Copy and Creativity

No one can teach you to be creative. But you may be surprised how creative you really are. You may not have been an A+ English student. But you may find you’re an excellent copywriter. In reading this book, you will discover a lot about creative strategy and tactics and probably a lot about yourself. At the very least you should learn the following:

- The correct format for writing copy for each medium.
- The basic rules of copywriting and when to break them.
- How to put more sell into your copy.
- How to connect the reader or viewer with the advertiser.
- How to keep continuity throughout a campaign.
- The importance of presenting your work.

Who Needs Copy (and the People Who Write It)?

At the beginning of each semester, we ask our students, “Who wants to be a copywriter?” When we first began to ask this, we expected the majority to raise their hands, or at least lift them a few inches off their desks. Sad to say, only about one in six expresses any interest in becoming a copywriter, at least at the beginning of the course. These are the most common reasons students give us for not pursuing a writing career:

“I want to be an account exec.”
“I want to be a media director.”
“I want to be a designer—I do pictures, not words.”
“I’m not sure I can write.”
“I’m not sure I even want to be in advertising.”
These are legitimate reasons, but we can make a case for learning about creative strategy and tactics to answer every one of them.

Account executives need to know how to evaluate creative work. Does it meet the objectives? What’s the strategy? Why is it great or not so great? When account executives and account managers understand the creative process, they are more valuable to both their clients and their agencies.

Media folks need to recognize the creative possibilities of each medium. They need to understand tone, positioning, resonance, and the other basics pounded into copywriters.

Designers, art directors, producers, and graphic artists should know how to write or at least know enough to defend their work. Why does it meet the strategies? Do the words and visuals work together? Does the font match the tone of the ad? Is the body copy too long? (It’s always too long for art directors.) Design can’t be separated from the process.

There is English and there is advertising copy. You’re not writing the Great American Novel. Or even a term paper. You are selling products and services with your ideas, which may or may not include your deathless prose. What you say is more important than how you write it. Ideas come first. Writing with style can follow.

Creativity is still useful outside of advertising. You can put the skills you learn through developing creative strategy and tactics to work in many other fields. The ability to gather information, process it, prioritize the most important facts, and develop a persuasive message is useful in almost every occupation.

Even if you don’t aspire to be the next David Ogilvy, you might learn something from this book about marketing, advertising, basic writing skills, and presenting your work. Who knows, you might even like it.

**The history of creative advertising (don’t worry, it’s not long)**

You can find other books that outline the history of advertising, probably going back to cave paintings. We’ll concentrate on the advent of the Creative Revolution, one of many uprisings that took place during the turbulent 1960s. Unlike any other era before or since, the focus was on youth, freedom, anti-establishment thinking—and, let’s face it, sex, drugs, and rock ’n’ roll. So it’s not
surprising that some of the world’s most recognized ads (some of which are included in this book) were created during that time.

What made these ads revolutionary? First, they began to shift the focus from the product to the brand. They developed a look, introduced memorable characters, and kept a consistent theme throughout years of long-running campaigns. All of these factors built brand awareness and acceptance. Second, they twisted conventional thinking. When most car companies were touting tail fins and chrome, VW told us to “Think Small.” When Hertz was bragging about being top dog, Avis said, “We try harder,” because they were number two. When Levy’s advertised “our Jewish rye bread,” they used an Irish cop and a Native American as models. Third, they created new looks, using white space, asymmetrical layouts, minimal copy, and unique typography—all design elements that we take for granted in today’s ads.

The driving forces of this revolution included such giants as Leo Burnett, David Ogilvy, and Bill Bernbach, all of whom are quoted heavily in this text. First and foremost, they were copywriters. Even though they chaired mega-agencies, their first love was writing. In this age of rapidly changing technology and Integrated Marketing Communications, maybe you could become a leader in the next creative revolution.

The Copywriter’s Role

Most copywriters do a lot more than just write ads. In fact, writing may be only a small part of their jobs.

The creative quarterback

Traditionally, a creative team includes a copywriter and an art director, with participation by interactive designers, Web developers, and broadcast producers. This team usually answers to a coach—the creative director.

Every player has his or her role on the team, but in many cases, the copywriter drives the creative process. The copywriter is usually the quarterback or, if you like, the point guard—the person who sets up the action. Why? Because the writer has to know the product frontward and backward, inside out. The writer knows who uses the product, how it compares to the competition, what’s important to the consumer, and a million other facts. (We’ll cover later how he or she knows this.)

![Cartoon of a writer at a computer with the words: “You’re poking the wrong button, a writer should be pounding the keyboard.”]
Every member of the creative team should have a good understanding of the product, but the copywriter should know more than anyone else. Just as a quarterback needs receivers and running backs, the copywriter has to rely on other skilled players. No one does it all. And no one person always has the best idea. Sometimes art directors write the best headlines. Or writers come up with killer visuals. Although the writer should drive the creative effort, he or she does not have to dominate it.

So, what else does a writer do?
In small shops, the writers wear so many hats, it’s no wonder they develop big heads. Some of their responsibilities, aside from writing copy, include the following:

- **Research**: Primary and secondary research really matters.
- **Client contact**: Writers should get the facts direct from the sources, rather than filtered through account executives; they also present those ideas and defend the work.
- **Broadcast production**: Finding the right directors, talent, music, and post-production houses makes a writer’s visions come to life.
- **New business**: Often writers gather data, organize the creative strategy, work on the pitches, and present the work.
- **Public relations**: Some copywriters also write news releases, plan promotional events, and even contact editors.
- **Internet/interactive content management**: The Internet has become an integral part of a total marketing communication effort. A lot of “traditional” media writers are now writing for Web sites and interactive media.
- **Creative management**: Much has been written about whether copywriters or art directors make the best creative directors. The answer: yes.
Controlling the Creative Process

If the writer drives the creative process, how does he or she keep it on the right path? We’ve developed some checkpoints for the creative process. They don’t always evolve in the order shown below, but in most cases, you’ll have to reach these mile markers before the work is ready to produce. If you let someone else take the lead, you may not be able to guide him or her in the right direction.

Step 1: Getting the facts. If you have a research department and/or account planners, take advantage of their knowledge. But don’t settle for someone else’s opinion. Talk to people who use the product as well as those who don’t or won’t even consider it. Talk to retailers who sell the product. Look at competitive advertising: What’s good? Where are they vulnerable? In short, know as much as you can about the product, the competition, the market, and the people who buy it. Try to make the product part of your life.

Step 2: Brainstorming with a purpose. If you’ve done your homework, you should know the wants and needs of the target audience and how your product meets those needs. From that base, you can direct the free flow of creative ideas. Thanks to your knowledge, you can concentrate on finding a killer creative idea rather than floundering in a sea of pointless questions. But you must also be open to new ideas and independent thinking from your creative team members.

Step 3: Finding the reference/visuals. You may have a clear vision of the creative concept, but can you communicate that to your art director, creative director, account exec, and client? You can help your art director by finding photos, artwork, or design elements—not to rip off those ideas, but to make your point. The finished piece may not look anything like your original vision, but at least you can start with a point of reference. Browse the Web, stock photo books, and awards annuals. We can’t emphasize this enough, especially for beginning writers—even if you can’t find what you want, the search might trigger a new idea. The visual selection is a starting point, not the endgame.

Step 4: Drawing a writer’s rough. This is critical, even if you can only draw stick people. Where does the headline go? How much copy do you think you’ll need? What’s the main visual? How should the elements be arranged? Even though art directors may ridicule your design, they will appreciate having the raw elements they can massage into a great-looking ad.

Step 5: Working with the art director and the rest of the team. For most writers, the happiest and most productive years of their careers are those spent...
collaborating with art directors or broadcast producers. When two creative minds click, the whole really is greater than the sum of the parts. A great creative partnership, like any relationship, needs to be nurtured and has its ups and downs. Although as the writer you may want to drive the whole process, it’s best not to run over your teammates. They may come up with some ideas that will make you look like a genius.

**Step 6: Preselling the creative director and account executive.** Chances are you will not be working directly with the client, and even if you are, you probably won’t be the sole contact. That’s why you need the people who interface with the client to buy into your ideas. Maintaining a good relationship with the creative director not only protects your job, it also gives you an ally when you pitch the account executive and client.

In many cases, the account executive represents the client in these discussions. He or she may try to poke holes in your logic or question your creative choices. That’s why you must be able to back every creative choice with sound reasons. In the end, if the account executive is sold, you have a much better chance of convincing the client.

**Step 7: Selling the client.** We’ve been in far too many meetings where the account executives were “1,000%” behind the concept but started backing away at the first hint of a client’s frown. As the writer who developed the idea, you have to be prepared to defend your work, using logic rather than emotion. Many times your brilliant reasoning will fail, since clients usually think with their wallets. Over time you’ll know how far you can push a client. The trick is to know when to retreat so you can fight another day. Most clients don’t mind being challenged creatively, as long as there are sound reasons for taking chances.

The three things you **never** want to hear from a client:

- “That looks just like the competitor’s ads. I want our ads to stand out.”
- “I was looking for something a lot more creative. Take some risks.”
- “You obviously don’t understand our product or our market.”

You won’t hear those things if you take care of Steps 1–6.

**Step 8: Getting it right.** OK, you’ve sold the client—now what? You have to hand your creation to the production team, but your responsibilities don’t end. Does the copy fit the way it should? If not, can you cut it? Can you change a word here and there to make it even better? Are the graphics what you envisioned? Your involvement is even more critical for broadcast. Did you have a specific talent in mind for voice or on-camera roles? Does the director understand and share your vision? Does the music fit?

If you remember nothing else, keep this in mind and follow it through Step 10: **Nothing takes the guts out of a great idea like bad execution.**
Step 9: Maintaining continuity. Almost everyone can come up with a great idea. Once. The hard part is extending that great idea in other media and repeating it, only differently, in a campaign. Over time, elements of a campaign tend to drift away from the original idea. A client usually gets tired of a look before the consumer does. Art directors may want to “enhance” the campaign with new elements. Someone on the creative team needs to monitor the elements of an ongoing campaign continually to make sure they are true to the original idea.

Step 10: Discovering what worked and why. If the ad or series of ads in a campaign achieve their objectives, great! If they win awards but the client loses market share, look out. You need to keep monitoring the efficacy of the campaign. What are the readership scores? What do the client’s salespeople and retailers think? How are sales? If you had to make any midcourse corrections, what would you do? If you never stop learning, you’ll never miss an opportunity to make the next project or campaign even better.

Where Do I Go From Here?

A lot of entry-level copywriters set lofty career goals—most often the coveted title of creative director. However, many junior writers don’t consider the other exciting possibilities. We list a few below for you to consider. You may actually take several of these paths in your career.

Copywriter for life: It could happen. Some people are happy to write their whole careers. You can do it if you continue to improve and never stop growing.

Management/creative director: A great job with great responsibilities. It often involves more personnel management than creative talent, requiring the skills of a head coach, sales manager, and kindergarten teacher.

Account manager: Many writers are drawn to “the dark side.” It makes sense, especially if you like working with clients and thoroughly understand the product, market, and consumers. In some small shops, the copy-contact system gives account execs an opportunity to create and creative types a reason to wear suits.

Account planner: This is a natural for many writers who like research and enjoy being the conduit that connects the account manager, creative team, and consumers. It involves thorough knowledge of research, marketing, creative, and media, and a lot of intuition. Most successful advertising copywriters already possess those skills.

Promotion director: Writers are idea people, so it makes sense to use that creativity to develop sales promotions, special events, sponsorships, specialty marketing programs, displays, and all the other marketing communication tools not included in “traditional advertising.” This is a rapidly growing area with a lot of potential for creative people.
Public relations writer: Although most PR people won’t admit it, it’s easier to write a news release than an ad. Most advertising writers won’t admit that editorial writing is usually more persuasive than advertising. PR writing involves much more than news releases, though. You may become an editor for a newsletter or an in-house magazine. You may produce video news releases or schedule events, press conferences, and any number of creative public relations efforts.

Writer in an internal advertising department: So far, we’ve outlined agency jobs, but other companies also need talented creative people. In small companies, you may handle brochure writing, PR, trade shows, and media relations in addition to advertising. In larger companies, you may handle promotional activities not covered by your ad agency. You may even write speeches for your CEO.

Web/interactive media writer: The Web is so integrated into most marketing communication programs it seems ridiculous to consider it nontraditional media. Any writer today should be Web savvy. You should know the terminology and capabilities of the Internet just as well as you understand magazines or television. You don’t have to be a whiz at Flash or HTML, but having some technical expertise is a huge plus. As with any phase of advertising, creativity—not technology—is the most precious commodity.

Freelance writer: A lot of people like a flexible schedule and a variety of clients. Being a successful freelancer requires tremendous discipline and endless self-promotion, plus the mental toughness to endure constant rejection, short deadlines, and long stretches between assignments.

Producer/director: Like to write broadcast? Maybe you have a knack for writing scripts, selecting talent, editing, and other elements of audio and video production. As with writing for the Web and interactive, creative talent and a logical mind are the keys. Technological expertise can be learned on the job.

Agency owner: Any one of the previously mentioned career paths can lead to an ownership position. Many of the top agencies in the United States were founded by copywriters. Of course, running even a small shop requires more than writing ability. If you want to pursue this route, make sure you understand finance, accounting, marketing, personnel management, business and tax laws, insurance, and other critical areas that can make or break a business. If you don’t know that stuff, make sure you hire someone who does.

Consultant: Too often, consultant is another word for unemployed. A select few actually make a living as creative consultants. Sometimes they are no more than
repackaged freelancers. Sometimes they are “rainmakers” who help with a new-business pitch. Still, a number of downsized companies and agencies will pay consultants for skills and contacts they don’t have in-house. Keeping current and connected is the key to success as a consultant.

Instructor: Want to give something back to the next generation? Want to interact with eager students? Want to earn a couple extra bucks for a nice vacation or a new motorcycle? If so, you may consider teaching. Some schools hire working professionals as adjuncts, providing a small dose of the real world to academia.

What’s in It for Me?

You’ve probably already discussed the role of advertising in society and explored ethical issues. You’ve reviewed theories of communication and might have even read about the great copywriters of all time. That’s all good, but let’s be honest—if you want a creative career, you’re only interested in three things: Fame, Fortune, and Fun. And not necessarily in that order. Let’s look at each one in a little more detail.

- **Fame:** Everyone wants recognition. Since advertising is unsigned, there are only two ways to get it: awards and having people say, “You’re really the person who did that?” If they’re judged good enough, writers and art directors are immortalized in *Communication Arts* annuals. Last time we looked, there are no books showcasing account execs and media buyers.
- **Fortune:** Depending on experience, the economy, the results they generate, and a million other factors, creative people can make as much as or more than any other people in advertising. Recent salary surveys show...
salaries for top creatives and top account supervisors are pretty much the same. But as a writer or art director, you get to wear jeans, have tattoos, pierce your nose, and spike your hair. If you want to. Even though creatives are given wide latitude in dress and behavior, never forget: It’s still a job.

- **Fun:** You can be famous and rich and still be unhappy in any business. Even if you’re not well-known or a millionaire, you can still get a kick out of solving problems for clients. It’s still a treat to work with other creatives, interact with musicians and actors, win presentations, and travel to exotic locales such as Sardis, Mississippi. No matter how much you’re earning, when it stops being fun or if you lose your edge, you should probably consider getting out.

### Knowing the Rules and When to Break Them

We won’t dwell on too many of the rules of advertising writing and design, but we will look at some accepted practices. These are the tips and techniques that have proven successful over time.

One “rule” will always be true: Advertising is a business. A business populated by a lot of crazy people, but still a business. Although the slogan “It’s not creative unless it sells” has lost its impact, you still have to persuade someone to buy something. This reality leads to what we call “creative schizophrenia”—the internal conflict between the stuff you want to do and the stuff clients make you do. For example, if you want to get a job you need really cool, cutting-edge stuff in your portfolio, stuff that usually isn’t usable in the real world. When you land that job, you’ll probably be forced to do a lot of boring stuff that sells products but looks terrible in your book. That’s the nature of this business, and unless you can live with a split personality, it’s hard to survive. As famous copywriter Carl Ally said: “There’s a tiny percentage of all the work that’s great and a tiny percentage that’s lousy. But most of the work—well, it’s just there. That’s no knock on advertising. How many great restaurants are there? Most aren’t good or bad, they’re just adequate. The fact is, excellence is tough to achieve in any field.”

Think of three circles. The first and smallest is the edgy stuff you’d like to do, but usually doesn’t sell anything. You see a lot of this in art magazines and at awards shows. Most of it is produced only for art magazines and awards shows. The next circle contains ads that actually sell. They may be great or just average, but they work for a living. The last and largest circle is “Planet Schlock”—a
dreadful place populated by local car dealers, personal injury attorneys, and Chia Pets. Some of these ads sell like gangbusters, but most just lay there and stink.

You don’t have to be crazy, but it helps

Psychologists have spent years studying creativity. Tests have proven to be “mediocre predictors” of creative achievement. That should reassure some students studying for final exams in writing or design classes. Collectively, studies have shown that creative people “are more autonomous, introverted, open to new experiences, norm-doubting, self-confident, self-accepting, driven, ambitious, dominant, hostile and impulsive” than noncreative people. At the core, they are independent and nonconformist. If that describes you, perhaps you’re suited to be a writer or art director. Other studies have found that creative people, particularly writers, suffer more from “mood disorders,” especially depression. Anecdotal evidence supports that theory. Many of the best writers are privately dissatisfied with their work while they defend it unflinchingly to clients and colleagues. Although it’s not exactly creative schizophrenia, it can drive a person a little nuts at times. But, as Jimmy Buffett said, “If we weren’t all crazy, we would go insane.”

WAR STORY:

Gold Pencils versus Meat and Potatoes

In another life, I was VP/creative director at a small Milwaukee shop. The owner (who had promised to turn over the place to a few of us execs) decided to sell it all to a big Minneapolis agency. Not just any big agency, but one of the acknowledged creative powerhouses of the universe. They had enough gold pencils to become a second Fort Knox. So when I met with the president of the big shop, I was naturally a little apprehensive. How could our meager creative efforts stand up against the darlings of the CA annuals? First, he reassured me that the best of our work was pretty damn good (whether that was a compliment or damning with faint praise, I don’t know). What really struck me was his second comment: “You never see most of the crap we have to do for clients. Sure, we win a ton of awards, but that’s only a fraction of what we do. We’re lucky to have enough great clients that let us do a lot of good work. The rest of the world thinks all we do is produce award-winning ads, while in reality, most of what we do is not much better than the meat-and-potatoes stuff everyone else cranks out.”

—Tom Altstiel

Keeping It Legal . . . and Ethical

Sometimes a number of issues come together to make the “perfect storm” of marketing silliness and political incorrectness. The Great Beer Wars of 2004–5 is a prime example. After a decade of sagging sales, Miller Lite rebounded when they claimed to have fewer carbs than archrival Bud Light. Budweiser,
violating the cardinal rule that Number One doesn’t mention the competition, weakly replied that all light beers are low in carbs and that taste is all that matters.

Feeling frisky, Miller launched a campaign to poke fun at the King of Beers, claiming that real Americans don’t “kowtow to a bunch of tiara-wearing crumpet eaters” and that Miller is the “President of Beers.” Budweiser responded by taunting Miller as the “Queen of Carbs”—a not-so-subtle attack on the manhood of red-blooded beer drinkers. This triggered outrage by feminist and gay/lesbian groups. Bud continued the offensive by pointing out that Miller was owned by a South African company, while Bud was “American owned since 1852.” Bud went so far as to slap stickers on Miller products asserting Miller’s South African ownership (actually, SABMiller is a British-based company). Budweiser even brought back Louie and Frankie, the Bud lizards, to promote the brand’s American roots and deride Miller’s South African connection.

Some industry observers predicted a backlash of sympathy for Miller given Bud’s sledgehammer approach to competitive marketing. Even Bud marketing executives admitted they wanted to get back to positive brand promotion rather than the “current silliness.”

**Good taste, good sense, and good business**

As you’ll see in later chapters, perceptions of ad messages can vary widely depending on audiences. You may find it’s worth taking a creative risk to persuade one small group, knowing full well it will turn off most everyone else. You have to weigh the risks (which may include loss of overall sales, adverse publicity, and even lawsuits) against the benefits (higher sales to a select group, publicity, and creative recognition). We do not advocate doing anything creatively for the sake of shock value. Nor do we recommend using sexist, racist, or homophobic messages, sleazy gimmicks, or gutter humor to gain attention. Some of the examples in this book may go beyond the threshold of acceptable taste for some people. They are what they are, and even if we don’t always agree with their content, they are part of the real world.

The American Association of Advertising Agencies has established a creative code of ethics for its members. Even if you’re not a 4A member, it’s good advice:

Knowing what not to do does not absolve you of responsibility. While you might not be able to change the world through advertising, you can certainly avoid adding to the current problems. We encourage you to find ways to include positive images of minorities and marginalized
groups in mainstream advertising. Overall, the philosophy of “enlightened self-interest” works best. When you do good, you’ll do well.

We hope we’ve got you thinking about some of the ethical issues involved in what you, as copywriter, actually do. How can you make a difference for you, for your client, and for society? It really does matter how you frame an issue, highlight a benefit, select an image, take on the competitor, and choose your words. It’s about ethics, but it’s also about legality, because the law kicks in where ethics ends.

**Legal concepts that really matter**

Whole books have been written on the subject of the law and advertising. We have no intention of even trying to compete. Rather, we want to focus very briefly on two aspects that we think really matter to copywriters: claims and copyright.

**Stake Your Claim**

Copywriters make all kinds of claims, and most of them are perfectly legal. Yet it’s worthwhile to consider briefly what legal really means. All fact claims in advertising are viewed very seriously under the law. There can be no deception. If you’re making a fact-based claim, you’d better have research data to back it up. However, advertisers have a fair amount of wiggle room in the three types of nonfact claims that are routinely used: puffery, obvious falsity, and lifestyle claims. Most of us write claims that fall into one of these three categories, and thus we escape the scrutiny of the law.

- **Puffery** is the use of superlatives to tout the greatness of your brand—making it so obvious that consumers are bound to know the claims are exaggerated. “Nestlé’s makes the very best chocolate” is incredibly amazing puffery—and so is our commentary on it.

---

**Creative Code of Ethics of the American Association of Advertising Agencies**

We the members of the American Association of Advertising Agencies, in addition to supporting and obeying the laws and legal regulations pertaining to advertising, undertake to extend and broaden the application of high ethical standards. Specifically, we will not knowingly create advertising that contains:

- False or misleading statements or exaggerations, visual or verbal.
- Testimonials that do not reflect the real opinion of the individual(s) involved.
- Price claims that are misleading.
- Claims insuffiently supported or that distort the true meaning or practicable application of statements made by professional or scientific authority.
- Statements, suggestions or pictures offensive to public decency or minority segments of the population.
- We recognize that there are areas that are subject to honestly different interpretations and judgment. Nevertheless, we agree not to recommend to any advertiser, and to discourage the use of, advertising that is in poor or questionable taste or that is deliberately irritating through aural or visual content or presentation.

---
• **Obvious falsity** usually involves spoofs, spins, or metaphors. Consumers can't miss the obviously false nature of the claims. The Altoids tagline “Curiously Strong” is a great example of a claim with obvious falsity, with a dose of puffery.

• **Lifestyle claims** are claims that are based on subjective assumptions about how consumers feel about the product or its effects. Think of ads for Viagra. They are making some big assumptions—one ad implied more than an assumption about lifestyle and had to be pulled.

You walk a fine line, but as long as your nonfact claims fall somewhere within the bounds of these three categories, you’re probably safe.

**Copyrights and Copywriting**

It’s very important that copywriters understand and respect copyright law. As students and instructors, most of you know that under the “fair use” doctrine you can reproduce nearly anything—just as long as it’s for educational purposes. In fact, the ads in this book are being used for educational purposes and thus fall under the fair use doctrine.

When you are concepting ads, fair use also applies. Since the advent of computers and the massive expansion of the Internet, art directors and copywriters have been borrowing images and pasting them into layouts to illustrate concepts for their clients. The fact that you are not reproducing these images for profit is what allows you some wiggle room. That’s where fair use ends, however. You must either buy the images you want to use in actual ads or re-create the borrowed images in ways that are substantially different so as not to be construed as copying the images.

What about words? Most slogans and taglines are considered protected by copyright. So are brand names. In fact, most brand names are trademarked and aggressively protected. Using someone else’s slogan or tagline will get you into legal trouble, and it won’t do much for your career either. You need to do your homework to be sure that the brilliant tagline is not already used by another brand. When in doubt, run it by a colleague or do an online word search. If you’re still in doubt, contact legal counsel. Many large agencies have their own legal staff. If you work for an in-house agency, you might have access to legal counsel through the corporation.

In short, don’t make assumptions, and do your homework.

**A Word about Awards**

Luke Sullivan explains the attraction of awards in his book *Hey Whipple, Squeeze This*:

Our work isn’t signed. And when you’re new in the business, there’s no better way to make a name for yourself than getting into “the books.” Awards shows allow tiny agencies to compete with the behemoths. They serve as great recruiting tools for agencies. And they expose us to all kinds of work we’d not see otherwise.
We can’t think of another industry that congratulates itself as much. There are probably more than 50 national advertising awards programs and hundreds of awards in local, regional, and industry-specific venues. While it’s always fun to win, many awards programs have experienced problems with bogus entries and fraudulent documentation. Some entries have been created just for the awards and never appeared in any media. The hunger to win can turn into a feeding frenzy. One of the most notorious examples involved a near riot at an awards ceremony where the nominees stormed the podium and looted the awards.

We’ve also been on the judges’ side of the table. It’s a tough job. There’s no time to read all the copy. No one wants to listen to all those radio spots. In most cases, you never know if an ad is real or was produced just for the show. Sometimes judging panels arbitrarily decide that nothing is good enough to win in certain categories.

The toughest and the most valuable of the award competitions in advertising include the One Show, ANDY, ADDY, EFFIE, Communication Arts Advertising Annual, D&AD Awards (United Kingdom), and Cannes.

Winning awards can earn you some short-term fame and maybe a little fortune, but over time, you’ll have to sell something. If you keep moving from one award-hungry shop to the next, you might have a great career. But if you stay put, eventually a client will demand that your creativity puts some cash into the company as well as plaques on your wall.

### Before You Get Started

Most texts on advertising will tell you that you can’t just start writing an ad from scratch. Of course you can. And you just might get lucky the first time. But can you repeat that success? What about the next project? And the one after that? No one hits a home run every time at bat. But those who study the fundamentals of the game, take batting practice, and play every day have a much better chance when they step up to the plate. That’s why we need to discuss the foundations of marketing communications. First, a few definitions.

### Advertising, MarCom, IMC, IBP, or what?

Everyone knows what advertising is, right? George Orwell called it “the rattling of a stick inside a swill bucket.” H. G. Wells claimed, “Advertising is legalized lying.” For a less cynical take, Professor Jef Richards of the University of Texas says, “Advertising is the ‘wonder’ in Wonder Bread.” He should know. He teaches advertising.
You’ve probably learned that advertising is paid communication to promote a product, service, brand, or cause through the media. Is direct mail advertising? Well, if you consider mail a medium, yes. How about a brochure? Probably not; however, it can be mailed or inserted into a magazine as an ad. Internet content? Yes and no. A Web site by itself is not really advertising, but a banner or pop-up ad on that site is. Public relations? No, because the advertiser is not paying the editor to publish an article (at least not directly).

Confused? Don’t feel alone. Many marketing professionals can’t distinguish between advertising and other forms of promotion. That’s where the term MarCom arose. Some people view MarCom as taking in every form of marketing communication. Others describe MarCom as every form of promotion that’s not traditional advertising. Traditional advertising usually covers print (newspapers, magazines), television, radio, and some forms of outdoor media. “Nontraditional” promotion includes direct marketing, sales promotion, point of sale, public relations, the Internet, and everything else you can slap a logo, slogan, or ad message on. These divisions evolved as large agencies discovered that they could make money beyond earning media commissions for “traditional” advertising. So they created MarCom units or separate interactive, direct, and sales promotion divisions. Sometimes these are set up as separate entities under the corporate umbrella of a large agency.

IMC, or Integrated Marketing Communications, unites the MarCom elements into a single campaign. IMC has become a buzzword, especially for agencies that recently set up MarCom divisions. Actually, IMC is nothing new. Smaller full-service agencies and in-house ad departments have been doing it for years under the banner of “doing whatever it takes to get the job done.” With limited budgets, companies need to get the most mileage possible from their promotional dollar with a variety of tools, including advertising.

Elements of IMC can include the following:

- Trade and professional journal advertising
- Direct mail
- Conventions/trade shows
- Incentives for sales force
- Public relations/publicity
- Event marketing
- Sales promotion (contests, rebates, and so on)
- Point-of-sale displays
- Brochures and catalogs
- Sales meetings
- Trade show support
- Newsletters
- Corporate ID
- Package design
- Co-op ads
- Banner ads
- Viral marketing
Customer relationship marketing
Videos
Interactive CD-ROMs
Web pages
Search engine marketing
Permission marketing
Product placement
Movie trailers

1.10. IMC is a big part of many business-to-business campaigns. Here direct mail, collateral, premiums, and print advertising were all used to bring prospects to a trade show booth, where the real selling took place. Response rate: a remarkable 98%.

IBP (integrated brand promotion)

Like its counterpart IMC, IBP, or integrated brand promotion, is another way to approach the elements of MarCom. Here the focus is on strategic brand building. Thomas O’Guinn, Chris Allen, and Richard Semenik define IBP as “the use of various promotional tools, including advertising, in a coordinated manner to build and maintain brand awareness, identity and preference.” Their approach focuses on coordinated efforts to build and maintain a brand.

No doubt you will encounter many other acronyms and buzzwords that all mean pretty much the same thing: marketing communications. For the sake of simplicity, we use the terms advertising and MarCom interchangeably in this text. Most of the organizational principles that apply to advertising, in its strictest definition, also apply to direct mail, the Internet, and sales promotion. We’ll make distinctions in special cases. So as you read, when you see “advertising,” think “marketing communications.”
Convergence

As of this writing, “convergence” has become the latest buzzword for integrating the Internet with other marketing communication methods. Although in later chapters we separate promotion from the Internet, and print from direct mail, in today’s blurred marketing communication environment, most of these have to work together for a complete campaign—not unlike the way integrated marketing has always functioned. Since this is primarily a book about copywriting, we need to address the specific requirements of writing for each medium rather than “converging” them into a single discussion.

Advertising’s Role in the Marketing Process

If you really want to understand how advertising works as a component of the whole marketing process, get to know DAGMAR. She isn’t a Danish exchange student. DAGMAR stands for “defining advertising goals for measured advertising results.” The basic premise is that the effectiveness of advertising can be measured at all phases. If you can measure effectiveness, you don’t need to watch the cash register to know whether your advertising is working.

The key components of DAGMAR are awareness, comprehension, conviction, and action. In addition to providing a way to quantify advertising effectiveness, DAGMAR provides a great model for the way advertising works:

- **Awareness:** How do you get viewers’ and listeners’ attention? They have to remember a brand or product name.
- **Comprehension:** What does the brand mean to them? Do they understand the product benefits? Can they differentiate your product from the competition? What is the present position of your brand?
- **Conviction:** Conviction is the bridge between knowing and doing. When the prospects are aware of the product and perceive a benefit or at least a difference, what do you want them to do? Ideally, you’d like them to have warm and fuzzy thoughts about your brand. You’d like them to compare your product to the competition, look for it in the store, and send for information. Depending on the type of product, this process may take seconds or months.
- **Action:** Ultimately, this means sales—even though it usually takes more than advertising to close the deal. But it can also involve several steps, such as a test-drive for a car or a meeting with a sales representative. It depends on the type of product. Trying a new brand of gum usually doesn’t require much involvement. Buying a million-dollar machine tool does. One of the key lessons of DAGMAR is that advertising can be very effective, but it can only bring the potential customer to the seller. If the product doesn’t meet the buyer’s wants and needs or the salesperson blows the sale at the dealership, you can’t blame it on the advertising.
Creative Strategy in the Marketing Mix

The difference between strategy and tactics stumps a lot of clients and their agencies. They usually mix them up and throw in a few goals and objectives for good measure. Typically, the net result is a rather random laundry list of what they’d like to happen—about as specific and realistic as wishing for world peace. Other than drafting a mission statement by committee, listing strategy and tactics can be the most confusing and worthless task in marketing.

Don’t get us wrong. A copywriter needs to follow a strategy. Otherwise, you’re creating for the sake of creativity rather than solving a problem. Think of strategy development as picking a destination, such as “I want to go to Cleveland.” The strategy is to make the trip. The tactics are how you get there. If I drive, which roads should I take? Should I fly? If so, which airlines have the best rates? Where will I stay? How long will I be there? You need to ask these and a bunch of other questions that deal with the specific actions you must take to get to Cleveland and back.

Another analogy comes from the military: Strategies deal with achieving objectives, like capturing a city. Tactics are the means used to achieve strategies, such as using a combination of close air support, flanking maneuvers from infantry, frontal assaults by tanks, and constant artillery bombardment.

Strategy often deals in long-term solutions, such as building brand share. Strategy is concerned with continuity, growth, and return on investment. Strategies are very specific and almost always measurable. Tactics are all about getting results quickly and effectively—for example, running a sweepstakes to boost sales in the fourth quarter. Tactics are the tools we use to achieve our goals—the strategies.

Theories, Schmeories

Looking for a single theory that explains how people process advertising? Keep looking, because no one has a one-size-fits-all solution. The search for new ways
to explain why advertising makes any sense is the main justification for advanced studies in mass communication (other than being a ticket to a professorship).

Left brain/right brain/no brain

Psychologists have discovered that people have a right brain and a left brain, each with very different functions. We won’t spend a lot of time dissecting brain tissue, but we can apply those findings to advertising. The left brain likes words, logic, and reasons. The right brain likes pictures, emotions, and feelings. This is all very interesting, but unless you can find a defined target audience composed of people whose heads are lopsided on either the left or right, it doesn’t help you to develop an ad concept. However, it is interesting to note that the bridge that connects the left and right halves of the brain is larger in women than in men. Does this mean women do a better job of balancing emotion with logic? Uh, we won’t go there.

The [your name here] creative process

Large agencies have developed their own systems for thinking about the audience, the product, and the marketplace. All of them are good, but we don’t want to get into specifics about them here; if we were to recommend the Foote Cone & Belding planning grid model, for example, you’d have to unlearn it if you got a gig at Leo Burnett. However, there are a few theories worth noting. Actually, they started as theories and are now considered rock-solid facts of marketing communications. These are positioning, brand character, and resonance.

Assume the Position

Al Trout and Jack Ries revolutionized marketing in the late 1970s and early 1980s with their theory of positioning. Their book *Positioning: The Battle for Your Mind* introduced a new way of thinking about products and how they fit into the marketplace. The best definition of positioning we’ve found is this one from George Felton:

> Simply stated, positioning is the perception consumers have of your product, not unto itself, but relative to the competition.15

Like most new religions, positioning loses some of its orthodoxy over time. It seems everyone has a little different spin on what it means and how it’s used. One approach is to look at it as the evolution of advertising; as Bruce Bendinger notes, “The search moves from ‘within the product’ (USP) to ‘within the ad’ (image) to ‘within the prospect’s mind.’ That’s where you create your position.”16

The key to understanding and using positioning lies in the consumer’s mind. The consumer files product considerations into two broad categories: garbage (“nothing there for me”) and maybe-I’m-interested. In the second category, the consumer uses subcategories for different products, often aligning those positions with heavily promoted brand images. For example, BMWs are fast. Volvos are safe. Jeeps are rugged. And so on. So if you asked most consumers to “position” or rank those brands in various categories, you’d probably find some resistance to the idea that a BMW is as safe as a Volvo, or that a Jeep can be as fast as a BMW, or that a Volvo can be as rugged as a Jeep. All true in some cases, but not universally believed. Once a position is established, it takes a lot of effort to change it.
Before you develop the position of your client's product, you have to ask:

- What is the current position?
- What is the competitor's position?
- Where do you want to be?
- How are you going to get there? (That's strategy.)

Sometimes it's useful to describe the current and desired positions graphically. You can use any two categories for \( x \) and \( y \) coordinates. Before you begin, try to figure out where you are now. What's your position? How does that compare to the competition? Do you have any unique advantages? Does the competition have any unique advantages? Have you left any positions undefended? Start small and keep expanding your vision until you have the big picture.

Repositioning your product

If you don't like your product's position, you may want to change it. Your grandfather bought Old Spice aftershave for its manly seafaring image in print and TV. Today, 18–24-year-olds have made it a hot brand for deodorants and antiperspirants. Procter & Gamble launched splashy marketing campaigns for Old Spice High Endurance deodorants and Old Spice Red Zone antiperspirant and teamed up with video-game maker Electronic Arts to create a gaming tie-in. The hook? The football video game NCAA 2004 has a “Red Zone” theme with the tagline “When performance matters most.” According to a recent article in *BusinessWeek*, TV ads for Old Spice deodorant had the “highest return on investment of any marketing element in the past three years of Old Spice. The product now holds the number one spot in the deodorant market, with a 20% share, besting Right Guard and other underarm giants. Old Spice is also the leading aftershave brand, with 10% of the market.”

*Rolling Stone* magazine gained wide acceptance as the first mass-market counterculture publication. The Woodstock Nation grew up, cleaned up, and found that Wall Street was cooler than Haight-Ashbury. Yet they still read *Rolling Stone*. However, the magazine’s advertisers were still stuck in the sixties. RS needed mainstream advertisers, not smoke shops and Earth Shoes. Fallon McElligott Rice (the precursor of today’s Fallon) did the trick with their famous “Perception/Reality” campaign. By using icons for the perceived image of RS readers next to a symbol of the real readers, RS attracted big-bucks advertisers. This not only kept the magazine in business, it helped make it slicker and ultimately pushed it into the mainstream.

Volvo had always promoted the durability of their cars. The boxy old things just lasted forever. That’s great for a few moss-covered college professors, but most people don’t associate car ownership with tenure. Since Volvos were not going to win any styling awards, the company wisely chose to reposition the cars as safer than the competition. They produced a long-running campaign of well-crafted, intelligent ads that effectively changed the brand image. Now when someone says “safe car,” you think Volvo.

Repositioning the competition

You can also try to change the consumer’s perception of the competition through repositioning. One way is to describe the competition’s products in a different
way—not necessarily in a negative light, but using different connotations. For example, where the word *compact* might be positive, *tiny* is less desirable. However, you have to do this legally. In the early days of advertising, Schlitz beer said they used “live steam” to clean their bottles. This implied that their product was cleaner and healthier. Without saying it, the ads also positioned Schlitz’s competition as careless slobs who gave their customers dirty bottles. The fact was, all brewers steam cleaned their bottles. While they were the only ones that talked about it, Schlitz offered no real competitive advantage, and they were forced to cease this deceptive repositioning.

The beer wars were renewed in 2004, when Budweiser positioned Miller as a “South African” brand.

**Positioning Redux**

Although Trout and Ries opened a lot of minds to a new way of thinking, many critics have taken issue with their premise that creativity makes no difference. Sometimes it’s the only difference. Creativity can create the product’s position or reposition the product.

Another caveat is that Trout and Ries analyzed successful campaigns from the past and made them fit their theory. Did the 7-Up creative team really think about positioning when they launched the “UnCola” campaign, or did they just want to do great advertising? Often the creative is the only thing that makes a brand memorable. Remembering a brand’s position usually happens over time.
Jumping on the Brand Wagon

It has become fashionable to focus on brands—brand character, brand image, brand values, brand equity, brand management, integrated brand promotion, brand blah, blah blah. Why the obsession with brands? Some people theorize that the proliferation of ad messages makes it impossible for consumers to remember detailed product information. People are lucky to remember a few select brand names. In addition, some observers see a shift from tangible things to information, making the image of a brand more important than the product itself. Another explanation is that advertisers have always stressed brand names, only now we’re a lot more sophisticated in managing brand image. Still others say the current focus on the brand is all part of a new crop of marketing buzzwords, like po-mo, CRM, and click-through rate.

Saving the Swoosh

A few years ago, while conducting some interviews at Nike, I came across a very interesting anecdote—one that perfectly expresses the value of a brand and the power of an icon. The Nike swoosh, in many ways, embodies the “Just do it” spirit—the essence of the Nike brand. During the mid- to late 1990s, when Nike was struggling with labor issues, they significantly reduced the use of the swoosh in their advertising. During this same period, signs began to appear in the common corporate spaces at Nike, such as conference rooms. The signs read, “Protect the Swoosh.” Surely this was a concerted effort to protect the icon that had come to define the brand. Clearly, the equity of the Nike brand was, and still is, rooted in the swoosh.

—Jean Grow

Before you start supporting a brand, you first have to understand what a brand is and what it does. Authors on advertising have their own ideas about brands, and they’re all good. They can be summarized into two main thoughts:

- **What it is:** A brand is shorthand for all of a product’s attributes, good or bad.

- **What it does:** A brand conveys a product’s personality, which reflects on the people who buy the product.

Luke Sullivan expands those thoughts when he says, “A brand isn’t just a name on the box. It isn’t the thing in the box either. A brand is the sum total of all the emotions, thoughts, images, history, possibilities and gossip that exist in the marketplace about a certain company.”

If you think he’s exaggerating a bit, consider the fact that brands (at least those with positive images) are assets to their companies, sometimes worth billions of dollars. Some companies protect their brands like a momma bear guarding her cubs. Put yellow arches on a taco stand or an unlicensed Harley logo on a T-shirt and you’ll quickly find out how sharp those claws can be.
Companies spend millions to establish and nurture brand images. Brand image advertising (and promotion) sells the personality, the mystique, the aura surrounding or emanating from the product, not the product itself. Think of the old cliché, Sell the sizzle, not the steak.

Every product has a brand image. Some are stronger than others. Think of the brand images or brand characters of some well-known products. How does the brand image of BMW differ from the brand image of Cadillac or Lexus? All these cars cost about the same, but they all have different characters, as do their customers. How did Apple differentiate itself from IBM? Not as a technically superior and more expensive computer, but rather as one with an easy-to-use operating system favored by right-brain types. IBM told people to “Think.” Apple said, “Think Different.”

Luke Sullivan states, “Most of the time we’re talking about going into a customer’s brain and tacking one adjective onto a client’s brand. That’s all. DeWalt tools are tough. Apple computers are different. Volvos are safe. Porsches are fast. Jeeps are rugged. Boom. Where’s the rocket science here?”

Porsches are fast. Jeeps are rugged. Boom. Where’s the rocket science here?”

Think about that “one adjective” for the brands on the next page.

You may think of more than one adjective, but focus on the first thing that comes to mind. Now think about these brands’ competitors and the one adjective each inspires. Are the adjectives different? If not, then the brands on the following page have not “won the battle for your mind.”

1.12. This ad from Mexico proves that “Just do it” works in any language, and you don’t even have to say it. The ubiquitous swoosh precludes the need for any other brand support. The visual puzzle may take a few microseconds longer to process in the brain, but once that “aha!” moment comes, you remember it.

WORDS OF WISDOM

“I believe brands have karma. If brand awareness was once a standard measure of brand strength, and brand resonance and relevance are the new yardsticks, I suspect that brand karma will one day become the ultimate definition of brand strength. Hard to measure, but dangerous to ignore.”

—SCOTT BEDBURY

01-Altstiel-4766.qxd 10/7/2005 10:40 AM Page 24
Rather than show a new storefront or company logo, L. L. Bean used their products to represent the brand, tying them in beautifully with a Washington, D.C., icon. They could have also put tents on the White House lawn, a flannel shirt on the Washington Monument—you get the idea. Once they found the visual connection, the campaign strategy became a lot easier to execute.
To support a brand’s image, advertisers use simple, unique, and easily recognized visuals. Over time, the brand (and all its attributes, good and bad) comes to consumers’ minds whenever they catch even a glimpse of these visuals. Quick, name that brand:
Resonance: Did You Just Feel Something?

When you achieve resonance, your external message connects with internal values and feelings. As Tony Schwartz notes, “Resonance takes place when the stimuli put into our communication evoke meaning in a listener or viewer... the meaning of our communication is what a listener or viewer gets out of his experience with the communicator’s stimuli.”

Resonance requires a connection with feelings that are inside the consumer’s mind. You don’t have to put in a new emotion, just find a way to tap what’s already there. In other words, to get your idea to resonate in the consumer’s mind, you must trigger some internal experience with your communication and connect that with your message. This will strengthen awareness, begin building comprehension, and lead to conviction and possibly action. How’s that for connecting multiple streams of psychobabble?

Want an even simpler explanation?

\[ 1 + 1 = 3. \]

That is, your message + internal experience = resonance, which is greater than the sum of its two parts.
If you remember nothing else from this chapter, remember this:

People do not buy things. They buy satisfaction of their wants and needs.

You may have studied Maslow’s theory of the hierarchy of needs, which includes the following:

- Biological needs (the needs for food, water, shelter)
- Need for belongingness and love (the need to be esteemed by others)
- Need for self-actualization (the need to realize one’s full potential)

This model is often depicted as a pyramid, with the most basic needs at the bottom and progressing to the most complex and sophisticated at the top. According to Maslow, an individual’s needs must be met at each level before he or she can progress to the next level. Maslow considered less than 1% of the population to be truly self-actualized.24

Communication theorists have expanded on Maslow’s list, and today some texts list more than 30 needs. To simplify matters, we can probably sum up human wants and needs from a marketing communication standpoint as follows:

- Comfort (avoid pain and discomfort, convenience)
- Security (physical and financial)
- Stimulation (aesthetic, physical)
- Affiliation (belonging)
- Fulfillment (self-satisfaction, status)

Daniel Starch, one of the pioneers of advertising testing, noted in the 1920s:

The business of the advertiser or the seller is not to create fundamentally new desires. That is not necessary and really cannot be done. Man already has certain desires present from birth, which are a part of his fundamental make-up. All that a seller can do is to direct these desires in certain directions, or stimulate them to action, or show by what new ways an old desire may be satisfied.25

You have to discover the wants and needs of the people you want to buy your product. Then you have to communicate with them in a way that convinces them your brand can satisfy those wants and needs. One of the best explanations of a consumer’s wants and needs can be found in this simple declarative sentence:

Don’t tell me about your grass seed, talk to me about my lawn.
Think about that. People aren’t really looking for seed. They need a play area for their kids. They want a calm green space for relaxing or a yard the neighbors will envy. Security. Comfort. Fulfillment. Wants and needs. A $50 Timex will probably tell the time just as well as a $3,000 Rolex. (Well, close enough for most folks.) So what wants and needs does the Rolex buyer satisfy by spending 600% more? Hint: It’s really not about telling time.

Here’s an exercise in thinking about wants and needs versus things:

Don’t sell me insurance, talk to me about ________________________________.

Don’t sell me beer, show me ____________________________________________.

Don’t sell me a car, tell me about ________________________________________.

Don’t sell me a soft drink, make me think about ___________________________.

Don’t sell me a house, talk to me about __________________________________.

Don’t sell me perfume, make me feel ____________________________________.

---

Sources of Information (Don’t Just Take Our Word for It)

Textbooks can provide only so much information. As current as we try to make this text, we’re bound to miss some really important bit of information that comes out just after it goes to press. But you don’t have to. Throughout this volume, we promote some very good books that are great sources of information. Beyond that, you have access to weekly and monthly publications about advertising and creativity. Then there’s the Internet—an incredible resource you can use to see student advertising, learn about marketing trends, view classic ads, download TV commercials, and check out the latest award winners. Dozens of new sites seem to pop up every month. Check them out, and bookmark the ones you find helpful.

Here is a list of some useful and interesting periodicals, Web sites, and books to get you started:

Periodicals
- Advertising Age
- Advertising Age Creativity
- AdWeek
- Archive
- BrandWeek
- CMYK Magazine
- Communication Arts
- One: A Magazine

Books
- A Big Life (in Advertising), by Mary Wells Lawrence
- Defining Advertising Goals for Measured Advertising Results, by Russell Colley

1.27. “Talk to me about my lawn.” This ad from Scott’s is not exactly about grass seed, but it’s more than a load of fertilizer. The first part of the copy is almost poetry: “Green is part of the dream. It gives kids the courage to leap. Cushions their falls. Softens the edges of our lives. Welcomes our visitors with open arms. Green says we’re committed to something. Something the whole neighborhood believes in. Something good. Something the world, even on its best days, could use more of.”
• Eating the Big Fish: How Challenger Brands Can Compete against the Brand Leaders, by Adam Morgan
• Truth, Lies and Advertising: The Art of Account Planning, by Jon Steel
• Soap, Sex and Cigarettes: A Cultural History of American Advertising, by Julian Sivulka
• The Art of Writing Advertising: Conversations with Masters of the Craft: William Bernbach, George Gribbin, David Ogilvy, Leo Burnett, Rosser Reeves, by Denis Higgins
• A New Brand World: 8 Principles for Achieving Brand Leadership in the 21st Century, by Scott Bedbury
• The Do-It-Yourself Lobotomy: Open Your Mind to Greater Creative Thinking, by Tom Monahan
• Ogilvy on Advertising, by David Ogilvy

General Advertising Web Sites

• Advertising Age magazine: adage.com
• adflip (archive of classic print ads): adflip.com
• AdForum magazine: adforum.com
• AdWeek magazine: adweek.com
• BrandWeek magazine: brandweek.com
• CMYK Magazine: cmyk.com
• CommercialArts: comarts.com

Advertising Awards Web Sites

• International ANDY Awards: andyawards.com
• Cannes Lions International Advertising Festival: canneslions.com
Who’s Who?

In this and future chapters, you’ll see some “Words of Wisdom” floating around. Who are the wise guys and gals we quote? At the ends of most chapters we provide some very brief biographical sketches on some of the best-known voices in advertising as well as other innovators featured in the “Words of Wisdom” and “War Stories.”

Scott Bedbury—Scott Bedbury helped make Nike and Starbucks two of the most successful brand stories of all time. Now one of the world’s most sought-after brand consultants and speakers, Bedbury brings to his clients and audiences brand development practices that can help any enterprise strengthen its business. He contends that a powerful brand has to transcend the features of a product and create a personal and lasting relationship with consumers. Bedbury wrote the modern guide to brand strategy, A New Brand World: 8 Principles for Achieving Brand Leadership in the 21st Century.

Leo Burnett—Founder of the agency that still bears his name, Leo Burnett established a new creative style of advertising along with many memorable characters still working today, including Tony the Tiger, the Jolly Green Giant, the Keebler Elves, the Marlboro Man, and the Pillsbury Doughboy. Burnett believed that creativity makes an advertisement effective, but at the same time, the creativity requires believability.

Jerry Della Femina—Founder of Della Femina Travisano & Partners, Jerry Della Femina is one of the most creative and irreverent talents in the business. He worked on such accounts as Isuzu (Joe Isuzu), Meow Mix (singing cat), Beck’s Beer, Blue Nun Wine, Chemical Bank, Dow Brands (Fingerman), and Pan Am. He sold his agency, became a successful restaurant owner, and then formed a new
agency that later merged with Ketchum. He wrote *From Those Wonderful Folks Who Gave You Pearl Harbor* and tons of award-winning, hard-selling ads.

**Jef Richards**—A professor of advertising at the University of Texas, Jef Richards is a very innovative and creative educator who concentrates on advertising law and regulation. He has also written extensively about visual communication, advertising ethics, new technologies, and consumer comprehension/belief of marketing claims.

**Notes**

1 Quote from University of Texas at Austin, Department of Advertising, http://advertising.utexas.edu/research/quotes (accessed May 19, 2005).


10 Quote from University of Texas at Austin, Department of Advertising, http://advertising.utexas.edu/research/quotes/Q100.html#Advis (accessed May 19, 2005).


13 Quote from University of Texas at Austin, Department of Advertising, http://advertising.utexas.edu/research/quotes/index.asp (accessed May 19, 2005).


18 Leo Burnett, *100 LEOs: Wit and Wisdom from Leo Burnett* (Chicago: NTC Business Press, 1995), 47.
23 Scott Bedbury, interview by authors, December 3, 2004.
26 Burnett, *100 LEOs*, 23.