

The Rolls-Royce Silver Cloud—\$13,995

“At 60 miles an hour the loudest noise in this new Rolls-Royce comes from the electric clock”

What makes Rolls-Royce the best car in the world? “There is really no magic about it—it is merely patient attention to detail,” says an eminent Rolls-Royce engineer.

1. “At 60 miles an hour the loudest noise comes from the electric clock,” reports the Technical Editor of *THE MOTOR*. Three mufflers tune out sound frequencies—acoustically.
2. Every Rolls-Royce engine is run for seven hours at full throttle before installation, and each car is test-driven for hundreds of miles over varying road surfaces.
3. The Rolls-Royce is designed as an owner-driven car. It is eighteen inches shorter than the largest domestic cars.
4. The car has power steering, power brakes and automatic gear-shift. It is very easy to drive and to park. No chauffeur required.
5. The finished car spends a week in the final test-shop, being fine-tuned. Here it is subjected to 98 separate ordeals. For example, the engineers use a stethoscope to listen for axle-whine.
6. The Rolls-Royce is guaranteed for three

years. With a new network of dealers and parts-depots from Coast to Coast, service is no problem.

7. The Rolls-Royce radiator has never changed, except that when Sir Henry Royce died in 1933 the monogram RR was changed from red to black.

8. The coachwork is given five coats of primer paint, and hand rubbed between each coat, before nine coats of finishing paint go on.

9. By moving a switch on the steering column, you can adjust the shock-absorbers to suit road conditions.

10. A picnic table, veneered in French walnut, slides out from under the dash. Two more swing out behind the front seats.

11. You can get such optional extras as an Espresso coffee-making machine, a dictating machine, a bed, hot and cold water for washing, an electric razor or a telephone.

12. There are three separate systems of power brakes, two hydraulic and one mechanical. Damage to one system will not affect the others. The Rolls-Royce is a very safe car—and also a very lively car. It cruises serenely at eighty-five. Top speed is in excess of 100 m.p.h.

13. The Bentley is made by Rolls-Royce. Except for the radiators, they are identical motor cars, manufactured by the same engineers in the same works. People who feel diffident about driving a Rolls-Royce can buy a Bentley.

PRICE. The Rolls-Royce illustrated in this advertisement—f.o.b. principal ports of entry—costs **\$13,995.**

If you would like the rewarding experience of driving a Rolls-Royce or Bentley, write or telephone to one of the dealers listed on the opposite page.

Rolls-Royce Inc., 10 Rockefeller Plaza, New York 20, N. Y., Circle 5-1144.

March 1959

The original and classic David Ogilvy Rolls Royce ad from 1958.



“At 180 miles per hour, the last thing on Mario Conlin’s mind is his follow-up marketing”

What gives Mario peace-of-mind knowing his business is running smoothly without him?

There is really no magic about it - Infotail® is working for him.

When he's not managing his New Jersey deck railing and fence manufacturing company, Mario Conlin can be found behind the wheel of one of his two custom stock cars. Tearing up the track at speeds up to 180 MPH, Mario covers the length of a football field in 1.14 seconds and if his attention is distracted, even for an instant, the result could be fatal.

Fortunately for Mario, one thing he doesn't have to worry about when he's driving, is whether his company's leads, prospects and customers are being properly followed-up with because Mario uses Infotail Automation Services to accomplish 100% of the marketing and sales follow-up he needs to do, 100% of the time.

During Mario's two hour track time, his Infotail Automation Platform helped 23 prospects learn more about his products, sent 10 personalized thank you cards to

new customers and reminded his employees to follow-up with 15 prospects - automatically and effortlessly!

Like the 112 octane race gas Mario uses in his stock cars, Infotail fuels your business with explosive results like:

- Better lead generation
- More reliable follow-up
- Increased sales revenues
- Instant performance data
- Freedom from worry about always having to stay on top of your follow-up marketing
- Higher customer satisfaction
- And more!

Infotail is a revolutionary and proven “done with you” bricks and mortar marketing and sales automation platform and solution designed for business owners who have customers, clients, students, or

patients who walk through their business front door to buy their products and/or services.

Done with you means the Infotail team works side-by-side with you, not only to build your own custom marketing and sales automation platform, but also to support you and your team with on-going marketing campaign development, marketing and sales services, automation trainings and sales-performance reviews to ensure you're getting all the benefits Infotail has to offer!

Intrigued by what Infotail can do for your business?

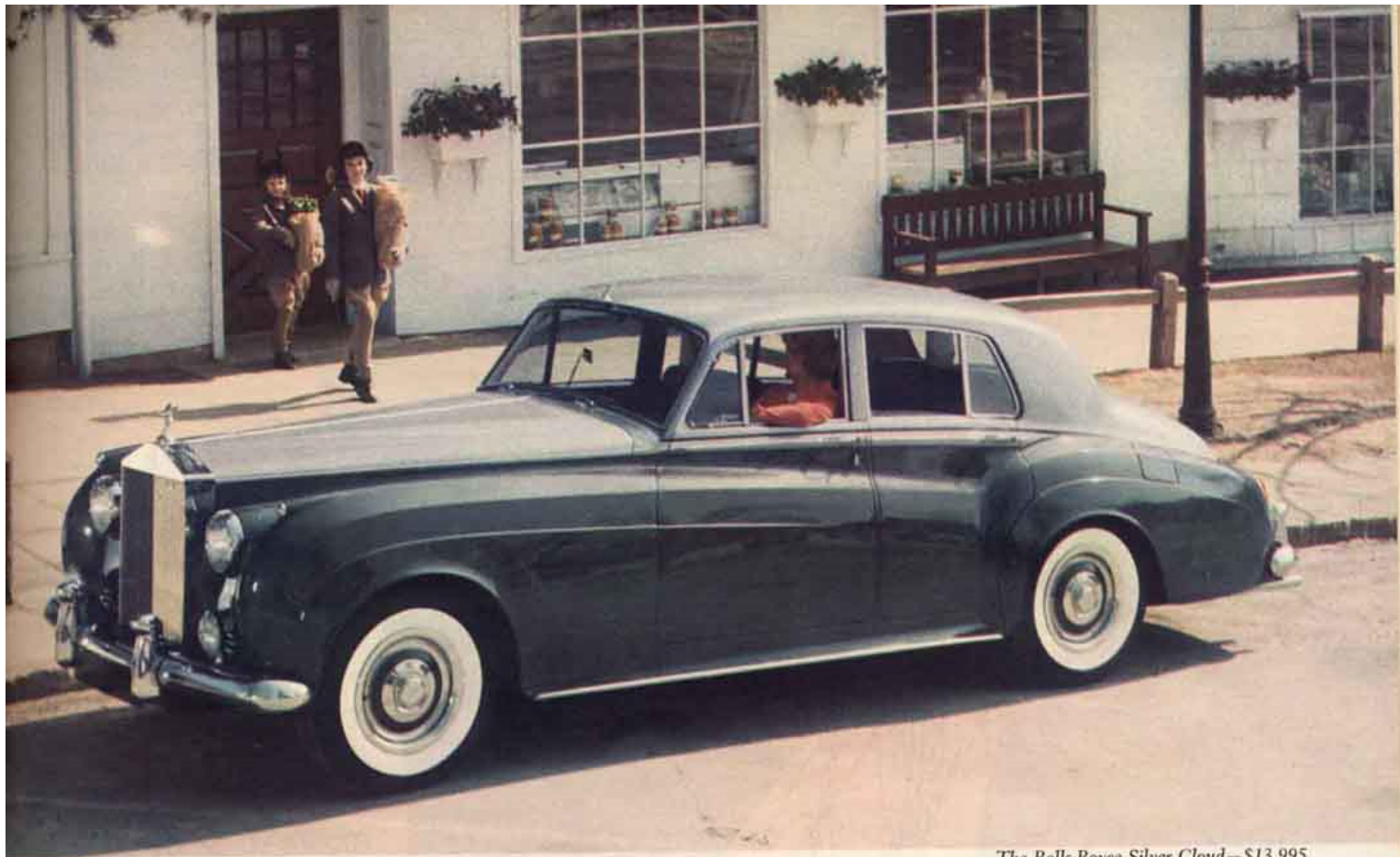
Visit Team Infotail here at the 2015 GKIC SuperConference and let us share the power of Infotail with you, including a \$1,000 SuperConference-only discount to start accelerating your business with the high-octane power of Infotail!

Grab Our \$100 Valued Gift For All SuperConference Attendees!

All SuperConference attendees are eligible to receive a helpful and eye-opening product we created titled, *How to Accomplish 100% of the Things You Should Do, 100% of the Time*. See our pocket guide envelope in your attendee bag for details on how to get your free copy of this valuable product!

Infotail
Information-Centric Marketing & Sales
TOOLS • SERVICES • AUTOMATION
www.infotail.com 888.688.1974

My swipe of the original Ogilvy ad.



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How to create advertising that sells

by David Ogilvy

Ogilvy & Mather has created over \$4,800,000,000 worth of advertising, and spent \$4,900,000 tracking the results.

Here, with all the dogmatism of brevity, are 38 of the things we have learned.

1. **The most important decision.** We have learned that the effect of your advertising on your sales depends more on this decision than on any other: *How should you position your product on the market?*

Should you position DOV as a soft drink—or as a mixer?

Should you position DOV as a product for dry skin or as a product which gets hands really clean?

The results of your advertising can show how your product is positioned. It follows that positioning should be decided before the advertising is created.

Research can help. Look before you leap.

2. **Large promises.** The second most important decision is this: what should you promise the customer? A promise is not a claim, or a theme, or a slogan. It is a benefit for the customer.

It pays to promise a benefit which is unique and compelling. And the product must deliver the benefit you promise.

Most advertising promises nothing. It is doomed to fail in the marketplace.

"Promote, large promise, is the soul of an advertisement," said Madison Avenue.

3. **Brand images.** Every advertisement should contribute to the complex symbol which is the brand image. Twenty-five percent of all advertising is created ad hoc. Most products lack any consistent image from one year to the next.

The manufacturer who dedicates his advertising to building the most durable and powerful image for his brand gets the largest share of the market.

4. **Big ideas.** Unless your advertising is built on BIG IDEAS it will fail in the marketplace.

It takes a BIG IDEA to jolt the consumer out of his indifference—to make him notice your advertising, remember it and take action.

Big ideas are usually simple ideas. Said Charles Kettering, the great General Motors engineer: "This problem, when solved, will be simple."

BIG SIMPLE IDEAS are not easy to come by. They require genius—and insight. Study how you can be continued for twenty years—like our research for Halfway down.

5. **A first-class idea.** It pays to get your product on an image of quality—a first-class idea.

Ogilvy & Mather has been conspicuously successful in doing this for Pepsodent, Hammer, Mercedes-Benz, Schweppes, Dove and others.

If your advertising looks ugly, consumers will conclude that your product is shoddy, and they will be less likely to buy it.

6. **Don't be a bore.** Nobody ever forgets loving a product. Yet many advertisements are impersonal, detached, cold—and dull.

It pays to involve the reader.

Talk to her like a human being. Charm her. Make her hungry. Get her to participate.

7. **Innovate.** Start trends—be the first of following them. Advertising which follows a fashionable fad, or is imitative, is seldom successful.

It pays to innovate—to blaze new trails.

But innovation is risky unless you present your innovation with consumers. Look before you leap.

8. **Be suspicious of awards.** The pursuit of creative awards reduces creative people from the pursuit of sales.

We have been unable to establish any correlation whatever between awards and sales.

At Ogilvy & Mather we now give an annual award for the campaign which contributes the most to sales.

Successful advertising sells the product without drawing attention to itself. It rivets the consumer's attention on the product.

Make the product the hero of your advertising.

9. **Psychological suggestion.** Any good agency knows how to position products for demographic segments of the market—for men, for children, for farmers in the country, etc.

But Ogilvy & Mather has learned that it often pays to position products for psychological segments of the market.

Our Mercedes-Benz advertising is positioned to fit nonconformists who seek a "man symbol" and reject Buellman appeals to snobbery.

10. **Don't bury news.** It is easier to interest the consumer in a product when it is new than at any other point in its life. Many copywriters have a fatal instinct for burying news. This is why most advertising for new products fails to exploit the opportunity that genuine news provides.

It pays to launch your new product with a loud boom.

11. **Get the whole hog.** Most advertising campaigns are too complicated. They reflect a long list of marketing objectives. They embrace the divergent views of too many executives. By attempting too many things, they achieve nothing.

It pays to build down your strategy to one simple promise—and go the whole hog in delivering that promise.

What works best in television

12. **Testimonials.** Avoid irrelevant celebrities. Testimonial commercials are almost always successful—if you make them credible.

Either celebrities or real people can be effective. But avoid irrelevant celebrities whose fame has no natural connection with your product or your customers. Irrelevant celebrities steal attention from your product.

13. **Problem solution (don't cheat).** You set up a problem that the consumer recognizes.

Then show how your product can solve that problem.

You prove the solution.

This technique has shown above-average results in sales results, and it still is. But don't use the consumer's laziness to your advantage unless it is a moral, she is your wife.

14. **Visual demonstrations.** If they are honest, visual demonstrations are generally effective in the marketplace.

It is easy to simulate your promise. It saves time. It drives the promise home. It is memorable.

15. **Share of life.** These plays are costly, and most copywriters don't see them. But they have a lot of merchandise, and are still selling.

16. **Avoid jargon.** Make your picture tell the story. What you show is more important than what you say.

17. **Many commercials.** Draw the viewer in a torrent of words. We call this logorrhea (logos means words).

We have created some great commercials with words.

18. **On-camera voice.** Commercial using on-camera voice do significantly better than commercial using voice-over.

19. **Mid-air background.** Most commercials use musical backgrounds. However, on the average, musical backgrounds reduce recall of your commercial. Very few creative people accept this.

But we never heard of an agency using musical background under a new business presentation.

20. **Stand-ups.** The stand-up pitchman is effective. If it is delivered with straight-forward honesty.

21. **Bar of singularity.** The television consumer now sees 20,000 commercials a year, per hour.

Most of them slide off her memory like water off a duck's back.

Give your commercial a flourish of singularity, a bar that will stick in the consumer's mind. One such bar is the VANDERBILT DEVICE, or relevant symbol—the crown in our commercials for Imperial cigarettes.

22. **Animals and cartoons.** Less than five percent of television commercials use cartoons or animals. They are less persuasive than live commercials.

The consumer cannot identify herself with the character in the cartoon. And cartoons do not invite belief.

However, Garfield, Rover, the partners in Los Angeles, tell us that animation can be helpful when you are talking to children.

They should know—they have addressed more than six hundred commercials to children.

23. **Salvage commercials.** Many commercials which test poorly can be salvaged.

They are usually weakly stated and can be corrected. We have doubled the effectiveness of a commercial simply by re-editing it.

24. **Factual vs. emotional.** Factual commercials tend to be more effective than emotional commercials.

However, Ogilvy & Mather has made some emotional commercials which have been successful in the marketplace. Among these are our campaigns for Maxwell House Coffee and Hershey's Milk Chocolate.

25. **Grabbers.** We have found that advertisers with an exciting opening hold their audience at a higher level than commercials which begin quietly.

What works best in print

26. **Headlines.** On the average, five times as many people read the headline as read the body copy.

It follows that, if you don't sell the product in your headline, you have wasted 80 percent of your money. That is why most Ogilvy & Mather headlines include the brand name and the promise.

27. **Benefit in headlines.** Headlines that promise a benefit sell more than those that don't.

28. **New in headlines.** Time after time, we have found that it pays to target genuine new line headlines.

The consumer always looks for the look for new products, or new improvements in an old product, or new ways to use an old product.

Economies—even Russian economies—approve of this. They call it "informative" advertising.

29. **Simple headlines.** Your headline should be simple and to the point. It should be a headline that says in simple words what you want to sell. Readers do not stop to decipher the meaning of obscure headlines.

30. **How many words in a headline?** In headline tests conducted with the cooperation of a big department store, it was found that headlines of ten words or longer sold more goods than short headlines.

In terms of read, headlines between eight and ten words are most effective.

In mid-air advertising, headlines between six and twelve words get the most copy returns.

On the average, long headlines sell more merchandise than short ones—headlines like our

"At 60 miles an hour, the loudest noise in this new

Rolls-Royce comes from the electric clock."

31. **Localize headlines.** In local advertising it pays to include the name of the city in your headline.

32. **Select your prospects.** When you advertise a product which is consumed only by a special group, it pays to "flag" that group in your headline.

—MOTHERS, RED-VEGETABLES, GOING TO EUROPE

33. **Yes, people read long copy.** Readability falls off rapidly up to fifty words, but drops very little between fifty and five hundred words. (This paper contains 180 words, and you are reading it.)

Ogilvy & Mather has used long copy—with notable success—for Mercedes-Benz, Gossin Cation, Merrill Lynch and Shell gasoline.

"The more you sell, the more you sell."

34. **Story appeal in pictures.** Ogilvy & Mather has gotten notable results with photographs which suggest a story. The reader glances at the photograph and asks himself, "What goes on here?" Then he reads the copy to find out.

Harold Rudolph called this magic element "story appeal." The more of it you inject into your photographs, the more people look at your advertisement.

It is easier said than done.

35. **Before & after.** Before and After advertisements are somewhat above average in attention value.

Any form of "visual contrast" seems to work well.

36. **Photographs vs. artwork.** Ogilvy & Mather has found that photographs work better than drawings—almost invariably.

They attract more readers, generate more appeal, appear to be more believable, are better remembered, pull more conversions, and sell more merchandise.

37. **Use captions to sell.** On the average, twice as many people read the captions under photographs as read the body copy.

It follows that you should never use a photograph without putting a caption under it, and each caption should be a miniature advertisement for the product—complete with brand name and promise.

38. **Editorial layouts.** Ogilvy & Mather has had more success with editorial layouts than with "ad" layouts.

Editorial layouts get higher readability than conventional advertisements.

39. **Repeat your winners.** Scores of great advertisements have been discarded before they have begun to pay off.

Readership can actually increase with repetition—up to five repetitions.

Is this all we know?

These findings apply to most categories of products. But not to all.

Ogilvy & Mather has developed a separate and specialized body of knowledge on what makes for success in advertising food products, travel destinations, proprietary medicines, children's products—and other classifications.

But this special information is revealed only to the clients of Ogilvy & Mather.

Ogilvy & Mather
2 E. 40th Street, New York, N.Y. 10017

How to create insurance and financial advertising that sells

By Paul Feldman

InsuranceNewsNet's creative services team has created over thousands of advertising campaigns for insurance and financial professionals. Inspired by the great David Ogilvy, we decided to share, with common brevity, 38 of the things we have learned over the last 15 years that can help define or redefine past advertising efforts.

1. **Be purposeful.** One single decision determines the effect of your ad more than anything else: the purpose of the ad. Is it to let the market know who you are (branding)? To promote a new product or to get your product ready? Know your purpose before you begin creating your ad.

2. **Promote big.** The promise you make in your second most important decision is this: what should you promise the customer? A promise is not a claim, or a theme, or a slogan. It is a benefit for the customer.

It pays to promise a benefit which is unique and compelling. And the product must deliver the benefit you promise.

3. **Commit.** The third most important decision is to commit to advertising. If you expect to run one ad and magically transform your business immediately, you will be in for a rude awakening. You might get a few leads, but you will have no way to track them.

4. **Stick with your brand.** Every advertisement you put out should work to build and support one consistent brand image. Changing your message and image every month sends the marketplace that you lack focus and cause unnecessary brand confusion. And while you are at it, make sure your brand has an image that matches not in the crowd, then you'll be the one the market notices.

5. **Have a big idea.** Want big results? Get a big idea. It's easy to find in the sea of sameness, but if you want your idea to stand out, you have to be bold and commitment differently. Small ideas are everywhere, and if you are complaining about your advertising, maybe you aren't pushing hard enough. It takes big ideas to get the attention of producers out of their state of indifference and get them to take action. Big ideas are usually simple. They take time to think about and years to learn.

6. **Clear your vision.** Give your brand and product an image of quality—a first-class idea or deluxe experience. If your advertising or product looks ugly, producers will conclude that your company is second-rate and they will be less likely to consider you.

7. **Don't be a bore.** This industry is boring enough, so your ad copy shouldn't be. Tell a story and make it interesting. Use adjectives and adverbs. Don't be afraid to involve your audience. Talk to them like they're not people. Entice them.

8. **Innovate.** Advertising that gets on the bandwagon of a trend comes across as doing that very thing. If you want to prove your innovation in the industry, you need to use new logos, that's right. But it's not a headline and should take up no more than 5.0% of your total ad real estate. Never forget that your message, generated from your purpose, is the star of your ad.

9. **Let the star shine.** Maybe you had the most brilliant graphic designer create your logo. That's nice. But it's not a headline and should take up no more than 5.0% of your total ad real estate. Never forget that your message, generated from your purpose, is the star of your ad.

10. **Lead with the good.** As much as we have to admit it, we are all greedy, selfish creatures. If you want to grab someone's attention, you have to speak directly to the "What's in it for me?" instinct. What makes your product better than the rest? It's not more prospects, closing

more business or earning more commissions? Show them what's in it for them.

11. **Be memorable.** The average person sees about 250 marketing messages a day. Most of them become forgettable as they pass through the clutter.

12. **Define the "who."** The universe of insurance agents might be very large, but the majority of licensed producers are not your target market. At InsuranceNewsNet Magazine, our average reader earns \$150,000 a year in commissions and fees. Make sure that your message focuses on the way you want to respond and maybe even say who you don't want to respond. If you sell \$35M of annuities, you need to be explicit for it.

13. **It's not new, so it's it.** It is easier to interest producers in a product when it is new than at any other point in its life. Many copywriters have a fatal instinct for burying news. This is why most advertising for new products fails to exploit the opportunity that genuine news provides.

14. **Get the whole hog.** Most advertising campaigns are too complicated and try to accomplish too many things at the same time. They reflect a long list of marketing objectives, and with multiple agendas. By attempting too much, they achieve nothing.

15. **Be effective while compliant.** Nothing turns off readers more than restricted, down, compliance-approved copy. If you look at some insurance companies' ads, they have more space dedicated to the legal mumbo jumbo than to the product they are promoting. We all want to be in compliance, but that doesn't mean you have to be a bore (see No. 7). Try creating more intrigue about the product and talking more about what it does, rather than drilling into every specific detail, and then you won't have to attach so much small print. If you need a page of disclaimers, do what the pharmaceutical companies do: Buy another page.

16. **Let others beg for you.** Testimonials are extremely important to show proof of promise. Every producer has been burned before, so social proof makes deals easier. Keep testimonials concise and related to your offer, or one would need to read a disburse on how great you are.

17. **Provide a solution.** Set up a problem that producers recognize and can relate to, then provide (and prove) your solution. This technique always yields above-average results. But don't let it fool you: you can actually provide the solution.

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32. **Define the "who."** The universe of insurance agents might be very large, but the majority of licensed producers are not your target market. At InsuranceNewsNet Magazine, our average reader earns \$150,000 a year in commissions and fees. Make sure that your message focuses on the way you want to respond and maybe even say who you don't want to respond. If you sell \$35M of annuities, you need to be explicit for it.

33. **It's not new, so it's it.** It is easier to interest producers in a product when it is new than at any other point in its life. Many copywriters have a fatal instinct for burying news. This is why most advertising for new products fails to exploit the opportunity that genuine news provides.

34. **Get the whole hog.** Most advertising campaigns are too complicated and try to accomplish too many things at the same time. They reflect a long list of marketing objectives, and with multiple agendas. By attempting too much, they achieve nothing.

35. **Be effective while compliant.** Nothing turns off readers more than restricted, down, compliance-approved copy. If you look at some insurance companies' ads, they have more space dedicated to the legal mumbo jumbo than to the product they are promoting. We all want to be in compliance, but that doesn't mean you have to be a bore (see No. 7). Try creating more intrigue about the product and talking more about what it does, rather than drilling into every specific detail, and then you won't have to attach so much small print. If you need a page of disclaimers, do what the pharmaceutical companies do: Buy another page.

36. **Let others beg for you.** Testimonials are extremely important to show proof of promise. Every producer has been burned before, so social proof makes deals easier. Keep testimonials concise and related to your offer, or one would need to read a disburse on how great you are.

37. **Provide a solution.** Set up a problem that producers recognize and can relate to, then provide (and prove) your solution. This technique always yields above-average results. But don't let it fool you: you can actually provide the solution.

38. **Don't be a bore.** This industry is boring enough, so your ad copy shouldn't be. Tell a story and make it interesting. Use adjectives and adverbs. Don't be afraid to involve your audience. Talk to them like they're not people. Entice them.

39. **Lead with the good.** As much as we have to admit it, we are all greedy, selfish creatures. If you want to grab someone's attention, you have to speak directly to the "What's in it for me?" instinct. What makes your product better than the rest? It's not more prospects, closing

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48. **Innovate.** Advertising that gets on the bandwagon of a trend comes across as doing that very thing. If you want to prove your innovation in the industry, you need to use new logos, that's right. But it's not a headline and should take up no more than 5.0% of your total ad real estate. Never forget that your message, generated from your purpose, is the star of your ad.

49. **Let the star shine.** Maybe you had the most brilliant graphic designer create your logo. That's nice. But it's not a headline and should take up no more than 5.0% of your total ad real estate. Never forget that your message, generated from your purpose, is the star of your ad.

50. **Lead with the good.** As much as we have to admit it, we are all greedy, selfish creatures. If you want to grab someone's attention, you have to speak directly to the "What's in it for me?" instinct. What makes your product better than the rest? It's not more prospects, closing

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How to create advertising that sells

by David Ogilvy

Ogilvy & Mather has created over \$1,480,000,000 worth of advertising, and spent \$4,900,000 tracking the results.

Here, with all the dogmatism of brevity, are 38 of the things we have learned.

1. The most important decision. We have learned that the effect of your advertising on your sales depends more on this decision than on any other: *How should you position your product?*

Should you position SCHWEPES as a soft drink—or as a mixer?

Should you position DOVE as a product for dry skin or as a product which gets hands really clean?

The results of your campaign depend less on how we write your advertising than on how your product is positioned. It follows that positioning should be decided before the advertising is created.

Research can help. Look before you leap.

2. Large promise. The second most important decision is this: what should you promise the customer? A promise is not a claim, or a theme, or a slogan. It is a benefit for the consumer.

It pays to promise a benefit which is unique and competitive. And the product must deliver the benefit you promise.

Most advertising promises nothing. It is doomed to fail in the marketplace.

"Promise, large promise, is the soul of an advertisement"—said Samuel Johnson.

3. Brand image. Every advertisement should contribute to the complex symbol which is the brand image. Ninety-five percent of all advertising is created *ad hoc*. Most products lack any consistent image from one year to another.

The manufacturer who dedicates his advertising to building the most sharply defined personality for his brand gets the largest share of the market.

4. Big ideas. Unless your advertising is built on a BIG IDEA it will pass like a ship in the night.

It takes a BIG IDEA to jolt the consumer out of his indifference—to make him notice your advertising, remember it and take action.

Big ideas are usually simple ideas. Said Charles Kettering, the great General Motors inventor: "This problem, when solved, will be simple."

BIG SIMPLE IDEAS are not easy to come by. They require genius—and midnight oil. A truly big one can be continued for twenty years—like our Eyepatch for Hathaway shirts.

5. A first-class ticket. It pays to give most products an image of quality—a first-class ticket.

Ogilvy & Mather has been conspicuously successful in doing this—for Pepperidge, Hathaway, Mercedes-Benz, Schweppes, Dove and others.

If your advertising looks ugly, consumers will conclude that your product is shoddy, and they will be less likely to buy it.

6. Don't be a bore. Nobody was ever bored into buying a product. Yet most advertising is impersonal, detached, cold—and dull.

It pays to involve the customer.

Talk to her like a human being. Charm her. Make her hungry. Get her to participate.

7. Innovate. Start trends—instead of following them. Advertising which follows a fashionable fad, or is imitative, is seldom successful.

It pays to innovate, to blaze new trails.

But innovation is risky unless you pretest your innovation with consumers. Look before you leap.

8. Be suspicious of awards. The pursuit of creative awards seduces creative people from the pursuit of sales.

We have been unable to establish any correlation whatever between awards and sales.

At Ogilvy & Mather we now give an annual award for the campaign which contributes the most to sales.

Successful advertising sells the product without drawing attention to itself. It rivets the consumer's attention on the product.

Make the product the hero of your advertising.

9. Psychological segmentation. Any good agency knows how to position products for demographic segments of the market—for men, for young children, for farmers in the South, etc.

But Ogilvy & Mather has learned that it often pays to position products for psychological segments of the market.

Our Mercedes-Benz advertising is positioned to fit nonconformists who scoff at "status symbols" and reject flimflam appeals to snobbery.

10. Don't bury news. It is easier to interest the consumer in a product when it is new than at any other point in its life. Many copywriters have a fatal instinct for burying news. This is why most advertising for new products fails to exploit the opportunity that genuine news provides.

It pays to launch your new product with a loud BOOM-BOOM.

11. Go the whole hog. Most advertising campaigns are too complicated. They reflect a long list of marketing objectives. They embrace the divergent views of too many executives. By attempting too many things, they achieve nothing.

It pays to boil down your strategy to one simple promise—and go the whole hog in delivering that promise.

What works best in television

12. Testimonials. Avoid irrelevant celebrities. Testimonial commercials are almost always successful—if you make them credible.

Either celebrities or real people can be effective. But avoid irrelevant celebrities whose fame has no natural connection with your product or your customers. Irrelevant celebrities steal attention from your product.

13. Problem-solution (don't cheat!) You set up a problem that the consumer recognizes.

Then you show how your product can solve that problem.

And you prove the solution.

This technique has always been above average in sales results, and it still is. But don't use it unless you can do so without cheating; the consumer isn't a moron, she is your wife.

14. Visual demonstrations. If they are honest, visual demonstrations are generally effective in the marketplace.

It pays to visualize your promise. It saves time. It drives the promise home. It is memorable.

15. Slice of life. These playlets are corny, and most copywriters detest them. But they have sold a lot of merchandise, and are still selling.

16. Avoid logorrhea. Make your pictures tell the story. What you show is more important than what you say.

Many commercials drown the viewer in a torrent of words. We call that logorrhea (rhymes with diarrhea).

We have created some great commercials without words.

17. On-camera voice. Commercials using on-camera voice do significantly better than commercials using voice-over.

18. Musical backgrounds. Most commercials use musical backgrounds. However, on the average, musical backgrounds reduce recall of your commercial. Very few creative people accept this.

But we never heard of an agency using musical background under a new business presentation.

19. Stand-ups. The stand-up pitch can be effective, if it is delivered with straightforward honesty.

20. Burr of singularity. The average consumer now sees 20,000 commercials a year; poor dear.

Most of them slide off her memory like water off a duck's back.

Give your commercials a flourish of singularity, a burr that will stick in the consumer's mind. One such burr is the MNEMONIC DEVICE, or relevant symbol—like the crowns in our commercials for Imperial Margarine.

21. Animation & cartoons. Less than five percent of television commercials use cartoons or animation. They are less persuasive than live commercials.

The consumer cannot identify herself with the character in the cartoon. And cartoons do not invite belief.

However, Carson/Roberts, our partners in Los Angeles, tell us that animation can be helpful when you are talking to children.

They should know—they have addressed more than six hundred commercials to children.

22. Salvage commercials. Many commercials which test poorly can be salvaged.

The faults revealed by the test can be corrected. We have doubled the effectiveness of a commercial simply by re-editing it.

23. Factual vs. emotional. Factual commercials tend to be more effective than emotional commercials.

However, Ogilvy & Mather has made some emotional commercials which have been successful in the marketplace. Among these are our campaigns for Maxwell House Coffee and Hershey's Milk Chocolate.

24. Grabbers. We have found that commercials with an exciting opening hold their audience at a higher level than commercials which begin quietly.

What works best in print

25. Headlines. On the average, five times as many people read the headline as read the body copy.

It follows that, if you don't sell the product in your headline, you have wasted 80 percent of your money. That is why most Ogilvy & Mather headlines include the brand name and the promise.

26. Benefit in headlines. Headlines that promise a benefit sell more than those that don't.

27. News in headlines. Time after time, we have found that it pays to inject genuine news into headlines.

The consumer is always on the lookout for new products, or new improvements in an old product, or new ways to use an old product.

Economists—even Russian economists—approve of this. They call it "informative" advertising. So do consumers.

28. Simple headlines. Your headline should telegraph what you want to say—in simple language. Readers do not stop to decipher the meaning of obscure headlines.

29. How many words in a headline? In headline tests conducted with the cooperation of a big department store, it was found that headlines of ten words or longer sold more goods than short headlines.

In terms of recall, headlines between eight and ten words are most effective.

In mail-order advertising, headlines between six and twelve words get the most coupon returns.

On the average, long headlines sell more merchandise than short ones—headlines like our

"At 60 miles an hour, the loudest noise in this new Rolls-Royce comes from the electric clock."

30. Localize headlines. In local advertising it pays to include the name of the city in your headline.

31. Select your prospects. When you advertise a product which is consumed only by a special group, it pays to "flag" that group in your headline—MOTHERS, BED-WETTERS, GOING TO EUROPE?

32. Yes, people read long copy. Readership falls off rapidly up to fifty words, but drops very little between fifty and five hundred words. (This page contains 1909 words, and you are reading it.)

Ogilvy & Mather has used long copy—with notable success—for Mercedes-Benz, Cessna Citation, Merrill Lynch and Shell gasoline.

"The more you tell, the more you sell."

33. Story appeal in picture. Ogilvy & Mather has gotten notable results with photographs which suggest a story. The reader glances at the photograph and asks himself, "What goes on here?" Then he reads the copy to find out.

Harold Rudolph called this magic element "story appeal." The more of it you inject into your photograph, the more people look at your advertisement.

It is easier said than done.

34. Before & after. Before and After advertisements are somewhat above average in attention value.

Any form of "visualized contrast" seems to work well.

35. Photographs vs. artwork. Ogilvy & Mather has found that photographs work better than drawings—almost invariably.

They attract more readers, generate more appetite appeal, are more believable, are better remembered, pull more coupons, and sell more merchandise.

36. Use captions to sell. On the average, twice as many people read the captions under photographs as read the body copy.

It follows that you should never use a photograph without putting a caption under it; and each caption should be a miniature advertisement for the product—complete with brand name and promise.

37. Editorial layouts. Ogilvy & Mather has had more success with editorial layouts than with "addy" layouts.

Editorial layouts get higher readership than conventional advertisements.

38. Repeat your winners. Scores of great advertisements have been discarded before they have begun to pay off.

Readership can actually increase with repetition—up to five repetitions.

Is this all we know?

These findings apply to most categories of products. But not to all.

Ogilvy & Mather has developed a separate and specialized body of knowledge on what makes for success in advertising food products, tourist destinations, proprietary medicines, children's products—and other classifications.

But this special information is revealed only to the clients of Ogilvy & Mather.

Ogilvy
&
Mather

2 East 48th Street, New York, N.Y. 10017

How to create insurance and financial advertising that sells

By Paul Feldman

InsuranceNewsNet's creative services team has created over thousands of advertising campaigns for insurance and financial professionals. Inspired by the great David Ogilvy, we decided to share, with earnest brevity, 38 of the things we have learned over the last 15 years that can help define or redefine past advertising efforts.

1. Be purposeful. One single decision determines the effect of your ad more than anything else: the purpose of the ad. Is it to let the market know who you are (branding)? to announce a new product? or to get new producer leads? Know your purpose before you begin creating your ad.

2. Promise big. The promise you make is your second most important decision. Make sure you actually are promising something, and make sure that promise is a benefit. Promise a benefit that is unique and competitive, and then deliver.

3. Commit. The third most important decision is to commit to advertising. If you expect to run one ad and magically transform your business immediately, you will be in for a rude awakening. You might not always hit home runs with your campaigns, but base hits, over and over, win games. Plus, if you are inconsistent, you are telling the market that you aren't truly committed to growing your business and helping more people.

4. Stick with your brand. Every advertisement you put out there should work to build and support one consistent brand image. Changing your messaging and image every month shows the marketplace that you lack focus and causes unnecessary brand confusion. And while you're at it, make sure your brand has an image that stands out in the crowd; then you'll be the one the market notices amidst the noise.

5. Have a big idea. Want big results? Get a big idea. It's easy to float in the sea of sameness, but if you want your idea to stand out, you have to be bold and communicate differently. Small ideas are everywhere, and if no one is complaining about your advertising, maybe you aren't pushing hard enough. It takes a big idea to jolt the attention of producers out of their state of utter indifference and get them to take action. Big ideas are usually simple. They take time to develop, but can last years.

6. Class it up. Give your brand and products an image of quality – a first-class ticket or deluxe experience. If your advertising or experience looks ugly, producers will conclude that your company is second-rate and they will be less likely to contact you.

7. Don't be a bore. This industry is boring enough, so your ad copy shouldn't be. Tell a story and make it interesting. Use adjectives and adverbs. Don't be afraid to involve your audience. Talk to them like they're real people. Entice them.

8. Innovate. Advertising that gets on the bandwagon of a trend comes across as doing that very thing. If you want to prove you're an innovator in the industry, you need to innovate in your marketing. Blaze new trails. Look outside of our industry for inspiration. Then dodge the risk of innovation by pretesting with producers.

9. Go psychological. A good advertisement should speak directly to the target audience as though you are having a conversation. Just because someone has a license doesn't mean they sell your product. If your ideal producer is an annuity producer, speak directly with them by addressing their needs,

wants and desires. If your target producer is one who writes more than \$1M a year of annuities, write the advertisement just like you would if you were having a conversation with that particular producer.

10. Define the "who." The universe of insurance agents might be very large, but the majority of licensed producers are not your target market. At *InsuranceNewsNet Magazine*, our average reader earns \$185,000 a year in commissions and fees. Make sure that your message focuses on who you want to respond and maybe even say who you don't want to respond, "If you sell \$5M of annuities, you might be right for us."

11. If it's new, say it. It is easier to interest producers in a product when it is new than at any other point. Capitalize on the opportunity that genuine news provides. Launch your new product with maximum fanfare.

12. Be single-minded. Most advertising campaigns are too complicated and try to accomplish too many things at the same time. They reflect a long list of marketing objectives, and with multiple agendas. By attempting too much, they achieve nothing. Boil down your strategy to one "big idea."

13. Be effective while compliant. Nothing turns off readers more than watered-down, compliance-approved copy. If you look at some insurance companies' ads, they have more space dedicated to the legal mumbo jumbo than to the product they are promoting. We all need to remain in compliance, but that doesn't mean you have to be a bore (see No. 7). Try creating more intrigue about the product and talking more about what it does, rather than drilling into every specific detail, and then you won't have to attach so much small print. If you need a page of disclaimers, do what the pharmaceutical companies do: Buy another page.

14. Let others brag for you. Testimonials are extremely important to show proof of promise. Every producer has been burned before, so social proof makes decisions easier. Keep testimonials concise and related to your offer; no one wants to read a diatribe on how great you are.

15. Provide a solution. Set up a problem that producers recognize and can relate to; then provide (and prove) your solution. This technique always yields above-average results. But don't use it unless you can actually produce the solution.

16. Demonstrate it. Demonstrations are powerful. Show your audience what you do and what it means to them. Use infographics, charts and facts. Make it tangible and memorable and drive the promise home.

17. Show a slice of life. These can seem cheesy, but they're effective. Use narrative to take readers behind the scenes and into the life of a consumer (or producer). Show life before and after finding your company and service, and do it in a way your target audience can relate to.

18. Let the star shine. Maybe you had the most brilliant graphic designer create your logo. That's nice. But it is not a headline and should take up no more than 5-10% of your total ad real estate. Never forget that your message, generated from your purpose, is the star of your ad.

19. Lead with the greed. As much as we hate to admit it, we are all greedy, selfish creatures. If you want to grab someone's attention, you have to speak directly to the "What's in it for me?" inner voice. What motivates your top producers? Is it seeing more prospects, closing

more business or earning more commissions? Show them what's in it for them.

20. Be memorable. The average person sees about 250 marketing messages in a day. We've all become experts at tuning out this onslaught. So make sure your advertisements feature a presence of novelty that'll stick on your audience's minds.

21. Salvage ads. Many advertisements that have disappointing initial results can be saved. All too often companies quit on campaigns too early. We have doubled and tripled the effectiveness of an advertisement by simply changing the headline or making some minor tweaks to the copy.

22. Grab them from the start. Ads work best when they have strong openings. Then, your entire advertisement should be a "greased slide" that starts at the headline and the opening paragraph or subhead. Don't stop there, however, because you need to keep them interested and get them excited enough to respond.

23. Sell with your headline. On average, people are 5x more likely to read just a headline than to read through the entire body copy. If your headline doesn't sell, you have wasted 80% of those marketing dollars.

24. Show the benefit up top. Your ad promises a big benefit (see No. 2). Make sure that benefit is in your headline.

25. Deliver news. "Newsy" headlines tend to pull above-average results. A great example of this from one of our successful ads is "Obamacare creates windfall opportunity for advisors." Producers are always on the lookout for new products or new improvements in an established product, or new ways to use an established product.

26. Keep it simple. Your headline should grab a reader's attention using simple language. They will not stop to decipher the meanings of confusing or overly clever headlines.

27. Go short or go long. Ogilvy's agency reported headline test results that revealed headlines longer than 10 words were more effective than shorter headlines. Headlines of 8-10 words were most easily recalled. In mail order advertising, headlines of 6-12 words yielded the best results. Our own observations have confirmed that long headlines generate more than short ones – headlines like our "Free Report Reveals: How to Work 20 Hours a Week and Write \$250,000,000 of Life and Annuity Premium in 7 Years."

28. Use the before or after. Using a pre-headline (usually above the headline) is an excellent mechanism to define and call out your audience, as in "Attention Annuity Producers..." Sub-headlines are a powerful tool used by editors worldwide. They enable you to use a shorter headline and to explain and strengthen the statement with a subhead.

29. Take your time. Readership drops quickly within the first 50 words, but then from 50-500 there is very little drop (this page contains 2100 words, and you are reading it). InsuranceNewsNet has used long copy, with great success. "The more you tell, the more sell."

30. Suggest a story. InsuranceNewsNet has gotten noticeable results with authentic photographs that suggest a story, the kind that draw the audience in and make them ask, "What's going on here?" They're engaged because they want to know the whole story.

31. Steer away from stock. InsuranceNewsNet has found that trite, overused stock photography reduces response significantly. If

a reader recognizes a photo that he has seen dozens of times before, he's less likely to trust or want to read.

32. Use captions to sell. People tend to read body copy only half as often as they'll read a caption under a photograph. Use captions effectively – make sure they include the promise.

33. Use contrast. Before-and-after advertisements have a history of performing well based on attracting above-average attention. Contrasts are powerful. "I used to sell life insurance out of my one-bedroom apartment, and in 6 months, I'm already on track to write \$1 million in target premium."

34. Don't be cute. Producers take their business and careers seriously and so should you.

35. Tell them you want their business. There are few marketing organizations in the marketplace that don't want producers' business, yet too many of them don't do anything to tell the market that they want their business. If producers don't see or hear from you, there is little to no chance they will choose to do business with you.

36. Think editorial. *InsuranceNewsNet* has had more success with editorial layouts than with "addy" layouts with fancy images and fonts (see No. 25 and No. 29).

37. Always have a call to action. An advertisement without a clear call to action is a waste of money. Excite readers with your copy and with an offer that will get them to take immediate action. Keep calls to action simple and don't give too many ways to contact you. Make it easy to respond. Deadlines increase the effectiveness of calls to action.

38. Repeat your winners. Readership can actually increase with repetition, and we've seen solid, steady results from the same campaigns being run for up to six months.

Is this all we know?

Nope. These findings apply broadly for most, but not all, of our industry. We have developed separate and specialized bodies of knowledge on what makes for success in each category of insurance and financial products. Our intimate industry experience and knowledge enable us to create winning campaigns that few (if any) advertising agencies and media companies can compete with.

With InsuranceNewsNet, you can get all of the marketing services and media outlets you need from a single source. Which means greater speed, better coordination and more efficient use of your marketing dollars.

Invitation

InsuranceNewsNet is currently offering qualified insurance carriers, marketing organizations and BGAs a free one-on-one consultation with a marketing strategist who can help you transform your business by zeroing in on your purpose and presenting your promise in an unforgettable way. Hurry! This is a limited-time offer. Call today to reserve your free consultation.

866-707-6786 x125

 insurancenewsnet

How to create financial advertising that sells

by Ogilvy & Mather

Ogilvy & Mather has created over \$100 million worth of advertising for clients in many financial fields—banking, insurance, investments, credit cards. Here are twelve of the things we have learned.

1. The most important decision. How should you position your financial product or service? This is the most important decision you will make. It affects the way you conduct your business, as well as what you say in advertising.

Merrill Lynch is positioned as a total financial services center, not as just a stockbroker. American Express Travelers Cheques are positioned for domestic travel, as well as foreign.

The Fidelity Bank of Philadelphia is positioned as the bank that does the most to stretch your money.

The results of your campaign depend less on how your advertising is written than on how your product is positioned. It follows that positioning should be decided before the advertising is created. Research can help. Look before you leap.



Consistency pays. The positioning for this American Express Card campaign, in 10 years old. It won the 1973 David Ogilvy Award—given solely for success in sales.

2. Build a bond of trust. Any advertisement is likely to work better if readers believe it. In financial advertising it pays to build a bond of trust. This is because many financial services offer benefits that cannot be seen or measured for years, yet are vital to the customer's well-being.

Here are five ways to build trust:

- **Demonstrate your stability.** You are asking people to come forward with hundreds, even thousands, of dollars. Perhaps their entire life savings. Nobody wants to entrust his money to a bank or brokerage house that might fail. Your advertising can help build confidence in your stability.

When Merrill Lynch was still a private company, they didn't have to publish an annual report. But they published one anyway, and offered it in advertising.

Merrill Lynch's philosophy of "doing business in a goldfish bowl" suggested that they had nothing to hide. It paid dividends in goodwill and new business.

- **Find a spokesman your prospects will trust.** When Ogilvy & Mather was looking for a spokesman for New York's Bowery Savings Bank, we asked this question: "Who personifies New York at its best, and would be trusted instinctively by New Yorkers?"

Joe DiMaggio led the list by a wide margin and became The Bowery's spokesman. Within eight months, awareness of The Bowery's advertising increased 50 percent.

- **Be scrupulously honest.** In a commercial about their annual report, City Investing Company said: "Where we did well, we show you. And

where we didn't do so well, we show you that, too! People trust a company that tells the truth.

- **Show who is behind those granite walls.** It is easier to trust a human being than a faceless company. Investors, for example, want to know who is handling their money. Lionel D. Edie & Co., the investment advisory subsidiary of Merrill Lynch, showed their top investment advisors in their advertising. It helped establish person-to-person contact with dozens of prospective accounts.

- **Don't be cute.** People take their money seriously and are seldom disposed to trust it to a comedian. Ogilvy & Mather has found that it pays to

Notes on corporate advertising to the financial community

Few security analysts or sophisticated investors will admit that advertising can affect their evaluation of a company. Ogilvy & Mather's research tells a different story.

If you are considering advertising to the financial community, here are five keys to success:

1. Be ready to make a long-term commitment—three to five years—or the money you spend will be wasted.
2. Give a candid indication of how you plan to grow in earnings per share. The people who recommend or buy your company's stock hate surprises.
3. Make sure your financial reports—and your advertising—are easy to understand. Financial experts will avoid a company whose communications are hard to decipher.
4. Measure your results. Be as hard-nosed about your advertising investment as any other investment you make.
5. Be different. Your advertising must set you apart from other corporations—or it will pass like a ship in the night.

leave whimsy to those who advertise whimsical products.

3. Offer a unique benefit—and advertise it. American Express is the only brand of travelers cheques which guarantees an emergency refund 24 hours a day, 365 days a year, anywhere in the continental U.S. Their advertisements never fail to mention this fact.

4. Simplify your offer. Like every other commercial bank in Philadelphia, The Fidelity Bank offered a schedule of reduced checking costs for customers who kept certain balances in their checking account or savings account. The idea was unwieldy and complicated to explain in advertising. Unlike the other banks, Fidelity simplified its offer by advertising free checking for anyone who kept at least \$400 in a savings account.

Result: In just four months, Fidelity Bank quadrupled the number of customers in its free checking program—and enjoyed a healthy increase in savings deposits.

5. Go on television. There is a theory that television provides too much "waste circulation" to be efficient in reaching upper income groups. This theory has been proven false. The visibility and impact of television can more than offset the diversity of its audience.

We have used television effectively for all our financial clients.

6. Find a unique symbol. A distinctive and memorable visual symbol can give your advertising

ing a book that will catch in your prospect's mind.

- **The Merrill Lynch bulls** symbolize the company's confidence in the long-term strength of the American economy.

- **The Nationwide blanket** symbolizes the complete coverage Nationwide can provide for your home, car, and family.

7. Go first class. It pays to give your service an image of quality. If your advertising looks cheap or ugly, prospects will assume that your service is shoddy.

8. Unify your advertising. Often a financial advertiser offers different services to different groups of people. Without a common theme, the advertising may seem to come from several small companies, rather than from one large one. That charging herd of bulls makes every Merrill Lynch advertisement work toward a common cause even when the services offered are different.

9. Talk your customers' language. Part of Joe DiMaggio's appeal to New Yorkers is that he's a "regular guy." He never talks in trade jargon never builds a wall of arcane verbiage around The Bowery's services.

By the end of his first year as spokesman, The Bowery's share of the growth in savings bank deposits jumped over 60 percent.

10. Make sure people know you really want their business. Many people are afraid of financial institutions. For example, they hesitate to ask for a loan out of fear of being turned down.

Fidelity Bank cut through this fear by announcing: "Fidelity Bank has \$10 million to lend by May 1." The money was gone in 60 days.

11. Make the most of news. We have found that financial advertising gets more readership when tied in with news.

But make sure you act fast. A Merrill Lynch advertisement on Phase Three controls was written, approved, set in type, and sent to newspapers within 12 hours of the newsbreak.

In the summer of 1971, many Americans abroad were unable to exchange their dollars for foreign currency because of an overnight devaluation. Immediately, Ogilvy & Mather people in London and Paris filmed interviews with Americans whose vacations had been saved by the American Express Card, which was still usable because charges on it are made in the local currency.

Within days, these interviews were on the air in television commercials. The number of people who rated the American Express Card as the "best general-purpose credit card" grew 40 percent faster than projections.

Merrill Lynch is bullish on America.



A distinctive symbol. Six weeks after this commercial went on the air, over 65 percent of the target audience could identify the firm that was bullish on America.

12. Don't be afraid of long copy. A financial commitment is intensely interesting to the person about to make it. Be sure to give your prospects plenty of information.

Research shows that although readership falls off rapidly up to fifty words, it drops very little between 50 and 500 words.

One of the best coupon advertisements for Merrill Lynch contained more than 1,145 words. "The more you tell, the more you sell."

How to integrate direct response into your marketing plan

If you have a new product or service, make sure your key prospects get the news ahead of the general public—in the mail.

And don't ignore your current customers. They are often your best prospects.

Financial clients of Ogilvy & Mather

American Express Card
American Express Travelers Cheques
American Express International Banking Corp.
The Bowery Savings Bank
City Investing Company
The Fidelity Bank
Merrill Lynch & Co., Inc.
Nationwide Insurance

In collaboration with Hodes-Daniel Advertising, Ogilvy & Mather's Direct Response Division offers financial marketers a unique combination of services.

Hodes-Daniel has specialized in financial direct marketing for 30 years. They can also computerize your mailing list, print your mailings, and send them out.

Thus you can now get all the marketing services you need from a single source. Which should mean greater speed, better coordination, and more efficient use of your marketing dollars.

Fidelity Bank has \$10 million to lend by May 1



Many people are afraid to ask a bank for money. Fidelity's direct approach made it easier to ask. Result: every cent of the money was gone in 60 days.

Invitation

Ogilvy & Mather has a comprehensive one-hour slide presentation on financial advertising. If you would like to see this presentation, please write on your company letterhead to any of these heads of Ogilvy & Mather offices: Andrew Kershaw in New York; Michael Turner in Houston; or Cy Schneider in Los Angeles.

Ogilvy & Mather

2 East 48th Street, New York, N.Y. 10017
2600 Two Shell Plaza, Houston, Texas 77002
5900 Wilshire Blvd., Los Angeles, Calif. 90036

How to create industrial advertising that sells

by Ogilvy & Mather

Ogilvy & Mather has created industrial advertising for over 200 of our clients in 30 countries.

Here, with all the dogmatism of brevity, are some of the ways we have learned to get the best results.

1. Use your best people. Industrial advertising can be even more challenging than consumer advertising. Often it aims to influence decisions involving hundreds of thousands of dollars.

If you want first-rate industrial advertising, assign it to first-rate people. At Ogilvy & Mather, the people who develop industrial advertising are the same people who develop consumer advertising. The same account executives. The same copywriters and art directors. The same media people.

2. Prove your case. Advertising with a largely emotional appeal can sell some types of consumer products. But rarely, if ever, will it sell industrial products. Hard-nosed buyers, men whose business is spending money wisely, need an airtight argument to be convinced.

• **Use case histories and testimonials.** Buyers like to know how well your product has worked for others. This is the headline for an International Nickel advertisement:

"Chattanooga's 348,000-Barrel LNG Tank Is Now 4 Months Ahead of Schedule. Easy-Welding 9% Nickel Steel Is One Reason Why."

An impressive case history, directly responsible for new business for International Nickel.

• **Demonstrate.** Show what your product will do. *Torture tests* can be unusually effective. To demonstrate the strength of International Paper's cardboard meat container, Ogilvy & Mather showed one box supporting six grown men and a steer. After reading this advertisement, the head of one of the largest meat-packing firms in the U.S. sought out International Paper. Until then, IP had been unable to get in touch with him.

Another way to demonstrate is to put the proof of your product's capabilities right in the reader's hands.

In Australia, Ogilvy & Mather helped launch a new copier for Repco Canon. The advertisement was an actual copy

Ogilvy & Mather answers a common question about long copy

Ogilvy & Mather has prepared many industrial advertisements with very long copy. Yet readership research shows that the vast majority of the readers of any advertisement never get beyond the headline.

Since so few people read the copy at all, why does Ogilvy & Mather recommend long copy so often?

The answer is that those relatively few people who read the copy are prospects for your product or your service.

If you aren't in the market for a product you are unlikely to read an advertisement for it, no matter how long or short the copy. (Most readers of *The Wall Street Journal* have little interest in industrial advertising—or Ogilvy & Mather. Chances are they haven't read this far.)

But real prospects—especially industrial prospects responsible for spending large sums

made by a Repco Canon copier, inserted into the leading financial/business paper.

In the first two months, sales were double the company's original estimates.

• **Use long copy.** See the box below.



Typical advertisement for the Citation has 1100 words. (See box below.)

3. Create uses for a new material. Once you identify your market, develop possible uses for the material. Then show them in your advertising.

Shell Chemical wanted to sell polypropylene plastic to the packaging industry—but polypropylene plastic had never been used for packaging. So Shell asked industrial engineers to develop models of packages that could be made of polypropylene. Ogilvy & Mather featured the models in advertisements. One of the hypothetical packages was eventually used by a manufacturer who became a good customer of Shell.

4. Develop a single advertising format for all your product groups. Otherwise your advertisements will seem to come from several small companies rather than one large corporation. When Ogilvy & Mather developed an overall format for all Owens-Corning Fiberglas advertisements, research showed a doubling of recognition of Owens-Corning as a large, nationwide corporation.

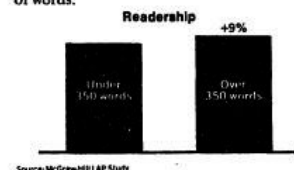
5. Get the reader to participate. One way: quizzes. International Nickel ran quizzes for two years. Here's one of the headlines:

"Are You an Expert on the Uncommon Cold? Try This Cryogenic Quiz."

Each quiz advertisement got top "noted" and top "read most" scores every time it ran. *Note:* The quiz

—are hungry for information. Research shows that industrial advertisements with really long copy actually tend to get read more thoroughly than advertisements with shorter copy. (See chart.)

You might be able to sell a candy bar with very short copy. But you could never make a case for buying a Cessna Citation in a handful of words.



Source: McGraw-Hill LAP Study

implies that you have the answers. This helps establish your company as a leading expert in your field.

6. Make your advertisement a product guide—with your product the hero. An insert Ogilvy & Mather produced for Massey-Ferguson in England showed fourteen types of ploughs and what each does best in bedding the soil:

"The Massey-Ferguson Guide to Better Bed-Making."

Massey-Ferguson salesmen found the advertisement pinned up on walls of many agricultural dealers. And on farms, as well.

7. Put a strong promise in the headline. This is the most effective way to alert those few readers who are prospects for your product.

"Fiberglas Is More Than a Weather-Resistant Lighting Pole. It's a Way to Cut Maintenance Costs Almost to Zero."

One order resulting from this advertisement was enough to pay for the entire campaign for a year.

8. Use cutaway drawings, diagrams, graphs. For Shell Chemical, Ogilvy & Mather used a diagram to explain a chemical process and a chart to give data for typical applications. These were the only illustrations in an advertisement that helped develop multimillion-dollar sales for Shell.

9. Include the price when you can. Contrary to what many advertisers believe, price does not scare readers away. Research shows that a promi-



Shell created packaging ideas to illustrate new uses for polypropylene plastic. See #3.

nent price increases readership—even a high price. Buyers know that quality merchandise costs more than shoddy merchandise.

How to get more for your money

10. Concentrate your forces. Run in fewer magazines. McGraw-Hill research shows that you spend your money more wisely when you run in the top two of the top five magazines in a field.

You'll usually reach about 86 percent of the total audience for all five publications—at 47 percent of the cost of running in all five.

11. Think smaller. Don't use spreads, for example, unless the importance of your story justifies the sheer impact of a spread—or you need the space to prove the claim in your headline. Spreads cost twice as much as pages but almost never produce double the readers or double the coupons.

If possible, split-run full pages with smaller sizes. Find out which size is most cost-effective. In England, Ogilvy & Mather experimented with various sizes of newspaper advertisements for 3M and discovered that an advertisement less than a quarter of a page actually pulled more coupons than full pages.

12. Consider 2-color—a real bargain. You get almost as many readers as with 4-color—at about one third the extra cost.

CAUTION: Use the second color functionally. Focus attention on product features. Highlight key words. Show how your product operates. *Help the*

reader. Using a second color merely for decorative purposes often looks cheap and can actually lose readers.

13. Repeat your winners. Industrial advertisers are notorious for killing their advertisements



This advertisement got top "noted" and top "read most" scores on its eleventh insertion—as it did the first.

before they earn their keep. A waste of money.

An Ogilvy & Mather advertisement for Owens-Corning got top "noted" and top "read most" scores in *The Wall Street Journal* the eleventh time it ran—just as it did the first.

We have seen coupon response hold up through the eighth insertion.

These are only a few of the ways to make industrial advertising more effective. Ogilvy & Mather has a one-hour slide presentation with 75 more facts that can help make the difference between outstanding and mediocre industrial advertising.

If you are interested in seeing this full presentation, please write on your company letterhead to any of these heads of Ogilvy & Mather offices:

Andrew Kershaw
2 East 48th Street, New York, New York 10017

Michael Turner
2600 Two Shell Plaza, Houston, Texas 77002

Cy Schneider
5900 Wilshire Blvd., Los Angeles, Calif. 90036

Ogilvy & Mather Offices

We have learned that the same techniques work in our offices all over the world. We apply them for our clients in:

Argentina	Germany	Nigeria
Australia	Holland	Norway
Austria	Hong Kong	Singapore
Belgium	India	South Africa
Brazil	Indonesia	Spain
Canada	Italy	Sweden
Colombia	Kenya	Thailand
Denmark	Malaysia	United Kingdom
Finland	Mexico	United States
France	New Zealand	Venezuela

Ogilvy & Mather

2 East 48th Street, New York, N.Y. 10017

How direct response advertising can increase your sales and profits

Even if your company has never used direct response, read what Ogilvy & Mather has learned from half a billion coupons

Ogilvy & Mather has created more than \$150,000,000 worth of direct response advertising—in mail and media—for the American Express Company, Burpee Seeds, Cessna Aircraft, Nationwide Insurance, Shell Oil, Sears, Roebuck and other clients.

In the process, we have learned that direct response advertising can help sell \$750,000 jet airplanes as well as 25¢ packets of flower seeds.

Here are a few of the ways Ogilvy & Mather uses this most accountable form of advertising as part of our clients' marketing programs. Some of them may be useful to you.

1. Direct response can be your "secret weapon" in new product introductions. Cessna Aircraft used direct mail in its introduction of "Citation," a new \$750,000 business jet. Ogilvy & Mather began mailings to a list of key corporate executives and their chief pilots long before the first "Citation" was in production.

Sales leads in response to these mailings helped "Citation" become the world's largest selling business jet in just one year.

2. A remarkably efficient way to reach your best prospects. Today Mercedes-Benz diesel engine cars sell well in America. But ten years ago, it was difficult to identify and reach the limited number of high-potential prospects for diesel cars.

Ogilvy & Mather compiled a list of people who matched the demographic profile of existing diesel car owners, then sent them an 8-page letter. As a direct result of the letter, Mercedes-Benz sold 716 diesel cars within eight weeks.

3. How to land your most profitable new customers. Ogilvy & Mather has developed special acquisition programs designed to acquire new credit customers for our clients on a highly selective basis.

These programs combine sophisticated list segmentation techniques with a remarkably precise formula that identifies the profitable customer; establishes his real value; and reveals how much should be spent to acquire him.

PRESENT VALUE FORMULA

$$PV = \int_0^T (\alpha \pi n e^{-t/\lambda} - \alpha d e^{-t/\lambda} - \alpha C_0 e^{-t/\lambda}) e^{-\rho t} dt - \frac{S e^{-\rho T} - M - RC}{\rho}$$

This is an example of a "present value" economic model. This model—programmed with test results and appropriate up and downside risks—reveals the true cost of acquiring a new credit customer and predicts the net profit he will return over the next 5 years.

4. How to build a bank of localized leads for your sales force. The pinpoint accuracy of direct mail makes it the ideal medium for obtaining sales leads exactly where you need them most.

Our computerized "Commodity Futures List Bank" supplies localized leads to Merrill Lynch representatives from Saskatchewan to San Francisco.

5. Direct response can make television dollars work harder. Television commercials for American Express Credit Cards end with a request for a direct response by phone. This produces tens of thousands of applications for the Card.

Ogilvy & Mather has also improved response to direct mailings by timing mail drops to coincide with television advertising.

6. Direct response is an indispensable element in successful travel advertising. Direct response, in mail as well as other media, has proven to be a key ingredient in marketing travel.

The secret is to close the sale by mail—or to obtain a highly qualified lead—instead of wasting a fortune mailing expensive booklets and pamphlets.

Ogilvy & Mather coupon advertisements for Cunard have paid out four times over in immediate ticket sales.

A direct mail offer of free London theater tickets produced response rates as high as 26 percent for the British Tourist Authority.

7. You can now sell high-ticket items direct by mail. Today's ever-increasing distribution of credit cards has revolutionized marketing by mail.

Credit cards now make direct mail practical for selling sewing machines, calculators, color television sets and many other products costing hundreds, even thousands, of dollars.

As sales costs escalate, more and more manu-

How to capitalize on new profit opportunities in direct marketing.

Today, more and more major corporations are considering direct marketing in their search for new sources of profit.

It pays to look before you leap into this highly specialized business.

Ogilvy & Mather has found that the odds for success improve if you can use your own customer list and retail packages as an entrée into direct marketing.

One mail marketing business we helped develop now does fifty million dollars in annual sales.

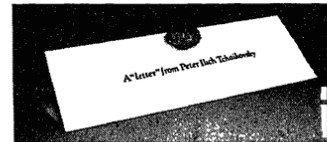
facturers will turn to this new way of selling direct to the consumer.

Techniques that work best in direct response advertising

8. Challenge dogma. Ogilvy & Mather has found that it often pays to challenge dogma and test for breakthroughs. Our tests show that:

- An inexpensive offset letter can often out-pull far more costly computer letters.
- "On-page coupon-envelopes" can be more cost efficient than expensive preprint inserts.
- An innovative letter can be more important to your success than a big, beautiful 4-color brochure.

Note: These examples are not offered to create new dogma but to emphasize that it pays to test.



This innovative "personal" letter from Peter Rich Tchaikovsky—created from hundreds of letters actually written by the great composer—substantially increased response for a new record offer.

9. How to make long copy succeed. Tests show long copy usually, but not always, pulls more orders than short copy in direct response advertising.

Specifics are the key ingredient in successful long copy. Glittering generalities turn readers off. Beware of long copy that is lazy. Supply facts and figures. They impress the reader and help close the sale.

10. The way you position your offer can double your response. We recently split-run three new advertisements against a successful Burpee advertisement that featured a \$1 offer in the headline.

All three new advertisements improved

response. The one shown below increased results 112 percent.



The reason: The new advertisement offered a free catalog—and clearly positioned Burpee as America's leading breeder of new flower and vegetable varieties for the home gardener.

11. It pays to demonstrate. Product demonstrations are not easy to do in direct mail. But they are worth the effort. They can be exceptionally effective.

Ogilvy & Mather's mailing for Cessna's "Citation" jet enclosed a recording that contrasted the "Citation's" low noise levels with competitive jets—and even an electric blender.

The record proved Cessna's case; words alone could only have made a claim.

12. Asking the reader to quiz himself increases response. Inviting readers to take a quiz involves them with your advertising.

This can pay handsome dividends, as this split-run test shows.

WHICH AD PULLED BEST?



The advertisement on the right invited the reader to quiz herself—as we are doing here by asking you to guess which ad pulled best. (The "quiz," of course, by 250 percent.)

13. The "close" is crucial in direct response. The reader who makes a mental note to "mail the coupon later" usually never does.

One survey showed that less than a third of the readers who intended to send in a coupon actually did so.

Ogilvy & Mather uses a four-point checklist to ensure that our copy does all it can to get the reader to tear out the coupon before he turns the page.

14. The position of your advertisement can make the difference between profit and loss. Tests show that the back page of a publication, or the back of one of its sections, can pull 150 percent better than inside pages.

PO3C—page opposite third cover in magazines—is another winning position. You can often buy it without paying a premium.

15. New direct mail techniques. The efficiency of mailings can be substantially improved through new techniques.

These techniques—"merge-purge," "hot-line" mailings, timing sequence—produce more response for every dollar invested.

16. Separate the wheat from the chaff. List segmentation concentrates your dollars where they will do the most good.

List segmentation—by both demographic and psychographic factors—becomes critical to profit as direct mail costs go up and up.

Take full advantage of computer technology and sophisticated segmentation procedures—zip code analyses and consumer criteria grids.

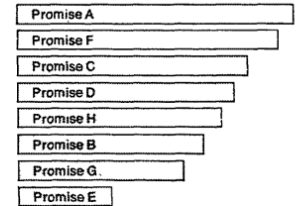
They now make it practical to single out your best prospects.

Separating the wheat from the chaff is the secret to successful direct mail.

17. Pretesting copy can reduce costs and improve response rates. Ogilvy & Mather's Research Department has developed inexpensive techniques that rank copy promises before mail or media testing.

This saves time and money—and increases your chances for success.

COPY PROMISES CAN VARY WIDELY IN APPEAL



"Promise Test" research ranks your selling points before mail or media testing. In the above example from an actual test the winning promise proved to be almost three times stronger than the weakest one.

18. Success can be exported. Ogilvy & Mather has found that direct response principles which work in the U.S. are frequently just as effective when applied abroad.

We export these principles to 57 Ogilvy & Mather offices in 30 countries, and coordinate international campaigns through New York.

Example: A series of new direct response advertisements and mailings, initiated in New York and carried out by our Paris office, tripled response for one of the leading book clubs in France.

19. The most accountable form of advertising. Claude Hopkins titled his famous book "Scientific Advertising."

He emphasized that coupon feedback makes direct response the most accountable form of advertising. It allows you to measure precisely what every dollar invested returns in sales and profits.

We use coupons and sales conversion rates to evaluate the specific contribution direct response advertising makes to our client's marketing programs. Results show direct response has increased sales and profits in almost every case.

An Invitation

Ogilvy & Mather's Direct Response Division employs three dozen people who specialize in this demanding discipline.

The body of our experience—which can only be hinted at in the space available here—is revealed in a slide presentation: "What Ogilvy & Mather has learned about direct response advertising and marketing."

To arrange a presentation, please mail the coupon today.

Ogilvy & Mather

Barry Blau, Managing Director
Ogilvy & Mather, Direct Response Division
2 East 48th Street, New York, New York 10017

I would like to arrange for a special presentation of "What Ogilvy & Mather has learned about direct response advertising and marketing."

Name _____
Company _____
Title _____
Address _____
City _____ State _____ Zip _____
Telephone _____