

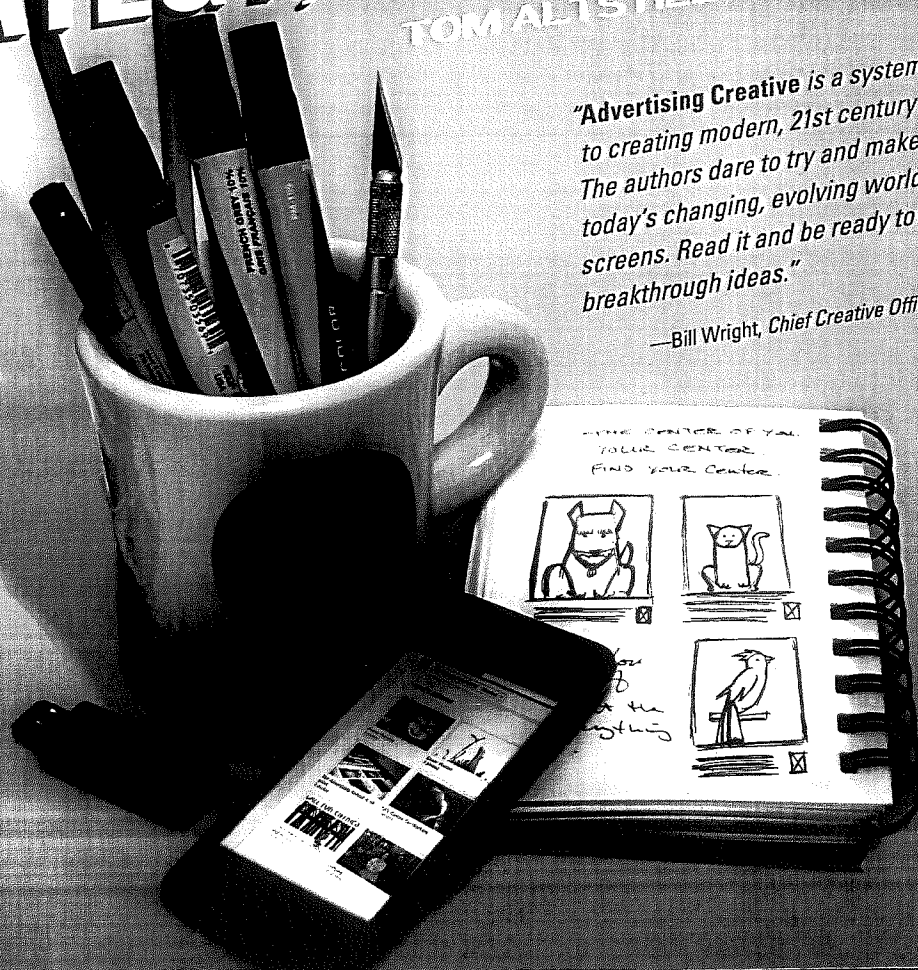
ADVERTISING CREATIVE

STRATEGY, COPY, DESIGN

TOM ALTSTIEL AND JEAN GROW

"Advertising Creative is a systematic guide to creating modern, 21st century advertising. The authors dare to try and make sense of today's changing, evolving world of multiple screens. Read it and be ready to create breakthrough ideas."

—Bill Wright, Chief Creative Officer, OgilvyWest



Chapter

Print

Writing for Reading

We're using print to start our section on writing for each major medium. In this chapter we cover magazines, newspapers, collateral, and out of home. While the trend is toward using less traditional media and more digital, magazines and newspapers still capture a major share of the total advertising dollar. Instead of totally fading away, they are finding ways to integrate themselves with digital marketing tools. We'll begin by looking at creative opportunities with magazines.

Magazines

A magazine ad is an ideal palette for applying all the creative strategies and tactics we've discussed in previous chapters. Magazines also present a lot of creative opportunities based on the variety of sizes, shapes, and multiple-page combinations. Finally, a magazine ad is a perfect size and shape for your portfolio—small enough to fit anywhere, large enough for long copy and to make a design statement.

Why Magazines?

From a creative standpoint, magazines offer many advantages. Specifically:

- **Magazines are selective.** Some magazines are devoted to very narrow interests, such as water gardens or old Porsches. Many general-interest publications print special editions based on region, occupation, or income.
- **In most cases, the printing quality is much better than in any other medium.** Four-color ads really pop. And when you run inserts, the sky's the limit for the number of inks and varnishes.
- **Magazines usually last longer than other media.** Weekly, monthly, and quarterly publications get passed around and reread. Your ads are seen longer and more often by more people.

Words of Wisdom

"We've always been concerned about doing great print advertising . . . just think of all the magazines that have been launched . . . there must be a lot of people reading."

Jay Chiat, copywriter and founding partner, Chiat\Day

Words of Wisdom

"I approach print [advertising] as entertainment. After all, reading should be entertaining."²

Helayne Spivak, CEO, HRS Consulting, and former global chief creative director, JWT

- **Magazines can add prestige.** Publications such as *Architectural Digest* reach an upscale market. So if you're selling expensive cars, jewelry, or real estate, upscale magazines are the perfect choice.
- **Many magazines offer value-added services to advertisers.** For example, many business publications have "bingo cards" in the back where a reader can circle a number to get literature. Others offer advertisers their lists for direct mail or market research databases.
- **Magazines give you a lot of design flexibility.** Whether you use a series of fractional pages, multipage inserts, advertorials, or a series of single-page ads, magazines give creative people and media directors a lot of options.
- **Magazines are integrated with the Internet.** Most major magazines also have websites, which opens all kinds of promotional and cross-promotional opportunities for print and online advertisers.

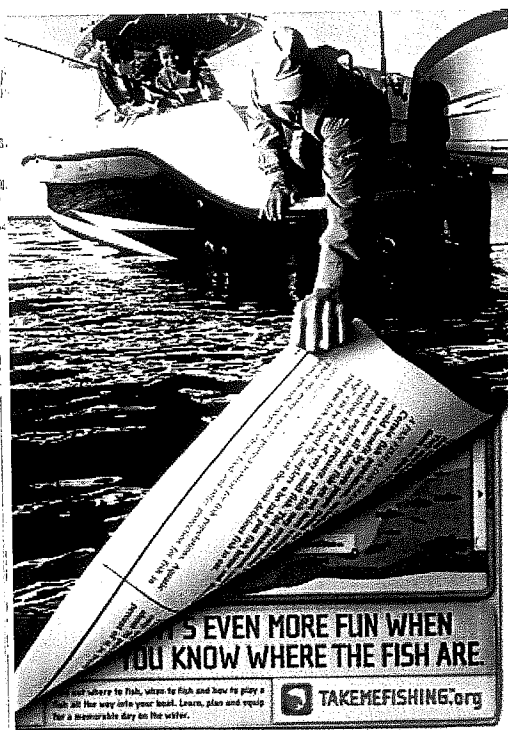
Magazines and Campaigns

Magazines and campaigns seem made for each other. You can have a campaign within a single issue with multiple insertions. The periodic nature of magazines also fits many campaign strategies. Since readership of various magazines transcends demographics, it's natural to run ads in several magazines to maximize impact. Magazines also fit well as part of an integrated marketing campaign. Here are just a few examples:

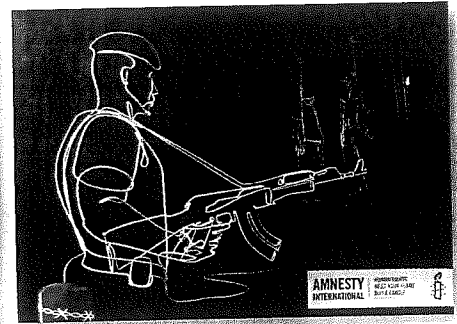
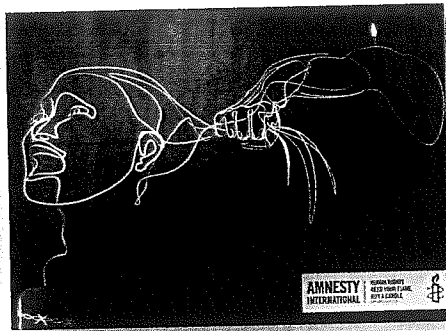
- Include a music or interactive CD-ROM as an insert in a magazine.
- Use cross-promotion with a compatible brand to cosponsor a contest, sweepstakes, or special offer.
- Run a series of short-copy ads that direct readers to a website for more detailed information.
- Use tear-out mini-inserts that include coupons.
- If they will fit within a magazine, include product samples in your insert.

Where to Find the Best Magazine Ads

The Association of Magazine Media presents the Kelly Awards for the best magazine advertising each year. Winning a Kelly is a major accomplishment, and all the top creative shops compete. When asked what it takes to win a Kelly Award, Mal MacDougall, chief creative officer of Christy MacDougall Mitchell, gave the following advice:



Magazines allow unique ways to showcase the printed word. Here the page appears to be pulled up to reveal the selling message and direct the reader to the website for more information.



Magazines provide the opportunity for campaign continuity week to week or month to month as well as the ability to dominate the spread in each issue.

WIN A FREE PETE/CLEARWATER BEACH
ESCAPE FROM JETBLUE GETAWAYS.
Snap the code or register at Jet2TheBeach.com

Words of Wisdom

"You can entertain people in print. You can make print emotional. And you can sell your product. Print copy can cover all the small differences that add up to a big reason for buying a specific brand."³

Hal Riney, copywriter and founding partner, Hal Riney & Partners

QR codes sometimes stick out like sore thumbs in magazine ads. This series of ads made the code from vacation images (and the real code is tucked discretely in the corner). The only purpose of the ad is to send people to the airline's microsite.

Keep it simple. Don't try to be crazy. Don't try to go to your computer and think you can do something off the wall. Do something within a very narrow strategy. The narrower the better. The strategy is a very short sentence; the soul of the brand you're trying to talk about. Simplicity is what's going to work. You cannot win a Kelly award with a complicated message. Get to know who is really reading that magazine. Decide whom you really want to talk to. Narrow it down to a tiny few people. Then you know exactly who is reading this golf magazine, fishing magazine, fashion magazine or gardening magazine. Make your message simple, clear and aim it right at them.⁴

R&R

Youssou N'Dour Runs for Senegal President

Why the world-music superstar and activist has entered the race

WORLD-MUSIC superstar Youssou N'Dour announced in early January that he would be running for president of Senegal. "Men and women have demonstrated their opinion, dreaming of a new Senegal," he said in a televised announcement. "They have in various ways called for my candidacy in the February presidential race."

"This is no secret," says N'Dour's lawyer and adviser Thomas Rome. "He's had meetings with world leaders. He's worked with Bono at the G8 summit. He's sung about corruption and government excesses for years. Now he can do something about it."

In the 1970s, N'Dour's band *Etoile de Dakar* popularized the new pop sound of

subalax, which fused Senegalese rhythms with Latin horns. His reputation grew worldwide after he duetted with Peter Gabriel on "In Your Eyes" and joined the Best Human Rights Now! Tour with Gabriel, Bruce Springsteen, Sting and Tracy Chapman. "He's a reluctant politician," Gabriel said recently. "He never had political ambitions when I was working with him. He has great heart and an absolutely pure passion for his country, and I hope that will carry him a long way."

Senegal has long been a stronghold of democracy in Africa. But the country was rocked last summer by riots after its president, Abdoulaye Wade, announced he would run for an unconstitutional third term. "The riots were the real straw that broke the camel's back for Youssou," says



"This is no novelty," says a longtime adviser. "He's worked with Bono at the G8 summit."

Rome. "He saw that his country's political stability and social cohesion were in danger like never before."

N'Dour faces several challenges: The February 20th election pits him against around 20 other candidates, and he has significant media holdings

— TV and radio stations and a daily newspaper — which he's said he'll renounce himself from. "He's an entrepreneur who is also an artist," says Mamadou Diouf, director of the Institute for African Studies at Columbia University. "But he's learned how to translate an artist's sensitivity into social engagement."

DAVID BROWNE

BREAKING

Muscle Shoals Revival: Alabama Shakes Take Off

Soulful young crew channels Aretha, Janis, Otis on wild debut EP

IF A TUNE LOVER KNOWS OF the small white house that Alabama Shakes guitarist Hettie Fogg and bassist Zac Cockrell call home in Madison, Alabama, singer Brittany Howard sits picking at an acoustic guitar. Morning thunderstorms have hushed out the power all along this unglamorous stretch of U.S. 75. If you follow the highway west, it runs through Athens — the small town where Howard, Fogg, Cockrell and drummer Steve Johnson grew up —

and then on to Muscle Shoals, where Otis Redding, Aretha Franklin and Lynyrd Skynyrd cut classic albums. On their four-song debut EP, Alabama Shakes tap deep into that well of Southern rock and soul with a passion that has attracted high-profile admirers including Adele, David



Byrne and Bonker T. Jones. But for Howard, the 29 miles from Athens to the Shoals took a long time to travel. "My first band, when I was 12, played punk rock," says the singer, now 23, whose friends were more into Usher and TLC. "I was always pegged as the weird kid."

She started writing songs at age four with her older sister, who died of a brain tumor in 1998. "After she passed away, I didn't have anybody to do that with," Howard says. "But I found her guitar, started playing and never really stopped."

Howard met Cockrell after spying him in the hallway of

their high school wearing an At the Drive-In T-shirt. The pair met Johnson through the local punk scene. "I had a punk band, he had a punk band," says Howard, "and that was the dream." They recruited Fogg from a classic-rock cover act. Outrage, blasting through tunes like the euphoric, gospel-tinged "I Found You," the slow-burning "You Ain't Alone" and the sunny Motown groove "Hold On," Howard belts like a garage-rock Janis Joplin over the band's sturdy, high-energy shoogies. New fans are converted at every gig — including the Drive-By Truckers' Patterson Hood, who was so impressed after catching a raw live-innocent last summer that he invited the group to open for a run of Truckers shows.

"They were incredible — it was almost Springsteenian," says Hood. "If they don't fuck up and take a wrong turn, I can't imagine how good they could be."

DAVID PETERMAN

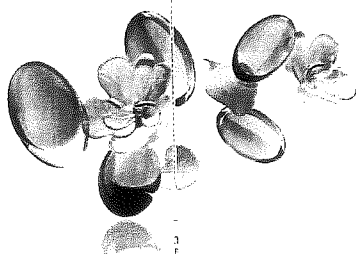
A treat for your sweet tooth. Or your chocolate, caramel or nougat tooth.

You don't need to buy the whole spread to dominate it.

Another way to dominate a spread is to combine a full-page ad with a facing fractional-page ad. Leveraging editorial content to maximize your product attributes can also be a benefit of fractional-page buys.

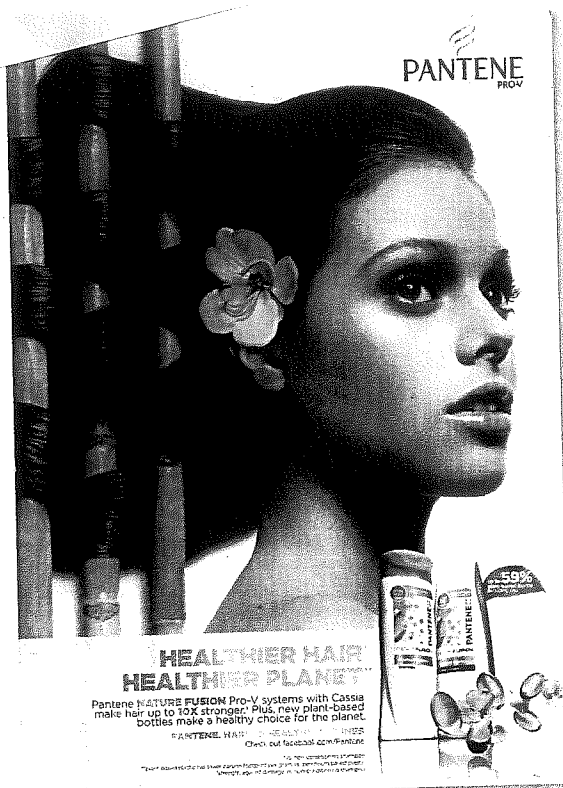
ADVERTISEMENT

UNCOVER YOUR NATURAL BEAUTY



PANTENE

Front cover.



Back cover.

NATURE FUSION MOISTURE
BALANCE GIVES UP TO
10X STRONGER HAIR*



-Eva Mendes

"WHEN I TREAT
MY HAIR WELL,
I SEE RESULTS."

"THERE ARE CERTAIN PRODUCTS
THAT YOU KEEP COMING BACK TO
AND, FOR ME, PANTENE
IS ONE OF THEM."

*Strength against damage vs. non-conditioning shampoo.

LOOK NATURALLY BEAUTIFUL

PANTENE'S NATURE FUSION COLLECTION
COMBINES ADVANCED HAIR CARE
TECHNOLOGY WITH NATURALLY DERIVED
INGREDIENTS, SUCH AS CASSIA, FOR
GORGEOUS RESULTS. HERE'S HOW:

- Pantene Nature Fusion collections blend Pro-V technology with naturally derived ingredients, such as Cassia.
- Moisture Balance shampoo captures the potential of Cassia to strengthen hair against damage, while leaving hair soft, shiny, and feeling moisturized.
- The Moisture Balance conditioner insulates strands to help keep moisture in and protect hair against damage. With ginger, calendula and aloe vera, this conditioner leaves your hair soft and radiant.
- Also available in a Smooth Vitality formula, designed to help seal the outer layer of your hair and lock out unwanted humidity, so you get a smooth, controlled look.



INTRODUCING MORE
ENVIRONMENTALLY
FRIENDLY PACKAGING THAT'S
100% RECYCLABLE,
EXCLUDING THE CAP.

Each bottle is made with sugarcane-derived plastic, up to 59% excluding the cap—a first in the hair care industry! The new plastic uses 70% less fossil fuels and results in 170% less greenhouse gases vs. traditional, petroleum based plastic. Get healthier hair and take one small step towards a healthier Earth by using Pantene's Nature Fusion.

*vs. non-conditioning shampoo

START TAKING SMALL STEPS TOWARDS A HEALTHIER PLANET* WITH PANTENE NATURE FUSION.
FIND OUT MORE AT PANTENE.COM/NATURE

*Recycled-based plastic has a lower carbon footprint per gram vs. petroleum-based plastic

ENTER THE FIND YOUR STRENGTH SWEEPSTAKES!

Two lucky winners will get a healthy dose of "look great" prizes from Women's Health:

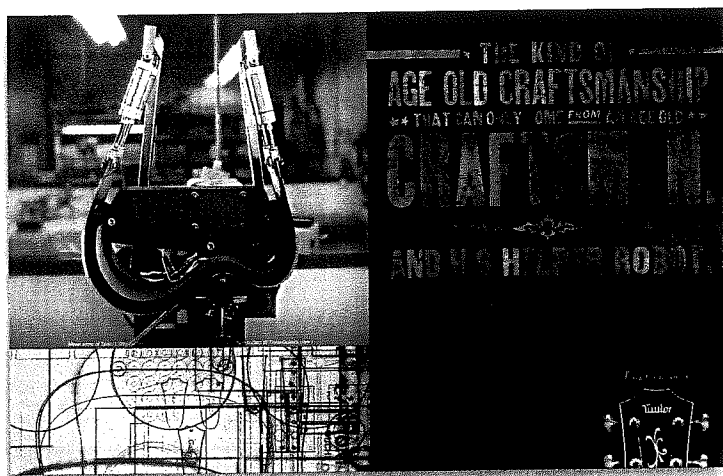
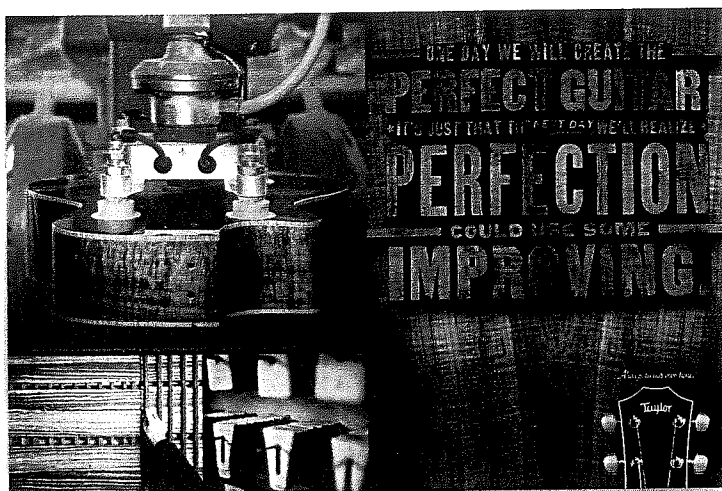
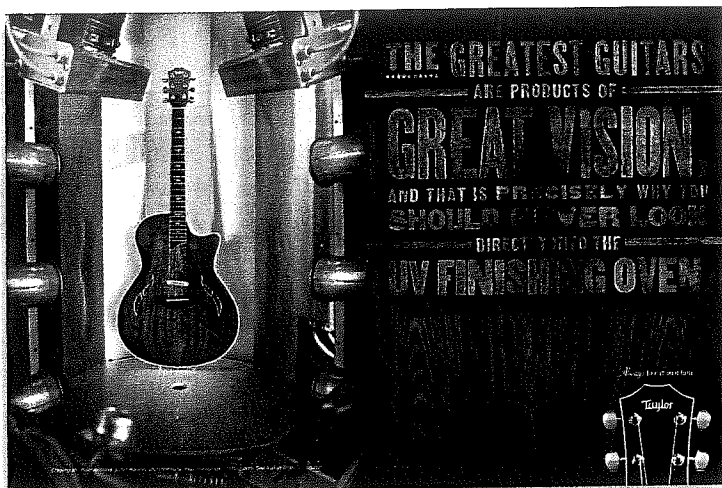
- One-year membership to a local gym
- Hair services at a local salon
- Gift basket full of Pantene Nature Fusion products

Visit WomensHealthMag.com/Pantene and enter for your chance to win!

No purchase necessary to enter or win. A purchase will not increase your chances of winning. Void where prohibited. Sweepstakes begins at 12:01 am Eastern Time, Nov. 22nd, 2011 and ends at 11:59 pm Eastern Time, Feb. 15th, 2012. Must be one 18 years of age and resident of US or DC to enter. For the Official Rules, visit WomensHealthMag.com/Pantene. The Sponsor of the Sweepstakes is Rodan + Fields, Inc., 400 South 10th Street, Emmaus, PA 18049-0099.

Inside spread.

Inserts allow the ultimate in creative flexibility. This one features a double gatefold with die cuts on the right and left panels. The inside spread reveals details of sweepstakes, and the back page features the obligatory beauty shot.



Magazines not only provide a great opportunity to create campaign continuity; they also give you the large palette to pay off big ideas.

Newspapers

What's black and white and read all over? Not necessarily newspapers. Today they use almost as much color as magazines. Read all over? Not anymore. Readership has dropped off drastically, especially in people under 35. Still, in terms of advertising dollars spent, newspapers are a major force, especially when ads are packaged with both the print and online versions of the paper.

Why Newspapers?

From a creative standpoint, newspapers offer many advantages. Specifically, they are:

- **Local:** They fill in small niches so you can pinpoint advertising in a city or suburban area.
- **Timely:** Ads can be changed within hours of appearance; they can promote short-term events.
- **Widespread in their coverage** (although readership is declining).
- **Controlled by the readers:** They can scan, skip, or plod through paper (allowing for long-copy ads).
- **Well suited for co-op opportunities:** National advertisers develop ads and help pay for them.
- **Specialized:** They include supplements and special-interest sections (sports, features, etc.).
- **Believable:** They offer news and sports first; entertainment is secondary.
- **Convenient:** Papers can be taken anywhere—trains, restaurants, bathrooms.
- **Large size:** A newspaper page offers a huge canvas for your ad. A full-page magazine ad is only a fraction of the size of a full-page newspaper ad.

Retail Advertising

About \$4 out of every \$5 spent in newspapers goes to retail advertising. Retail is also called “local” advertising; however, with national chains running traditional-looking retail ads in national newspapers like *USA Today*, it doesn’t seem proper to call them local.

Retail is different from other advertising in the following ways:

- **Urgent:** Consumers act on it quickly (“Buy me today or you miss your chance”). It works quickly or not at all.
- **Price oriented:** Most national magazines do not feature price; most retail newspaper ads do.
- **The cheaper the merchandise, the more elements in the ad:** Tiffany’s does not have 24 different items with prices in their ads like Walmart.
- **The store personality is very important:** What is the personality—bargain prices (Walmart), service (Nordstrom), reliability (Target), length established (Jewel-Osco), or class (Lord & Taylor)? Remember, the merchandise can be the same at every store, so making the store image different is the key.

The biggest challenge in designing retail advertising is organizing the various elements. You may have two, four, or a dozen different products featured in an ad. How do you arrange them in an attractive layout that stresses the brand, price, and store personality? When it comes to writing the copy, consider the following guidelines:

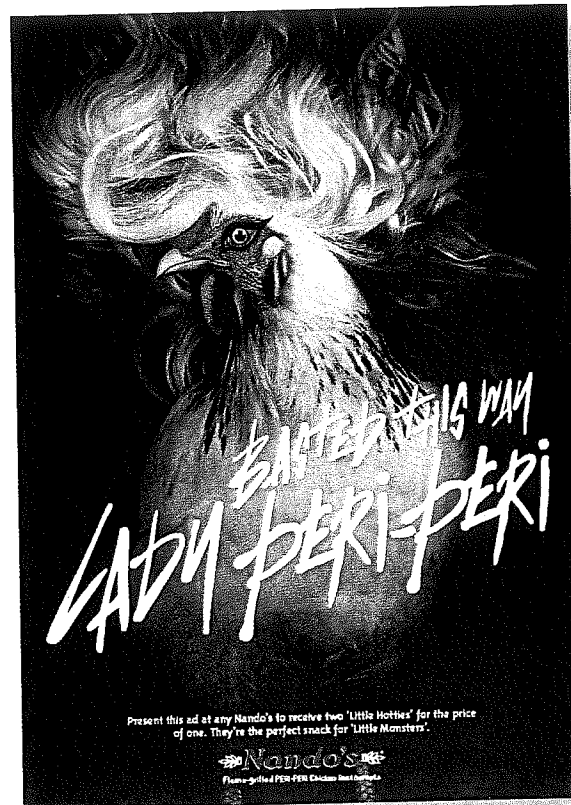
1. **Tailor the copy to the customer:** Your tone should be in keeping with the price of the products, the clientele of the store, and the types of products.
2. **Be brief:** Just the facts.
3. **Use direct benefits if you can:** Mention features if you must.

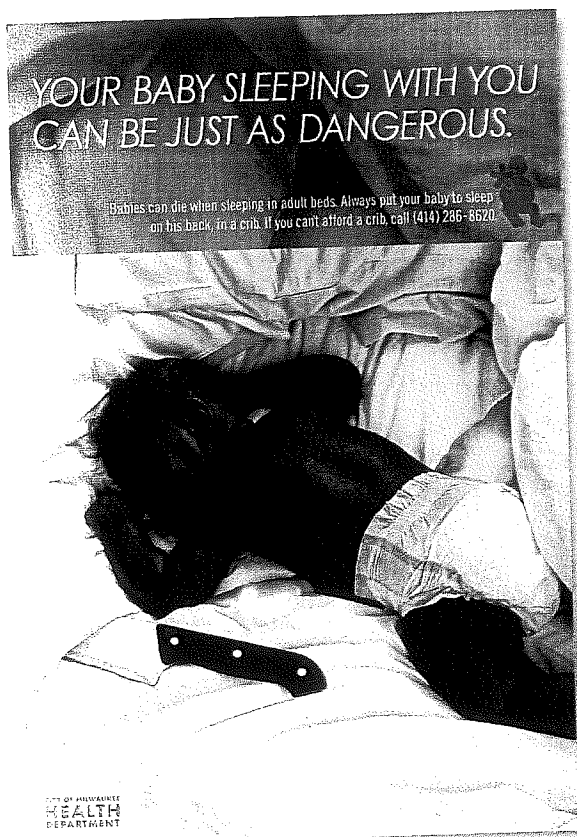
To celebrate Lady Gaga’s concert tour in Australia, this fried chicken chain offered some specials on snacks just for “little monsters.” Daily newspapers are perfect to tie advertising to current events.

Words of Wisdom

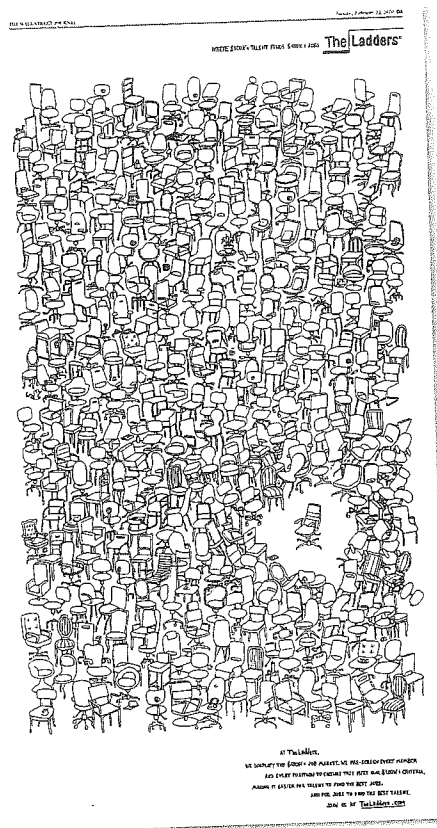
“There’s no better place for a young writer than in retail advertising. You learn the limits of aesthetics. You discover the world has no time for self-indulgence. You have to write ad after ad, and meet deadlines that force you to be fast. And every ad is judged on the basis of sales—period.”

Tom McElligott, copywriter
and founding partner,
Fallon McElligott Rice





Local newspapers offer a venue to address serious social problems. This is one of a series of ads produced for the city of Milwaukee to point out the alarming rise in co-sleeping deaths of infants.



Newspapers give you a large palette for your creative. This ad for TheLadders, an executive recruitment service, dramatically separates the chair of a six-figure person from all the rest.

flexibility to make rapid adjustments. For example, you may want to use TV and magazines to establish an image for a product but use newspapers to promote its price or guide readers to local retail stores. Many tourism accounts show beautiful images of their destinations in color magazine ads and run price promotions in small black-and-white ads in the Sunday travel sections of local newspapers.

Making Your Newspaper Ads Work Better

The guidelines for writing good newspaper ads are basically the same as for other media. But note a few special rules for retail:

- Establish a store character: A store is also a brand.
- Use a simple layout: Sometimes fine detail is lost in newsprint.

Rising Star



Advertising Found Me

I didn't find advertising. It found me.

I grew up in the middle of Chicago. Not the suburbs. Not DeKalb. Chicago. So I have a certain pride for all things having to do with the Windy City. Except the Cubs. Sorry Cubs fans.

When I was in eighth grade, I interned for a week at Leo Burnett. A

Chicago landmark that I grew up walking past on the way to other endeavors, like shopping at Marshall Field's or visiting the Cultural Center. It was a week full of observing focus groups and watching Hallmark commercials starring Fred Savage. All fun. But soon forgotten. High school and college whizzed by, and soon I had graduated from the School of the Art Institute of Chicago with a BFA. Yep. A BFA. So needless to say . . . I was waiting tables. Not walking around a gallery full of my own art with people clamoring to buy it. That doesn't really happen except in movies, which I came to realize only after completing my degree.

If I hadn't been waiting tables, however, I wouldn't have waited on a man who just so happened to be the lawyer for the owner of a small studio in none other than the Burnett Building. He got me an interview, and I got a job in the company mount

room. I spent my days and many nights building newly designed cigarette packages and mounting beautifully shot photos of horses and vistas on foam core. From there, I worked my way up and into Burnett where I am now a senior art director on the Allstate and Hallmark accounts.

I didn't have a plan to have a career in advertising. In fact, some will tell you commercial art is the opposite, if not nemesis, of fine art. But I think when advertising is truly great and done right it has the same amount of power to change the world for the better. Plus it pays the ComEd bill. Which is a beautiful thing.⁶

Kate Harding-Jackson, senior art director,
Leo Burnett, Chicago, leoburnett.com

Words of Wisdom

"In the good shops, you learn how to write first. And that means print. You don't have thirty seconds; you don't have music; you don't have special effects; it's you and the reader and you have to capture his or her attention, right there and then."⁷

Helayne Spivak, copywriter
and CEO, HRS Consulting

- Use a dominant element if you can.
- Let white space work for you (or negative space if your ad is in color).
- State the price or range of prices (especially for retail).
- Specify branded merchandise (especially for retail).
- Urge your readers to buy now (especially for retail).

Collateral

Collateral is a big catchall category that includes printed material used for personal selling, handouts, and sometimes direct mail. The materials can be as elaborate as a coffee table book featuring the illustrated history of a company or as cheesy as a black-and-white single-page flyer stuck under your windshield.

Collateral includes, but is not limited to, the following items:

- Product brochures
- Corporate image brochures

- Catalogs
- Sell sheets
- Capabilities brochures
- Personal selling kits
- Trade show handouts
- Annual and quarterly reports

While virtually every consumer product uses some kind of collateral, much of it is done by a design firm or collateral agency other than the (advertising) agency of record. However, in most cases, business-to-business collateral is integrated into a total communication program developed by one agency or



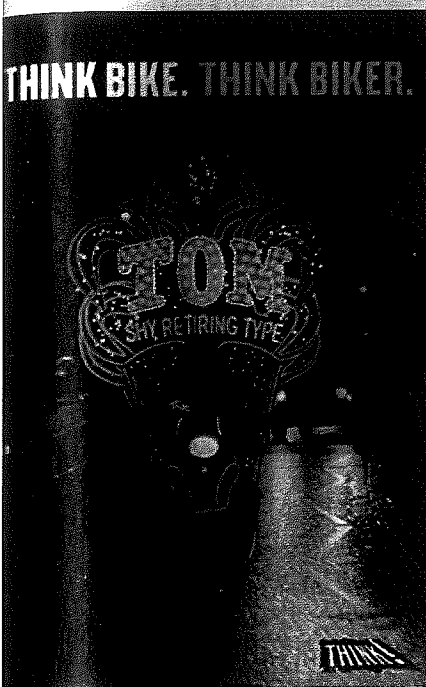
Collateral includes everything from high-end brochures to inexpensive flyers. A complete creative person should know how to design and/or write multipage brochures.

design firm. When you're writing collateral pieces, especially multipage brochures or a series of pieces, keep the following tips in mind:

- **Have a theme** and carry that theme throughout the brochure, whether it's a graphic or text theme (or both).
- **Think of the brochure as a campaign**—each major element has to work by itself and collectively with other parts of the brochure.
- **Appeal to wants and needs of the readers.** To do this you have to know and understand the intended target audience.
- **Think visually.** Even technical pieces need good, attention-getting graphics.
- **Pay attention to typography,** especially for copy-intensive pieces.
- **Stretch your thinking.** Consider gatefold pages, pockets, inserts, die cuts, windows, and other creative devices to liven up the design.
- **Consider printing limitations when doing your layout.** Don't forget that in most cases you have to *think in terms of four-page units* (unless you have one or more gatefold pages).

There are no other rules for collateral, except following good design and copywriting practices. Other than budget, there are no restrictions on paper stock, number of colors, binding technique, or paper size. Many businesses have drastically cut back on printed literature. Instead, they put their literature on their websites as PDF documents so customers can download them. This not only saves a lot of money in printing costs, but there's no inventory and you can make changes whenever you want. If printing quality is not an issue and you don't need a salesperson to walk a prospect through the literature, it makes a lot of sense.

War Story



Insights Matter

Which ideas have the potential to change behavior and save lives on the road?

In 2009, Flamingo helped develop a creative strategy for the UK Department for Transport, which attempted to answer that question. Our work informed and inspired creation of the *Named Riders* motorcycle safety campaign, by AMV BBDO, their creative agency. The campaign launched in March 2010. *Named Riders* was created to help reduce motorcycle KSIs (accidents in which road users are

killed or seriously injured) by promoting better understanding between drivers and motorcyclists. AMV BBDO found a compelling creative device to achieve this, by showing sequences of motorcyclists with their names and personal details lit up by brightly colored flashing signs around them, complemented by voice-overs sharing prosaic yet touching insights into their lives.

Communicating with road users about motorcycle KSIs is a key component of the continuing success of the United Kingdom's road safety strategy. Road accident data over the years provided a series of chilling snapshots of what was happening on UK roads. Long-term trends showed that the roads were becoming safer for most road users: In 2007 KSI casualties were down 36% on the 1994–1998 average, but in 2009 collisions between motorcyclists and drivers continued to account for 21% of deaths on the road. By 2010, motorcyclists represented only 1% of vehicles on the road, but accounted for 20% of all road user deaths. In surveys and questionnaires, drivers demonstrated a low awareness of motorcyclists, yet drivers were involved in 79% of motorcycle-related fatalities.

Through online bulletin boards, one-to-one in-depth interviews, and discussion groups around the United Kingdom, Flamingo worked with both drivers and motorcyclists to build a deep qualitative understanding of their

attitudes and behaviors toward each other. This helped identify the most compelling idea for the campaign. More familiar territories we explored with the audiences, around increasing skills, visibility, and even anticipation on the road, were simply not driving reappraisal. We saw a need to humanize the issue and encourage drivers to see the person behind the helmet.

Our recommendations were used to brief the Department for Transport's creative and media partners, AMV BBDO and Carat. The *Named Riders* campaign launched for the first time in 2010, and returned twice with subsequent bursts of activity in 2011 and 2012.

According to figures submitted by AMV BBDO to the Institute of Practitioners in Advertising, the United Kingdom's advertising industry body, over the first campaign period, motorcycle casualties dropped by 8.5% versus the same quarter the previous year. The campaign won an Account Planning Group Creative Strategy Award in October 2011. Sarah Newman, Account Planning Group chair, said it was awarded for "getting to the nub of the relationship between car drivers and bikers, helping to humanize and protect bikers in the process."⁸

David Burrows, group brand director,
Flamingo, London, flamingo-international.com



Who's Who?

Maile Carpenter—Maile Carpenter may not be in advertising, but she has a lot to say about it. Carpenter is editor-in-chief of *Food Network Magazine*. Magazines are not exactly guaranteed to be blockbusters these days. But that hasn't slowed Carpenter's work. Since landing at *Food Network Magazine*, after being snared from *Every Day With Rachael Ray*, her magazine's circulation has leaped. In fact it has more than tripled since its debut in 2009. Parent company Hearst has taken note and plans to use her model to advance another network-based magazine, *HGTV Magazine*. Sort of makes you wonder if Carpenter doesn't know something about magazine readership that others wish they did.

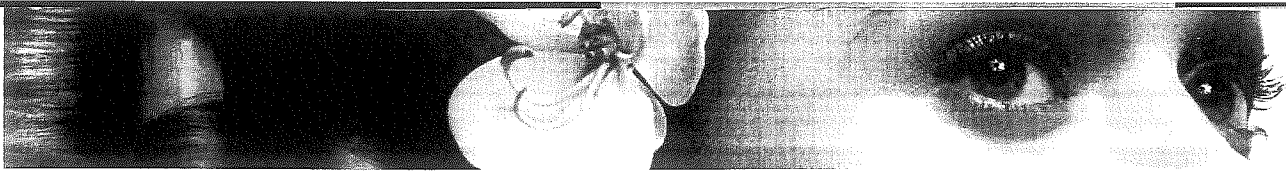
Howard Gossage—Howard Gossage influenced a generation of copywriters with innovative and often unconventional approaches to marketing communications. He began his copywriting career at age 36 in San Francisco. Success soon followed with award-winning work for Land Rover, Paul Masson wines, Rainier Ale, Eagle shirts, and Qantas Airways.

Tom McElligott—Tom McElligott and creative partner Pat Fallon started out with a freelance

business called Lunch Hour. After winning several awards, the pair launched their own shop in 1981. They quickly recruited art director Nancy Rice and account executive Fred Senn, and the legendary Fallon McElligott Rice was born. Thanks to award-winning creative and rapid acquisition of blue-chip accounts, such as US West, FMR was named Ad Agency of the Year just three years after its founding. A short time later, Rice left and McElligott jumped ship when Fallon sold a majority share to Scali, McCabe, Sloves, an Ogilvy & Mather subsidiary.

Helen Lansdowne Resor—Helen Lansdowne Resor provided the creative spark in the early days of J. Walter Thompson. As the first female copywriter to write and plan national advertising, she opened the door for many women in advertising as she was constantly creating new ways to attract readers. She brought a woman's point of view to advertising, addressing clients' conventions as she managed and supervised two thirds of the business in the JWT New York and Boston offices. She was a revolutionary inventor of a new style in advertising. Among her many achievements is one of the greatest slogans of all time for Woodbury's soap—"The skin you love to touch."





Exercises

1. Branded Shopping

Doing some ethnographic homework to understand consumers can be insightful for every creative. Let's get going.

- *Instructors:* Pick a branded product available at a local retail venue: Toyota Prius, Crest toothpaste, Apple MacBook Pro, Hoover vacuum cleaners, Lancôme cosmetics, or another brand.
- *Instructors:* Provide a consumer profile. Now that students know the product and the target, send them off to observe consumers in the retail environment. But first, have them do some initial secondary research on the brand.
- *Students:* Hit the streets, observing at least 10 shoppers interacting with the product and potentially its competitive set. Then generate a list of questions that will later help you access the retail environment and shoppers' experiences within that environment. What was the retail environment like? How did it feel, look, and sound? What was the sales staff like? How long did consumers spend in the retail environment? How many competing brands did they also interact with? Did they shop alone, and if not, who were they with, and how did they interact? How long did they spend with the brand? What were their physical responses?
- *Students:* Taking your ethnographic knowledge, concept three print ads with the objective of increasing traffic.
- *Students:* Share your ads in class and discuss how your ethnographic research in the retail environment influenced your creative.

2. Retail Roulette

(Adapted from an exercise shared by Sue Northey, Director Research and Measurement, Branigan Communications)

- *Instructors:* Consider a particular retail client, the overall competitive set, and the target audience. Brainstorm a list of 50 adjectives that might apply to the category generally. Put each word on individual note cards (and save them for next semester).
- *Instructors:* In class post the names of your retail brand along with its main competitors. Now hold up each word and let the class shout out which brand it fits. Create a stack of word cards by each brand. Where there is obvious debate toss out the word card. For added depth you can also use images.
- *Students:* Using each stack of adjectives, work in groups to create a profile of each brand.
- *Students:* Now take the adjectives for each brand and use them as a seedbed for generating headlines.
- *Students:* Pick one headline each and write copy for a newspaper ad, dropping it into a comped layout with a visual.
- *Students:* Share your ad among the group and watch the brief come to life.

3. Going Traditional

We sometimes think of print as traditional media and digital as new media. Frankly, today it's more about what works than whether it's old or new. In truth each has a place.

- Come to class ready to share your favorite digital campaign. Your instructor will randomly select one student to present his or her campaign. Be prepared to talk about why you think yours is smart and on brand.
- Next, work in pairs to create a billboard for that brand. The trick is to make the billboard match the digital campaign. You also need to consider geographically where you would place it and why.
- At the end of class, share your concept. Everyone will be surprised what they find out.

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