy is likely to pass through the hands of a wide range of client and agency people, many of whom are ill-prepared to judge the quality of the copy. The challenge at this stage is to keep the creative potency of the copy intact. As David Ogilvy suggests in his commandments for advertising, "Committees can criticize advertisements, but they can't write them."¹⁸

The copy approval process usually begins within the creative department of an advertising agency. A copywriter submits draft copy to either the senior writer or the creative director, or both. From there, the redrafted copy is forwarded to the

17. Sullivan, *Hey Whipple, Squeeze This: A Guide to Creating Great Ads*, 182.

18. Ogilvy, *Confessions of an Advertising Man*, 101.

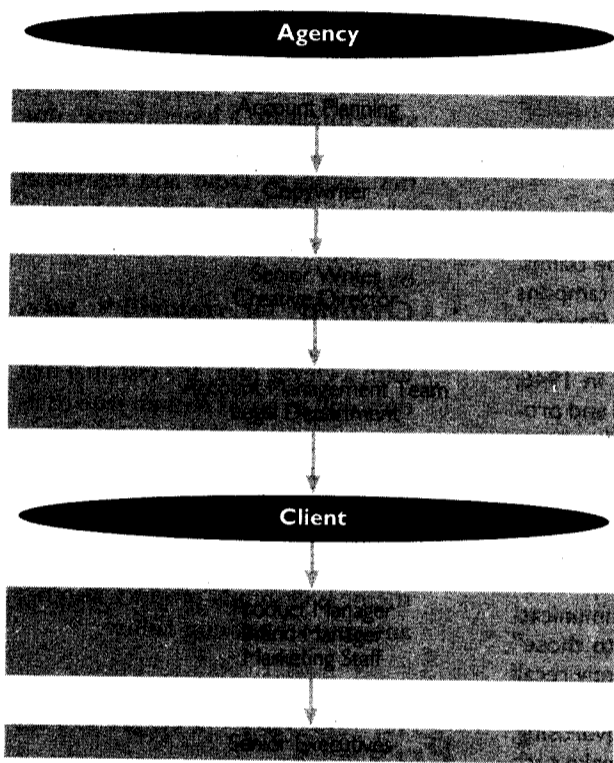


EXHIBIT 12.33

The copy approval process.

account management team within the agency. The main concern at this level is to evaluate the copy on legal grounds. After the account management team has made recommendations, a meeting is likely held to present the copy, along with proposed visuals, to the client's product manager, brand manager, and marketing staff. Inevitably, the client representatives feel compelled to make recommendations for altering the copy. In some cases, these recommendations realign the copy in accordance with important marketing strategy objectives. In other cases, the recommendations are amateurish and problematic. From the copywriter's point of view, they are rarely welcome, although the copywriter usually has to act as if they are.

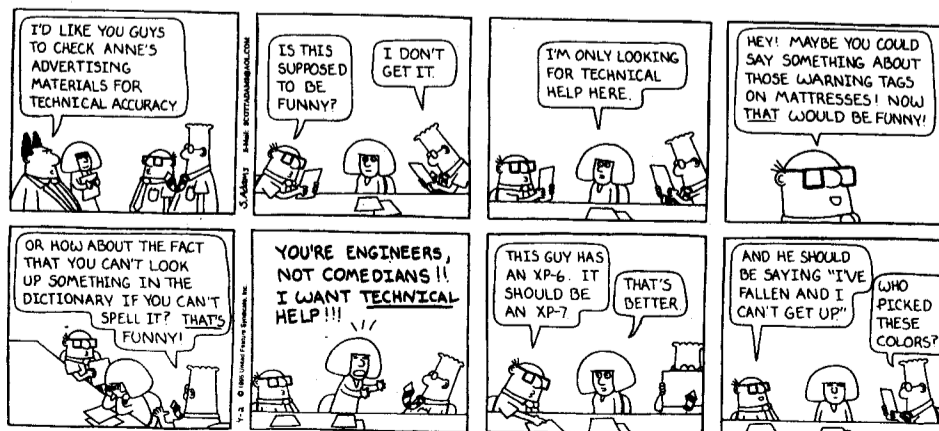
Depending on the assignment, the client, and the traditions of the agency, the creative team may also rely on various forms of copy research. Typically, copy research is either developmental or evaluative. **Developmental copy research** can actually help copywriters at the early stages of copy development by providing audience interpretations and reactions to the proposed copy. **Evaluative copy research** is used to judge copy after it's been produced. Here, the audience expresses its

approval or disapproval of the copy used in an ad. Copywriters are not fond of these evaluative report cards. In our view, they are completely justified in their suspicion; for many reasons, state-of-the-art evaluative copy research just isn't very good. Most of the time, it's awful, maybe even a crime. Just because someone calls it science doesn't mean a thing.

Finally, copy should always be submitted for final approval to the advertiser's senior executives. Many times, these executives have little interest in evaluating advertising plans, and they leave this responsibility to middle managers. In some firms, however, top executives get very involved in the approval process. The various levels of approval for copy are summarized in Exhibit 12.33 and parodied in Exhibit 12.34. For the advertiser, it is best to recognize that copywriters, like other creative talent in an agency, should be allowed to exercise their creative expertise with guidance but not overbearing interference. Copywriters seek to provide energy and originality to an often dry marketing strategy. To override their creative effort violates their reason for being.

EXHIBIT 12.34

Advertisers should allow copywriters to exercise their creative expertise with guidance but not overbearing interference, as this Dilbert cartoon illustrates. <http://www.dilbert.com>



- Explain the need for a creative plan in the copywriting process.

Effective ad copy must be based on a variety of individual inputs and information sources. Making sense out of these diverse inputs and building from them creatively is a copywriter's primary challenge. A creative plan is used as a device to assist the copywriter in dealing with this challenge. Key elements in the creative plan include product features and benefits that must be communicated to the audience, the mood or tone appropriate for the audience, and the intended media for the ad.

- Detail the components of print copy, along with important guidelines for writing effective print copy.

The three unique components of print copy are the headline, subhead, and body copy. Headlines need to motivate additional processing of the ad. Good headlines communicate information about the brand or make a promise about the benefits the consumer can expect from the brand. If the brand name is not featured in the headline, then that headline must entice the reader to examine the body copy or visual material. Subheads can also be valuable in helping lead the reader to and through the body copy. In the body copy, the brand's complete story can be told. Effective body copy must be crafted carefully to engage the reader, furnish supportive evidence for claims made about the brand, and avoid clichés and exaggeration that the consumer will dismiss as hype.

- Describe various formatting alternatives for radio ads and articulate guidelines for writing effective radio copy.

Four basic formats can be used to create radio copy. These are the music format, the dialogue format, the announcement format, and the celebrity announcer format. Guidelines for writing effective radio copy start with using simple sentence construction and language familiar to the intended audience. When the copy stimulates the listener's imagination, the advertiser can expect improved results as long as the brand name and the primary selling points don't get lost. When using music or humor to attract and hold the listener's attention, the copywriter must take care not to shortchange key selling points for the sake of simple entertainment.

- Describe various formatting alternatives for television ads and articulate guidelines for writing effective television copy.

Several formats can be considered in preparing television ad copy. These are demonstration, problem and solution, music and song, spokesperson, dialogue, vignette, and narrative. To achieve effective copy in the television medium, it is essential to coordinate the copy with the visual presentation, seeking a synergistic effect between audio and video. Entertaining to attract attention should again not be emphasized to the point that the brand name or selling points of the ad get lost. Developing copy consistent with the heritage and image of the brand is also essential. Finally, copy that can be adapted to various time lengths and modified to sustain audience interest over the life of a campaign is most desirable.

KEY TERMS

creative team
creative concept
copywriting
creative plan
headline
subhead

straight-line copy
dialogue
testimonial
narrative
direct response copy
fact sheet radio ad

live script radio ad
storyboard
slogan
developmental copy research
evaluative copy research

EXERCISES

1. Explain the applications for copy research in the copywriting process. What other forms of consumer or market research might be particularly helpful in developing effective ad copy?
2. Pull 10 print ads from your favorite magazine. Using the classifications offered in this chapter, what would you surmise was the copywriter's intended purpose for each of the headlines in your 10 print ads?
3. How does audience influence the style of writing exhibited in cyberads? How do you characterize the writing at <http://www.garageband.com> shown in Exhibit 12.22?
4. Discuss the advantages and disadvantages of music as a tool for constructing effective radio ads.
5. Listen with care to the radio ads in 30 minutes of programming on your favorite radio station. Then do the same for 30 minutes of programming on a parent's or grandparent's favorite station. Identify ads that did the best job of using terms and jargon familiar to the target audience of each station. What differences in mood or tone did you detect among ads on the two stations?
6. Compare and contrast the dialogue and narrative formats for television ads. What common requirement must be met to construct convincing TV ads using these two formats?
7. Entertainment is both the blessing and the curse of a copywriter. Is it conceivable that ads that merely entertain could actually prove valuable in stimulating sales? If so, how so?
8. Describe the four common categories of mistakes that copywriters must avoid. From your personal experience with all types of ads, are there other common mistakes that you believe copywriters are prone to make on a regular basis?
9. Everyone has his or her own opinion on what makes advertisements effective or ineffective. How does this fundamental aspect of human nature complicate a copywriter's life when it comes to winning approval for his or her ad copy?

EXPERIENTIAL EXERCISES

1. Divide into groups. Your team assignment is to study and improve upon local car-dealer television advertising. Watch two or three television commercials by local car dealers. Discuss what you found good or bad about the ads. Seize upon the worst commercial and develop a list of suggestions to improve it. Apply your thoughts to the generation of a storyboard for a much-improved commercial.
2. Find two print ads that do not use a subhead. Craft three subheads for each ad and defend the role each plays in improving the ads.