

THIRD EDITION



Those boots
are made for,
well, you know.

Groove your body every day.

do.



ADVERTISING CONCEPT AND COPY



Anotherespresso please.

First thing

Now trains
keep passengers
on track.

Shop | FLAVORS | COLLECTIONS | GOODS | OUR STORY | FIND US | BLOG

WHO WE ARE

"We explore pure
flavor in whatever

Every day I'm surrounded by an ice cream-making crew of artists, writers, photographers, bakers, big-brain mathletes, travelers with omnivorous cultural appetites, and world-class experience gatherers.

GEORGE FELTON

THIRD EDITION

ADVERTISING CONCEPT AND COPY

GEORGE FELTON



W. W. NORTON & COMPANY
NEW YORK • LONDON

For Karen, who never says, "That's nice, dear."

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CONTENTS

Preface 5

PART ONE: STRATEGY 7

- 1 • Creating an Advertising Strategy 8
- 2 • Researching Your Client's Product 13
- 3 • Understanding Consumer Behavior 22
 - 4 • Analyzing the Marketplace 32
 - 5 • Defining Strategic Approaches 45
 - 6 • Developing the Creative Brief 59

PART TWO: EXECUTION 67

- 7 • Telling Stories 68
- 8 • Thinking in Words and Pictures 81
- 9 • Words I: Establishing Voice 93
- 10 • Words II: Writing Well 114
- 11 • Interactive Advertising and Social Media 129
 - 12 • Television and Video 149
 - 13 • Radio 161
 - 14 • Other Media and Genres 167

PART THREE: THE TOOLBOX 185

- 15 • How to Be Creative 186
- 16 • How to Write a Headline 195
- 17 • How to Create Slogans, Theme Lines, and Names 219
 - 18 • The Power of Fact 232
 - 19 • Testimonials: The Power of Personality 241
- 20 • Two-fers: Comparisons, Before and After, and Other Dualities 247
 - 21 • Reversal 254
 - 22 • Visual Metaphor 264

23 • Verbal Metaphor	274
24 • Postmodern Advertising	285
25 • Human Truth	293
26 • Grace Notes	299
Endnotes	304
Recommended Reading	308
Illustration Credits	309
Epigraph and Pull Quote Credits	313
Index	315

PREFACE

How this book is organized, and why

If you're new to the book, you'll see that I've divided it into three parts. The first two sections correspond to a natural sequence in the solving of an advertising problem: first you create a strategy, then you execute it. The last section offers suggestions for making those executions memorable.

Part 1, Strategy, operates on the premise that the selling idea beneath an ad's surface determines its success. You get that good idea by researching your product, understanding who buys it and why, and studying the marketplace in which it competes. In doing those things you'll discover the problem that your advertising must solve, you'll find the strategic approach that best solves it, and you'll be able to write the creative brief that focuses this strategic thinking into specific advertising objectives.

Now, how to put that strong selling idea into action? How to express it? Part 2, Execution, examines the tools at your command, from the elements of print advertising—headlines, visuals, copy—to the wide variety of media and advertising genres available to you. These are the means by which you turn strategic thinking into real-world effectiveness. Thus the movement of the first two sections: What are you going to say? How are you going to say it?

Part 3, The Toolbox, is what it sounds like: a place to find problem-solving tools. Here I discuss basic principles of creativity and follow that with techniques that advertising professionals have used, over and over, to produce attention-getting, persuasive work. I hope you'll try these techniques when the blank page or screen looms too large. They're more specific and therefore more helpful than the earnest advice we give ourselves and get from others to "think."

As a copywriter, you're expected not only to write well but to think well—generating unusual, provocative ideas, visual as well as verbal ones. How this is done is a great mystery, of course, and no book can tell you enough. But especially in Part 3, The Toolbox, I've tried to give you the best advice I can find on developing your creativity. After all, that's what you're selling.

What I've kept and what I've changed

I've rewritten this book to make it better, examining each section and each sentence with an eye toward improving it. I've kept what's good, cut what's weak, and updated everywhere. Most obviously, I've updated the ads themselves. Although principles of persuasion don't change, the look and language of ads certainly do, and there's nothing more exciting than fresh work. (That said, great ads are timeless, which is why I'm reprinting some classics, too.)

I've added a lot of new material, beginning with the chapter Telling Stories. Advertisers, especially copywriters, are often called brand storytellers but rarely told what that means, so I've tried to explain the term, at least as I understand it. Telling Stories should help writers find, develop, and deepen the narratives inherent in the brands they represent.

You could say that storytelling is everything in branding, but you could say that voice is, too. How a brand talks may be the essence of copywriting. That audible personality precedes and determines the voice of any given ad or ad campaign, so I've expanded chapter 9, Establishing Voice, to explain how to create a brand's personality with words.

I've written a new chapter, Interactive Advertising and Social Media, as new media often change how copywriting works, what ads are, and who's in charge. In this chapter, I explain

and resolve all digital issues. Just kidding. But I do try to say useful things about how to think and write in digital, interactive environments. Since the exact forms of doing so change nearly by the hour, I've tried to concentrate on truths that transcend this or that platform. I've also expanded my discussion of nontraditional and guerrilla advertising, as so much of the best advertising isn't exactly advertising but is something else, something less commercial and more interesting.

My advice about slogans, theme lines, and naming has become its own chapter. I felt the need to say more because they're so often the crux of the matter for writers. They also demonstrate the principles of persuasion briefly enough that we can get a good look at them.

Throughout, I've tried to make *Advertising: Concept and Copy* a writer's book. How does the language work? How can we use it to persuade?

Acknowledgments

Writing a book may seem the most solitary of tasks, and in some ways it is, but it is also the labor of many hands and minds.

I want to thank the companies, advertising agencies, and design studios whose work I have borrowed. Many people let me interrupt their already busy lives, then hunted through the back of their minds or the deep reaches of hard drives to find ads I requested, and often to suggest ones I hadn't. Many of them also helped me acquire the permissions necessary to show these ads to you. I am in debt also to the clients, creative directors, art directors, copywriters, designers, photographers, and illustrators—among them Columbus College of Art & Design (CCAD) alumni Christopher Cole, Steve Stone, Mark Suplicki, and Crit Warren—who thought up this brilliant work in the first place. It's the best thing in here. I'm equally indebted to the many people whose insights and ideas I quote in this book. They have thought it and said it better than I ever could, and the book is richer for their presence.

I thank my students at CCAD, whose energy and ideas got me started on this book in the first place. I also thank my colleagues in advertising, design, and liberal arts at CCAD for their insight and support. Bruce Hager of CCAD's terrific IT staff came to my aid happily, readily, and I'm sure way too often, solving digital mysteries with his own kind of magic. I thank the College for granting me a sabbatical, which has given me the time to finish this edition, time for which I am grateful.

Many people at Norton helped make this book real. They include editorial assistant Libby Burton, editor Andrea Costella Dawson, copy editor Jacqueline Decter, and assistant editor Ben Yarling. In ways large and small, they carried the book not just forward but upward.

Gilda Hannah, the book's designer, has made of it a handsome thing—no small task, given the often obdurate materials and myriad changes in text and illustration. She performed, page by page, one compositional feat after another. The cover designer, Michael Quanci, has created a striking piece of graphic art. I hope the book lives up to it.

Without the encouragement and skill of my editor, Nancy Green, who liked *Advertising: Concept and Copy* when she first saw it and has now expertly guided it through two editions, this book simply would not be.

Finally, I thank my wife, Karen Thomas, whose love and patience have sustained me through this project, and sustain me always.

GEORGE FELTON
Columbus, Ohio

PART ONE

STRATEGY

"We place a lot of importance on strategy. It's not worth anything to be creative if you're not going to make that turnstile turn. Creative and strategy are so integral, one depends on the other."

—JEAN ROBAIRE, art director, Stein Robaire Helm

A great ad is a wonderful thing; it's why you love advertising. But what you're looking at is only half of what's there, and the part you can't see has more to do with that ad's success than the part you can. Before those surface features (the terrific headline or visual or storyline or characters or voiceover or digital dexterity or whatever) can work their wonders, the ad has to have something to say, something that matters. Either it talks to real people about real needs, or it speaks to no one. To make great ads, then, you have to start where they start: with the invisible part.

1 • Creating an Advertising Strategy

To do well what should not be done is to do badly.
—THEODORE LEVITT

First things first

Probably the greatest danger you'll face as a copywriter is trying to solve the problem, whatever it is, too fast. You'll rush for a selling argument or a new media solution or for headlines themselves before making sure they work. And since great advertising does require a twist (you can't just put clichéd ideas in clichéd places), it's tempting to play with language and imagery right away, trying to create some "pop," usually with puns, double entendres, and other jokes. But cleverness is useless if you're saying something beside the point. Until you discover the real reasons that people buy this or that good or service, or identify with this brand instead of that brand, you create ads for no one.

So great advertising really begins with the grunt work, the legwork, digging around in the issues, getting up to speed on the product and brand, working to know enough even to begin playing with idea and language.

If, for example, you're trying to persuade teenagers not to drink and drive, writing headlines like "Don't drive yourself to drink" or "Don't take the car for a spin if your head's spinning" or "How can you stay in a single lane if you're seeing double?" is a waste of time. The real problems of drinking and driving are elsewhere. Why, in the face of repeated warnings and omnipresent advertising against it, do many young people still drink and drive? The answer isn't something you can come up with sitting around in search of a line. You can only discover it by researching the problem, its social and psychological dimensions. You've got to get out there and talk to some people and do some thinking.

Most don't-drink-and-drive advertising, sensibly

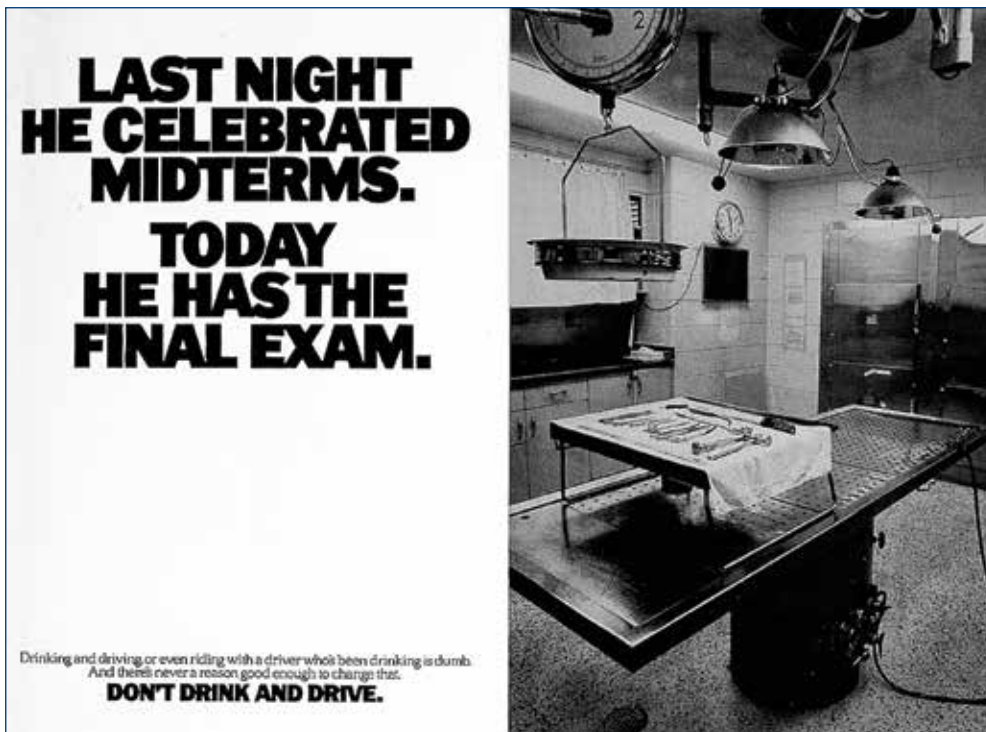
enough, stresses the risk of death on the highway (fig. 1.1). But suppose, in your research, you discover that it's far more likely people will lose their licenses than their lives by drinking and driving. Suppose you also discover that many teens, young and strong, consider themselves almost immortal and are largely unable to imagine their own deaths. They can, however, understand the value of driving—seeing it as an essential initiation into adulthood—and they can feel the weight of peer pressure. Knowing all this, you may want to make a different argument (fig. 1.2).

Strategy versus execution

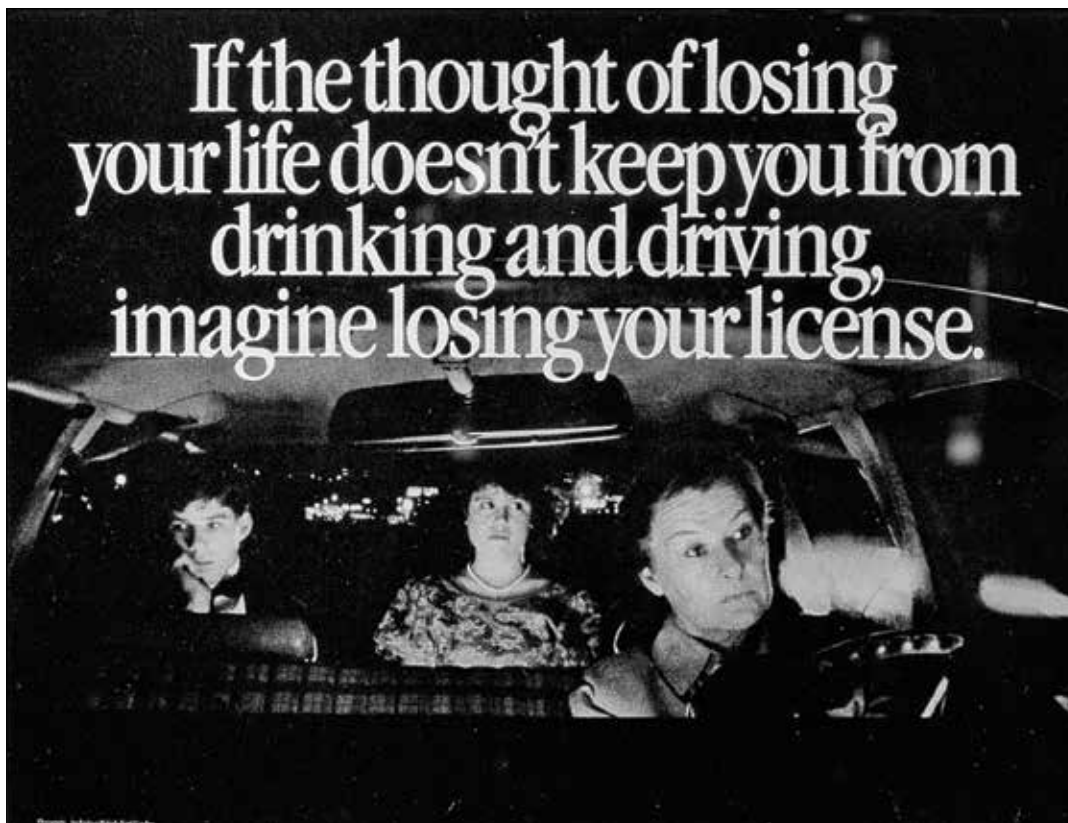
Ads and ad campaigns really have two parts: *what* you're saying and *how* you're saying it. The "what" is your strategy—the plan of attack, the big idea, the selling argument. The "how" is the execution of that strategy—the particular form it takes: the images, language, and media that you use. (Employing the battlefield distinction, some advertisers split these two into *strategy* and *tactics*.)

Looking at the ads opposite, one might say that the strategy of the first is: Don't drink and drive because you may die. The strategy of the second is: Don't drink and drive because you may live. Obviously these are fundamentally different propositions, different "whats," and each proposition could have been differently expressed, given a different "how," as well. People respond to both the underlying idea and its expression. Notice that the ads in figures 1.3 and 1.4, which look so different from the first two, really aren't. They express the same two ideas, but in new terms. They're different *executions* of the same two *strategies*.

When creating ads and ad campaigns, be smart at both strategy and execution. Often it's easy to admire



1.1. A reasonable advertising strategy for the teen-age drinking and driving problem.



1.2. Perhaps strategically even stronger, this ad directly understands its audience.



Environmental campaign placed in high schools for Mothers Against Drunk Driving (MADD).



Environmental campaign placed in High schools for Mothers Against Drunk Driving (MADD).




Above

1.3. As an advertiser, you'll need not only to develop a strategy but to express it in different ways. Here the first underlying strategy—don't drink and drive, you'll die—receives a different execution. These posters were placed in significant places in a high school: LISA impaled on a handrail, JEFF slid under a locker, with copy blocks detailing how they had died in drunk-driving accidents.

Opposite

1.4. These two nontraditional ads speak to their audience, not about dying but about living with a drunk-driving incident. In the bar stunt, patrons were handed an outrageously high bill (up to \$73,000), which, as they gasped and looked more closely, detailed the medical expenses for a drunk-driving accident. The second ad, a kind of grim theater, understands the social stigma of a drunk-driving conviction. As part of the British government's road-safety campaign THINK, this drunk-driving offender had to stand under a 7-foot-tall beer glass at Paddington Station in London.

 To watch the \$73,000 bar tab video, go to [fig. W-1.4](#).

The \$73,000 Bar Tab

Problem:
Two years ago Brazil instated a zero tolerance policy on drunk driving, which directly affected bars and restaurants. Even so, 26,000 people died in car accidents last year. The chain of bars that include Bar Aurora and Boteco Ferraz asked us to create a campaign that would draw a lot of attention to their establishments while at the same time, conveying a positive social message.

Solution:
We added the real costs of drunk driving to people's bar tabs. When customers went to pay their bar tabs at Bar Aurora or Boteco Ferraz, they were in for a shock. Their tabs were extremely expensive, with totals as much as 73,000 Reals. Some such as "Ambulance", "Day in ICU", "X-Ray", "Amputation", and "Wheelchair" were itemized among their drink purchases. At the bottom of the bar tab, they read the message, "Driving home could be very expensive. Don't Drink and Drive. Bar Aurora and Boteco Ferraz."

Media:
We were able to use the bar tabs to speak directly to our target in the very moment they were going to make a decision whether to drive drunk or not.

See Video Attached

Results:
People asked to take the bar tabs with them so they could show their families and friends. From there the message took off with television exposure. It became a Trending Topic on Twitter, gained more than 200,000 views on YouTube in the first month and was mentioned in hundreds of blogs all over the world. The case video was discussed so extensively that it became one of YouTube's most discussed and viewed educational videos in Brazil and other countries (see list of YouTube Honors below). With 102,000 mentions on Google, Bar Aurora and Boteco Ferraz received the attention they were seeking. And as for taking drunk drivers off the streets, on the nights that we presented this message there was an 8% increase in consumer's holding calls from these locations.



the clever “creative” on an ad’s surface, for example, the well-crafted, parallel headline on the kids-in-the-backseat ad, their wonderfully worried looks, Mom’s irritation, the point of view of the camera—all of it—and think that those make the ad great. But what also makes that ad great is the idea behind it: What if you live?

“Advertising based on a sound strategy but executed poorly is as dull as another snowy day in January. Advertising executed brilliantly but based on a weak strategy may be entertaining—but it won’t work. So you have to do the whole job, not just half. Strong strategy. And strong execution.”

—RON ANDERSON, executive vice president,
Bozell & Jacobs

How to create strategy

To develop a strong strategy, you need to understand three things: the product, the consumer, and the marketplace.

1. The product. What are you selling, really? This can be something more and different than it might at first appear. It’s certainly something about which you need to know more than you do right now.

2. The consumer. Who are you selling to, exactly? Have you located those people who are your best market? How well do you know them? The key to selling products is understanding people’s relationships with them, what they want from them. What

needs and motives does your product address? What problems does it solve?

3. The marketplace. How do your brand, its products, and its advertising fit into the array around them? No sale occurs in a vacuum; there are probably other products and brands like yours, and your category has been advertised to consumers before. They’ve seen it all and used it all. How will your brand stand out in the marketplace? Why should consumers choose it instead of a competing brand?

Those are all interesting questions—and all related: you can’t locate your target market until you know what you’re selling exactly, but you can’t know what exactly you ought to promise until you locate a target market and decipher its needs. Nor can you create an effective strategy until you analyze the marketplace positions your client’s competitors occupy and successfully differentiate your client’s product and brand from theirs.

Sorting through all this isn’t easy, and each advertising situation will prove different from the one before it, too, so your job never reduces to a formula. Your goal is to understand the parts of the advertising scenario so well that you see how they fit together—to know enough to create advertising that works, that talks to real people about real needs. You’d like to convince a teen-ager, perhaps for the first time, that “Don’t drink and drive” isn’t simply someone else’s slogan. It’s what he or she truly believes—because of the advertising you created.

2 • Researching Your Client's Product

One thing I try to do is know everything that is possible to know about a brand when I work on it. When you dig deep into a brand, really do a big archaeology on it, you find out why it was created in the first place, why they named it what they did, what the dreams of the founders were, why it comes in the kinds of packages it does, why the logo looks the way it does—you find truths and values that have probably gotten buried under creative trends through the years. So I'll do things like go back and look at old advertising they did decades ago, before bullshit crept into our business. This helps you discover the truth, and when you can build creative work around some kind of truth, it's much more powerful, and substantial.

—JEFF WEISS, creative director, Amster Yard

Write about the product. In the greatest, soundest, most creative advertising, the theater revolves around the product. Ask yourself what makes the product 'tick.' How does it fit into people's lives? How does the competition fail or disappoint? What's its 'personality' in the marketplace? Advertising that isn't really about the product is almost always self-indulgent crap.

—CLIFF FREEMAN, founder, Cliff Freeman & Partners

In truth, advertising starts with consumers and what they want, but in practice, advertising starts with your clients, who have a product—a good or service—with which they'd like help. You are called in initially to do something for a client's product.

Steep yourself in information

Become an expert in your client's product and its category. Get overinformed. I once knew a student who wanted to sell Aloe & Lanolin soap to her classmates as a course project, but it never occurred to her to find out what aloe and lanolin were, exactly, and what they were doing together in a bar of soap. As you might guess, her success was limited.

Let this be your model instead. Before creating their legendary ad campaign for the original Volkswagen Beetle, the creative team at Doyle Dane Bernbach first headed for the manufacturing plant in Wolfsburg, West Germany, to do their homework. Says William Bernbach: "We spent days talking to engineers, production men, executives, workers on the assembly line. We marched side by side with the molten metal that hardened into the engine, and kept going until every

part was finally in place. . . ."¹ And only through this effort did they find their selling proposition, the VW as an "honest" car—simple, functional, and incredibly well made. Whenever you see reprints of these classic VW ads, study them, not only because the ads are great, but because each ad shows so clearly the homework required to think it up. Read enough VW ads and two things will happen: (1) you'll learn a lot about the cars, and (2) you'll want one. Sufficient testimony to the power of that campaign. (See fig. 2.1.)

How to learn about your client's product

1. If possible, use it: wear it, eat it, drive it, drink it, bathe with it. Try its competitors, too.

Nothing replaces first-hand experience.

2. Become its student. Learn what's in it, how it's made, who makes it, how it works, what its history is, all those things. Read the brand's website; Google the brand; check out its presence in social media; gather brochures, annual reports, and other collateral.

3. If there are local dealers, ask them about your client's brand and its competition. How to

2.1. Too many ads fail to find the drama in the product, “borrowing” interest from elsewhere instead. The original VW ads, however, made the car itself *consistently* interesting, a remarkable feat in a campaign that ran from 1959 to 1977.



Volkswagen's unique construction keeps dampness out.

For years there have been rumors about floating Volkswagens. (The photographer claims this one stayed up for 42 minutes.) Why not?

The bottom of the Volkswagen isn't like ordinary car bottoms. A sheet of flat steel runs underneath the car, sealing the bottom fore and aft.

That's not done to make a bad boat out of it, just a better car. The sealed bottom protects a VW from water, dirt and salt. All the nasty things on the road that eventually eat up a car.

The top part of a Volkswagen is also very seaworthy. It's practically airtight. So airtight that it's hard to close the door without rolling down the window a bit.

But there's still one thing to keep in mind if you own a Volkswagen. Even if it could definitely float, it couldn't float indefinitely.

So drive around the big puddles. Especially if they're big enough to have a name.



sell a Honda? Ask a salesperson at the showroom how he or she does it.

4. Find out what consumers think about the brand, product, and category. Word of mouth, actual information from real humans, is crucial, yet copywriters too often fail to ask for it. Cultivate sources who understand their own consumer behavior, who can talk about shampoos for a while, or smart phones. How do they choose among Herbal Essences, Bumble and bumble, John Frieda, and all the rest? Do they prefer iPhones or Androids? Why? What's their favorite snack food, beer, fast food, car? Did they like the Levi's "Go Forth" campaign, and

have they looked at Levi's because of it? Go online to epinions.com, amazon.com, brand-centric blogs, and other sites where people are talking about their experiences with brands and products. Listen.

5. Don't just focus on the brand; learn about the product category, too. If you're selling Centrum, find out about vitamins: search the Web for health information. A sentence like "Your body misses eight crucial vitamins every day" can apply to Centrum as easily as to any other brand, right? Not only can the category serve as a source of information for your client's brand, but you may end up selling the category rather than the brand (see "Generic claim" in chapter

5). And no matter what, you need to know why consumers have the product itself in their lives, what it does for them, and how it does it.

6. Visit a library, by going online or actually walking into one. Google and Wikipedia are wonderful resources, but libraries have it all: encyclopedias (often a good first stop—how does soap work?), dictionaries (what’s aloe? what’s lanolin?), audio and video material, bibliographies and indexes—for example, Business Source Complete, ProQuest, and EBSCOhost—plus many other searchable databases otherwise unavailable to you.

We’re so habituated to online searches that we forget that there are still books, useful ones, sitting there quietly in libraries—books on your subject (whose bibliographies often provide leads), books that, even if written years ago, may still be definitive. Let’s say you’re researching a package design problem. Thomas Hine says in *The Total Package’s* bibliography, itself abundantly helpful, that “even though it’s more than sixty-six years old . . . Richard B. Franken and Carroll B. Larabee’s *Packages That Sell* probably remains the fundamental text on the development of the marketing dimensions of packaging.”² How would you know about that book, or even Hines’s book, if you let Google serve as your only research guide?


But best of all, libraries have real, live reference librarians, people with graduate degrees in knowing what’s where, experts waiting to be called upon. Call upon them. I always do. They’re terrific resources. Explain your project, say what work you’ve done, ask nicely for help, and watch them cut a path for you through the wilderness (fig. 2.2).

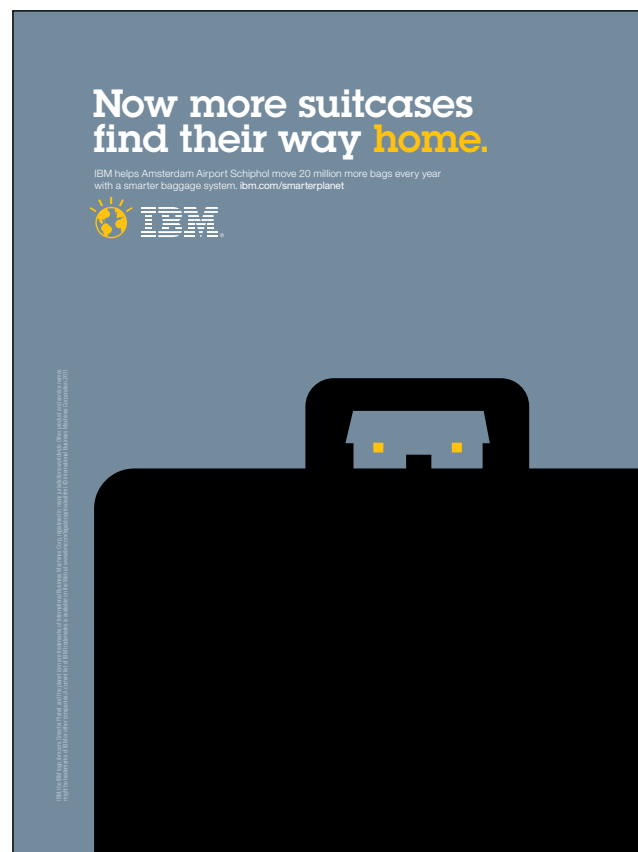
Study the competition

Not everyone is buying your client’s product. Find out what they’re buying instead.

Right

2.2. IBM is so large and diverse that general claims of excellence would accomplish little. This campaign instead highlighted one project after another to prove excellence rather than simply claim it. The headlines employed reversal and opposition to intrigue readers, but the copy’s specifics sealed the deal. You can’t use facts like these until you find them. The moral? As David Ogilvy put it, “Do your homework.”

 For more ads in this campaign, go to fig. W-2.2.





2.3. City buses face strong competition from cars, but they do hold a trump card.

Two key issues

1. Who is your client's competition, exactly?

Usually you assume it's competing brands. But it may not be other brands so much as other ways consumers satisfy the same need—in other words, the indirect competitors. For example, Hallmark and American Greetings are direct competitors of each other; but they also face text messages, e-mail, Facebook, Twitter, phone calls, and even personal visits as indirect competitors. Each is a delivery system for feelings; they're all media for the consumer's "sentiment message."

If your client's brand dominates its category, study indirect competitors, especially since they present challenges you may be overlooking.

As testimony to the power of indirect competitors, a consortium of hotels created advertising aimed not at competing hotels and bed-and-breakfasts but at other ways people connect with friends and family. One magazine ad showed a grandfather holding his

grandson's hand at the beach with this headline: "It's awfully hard to spoil someone over the phone."

So ask yourself who are the major players, both direct and indirect, with which your client's product competes. Assess their strengths and weaknesses. Where does your client's product fit in the array? And what competitive benefit does it offer that they don't (fig. 2.3)?

2. What product category(ies) should your client's product compete in? This corollary of the first question can also be answered too quickly. If you're selling Wheaties, you may assume you're just competing with other cereals. But there are other categories you might want to compete in as well: Wheaties is a kind of vitamin; it's a snack food for the healthy-minded; it's a breakfast, not just a cereal. So remember to ask what product categories you can compete in and which ones are best. (For more on turning competitive position into the entire advertising strategy, see "Positioning" in chapter 5.)

The Snickers "Not Going Anywhere for a While?" campaign was created when ad strategists realized that Snickers was competing less against other candy bars than against other snacks, snacks people ate when they couldn't sit down to a meal—things like a peanut butter and jelly sandwich, a slice of pizza, or a bag of chips.³ A more recent Snickers campaign used the same insight—that sometimes people can't eat a meal but they need to eat—expressing it another way with the theme line "You're not you when you're hungry."

Ed McCabe once wrote an ad for Vespa motor scooters that showed one sitting in a garage beside a car, with this headline: "Maybe your second car shouldn't be a car." He saw the wisdom in selling Vespa as a better car instead of a better bike. Similarly, a diamond retailer, realizing that the competition included more than other diamond merchants, wrote an ad with this headline: "Women don't cry when they open lingerie." And the copywriter for the ad in figure 2.4 took the idea of competing product categories beyond the literal (beaches) to the abstract (vacations).

It can be clarifying to ask your client this question: "What business are you in?" Then, together, think through the answer. If Apple had considered itself in the computer business rather than the digital communication business, imagine how limited its product line—and success—would have been. Threadless is an online T-shirt retailer, but that's not the business it's in, according to Mig Reyes, lead interactive designer:



2.4. These Florida beaches realize they compete not just with other beaches but with other vacations.



2.5. One good reason to buy this brand: not all chickens are created equal.

“At Threadless, we’re not about putting designs on T-shirts. We’re about championing the underdog designer.”⁴ They do that by inviting designers to submit designs, site visitors to vote for their favorites, and everyone to enter contests where T-shirts help causes worldwide. For Threadless, T-shirts are where things start rather than end.

Identify what you’re looking for in your research

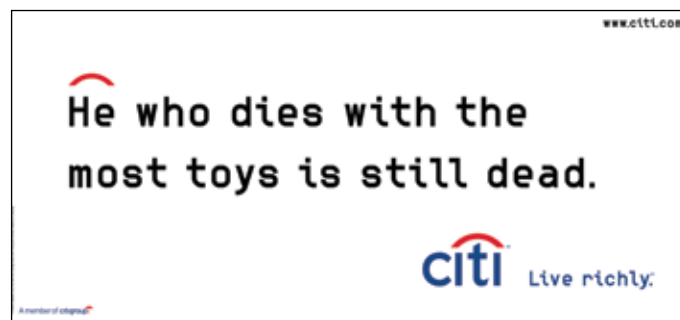
“Interrogate the product until it confesses.”

—ROB KITCHEN, creative director, CDP, London

If you let your research remain open-ended, you’ll accumulate a pile of information but never get anywhere. Save time by knowing what you’re looking for and what you’re not.

1. Don’t get hung up in corporate this and earnings that. You’re looking for information about this product that makes it worth buying, maybe even worth believing in. It’s not a lump of wet clay, so look for features, particularities, whatever makes it more than a commodity, and whatever distinguishes it from its competition (fig. 2.5). What’s in it? What does it do? (My Quaker Oats canister tells me, loud and clear, that “Oatmeal helps remove cholesterol!” and, with my numbers, I’m listening.) How is it made? Real slow? Real fast? At high temperatures? By whom? European artisans? The latest robotic wonders? Where is it made? Why there? Use the reporter’s questions to help you generate material: who, what, when, where, why, and how.

2. What do people have against your client’s product? What’s its greatest liability? Why doesn’t ev-



2.6. Most credit lenders are eager to sell the supposedly limitless possibilities spending creates. This campaign instead focused on its limitations, finding an argument no one in their category was making: we're here to help you manage money better, not just spend it. A responsible credit lender; now there's a contradiction in terms. Good zig in a world of zags.

everybody use it? Maybe the nut your advertising needs to crack is objections people have to the brand. The original Volkswagen campaign, for example, took one supposed deficit after another (small size, unchanging looks, putt-putt engine, ugliness, etc.) and turned each into a virtue.

3. What's its greatest strength? Does it share that virtue with its competitors or own it itself? Is there an argument for this product category no one is claiming? Could you make that claim? Doing so, finding a "hole" out there in the marketplace, can be easier than you think—and a powerful way to differentiate your client's brand from everyone else's (fig. 2.6).

4. How does your client's product fit into consumers' lives and culture? Is your product associated with any rites of passage, life transitions—like birth, graduation, marriage, retirement, and so on? Is it tied—or could it be—to major cultural issues like self-improvement, health, environmental concerns, recommitment to education, emphasis on the family, and so on? As Alex Bogusky and John Winsor of ad agency Crispin Porter + Bogusky argue, "Success starts by making it a habit to push against your definition of where the product begins and where it ends."⁵

5. What are the values of your client's brand? What does it believe in besides just making, say, a tasty burrito? Chipotle's mission statement is "Food with integrity," about which they say: "Food with integrity is our commitment to finding the very best ingredients raised with respect for the animals, the

environment and the farmers." This sentence alone gives you places to start telling the brand's story.

Remember: products are rarely simply themselves; they're also complex symbols, markers for larger psychological states, social roles, and cultural meanings. What yokes your client's product to consumers' lives?

Much of this information is divined, systematically analyzed, and then sold to advertisers by market research firms, but much is also available by simply paying attention to trends as they manifest themselves around you. Read newspapers, magazines, and blogs, follow online discussions and people on Twitter, watch TV and movies, listen to what's said by radio talk show callers and by people on the street, on buses, standing next to you in line. We all have pop culture antennae; the good ad writers keep theirs up.

Obviously I'm suggesting a lot of research here. You'll know by the nature of each project and its timeline how much you can realistically expect of yourself. Sometimes you'll have to do a quick study of your client's product and its competitors. Other times you'll be able to analyze more of the field. You can't be expected to do all this research all the time, but the more you do the better. It will pay you back.

Translate features into benefits

Let's say you've done your homework. You now know all sorts of things about the product—its manufacture, ingredients, moving parts, founding father and mother,

everything. But it's all inert data until you make it matter to consumers, and you do that by promising benefits, not just enunciating features.

Here's the distinction. Unless it's a commodity, like salt or sugar, whatever product you're selling has aspects that one might call features: a key ingredient, an algorithm that selects songs for a radio playlist, a lubricated strip above the blade, one-third the calories of the regular brand, no caffeine, extra caffeine, timed-release deodorant capsules, biodegradability, free online support, a hatchback, an angled brushing head, more dealers than the other guys, and on and on. In other words, every product has certain parts, ingredients, things it can do, conditions associated with it, that taken together make it what it is, make it, in Theodore Levitt's terms, not just a "generic product," the thing itself, but an "augmented product," a whole cluster of attributes that add value.⁶

But features alone won't sell a product. They're just things hanging off a product. The real question is, what do consumers get out of them? Learn to ask, of any product fact or feature, "So what?" Who cares? Can or does this matter to the consumer? What's the payoff? Link benefits to features. Complete the argument.

Using previous examples, you can see that one-third fewer calories means people can have their cake and eat it, too. A hatchback lets people load up their gear quickly and easily. Timed-release deodorant capsules mean a person won't be embarrassed by wetness and odor, appearing unflappable and cool all day long. Free online support means those who bought the product can relax in their ignorance, feel good about their choice, and realize they're not alone with complicated technology. No caffeine means people are taking care of themselves, not to mention being "safe" by following a trend. Now all these neutral features have been expressed as benefits, too, so people can see what's in it for them.

Remember this marketing maxim, simple but profound: people don't buy ¼-inch drill bits; they buy ¼-inch holes. As Theodore Levitt points out, people don't really buy gasoline either: "They cannot see it, taste it, feel it, appreciate it, or really test it. What they buy is the right to continue driving their cars."⁷ When ad great Claude Hopkins was advertising patent medicines in the early 1900s, he realized that "people were not buying medicine, they were buying results," so he pioneered the idea of the druggist's signed guarantee.⁸ This habit of mind—seeing products from the benefits end—seems obvious, but it's amazing how often ad

writers overlook it when planning strategies and creating ads (see *figs. 2.7* and *2.8*).

Translating features into benefits is the central gesture of advertising. You are saying to consumers, "The product has this feature, so you get this benefit." Advertisers have become more subtle over the decades about this proposition, and both feature and benefit can be more abstract than concrete. Nevertheless, translating features into benefits remains fundamental to selling anything. Let's watch Apple demonstrate with copy from its website:

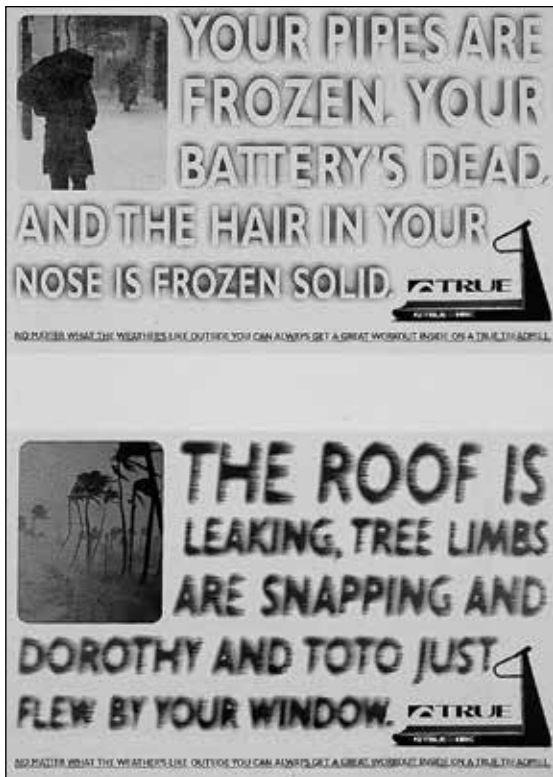
iCloud automatically downloads any new music purchase to all your devices over Wi-Fi—or over 3G if you choose. Which means you can buy a song from iTunes on your iPad at home, and find it waiting for you on your iPhone during your morning commute. All without having to sync.

More copy, about another Apple product:

iPad is one big, beautiful display—9.7 inches of high-resolution photos, movies, web pages, books, and more. LED backlighting makes everything you see remarkably crisp, vivid, and bright. Even in



2.7. Who said the doggie bed was about the dog? Always look for the real consumer benefit of a product; it may not be what you think.



2.8. Most home workout equipment is sold with product features, tech-talk, and glistening abs, ignoring one obvious—and powerful—benefit people seek from home equipment: the right to stay home. As the subhead puts it, “No matter what the weather’s like outside you can always get a great workout inside on a True treadmill.”

places with low light, like an airplane. And there’s no wrong way to hold iPad. It’s designed to show off everything in portrait and landscape, so with every turn (even upside down), the display adjusts to fit. Because it uses a display technology called IPS (in-plane switching), it has a wide, 178° viewing angle. Hold it up to someone across the room, or share it with someone sitting next to you, and everyone gets a brilliant view.

You can see how consistently Apple’s copywriters connect features to benefits without making the sales pitch feel heavy; the writing is so specific that readers can see what’s in it for them, and the prose style is friendly and clean. It’s the verbal equivalent of Apple’s product design. Study Apple’s copy whenever you need to revisit fundamentally strong copywriting.

MANY THINGS ARE FEATURES

All this focus on features may feel old school, and if you think of features in the most narrow, hardware-ish way, it is. But remember that a brand’s image is a feature, too, one that people will often pay plenty for (status benefits, quality benefits, etc.). The product’s story—its history and cultural fit—is another feature. So, too, is a brand’s tradition of customer service (Nordstrom comes to mind) or its emotional connection to people’s lives (Pillsbury, Coca-Cola, and many more

Last Week He Was In Pantyhose. This Week He’s A Lawn Care Expert.

In these days of high-volume, low-price, stack-it-to-the-ceiling discount merchandising, one fundamental principle of sound business seems to have been forgotten. Namely, that there are certain products about which the seller should have at least a modicum of knowledge.

Because we believe that just as important as getting the right fertilizers and pesticides, is getting the right advice on how to use them.

For example, which fertilizer you use should be determined not only by the variety of grass in your lawn, but also the type of soil, the amount of annual rainfall, even the slope of the ground.

At your Wondegro dealer, there are people who understand these factors. People who know the complexities of turning a simple seed into a carpet of thick, luxurious grass.

You’ll also find a complete line of Wondegro products formulated specially for the grass varieties and soils in your part of the country.

If this sounds like a more sensible approach to your lawn care needs, we suggest you visit your nearby lawn and garden professional and ask for Wondegro.

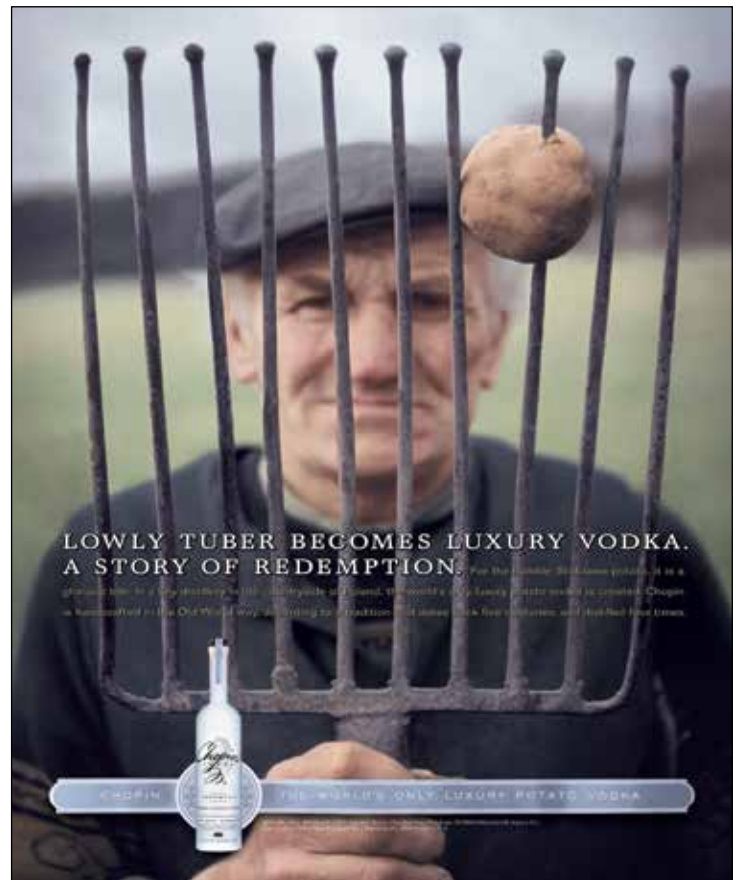
WONDERGRO
Everything You Need, Including The Right Advice.

brands are about feelings as much as facts). As [figure 2.9](#) shows, features don't even have to be things. And, as [figures 2.10](#) and [2.11](#) prove, features don't have to be exotic or unusual either.

Ernie Schenck, vice president and creative director at Hill Holiday, provides an excellent overview of what you're trying to do and why:

I think our job, particularly today, is first to be able to recognize a story—and then to be able to relate it in a meaningful way. And every brand has a story. . . . I start out by looking at everything the client has, wading through a volume of information, most of which is completely useless. I'm talking about primary research, secondary research, everything. It's a pain to look through it. But if you do the due diligence, you will almost always unearth some wonderful nuggets of information that may begin to reveal the plot-line behind the brand.⁹

As Schenck points out, copywriters are storytellers, so much so that I'll devote a chapter to storytelling. But let's take things a step at a time. Translating features into benefits requires an understanding of consumer motives. What do people want from the material world? How many needs do they really have? Let's take a closer look at consumer psychology.



Opposite

2.9. Avoid feature myopia. A feature doesn't have to be some physical part of your product, something mixed into or hanging off it; it can be any differentiating aspect of your brand's story. It can, for example, be a channel of distribution. Here the Wondergro line of lawn care products differentiates itself on the basis of being sold only in garden stores—by professionals, in other words, not by the hit-and-miss help found in giant retail outlets.

Right top

2.10. Ads that have done their homework don't have to sound like it, the copywriter droning on beside the desk. This ad is selling a product feature, and a humble one at that, the potato. But the ad is intriguing and visually dynamic. It's not boring, and you shouldn't be either. Make the truth interesting. We'll listen.

Right

2.11. Can a lowly price point be made interesting? This radio spot answers the question.

Listen to the radio spot at [fig. W-2.11](#).

SAMTRANS RADIO
:60
"GEORGE WASHINGTON"

MUSIC: Battle Hymn of the Republic

VO: General George Washington.
The first president of the United States.
The father of our country.
Couldn't tell a lie.
Had wooden teeth.
Wore a wig.
Dressed himself in frilly shirts.
Wore tight knickers with white stockings and black patent leather shoes.
George Washington.
His face plastered on one dollar bills, the most used currency in the entire world.
The man.
The myth.
The legend.
And now the ticket on a SamTrans bus.
Ride anywhere in San Mateo county for one George Washington.
A dollar.
A buck.
A greenspot.
Anywhere that SamTrans goes from Palo Alto to Daly City.
First he crossed the Delaware.
And now San Mateo County.
Love your country.
Be patriotic.
Ride SamTrans.
Call 1-800-660-4BUS.

3 • Understanding Consumer Behavior

If you want to build a ship, don't drum up people together to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea.

—ANTOINE DE SAINT-EXUPÉRY,
The Wisdom of the Sands

Remember that marketing's central idea, as Theodore Levitt phrases it, is that "people buy products . . . in order to solve problems. Products are problem-solving tools."¹ Remember, too, that products may solve any problem from a physiological one all the way up to a psychological, social, or even spiritual one, and often several at once. So, for example, when people buy clothes at Banana Republic instead of at Walmart, they are meeting the civilized need to cover themselves, certainly, but they aren't stopping there. They're also choosing to buy *insurance*—fashion insurance. They will pay more for these clothes because they want to reduce the perceived social risk of wearing the wrong ones.

Maslow's hierarchy of needs

This idea that a product can solve more than one problem at the same time owes much to the psychologist Abraham Maslow, who posited in human beings a "hierarchy of needs" ascending from the physiological to the psychological. He argued that people are driven to fulfill them all, although lower-level needs must be met before one can attempt to satisfy higher-level needs.² Here is his hierarchy:

- 1. Physiological needs:** hunger, thirst, warmth, pain avoidance, sexual release, and others
- 2. Safety needs:** housing, clothing, financial and physical security
- 3. Love and belongingness needs:** social acceptance and personal intimacy (Maslow argued

that much of mankind's frustration stemmed from inadequacy in this area, since lower-level needs had been met. People can often say that they have eaten enough or own enough clothes, but who can say, "I am loved enough"? It isn't surprising, therefore, that the greatest number of consumer goods appeal to this level of need.)

4. Esteem needs: feelings of adequacy and achievement, approval, prestige, social status

5. Self-actualization needs: the need to understand, cognitively and aesthetically; the ultimate integration of the self and realization of one's highest inner potential

As you see when you look at advertising, most products intersect Maslow's ladder at more than one point. Even as apparently simple an act as having friends over for pizza involves three levels of Maslow's hierarchy: physiological needs, love and belongingness needs, and esteem needs. People feed their bodies, bond with others emotionally, and perform some work on their social status; and they do it all by means of that innocent-seeming, double-cheese-and-pepperoni pizza.

Climb Maslow's ladder

"Search for some way to relate the tiny, constricted world clients live in to the larger, sunnier world people actually care about. Deodorants aren't about keeping dry, they're about being loved. Computers aren't about getting more work done,



3.1. Smart advertising finds the strongest benefit, not simply the most obvious one. A hearing aid's highest possible benefit is more than just better audio, yes?

they're about power. Cars aren't about transportation. Food isn't about hunger. Drink isn't about thirst. And so on."

—STEVE HAYDEN, president,
Ogilvy & Mather Worldwide

Rarely do people buy products simply for their minimal satisfaction of the lowest-level need; therefore, as an ad writer, always think about climbing the ladder: in addition to a product's obvious solution to a need, what else is at stake? Always ask yourself, what is the *highest possible benefit* I can claim for this product? And realize that such ladder climbing is smart. In a culture as surfeited with competing material goods as America's, many products can satisfy lower-level needs, so consumers often differentiate among them on the basis of what else those products can do (see [figs. 3.1, 3.2, and 3.3](#)).

For example, the durable slogan for Jif peanut butter ("Choosy Moms Choose Jif") sails right past the promise of satisfying the physiological need of hunger

(everyone already understands that peanut butter fills stomach cavities) and promises to fill the higher-order needs of love, nurturance, and maternal competence. After all, those really are the psychological and emotional values at stake when a mother buys food for her children. Moreover, since peanut butter is a prepared food—a convenience food, really—rather than something Mom made herself, do you see that also embedded within that phrase is forgiveness for buying it, the assurance that such a food choice is more than convenience, or other than convenience: buying Jif, far from being a labor-saving option, really reflects well on Mom. Do you see the promise there? Jif has climbed the ladder.

Nike doesn't just sell stylish, durable athletic gear. With phrases like "There is no finish line," "I can," "Make yourself," and the core slogan, "Just do it," they sell the transcendence of sweat, self-actualization through the testing of the self. Rockport doesn't simply promise well-made shoes; it writes headlines like "Shoes that help you live longer" and discusses in the



3.2. Here giving blood is linked to a benefit even higher than helping another person: helping a whole country full of people.



3.3. The benefit of a successfully shipped package has to do less with the package than with the person or company that sends it. The maintenance or enhancement of that person or company's reputation and professional acumen is what's for sale, not package delivery itself.

copy the health-enhancing virtues of walking. Even Rockport's simple campaign theme line "Be comfortable. Uncompromise. Start with your feet" relates the product to a cultural trend (increased casualness in public places), while tying the benefit to issues larger than arch support.

Stouffer's makes frozen meals, but a larger problem Stouffer's claims to help solve is the disintegration of the family. How can Stouffer's possibly claim that? By emphasizing that the family that eats together grows stronger together. In a campaign using the theme line "Let's fix dinner," Stouffer's selected six families, each with problems of divorce or some other difficulty or dysfunction, and asked each one to have regular family dinners. Campaign creative director and writer Laura Fegley of JWT/New York explained, "Instead of just telling parents to have more family dinners, we wanted to show them all that could be gained by getting everyone to the table. And more importantly, that it was doable with real families living busy, messy lives."³

Stouffer's created a website, posted videos of the families on it, and used social media to let the families show others the unifying power of dinner together. Visitors to the Stouffer's "Let's fix dinner" website could "Meet the McClearys" or "Meet the Bensons" and so on, learning about each family, its problems, and the role regular dinnertimes played in rebuilding or sus-


taining that family. This campaign climbs the ladder.

So does a South African TV spot for the stolen vehicle recovery system Tracker (fig. 3.4). The ad demonstrates that what's at stake is not just a car but the whole of human life. It makes the case by having the courage to show life's heartache as well as its joy; this is not the unearned, and therefore unconvincing, happy-happy-joy-joy of most advertising. The spot arrests viewers' attention and adds emotional depth by presenting a woman's life backwards, spooling it in reverse from old age all the way back to infancy, the moments of her story focused in the back seats of cars that have carried her safely through life. The spot ends at its logical beginning, the moment Tracker helped recover a stolen car and rescue her as a baby. Accompanied by Brandi Carlile's bittersweet song "The Story," the scenes have such poignancy and surprise that it's hard to watch the spot without being moved. The video was compiled entirely from still images; the unusual visual changes and rhythms accentuate life's significant moments, dramatizing how much, not how little, is at stake. Sensational advertising.

Become sensitive to the problems being solved by a product; they are often more various and rise higher up the ladder than you might think. Consumers are looking not for a product that will do the least for them but for one that will do the most.



3.4. A stolen vehicle recovery system can recover much more than the car.

 Watch the spot itself and a "making of" video at [fig. W-3.4](#).



3.5. DayOne sells products and support for new parents. What's the highest possible benefit? What's really for sale? The picture and headline ("The weight of the world—8 lbs. 4 oz.") tell us everything we need to know.

A shopping list of needs

Maslow's hierarchy is so brief that a more specific catalog of needs (and products associated with them) can be helpful. This list, not a hierarchy but a horizontal array, is from Robert Settle and Pamela Alreck's *Why They Buy: American Consumers Inside and Out*.⁴

1. Achievement: the need to perform difficult tasks, exercise one's skills
 [Professional tools, sports equipment, any skill-providing service: computer training, physical training, college courses, and so on. The Army slogan "Be all you can be" and Black & Decker's "How Things Get Done." A Girl Scouts campaign, "Where Girls Grow Strong," issued the following challenge in one ad: "Cleopatra ruled Egypt when she was 18. What are you doing?" Another ad said, "There is no couch potato badge." A Nike ad for women's running shoes put it this way: "Someone who is busier than you is running right now."]

2. Independence: the need to be autonomous, have options, be different
 [Fashion makes this appeal; cars do, too. Hair care items "let you be you." Lots of products promise separation from the milling herd. Virginia Slims cigarettes

linked themselves to women's rights with "You've come a long way, baby" and, later, "Find Your Voice." Saab's slogan urged consumers to "Find your own road." Apple invited people to "Think different."]

3. Exhibition: the need to gain public attention, show off, be noticed
 [Clothing, fashion, accessories, even hair styles help assert the self. So, too, do big things like cars and homes. An ad for Sotheby's Realty used this headline: "An exceptional home is simply a frame for an exceptional life."]

4. Recognition: the need to be highly regarded by others, to be held up as a good example
 [Many "badge" items symbolize this; so does getting a college degree, joining socially valuable organizations, or climbing any highly visible ladder. *The Economist* magazine encourages readership with headlines like these: "Would you sit next to you at dinner?" and "The edge of a conversation is the loneliest place on earth."]

5. Dominance: the need to exercise power over others, direct and supervise, have influence
 [Any power item, from a big car or house to a pesticide or detergent that has punch. Oxy 10, a pimple cream targeting teenagers, closed a TV ad with this:

“Exert control over *something*.” The following line promises another kind of control: “There are some things money can’t buy. For everything else, there’s MasterCard.” Verizon Wireless invites people to “Rule the Air.” Dial for Men body wash uses the slogan “Take back the shower.” One print ad’s headline: “Mark your territory”; another’s: “18 fluid ounces of pure shower caddy dominance.”]

6. Affiliation: the need to be closely associated with others, the need for relationships [Joining the Army, joining anything, fills this need. Personal care items, breath mints, and toothpaste facilitate closeness with others: “Aren’t you glad you use Dial? Don’t you wish everyone did?” Head & Shoulders shampoo put it more starkly: “You never get a second chance to make a first impression.” For decades, AT&T encouraged people to “Reach out and touch someone.” A liquor ad for Father’s Day said, “One father. One day. One whisky. Better get two glasses.” Epson makes office equipment; their slogan’s pun does double duty, addressing both affiliation and dominance: “When you’ve got Epson, you’ve got a lot of company.” The line invites people to regard Epson as widely used and powerful—“a lot of company” in both senses of the term.]

7. Nurturance: the need to provide care for others, to have and protect (fig. 3.5)
[Child care and pet care products; gardening; cooking, cleaning, and housekeeping; volunteer or charity work. Big Brothers Big Sisters says, “It takes a good man to make a good man. Be a mentor.” A number of ecologically minded groups have used “One Earth, One Life, One Chance” to encourage people to care for the planet.]

8. Succorance: the need to receive help from others, be comforted, be encouraged and supported (fig. 3.6)

[Anything that functions as a care-giver: personal services, especially those that work on the body, limousines, salons, spas, counseling services; anything that “pampers” us. Schwan’s Home Service has used this headline: “Research shows that 95% of housewives could use a housewife.” American Furnishings describes its products as “Nesting Materials for the Great American Home.” Sounds cozy to me.]

9. Sexuality: the need to establish and develop one’s sexual identity, be sexually attractive, give and receive sexual satisfaction

[It would be quicker to list the products that *haven’t* used sex to sell themselves. Appeals to sexuality *do*




3.6. They’re not called “pets” for nothing: people nurture them. But they return the favor.

3.7. Some people like high-octane stimulation.

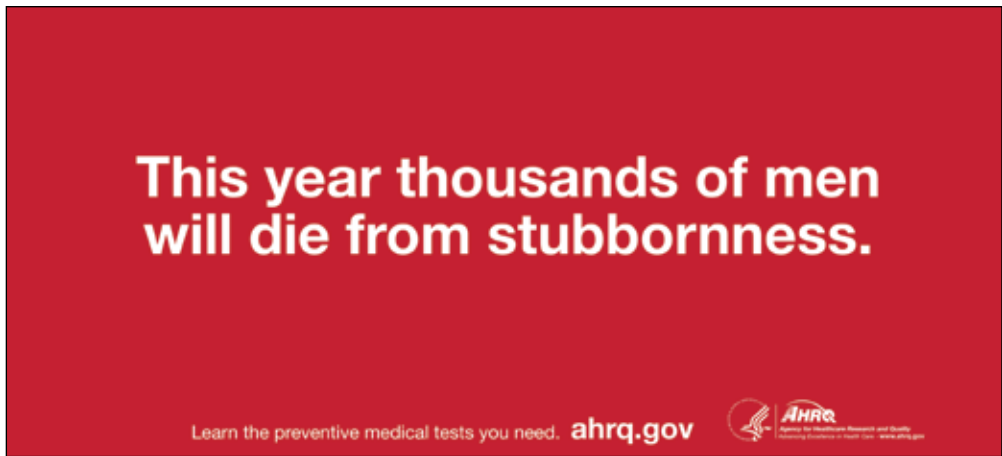


3.8. Other people do, too.

 See more Second Cup ads at fig. W-3.8.

3.9. A cluster of benefits: diversion, novelty, succorance, sexuality. A great headline, too.





3.10. This paradox encourages men (and those who love them) to learn what’s behind the headline.

make sense, though, for gendered products, fragrances, fashion, lingerie, anything linked to dating and romance. Norwegian Cruise Line used the following headline in print and TV advertising: “There is no law that says you can’t make love at 4 in the afternoon on a Tuesday.”]

10. Stimulation: the need to stimulate the senses, pursue vigorous activity, engage the mind and body, stimulate the palate, be active (figs. 3.7 and 3.8) [Sporting goods, health clubs, restaurants, amusement parks, even bubble baths and fabric softeners. PlanetOutdoors.com tells people to “Get on. Gear up. Get out.” The TV series *Survivor* promises vicarious thrills with the tagline “Outwit. Outplay. Outlast.” Outdoor gear company The North Face claims of its Summit Series, “We test on humans,” a clever way of linking the product line to extreme outdoor challenges.]

11. Diversion: the need to relax, have fun, escape

from routines, be entertained (fig. 3.9) [Vacations, amusement parks, sports, and so on. Corona beer encourages people to “Find your beach.” Coca-Cola invites them to “Open happiness.” Sony PlayStation makes it clear where the fun is: “Live in Your World. Play in Ours.” A print ad for Harley-Davidson motorcycles asked, “Ever get lost in your own garage?”]

12. Novelty: the need to alter routine, be surprised, acquire new skills, have new and different experiences [Travel, education, movies, books. The North Face tells people to “Never Stop Exploring.” Microsoft asked, “Where do you want to go today?” Norwegian Cruise Lines claimed, “It’s different out here.”]

13. Understanding: the need to comprehend, teach and learn, discover patterns, make connections (figs. 3.10 and 3.11)



3.11. The University of San Francisco is a Jesuit institution, whose values are a significant part of an education there. These two ads wittily express the benefit.

[Self-improvement courses, education in all its forms, movies, books, and other sources of information and instruction. Butler University's slogan "Challenge your mind—change your world." An Apple slogan, which also appealed to the need to achieve, was "The power to be your best."]

14. Consistency: the need for order and cleanliness, to control uncertainty and avoid ambiguity, make accurate predictions
[All cleaners, repair services, maintenance items; "matched" goods, organizers. The Holiday Inn told travelers "The best surprise is no surprise." "Always Coca-Cola" suggests this brand's reassuring constancy in people's lives. The Container Store didn't think their surge in sales after 9/11 was a coincidence. Here's their vice president of marketing: "Our customers want to get control, and when they can't control the world around them, they turn to things they can control."⁵

15. Security: the need to be free from fear, feel safe and protected, avoid accidents, acquire assets (fig. 3.12)

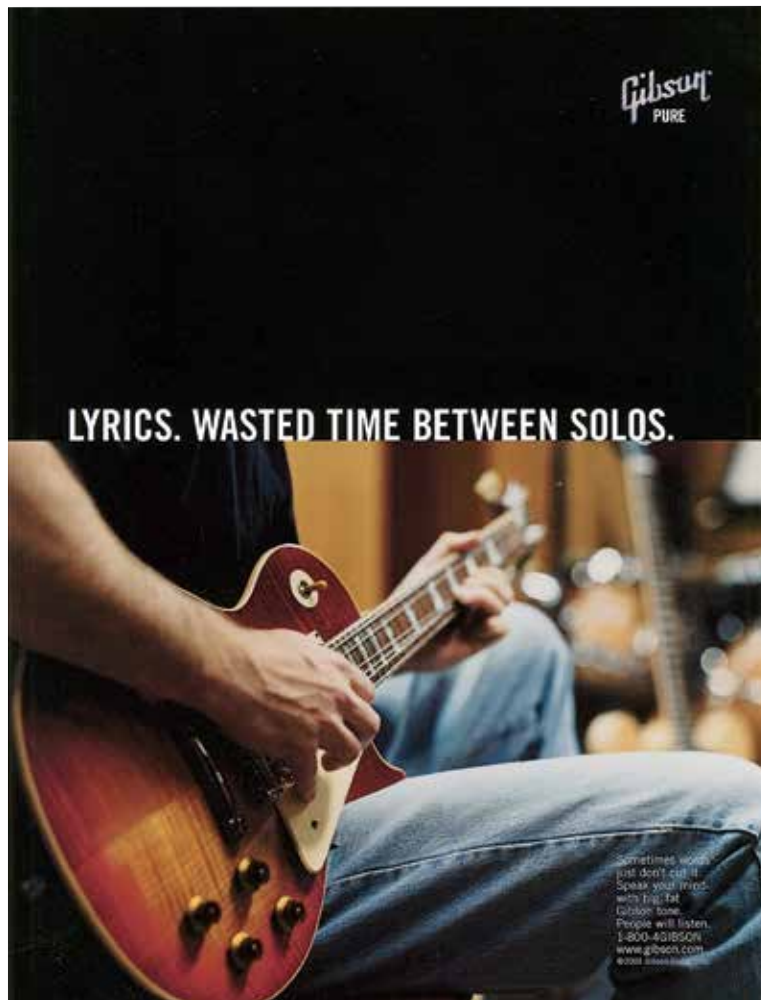
[Insurance, burglar alarms, investments, all safety equipment. AC Delco's slogan encourages people to specify its brand of auto parts: "If you're not asking for it, you're asking for it." A Volvo headline states the car's selling proposition succinctly: "Pay more for a car and live to see why." For decades, American Express credit card advertising warned consumers, "Don't leave home without it."]

Examining the list, we see, for example, that many need-product connections can easily be made: Why buy a smoke alarm? Security. Why go to college? Understanding. Why buy household cleaners? Consistency.

But such easy connections can be simplistic. The smoke alarm, for instance, may also signal indepen-



3.12. A graphic visual metaphor and punning headline combine to make the case for motorcycle safety.



3.13. This Gibson ad understands the multiple needs of the adolescent American male—achievement, independence, exhibition, recognition, affiliation, and stimulation—and shows how a guitar can help.

dence, especially if you're living on your own for the first time. It may express affiliation if all your friends agree that no reasonable person should be without one. If you're a parent and put one in the baby's room, it becomes a form of nurturance. If you buy several and put them in many places, you could be expressing a need for consistency. If you're a landlord, you might buy them simply to comply with property statutes, for

whom the alarms provide legal security. And all these people may be responding to more than one motive (fig. 3.13).

When you're trying to sell a product and begin listing benefits, from most important to least, you immediately ask yourself, "Important to whom?" The list varies, depending on who's buying. Let's find out who is.