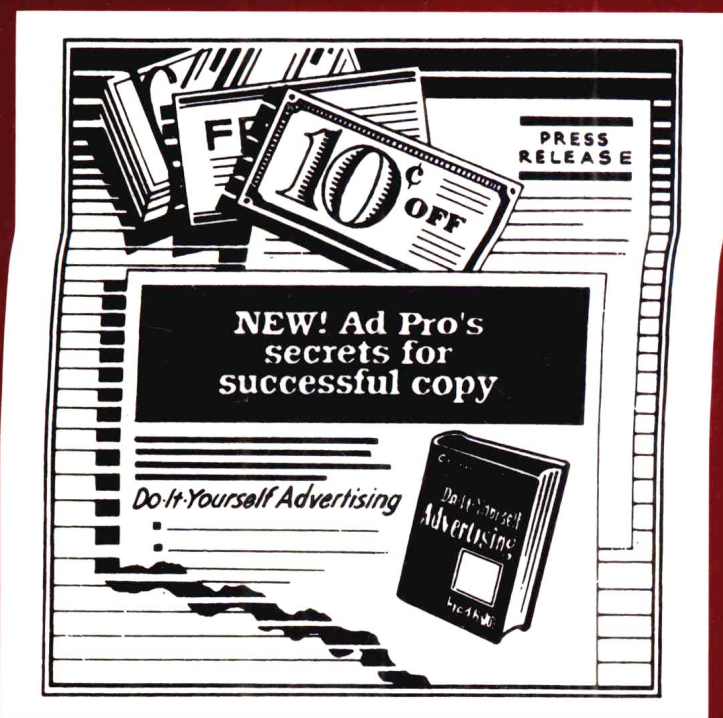




A WILEY SMALL BUSINESS EDITION

# Do-It-Yourself Advertising



How to  
Produce  
*Great Ads,*  
Brochures,  
Catalogs,  
Direct Mail,  
and Much  
More

Fred E. Hahn

# DO-IT-YOURSELF ADVERTISING

How to Produce Great Ads,  
Brochures, Catalogs, Direct Mail,  
and Much More

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# DO-IT-YOURSELF ADVERTISING

## **WILEY SMALL BUSINESS EDITIONS**

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*Dedicated, with thanks, to Michael Snell, the literary agent who said "Write it!"; to John Mahaney, the John Wiley editor who said "We'll publish it!"; and to America's 6,983 booksellers, who, if they sell just one copy each per day for just a very few years (we'll tell them when to stop), will surely help make their customers happy, successful, and maybe even rich!*

# I Preface

*Like most of you, the author of this book is not a creative genius. Unlike most of you, he has been fortunate in working for three decades with excellent coaches who shared their advertising and promotion know-how with him. It is as a thank you to them that he now shares that know-how with you. It wasn't his to begin with. It's only fair to pass it on.*

---

This book is a step-by-step guide to the creation or supervision of the most widely used advertising and promotional activities. Four kinds of audiences will find it particularly helpful:

1. The business, corporation, or organization that must do its own advertising and promotion.
2. Persons newly appointed or promoted to positions in advertising, promotion, marketing, or marketing services with little or no experience in those fields.
3. Managers with supervisory responsibility for advertising and promotion.
4. Adult education and in-house training directors who find traditional textbooks unsatisfactory for their needs.

The book works equally well as a blueprint for the do-it-yourselfer, amateur or professional, or as a checklist for managers and supervisors. It is not a complete “course” in advertising. Each chapter covers a specific type of activity or project and is complete in itself. It focuses on just those things you must know and do to accomplish that specific objective—produce an ad, prepare a catalog, supervise a television commercial, etc. Ordinary English is used as much as possible. When technical terms are introduced, they are defined immediately, in context. Like every other profession, advertising has its own language, and certain “ordinary” words can prove confusing to the uninitiated. (“Light” for “short” in advertising copy was my first such experience.)

## ADVERTISING AND PROMOTION

Since “advertising” and “promotion” are often used interchangeably, even by professionals, some definitions may be helpful.

In ordinary use, “promotion” is everything that is done to help sell a product or

service in every step of the sales chain, from the presentation materials a salesperson uses during a sales call to the television commercial or newspaper advertisement that tries to get the customer to think favorably about what is being advertised. Technically speaking, however, “advertising” is responsible for “space” or “print”—that is, newspaper and magazine ads, radio and television commercials, and direct mail and other “direct response” activities, plus catalogs and billboards. “Promotion” is responsible for everything else in this area except public relations and publicity. These last two may be assigned to an independent department or to either advertising or promotion, depending on the organization of the company or organization. Since job titles and department designations are quite arbitrary, a detailed job description is highly desirable to avoid turf battles when more than one person or department does any of the above.

Throughout this book, you will find “insights” that are meant to be both aids to memory and actual guidelines to action. Since many of them are applicable to more than one type of project, please browse through these pages and read them all, even if the help and information you need are contained in a single chapter. For example, here are the “Three S’s”—the insight that is basic to all of the how-to knowledge you will find in these pages:

### INSIGHT 1

Keep it Simple . . . keep it Specific . . . and you’re likely to keep Solvent.

You won’t go far wrong by sticking to these three!

## **ADVERTISING, PROMOTION, AND MARKETING, OR “NO, VIRGINIA, THIS IS NOT A ‘MARKETING’ GUIDE”**

Before Professor E. Jerome McCarthy discovered the Four Commandments—or the “Four P’s,” as they have become known to several generations of students and tens of thousands of marketing professionals—“marketing” was very much in the same state as sex before the Kinsey report. Most people did it sometime, although they weren’t sure whether they were doing it right or how it compared with their peers’ successes and failures. Marketing, like sex, lacked academic rigor.

Professor McCarthy should probably be credited with codifying the discipline of modern marketing, which focuses on giving customers what they want, rather than limiting their choices to what a supplier wants to produce. It was McCarthy who recognized that marketing consisted of four subdisciplines and categorized them as the “Four P’s”: Product, Price, Promotion, and Place. The last is really sales, but needing a fourth “P,” he decreed that how something got to market and where it was sold—the Place—would be accepted nomenclature. And it was so!

Under this marketing theory, Product is the definition or factual description of



the product or service, not its engineering or manufacturing. Thus, Marketing might decide that an automobile would look like a Mercedes, have a top speed of 100 miles per hour, sell for \$12,500, and pass a standard crash test in the top 10 percent of its class of cars. How this was to be achieved was a problem not for Marketing, but for Engineering, Manufacturing, and Finance. Marketing also determined basic promotional policies and budgets and decided whether a product would be sold directly, through a wholesaler-retailer chain, door to door, by direct response, or any other way it was to find its Place for the final purchaser.

Probably McCarthy's most important insight was that *profit is not a function of marketing*. Marketing designates the quality of an item and the price needed to sell. Considerations of profit must not be permitted to dilute these attributes. Astonishingly enough from the outsider's view, the system works, with America's telephone and computer corporations and Japan's automotive industry just three of the more obvious examples.

The foregoing is a brief distillation of what \$10,000 will purchase at one of the better known business schools. Always remember: You read it here first!

## Why This Book Isn't "Marketing"

*Do-It-Yourself Advertising* confines itself to the third "P," Promotion, with just enough of the others to provide context where required. Literally hundreds of other books exist—many of them quite good—to help with Product, Pricing, and Sales. For the beginner at creating or supervising advertising and promotion, however, the choice in guides is much more limited. I believe this book meets that need better than any of the others.

## HOW TO USE THE CHECKLISTS IN THIS BOOK

The checklists in this book are practical for individual do-it-yourselfers, for multi-person staffs, and for working with outside resources. They are suggested models only, however. Modify them to fit your way of working and your needs.

Items on each checklist are numbered for ease of reference. ("Let's look at line 17," rather than "Everyone find the line on production costs.") Items are annotated following each checklist, with the exception of four annotations that would repeat the same thing throughout. To save space and repetition, those annotations are given here:

- **Project title/description.** The *title* is the project name or headline. The *description* is a brief definition of the project, for instance, "32-page, two-color catalog" or "20-foot convention display" or "1/2-page local shopping news ad."
- **Overall supervisor.** The administrator who assigns responsibilities and, where all else fails, resolves conflicts.
- **Budget.** How budgets are set and approved can have a major impact on the time needed for a project. Allow for this in determining the next two items.

- **Start-up date/completion date.** Determine what “completion” means, and note that on the checklist along with the date. Now work backwards to a start-up date that’s practical for getting the job done. The start-up to completion is your time frame; what happens within that frame is spelled out in detailed time lines.

## Assigning Responsibility

Begin by filling in the checklist with all the known due dates of the project, plus other information available to you. In organizations in which others are involved in a project, try to get the key persons to a single meeting to set the schedule. If that proves impossible, circulate a clearly marked *Preliminary Working Copy* of the checklist, with requests to provide missing data and to keep everyone informed. Due dates assigned to particular persons and departments should be highlighted on those persons’ and departments’ copies. If any of the assigned dates present a problem to the person to whom they are assigned, *that person must contact the project manager* and negotiate a workable schedule. Give an absolute deadline for when the schedule must be approved or renegotiated by everyone involved, and get the approval of that date in writing! Based on those negotiations and agreements, issue a *Final Checklist*.

### INSIGHT 2

In assigning due dates, always assign a specific calendar date. Do not permit completion “ASAP” (as soon as possible). ASAP most often means NEVER.

## Make “Final” FINAL!

If at all possible, avoid issuing *revised* “final” checklists; they are an invitation to make all future finals translate to “preliminary.” But if you absolutely must do so, be sure that the new checklist is dated and clearly marked as “Revised” and that the original “finals” are equally clearly marked as “See Revised Copy Dated \_\_\_\_ .”

*Remind everyone that getting something perfect is no substitute for getting it done!*

**NOTE:** The checklists in this book are copyrighted. They may, however, be reproduced for personal use. For ease of use on standard 8½” × 11” paper, copy them at 135 percent of their printed size.

# | Acknowledgments

## I COULDN'T HAVE DONE IT WITHOUT . . .

This book would not be nearly as valuable to the reader if individual chapters and sections had not been read and critiqued by experts in the various fields. For those whose professional resources are available to the reader, I have given company names and locations. I have used them all and recommended them unreservedly.

### Chapter by Chapter

*Newspaper and magazine advertising design:* Susan Jacobs, J-K Art Directions, Milwaukee, WI. *Cooperative advertising:* Walter Dunne, Advertising Checking Bureau, Chicago, IL. *Media research:* Barbara Grahn, Managing Editor, Standard Rate & Data Service, Wilmette, IL. *Direct mail concept and copy:* John Stern, Oak Lawn, IL. *Catalogs:* Morton Levin (my first employer in advertising and, more important, a wonderful friend). *Conventions and trade shows:* Devorah Richards, General Exhibits & Displays, Chicago, IL. *Publicity and public relations* (alphabetically): Carol Dechant, Carol Dechant & Assoc., Chicago, IL; Conroy Erickson, Rand McNally; Robert Willmot, APR, Carus Corporation. *PR photo duplication:* Peter James, President, Quantity Photo, Chicago, IL. *Telemarketing:* Bruce Gollogly, Jr., Britcom Telemarketing, Lombard, IL. *Audio and audiovisual communications:* William Holtane, President, Sound/Video Impressions, Des Plaines, IL. *Video duplication:* Lewis Wilson, Allied Film & Video, Chicago, IL. *Film preparation* (alphabetically): Joseph Erl, President, Chaper I Filmworks, Vernon Hills, IL; John Trip, President, J & J Graphics, Chicago, IL. *Printing:* Donald Ladin, Combined Printing, Northfield, IL. *Lettershop mailing services* (alphabetically): Joseph Cohen (my first and best tutor in this field); Henry Spitz, VP, Lee Enterprises, South Holland, IL.

### The Whole Book

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To all the above, and any I have inadvertently omitted, I give abundant thanks.

FEH

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