



# Creative Strategy in Advertising

*Jeweler*

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*Drewniany*

6

EDITION

# Creative Strategy in Advertising

S I X T H   E D I T I O N

A. Jerome Jewler  
Bonnie L. Drewniany

College of Journalism and Mass Communications  
University of South Carolina, Columbia



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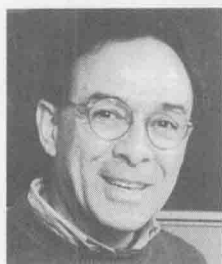
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*This book is printed on acid-free recycled paper.*

*To Lena, the newest member of the clan.*

# About the Authors



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He previously served as co-director for instruction and faculty development for the USC freshman seminar and has led workshops on teaching at the University of Hawaii, the University of Prince Edward Island (Canada), the University of Tennessee at Chattanooga, the Art Institute of Houston, and The George Washington University. He and John Gardner are the co-editors of *Your College Experience*, *College Is Only the Beginning*, and *Step by Step to College Success*. He has an avid interest in film and theatre, and has performed in a number of community theatre productions.



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Her research interests include advertising's portrayal of minorities, women, and older people. Her findings have been published in *The Wall Street Journal* and various academic publications. She serves on the Academic Committee of the American Advertising Federation and on the ADDY Committee of the Columbia Advertising and Marketing Federation. She lives with her 18-year-old cat, Kedy.

# Preface

## ● To Those of You Who Harbor Great Dreams and Value Hard Work

---

A sixth edition is a milestone for any author. And this a double milestone, for *Creative Strategy in Advertising* now has the added attraction of Bonnie Drewniany as co-author. While Bonnie has contributed to chapters through several editions, this marks her debut as a full-fledged partner in creating a book that we hope will inspire you to work your hardest to create advertising that works. Welcome, Bonnie.

Before reading any further, you may want to take inventory of your attitudes toward advertising, your feelings about your creative potential, your familiarity with the content of this text. You might do this on your own, but your instructor may ask you to photocopy this inventory and share it with him or her on the first day.

On a scale of 1 to 6, with 1 meaning “very comfortable,” 5 meaning “very uncomfortable,” and 6 meaning “do not understand this item,” rate yourself as honestly as you can on the following items.

- \_\_\_ 1. What “creativity” means.
- \_\_\_ 2. Purpose of creativity in advertising.
- \_\_\_ 3. How to make creative decisions regarding how a product will be advertised.
- \_\_\_ 4. Who makes such decisions in an ad agency or corporate marketing department.
- \_\_\_ 5. Significance of differences between client and consumer perceptions of product.
- \_\_\_ 6. Value of honesty in advertising.
- \_\_\_ 7. Importance of visual thinking to all forms of advertising.

- \_\_\_ 8. How to gather and analyze information in order to reach a unique solution to a problem.
- \_\_\_ 9. Relative comfort when you present your creative ideas to a group of students.
- \_\_\_ 10. Explaining your ideas to others.
- \_\_\_ 11. Developing a creative strategy as a framework for an advertising campaign.
- \_\_\_ 12. Significance of writing advertising that reaches an identifiable target audience.
- \_\_\_ 13. Significance of knowing about products that compete with yours and how they are advertised.
- \_\_\_ 14. Coming up with an idea for a visual for a print ad.
- \_\_\_ 15. Writing an effective headline for a print ad.
- \_\_\_ 16. Writing compelling body copy for a print ad.
- \_\_\_ 17. Designing a print ad.
- \_\_\_ 18. Finding the “big idea” for an entire advertising campaign, not just for a single ad in that campaign.
- \_\_\_ 19. Writing an effective radio commercial.
- \_\_\_ 20. Writing an effective television commercial.
- \_\_\_ 21. Creating an effective retail advertisement.
- \_\_\_ 22. Finding your first job in advertising, especially if you want to be an art director or copywriter.
- \_\_\_ 23. Writing a letter to land that job.
- \_\_\_ 24. Writing an effective résumé to accompany that letter.
- \_\_\_ 25. Working with computer graphics programs.
- \_\_\_ 26. Assembling a portfolio of your best creative work for your job search.
- \_\_\_ 27. Knowing what to do during an interview.
- \_\_\_ 28. Targeting, developing, designing a direct marketing package.

- \_\_\_\_ 29. How to choose other college courses that will help you create better advertising.
- \_\_\_\_ 30. How to tell a good ad from a bad ad.
- \_\_\_\_ 31. Where to look for information about products, services, and companies that may help you create more effective advertising.
- \_\_\_\_ 32. What a copywriter does.
- \_\_\_\_ 33. What an art director does.
- \_\_\_\_ 34. What a creative director does.

Now add up your score. A score of 34 means you're quite confident about your ability to do effective creative work. A score of 170 means you're very uncomfortable. A score higher than 170 means you need more information, and that's exactly what this book provides. It may not answer all your questions, but it will point the way to those answers.

Here's how. You'll start by realizing that great advertising begins by seeking answers to problems through research. Why isn't my brand well known? Why don't more people buy it? Why don't they understand that it's better than its competitors? How can I make them listen to what I have to say? How can I make them believe it? That's Chapter 1.

The impossible becomes possible when you break it into steps. In Chapter 2, you'll see how to demystify the creative process by understanding the steps involved. Chapter 3 reminds you that it's no longer a homogenous world, and that you had better be sensitive to diversity in all its dimensions as you set out to reach your audience.

Chapter 4 reveals where to go and what to ask when you're at the information-gathering stage. You'll soon discover you can't be creative if you don't know what you're talking about—at least not in advertising.

Chapter 5 gets to the heart of the matter—strategy. You'll explore a number of strategic models that enable you to move from a whole lot of information to a creative ad campaign.

Chapters 6 and 8 through 10 take you into the world of the media: print, radio, television, and direct marketing. Nestled here is a chapter dedicated to design (Chapter 7), which includes ways to create effective advertising for the newest advertising frontier, the World Wide Web. The Web is still in its infancy, so we have chosen to be brief on this issue, knowing that great changes will undoubtedly take place between the appearance of this and succeeding editions.



Chapter 11 discusses the very different world of retail advertising, while Chapter 12 provides sound advice on selling your work to your client. Chapter 13 is a valuable guide to all the things that can affect your success as you search for your first job: portfolios, résumés, letters, interviewing, etc. Our final pages contain an appendix filled with suggested assignments.

And that's not all. A new feature called "BriefCases" (accounts of how real creatives have made people aware of goods and services through brilliant advertising) completes each chapter. Read these stories—look at their ads and then read the copy. See how the information in each chapter correlates with what some of the best creative minds in the business are saying and doing.

Above all, enjoy these pages. May they inspire you to write and design great ads, earn exceptional grades for them, and, ultimately, return the favor to us by becoming a star in your own right and sending us a BriefCase for the next century.

We would like to thank the following reviewers for their comments: Katherine Frith, Penn State University; Henry B. Hager, Missouri School of Journalism; Elizabeth Lester, University of Georgia, Athens; Nancy Mitchell, University of Nebraska, Lincoln; Philip Patterson, Oklahoma Christian University; David Slayden, Southern Methodist University; and Ronald E. Spielberger, The University of Memphis. We would also like to thank Luana Richards for her superb editing of the manuscript.

A. Jerome Jewler

Bonnie L. Drewniany

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# Solving the Problem, Finding the Difference

All advertising begins with a problem. Try this one, for example. The university's dining service is about to invest in a new eating place on campus. And what a place! Faraway Hall, home of two major colleges, is detached from the rest of the large state campus by a steep hill leading to a treacherous six-lane major thoroughfare running through the heart of the city. Named after founding father Percy J. Faraway, it's sarcastically called "far away" by students who have to trudge from the heart of campus, down the hill, and across the highway to make their next class in a scant fifteen minutes.

When you finally find this place, you'd better not be hungry. The only thing one could call "food" resides under glass in vending machines ensconced in a space called "The Canteen." The limited fare includes soft drinks, candy bars, packaged sandwiches, and a restricted variety of microwaveable lunch-in-a-bucket "delights." This isn't the faculty's first choice for lunch, and the students who patronize the place, with its sixties-style orange booths, do so only out of necessity. Across the broad thoroughfare are two or three typical burger chains, but the lines are long and crossing the six lanes of traffic often isn't worth the effort.

Enter "Filling Station," the new food operation that is taking over the space formerly occupied by the vending machines. The orange booths will have to stay until the operation proves successful, but when students and faculty enter the front area of the former space, they won't recognize it—and not only because of the name change. What their disbelieving eyes will behold is a fresh, inviting decor of aqua and bronze that will include an L-shaped serving line offering freshly made sandwiches, salads, soups, chili, soft drinks, coffee and tea, and more. For breakfast, Filling Station will serve bagels, juice, coffee, cereal with milk, and sausage and egg biscuits. It will open

at 7:30 A.M. for those with 8:00 A.M. classes and remain open till 4:00 P.M. daily for students who work in the building's computer labs after classes. After closing time, students will still have access to vending machines at the far end of the facility.

Despite the positive changes, the planners know they will need advertising and promotion to get Filling Station up and running. And there are problems. First, nobody knows it's coming. Also, at least 60 percent of the 700 students attending classes in Faraway Hall are commuters who sample the campus food offerings only rarely. And those who do use the vending machines aren't exactly thrilled with the current offerings. Faculty and staff pop out of the building for lunch, or else they order in or bring a lunch from home, both of which are inconvenient. When faculty and staff leave the building for lunch, they risk losing their parking space; students can't even park near the place.

Such are the problems. But opportunities exist as well. Filling Station will bring welcome changes—among them:

1. Food made fresh daily. Even reduced-fat tuna and chicken salad sandwiches in addition to the regular kind. Plus ham and cheese and other favorites on breads or croissant rolls. Soups, chili, salads, sodas, and so on.
2. Hot breakfasts. Egg and sausage biscuits, bagels, cereal and milk, juice and coffee, from 7:30 till 11 A.M. Monday through Friday.
3. Convenience. No dashing across the big wide boulevard. No hopping into cars. In the summer, students can stay cool inside the air conditioned building.
4. A place to sit and relax and eat, even when there is just fifteen minutes between classes.
5. Somewhere to grab a snack for students who are stuck working in a computer lab most of the afternoon.
6. Faculty and staff won't have to turn their noses up at the food. No rushing across the street or driving somewhere and facing a long wait.
7. Self-service. Customers can skip through the line, make their choices, pay at the register, and enjoy.

## ● How to Solve a Problem

What is your job as a member of the advertising creative team? Whether you're the copywriter—the one with the flair for words and great concepts who also knows about good design—or the art director—the one with the flair for design who probably has a knack for writing great headlines and coming up with great concepts, too—there's much you both need to accomplish. First, be certain the people in the

building know it's there, that it's different, and that the food is good. While you can't expect most Faraway people to eat there daily, you might get a majority to visit two or three times a week, especially if it's one of those busy days. Faculty can pop down the hall, buy a sandwich, soup, etc., and bring it back to their offices. Students can eat in or step outdoors to the groupings of benches and tables that have always been there to welcome them.

And here's a fact you probably know. Traditional-age college students (18–23) are part of the “misunderstood generation,” often termed “Generation X.” Much as you may be tired of the term, you are a target market and an important one in the eyes of many advertisers. It's at your age that many individuals first establish brand loyalties and buying habits.

You are not all jaded, dazed, and confused. Your feelings about your own destinies may not be what many think. You're as comfortable surfing the net as surfing channels. You make consumer decisions in a more straightforward way than your elders and are attracted by functionality, price, and an element of personal indulgence. And you're definitely not on another planet. You're skeptical about much advertising, but love advertising that is a bit outrageous and seems to be making fun of itself or of the conventions you work so hard to avoid.



*From  
Information  
to Relevant  
and Unexpected  
Connections*

Now that you've got the facts, what do you do next? That's what this book is all about: identifying the problem, gathering the facts, and—through a process of critical and creative thinking—adding your own insight to create advertising that is not only memorable and commands attention, but also delivers the right message to the right audience in a language they understand and accept.

Said another way, good advertising makes relevant and unexpected connections in order to build a positive relationship between a brand and a prospect. The relevance comes from the facts, while the unexpected connections are the inspiration of the writer and art director—the added ingredient that gets the message noticed.

A message that has commanded attention is that of McDonald's Arch Deluxe, but some wonder at what price. By the time you're reading this, you'll know the fate of the adult hamburger from the folks who gave you Ronald McDonald. As one writer observed, “If they want more adults, they're just going to have to find something other than burgers to serve them.” While the company views this product as a way to steer more adults into what's nominally become a children's restaurant, critics say you can't change what you are just by adding a new item when the overwhelming image of your company is something else. They are also wondering whether the sight of children turning up their noses at a burger designed for adults is even relevant.

## ● Advertisers Spend Big to Discover How to Captivate a Target

In a recent year, advertisers spent approximately \$170 billion to promote goods, services, images, and institutions. Nearly 23 percent of this figure was spent in



# ● FIGURE 1-1

In a market overflowing with clutter, advertising messages in all media must work hard for attention. Combat Outdoor Ant Killing Granules draws the casual reader into its full-page magazine ad with a photo of a house with ants crawling all over the photo. The headline, "With Combat outside, ants don't come inside," offers an instant benefit, while the copy continues with the same idea: "If you hate ants indoors, kill them outdoors. . . ."



**With Combat outside,  
ants don't come inside.**

If you hate ants indoors, kill them outdoors with new Combat Outdoor Ant Killing Granules. Just sprinkle the granules around the outside of your house. Ants eat our special bait, then carry it back to the colony where other ants eat it and die. Combat Ant Granules destroy the entire mound-and that keeps ants out of the picture. Guaranteed.



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