

# *Nitzotzot Min HaNer*

## ADVERTISING AS COMMUNICATION

*Volume #13, July - August 2003*

*In this edition we deal with both the conceptual and the practical elements of advertising. It would be tempting to skip the conceptual parts (Section One) and move onto 'the tachlis' in Section Two. But, by doing this, the reader would be making a serious mistake. It is our contention that effective advertising is not just a function of increased sophistication, though that has its place. Rather, it is a function of how to really connect and communicate with another human being. It is clear from the sampling of ads by kiruv organizations which we surveyed that this principle is either not understood or not applied. These principles of communication, as they specifically apply to advertising, are explored in Section One.*

*Section Two deals with the nuts and bolts of pictures, color, text, consistency, humor and allegory. The headings in this section speak for themselves. The intention is not to turn you into an instant expert. It is, rather, to give you enough savvy to be able upgrade your independent attempts and to challenge your graphic designer to do better when you give out work. Although the focus here is on advertising of programs to bring people in, we hope you will find applications of this to fundraising pieces as well.*

*Section Three has been labeled feedback mechanisms – how do you know that you have done it right – but is actually broader than that. Here we have explored the broader issue of the tipping point – how and when an idea takes off so that it reaches broad swathes of people. Can such a tipping point be achieved by an outreach organization. We believe it can, and bring examples to back it up. In the final section, 'Reframe', we talk of how to figure out the type of changes in approach, after it is clear that the first attempt is not working.*



**SECTION ONE: MARKETING JUDAISM \_\_\_\_\_ 5**

THE GAP BETWEEN THE BEAUTY OF JUDAISM AND OUR ABILITY TO COMMUNICATE IT _____	5
JUDAISM COVERS THE WHOLE STORY _____	6
THE RIGHT MARKETING MIND _____	7
THE LIMITS OF COMMUNICATION _____	7
REAL COMMUNICATION _____	8
IN THE END IT ALL AMOUNTS TO: HOW CAN I MAKE CONTACT WITH ANOTHER HUMAN BEING? _____	9

**SECTION TWO: THE STRATEGY OF COMMUNICATION 10**

HAVE ONE CLEAR MESSAGE _____	10
USE AN ORGANIZING THEME _____	10
TAFASTA MERUBA LO TAFASTA _____	10
HAVE A CONSISTENT GRAPHIC IDENTITY _____	11
COMMUNICATE THE MEANING OF THE BENEFITS _____	12
STRESS THE POSITIVE _____	13
DEMANDING ATTENTION – RELEVANT, RADICAL AND UNEXPECTED _____	13
REACH PEOPLE WHO WILL REACH OTHER PEOPLE _____	14
STORIES _____	18
ALLEGORY _____	20
PERSUASION BY ASSOCIATION _____	20
THE LITTLE ITEM THAT MEANS SO MUCH _____	20
HUMOR _____	21
COMMUNITY AND BELONGING _____	22
WORK ON THE INSIDE AS HARD AS YOU WORK ON THE OUTSIDE _____	22
HEADLINES AND TEXT _____	22
TEXT LAYOUT _____	24
VISUALS, GRAPHICS, AND PHOTOGRAPHS _____	25

**SECTION THREE: FEEDBACK MECHANISMS \_\_\_\_\_ 27**

TRY IDEAS ON YOURSELF _____	27
TRY IDEAS OUT ON OTHERS _____	28
THE TIPPING POINT _____	28

**SECTION FOUR: REFRAME \_\_\_\_\_ 31**

**BIBLIOGRAPHY AND FURTHER READING \_\_\_\_\_ 34**

BIBLIOGRAPHY _____	34
FURTHER READING _____	34



## ADVERTISING AS COMMUNICATION

In the end it all amounts to:  
**How can I make contact with another human being?**

The following is an attempt to go a little deeper in our understanding of what makes certain types of advertising successful. Unless otherwise stated these ideas come from two presentations given by Mr. Robert Kaplan of AKA<sup>1</sup> as a part of Ner LeElef seminars run by the Afikim Foundation in NY in August, 2002 and May, 2003. In addition Robert wrote a brief piece for this edition.

Another important source for this piece is *Israel in the Age of Eminem*, by Frank Lunz commissioned by the Andrea and Charles Bronfman Philanthropies<sup>2</sup>. This project came to identify what works to promote Israel amongst students on USA campuses<sup>3</sup>. This piece, as well as *Why Bad Ads Happen to Good Causes* by Andy Goodman<sup>4</sup> are useful because they bring many actual examples of ads, and critique them. For further sources, see the bibliography at the end of the article.

A recent study claimed that: Ads that do the best are generally created by people schooled in the entertainment industry, while the least effective ads were hatched right in the offices of traditional Jewish organizations<sup>5</sup>. Yet, what we will see is that the professionals do better not because they have a bigger bag of tricks, but because they really have worked hard on understanding how you connect to people. The techniques may change from time to time and place to place, but the principles of communication are universal.

But principles have to translate into real advertising pieces and no application will work all of the time<sup>6</sup>. In fact that same study found that “younger Americans are

---

<sup>1</sup> Robert Kaplan is the President/CEO of AKA: a marketing communications firm in New York that works with not-for-profit organizations, many of which are involved in Jewish causes. Mr. Kaplan can be reached at Kaplan@akany.net or at 212-398-2300

<sup>2</sup> www.myisrael.com

<sup>3</sup> The research was done in 20002 on students ages 18 to 29.

<sup>4</sup> *Why Bad Ads Happen to Good Causes* and how to ensure they won't happen to yours, by Andy Goodman, Designed & Published by Cause Communications - www.agoodmanonline.com (A guide for creating more effective public interest print advertising featuring new data from an unprecedented 10-year study by Roper ASW.)

The report communicates verbatim comments and reactions that public interest communications strategies provoked from their desired audiences. The report was funded by a number of foundations and charitable trusts.

<sup>5</sup> *Israel in the Age of Eminem*, by Frank Lunz commissioned by the Andrea and Charles Bronfman Philanthropies

<sup>6</sup> “I think print advertising changes superficially. We go through fashions: borders, typography, colored type or whatever. Techniques change, but I don't think the enduring principles of good



very sophisticated and *reject* what they see as overt advertising techniques and, worse yet, traditional Jewish techniques<sup>1</sup>.” Bearing that in mind, we bring you what Robert Kaplan has called

*A brief encouragement about the marketing and communications mission of Jewish Outreach.*

---

communications will change that much. I don't see why they should change because it's about human behavior and reaction.” David Abbott, Grace & Rothschild (as quoted in *Cutting Edge Advertising*)

Guidelines are not absolutes. As Phil Burton and Scott Purvis wrote in *Which Ad Pulled Best?* “...no single formula works successfully all the time in creating advertisements. Testing simply gives rise to general conclusions – it indicates what is most likely to work. If heeded...the principles stemming from generalities may result in techniques and approaches that will be more right than wrong.”

<sup>1</sup> Based on his analysis of the data from 195 ad placements spanning 1990-2000 and a closer analysis of 26 ads, Philip Sawyer concluded that, with few exceptions, ads from non-profits and foundations performed poorly. The exceptions prove, however, that you can't blame the category.

This led Sawyer to an important conclusion about the category he was studying: “There is no reason to believe that nonprofit organizations are inherently handicapped because readers are not naturally predisposed to such ads. Enough non-profit ads effectively capture attention to tell us that there is no bias against such ads.” Design elements that work against reader tendencies are the primary cause of poor performance. For more than eight decades, Starch has been studying reader tendencies, and the company's data has identified design principles which are proven to enhance readership. Conversely, the company has also identified a number of techniques that are proven to discourage readership, and Sawyer observed many of these unsuccessful practices in the public interest sample. “What can make ads work for a non-profit organization,” he concluded, “is not a major overhaul in approach, but simply more attention being paid to the fundamentals of advertising – basic blocking and tackling.”



## SECTION ONE: MARKETING JUDAISM

### The Gap Between the Beauty of Judaism and Our Ability to Communicate i

*“And gather our exiles to the courtyards of Your Sanctuary.”*

If you're in Jewish outreach, professionally, you are representing Judaism, a way of life that is so fulfilling it is impossible to imagine that once a person gets a taste of even a morsel of it they could ever reject it.

So why is outreach such a difficult process?

One reason is that when outreach professionals attempt to create marketing communications brochures, they are often intimidated by the process. After all, this is not their area of expertise. The result is usually a less than compelling message.

If you doubt this I assign you the following task. Open the Torah to any portion and read the language of our life and history. Isaiah rings with power and passion. Bamidbar describes the pageantry of the tribes with color and majesty. Even the commentaries provide insights that are such exquisite examples of intellectual reasoning that one can actually weep with joy and admiration at the miracle of a mind inspired by Hashem.

Now look at the flyers and brochures and announcements the world of Jewish outreach sends out to our “exiles.”

They are different and while they may talk about this or that holiday, Jeremiah they are not. And so those delectable morsels are not offered up.

Can we pretend, in this modern day, that we are capable of producing marketing communications that hints at the delectability of the great Jewish meal itself? That approach the forceful, magnetic resonance of what leaps off every page of our literature? Yes, we can! We are capable of being inspired by the wellsprings of our tradition. We are capable of putting language and graphic images on paper that will stir even a stiff neck's heart! That will thrill and charm the palate and taste buds of even a reluctant diner.

How do we do this?

First, find in yourself, your love and admiration and respect for your own way of life. Share that feeling without consideration about how you think a brochure or flyer about Rosh Hashanah is supposed to sound and look. Dig deep for the gold in you and give it to those who will treasure it as you do.

Try.

It will work for you.



## Judaism Covers the Whole Story

Because Judaism relates to all of life, you can always find things which are relevant to the culture of the audience. But first, you have to know who your audience is and what their predispositions are. Everyone has a series of interests, and the question you must ask is whether you are trying to connect with their interests or trying to drag them away from their interests to come to your class or program.

The fact that most of secular Jews are liberal makes them easier to target than we imagine because liberalism creates a strong nexus of interests and values which you can tap into. We sometimes make the mistake of thinking that liberal Jews are liberal by default, i.e. that this philosophy provides them with maximum, sensual indulgence of this world. But, the truth is that liberal Jews feel passionate about many things. Many of them feel that, as Jews, they have chosen a non-religious path deliberately, not accidentally<sup>1</sup>. If anything, it is the fact they feel so filled up by their beliefs that makes them harder to attract. But it also provides an easier point of initial connection, because many of them feel that they are drawing on deeper Jewish values when they express their liberal views. A lot would actually feel insulted at being accused of not being Jewish enough.

The idea is to try to find something that they already relate to and then show them how this relates to Judaism. Everyone has a series of interests, and the fact that we come from the same species means that many people's interests – even though diverse - often have a common denominator. Most secular Jews are easier to attract than we imagine because of their wide range of interests.

But it is not enough to connect with the person's 'interest points'. You have to join the person in their resistance points. Show that you understand what may be bothering the person about Judaism. Resistance may be based on interests or negative experiences.

For example, "A funny thing happened to me on the way to the Synagogue", may be a way of addressing a resistance point in a humorous, connecting way.

Starting a piece by saying, "Inside my black jacket I have a baseball card signed by x," may be a way of connecting to a person's interest point.

Finding a universal, human characteristic is a connecting point, but so is finding a dominant national characteristic, especially in the USA today where the words "American Jews" has more resonance than just "Jews"<sup>2</sup>. In England to be civilized is the most important thing. Americans look for casual and humorous. Humor is always disarming. Even if we think we naturally understand the 'American, Jewish head', we need to stop and articulate what it is actually comprised of, to translate this into an advertising advantage.

---

<sup>1</sup> *Israel in the Age of Eminem*, by Frank Lunz commissioned by the Andrea and Charles Bronfman Philanthropies

<sup>2</sup> *Israel in the Age of Eminem*, by Frank Lunz, pg. 17. The authors state: As several people said, "I favored all the ads that made a connection to the Israeli cause and to the American cause." Particularly since 9/11, younger Jews are looking to relate the American struggle with the Israeli struggle.



Here is how one young Jew defined his Jewishness: When I think 'Jewish', I think of religion, G-d, Torah and everything. Being 'a Jew' I think of personality, humor and the kind of person you can talk to and get that sense that their family is a little bit like yours; their mother is a little neurotic like yours.<sup>1</sup>

### **The Right Marketing Mind**

I am in the right marketing mind when my feelings towards my audience are affectionate and compassionate. Imagine that you are writing to a beloved brother or sister, and how that would effect how you were going to say things.

I really have to want that this person should have a wonderful life, not just want to get him through the door to whatever I am advertising.

### **The Limits of Communication**

Part of the problem of advertising is that it flattens out our relationship with people. It limits the dance of communication we can have and its basic structure is one of a monologue rather than a dialogue. This is exacerbated by clutter, the barrage of selling messages which reduce all of them to background noise.

Advertising is like jewelry. It is an attempt to beautify the person who is wearing it. Jewelry has to be set in beautiful settings. We don't stick raw diamonds on our skin. We polish the diamond to bring out its beauty. Then we place it in a setting designed to further enhance its appearance. We need to think of advertising in the same way.

Advertising is the voice that enables you to call to the myriad of people who should be hearing you directly. It beckons them in so that you have the opportunity for one-on-one contact.

Oliver Goldsmith wrote a story about an English gentleman who had two gates in a garden. One was in perfect shape and the other was ugly. But, on the other side of the beautiful gate, was an unkempt, thorny garden. The ugly gate, on the other hand, led to a beautiful, well kept garden, a delight to the senses, and an inspiration to the heart. The secular world has a beautiful gate, immediately appealing and aesthetic on the outside, even if often ugly on the inside. Judaism, with its beautiful garden appears to people as an ugly gate.

People are frightened of Judaism and what we as frum people look like and the implications of what has to be given up. Because it is alien to them, there is something forbidding for them even where they suspect that there is something beautiful on the other side. We have to learn to make the gate more attractive and likeable and wonderful. We have to communicate the pleasantries of Jewish experience. Otherwise 99% of people are going to take the more attractive gate.

---

<sup>1</sup> *Israel in the Age of Eminem*, by Frank Lunz commissioned by the Andrea and Charles Bronfman Philanthropies



You can only reach out so far. There is a responsibility of the audience to come forward somewhat. You have a mission and your audience has to agree. You are allowed to tell your audience what your agenda is. There is a Torah web site which, on its home page, mentions everything but the words Torah or Judaism. If you are too frightened to say what it is, than you are not really communicating. To take an extreme example, a brochure which says "Just do it" is a challenge and therefore could be perceived as a negative message. But this would be perfectly acceptable. Manipulation and pretense are not.

### **Real Communication**

Advertising is a form of communication, a way of connecting. As such it is subject to the same principles of *tznius*, sensitivity, care and concern which any other dimensions of relating to our fellow man would require. Any message has to answer the question of how I connect with someone else out there. It is not good enough simply to try and sell something, as if all I am interested in is that the person should 'buy' my message and show up to my program. I have to feel that I really believe the message and that I am really trying to 'talk' to someone else about it.

In face to face communication there are subtle synchronized dances of body language, which naturally occur between people. Advertising must seek to create a message that does not cut off the messenger from the recipient. Rather, it is an attempt to recreate that dance of communication. Not just the ideas, but the feelings behind the ideas have to be transmitted.

It is for this reason that gimmicks are ineffective. Gimmicks are lies of a sort, because they are irrelevant to the subject and could have the effect of making the recipient feel manipulated. They do not reflect a desire to communicate in a real way. They make thinking people feel that they are fish being reeled in.

We need to get out of the headspace that we are selling Judaism, or a class or a program. Advertising as a sales-pitch is doomed to superficiality and gimmickry. What we are trying to do instead is to communicate with another person. We are, through advertising, telling others of the depth and beauty of Judaism, attempting to enhance its beauty. This will lead to different kinds of pieces.

Robert talks of himself as having a meaningless bar mitzvah. As an adult he went to another bar mitzvah where the Rabbi spoke about the fact that the specific parsha means something personally for the bar mitzvah boy. Fascinated by this idea, Robert then went to find out what his portion was. It turned out to be Bamidbar and he began to read it. He read that each tribe has a flag and a symbol and a color. On top of this, the tribes are arranged in groups of 3. The leading group is Yehudah, Yisaschar and Zevulun which is a paradigm of leadership - someone supporting scholars who are informing the leaders. Then he read there are 4 banners. He began to see a pageantry which he only associated with a Hollywood universe. He wonders what life might have been for him if Judaism had been made this rich at the outset. He had always thought of Judaism as a kind of dry morality story and nothing more.

So, for Robert, advertising is an opportunity to suggest to others that Judaism has a glory and pageantry, amongst its other great messages. He once asked a friend, "What is a Jew?" The friend answered, "Being a Jew is everything you see in a good





person, only more.” That ‘moreness’, a richness of life and spirituality, of being and growing has to already be in the ad.

“People’s lives are already filled up. You have to give them some reason to substitute what they are doing already for what you have to offer. It has to be done in the most loving, feeling and meaningful way.”

Today, there is a tendency for Jewish organizations to be sentimental in their advertising – happy or sad. What is missing is a sense of profundity, inspiration or mystery. It is only by focusing on these that one can be compelling.

### **In the End it all Amounts to: How Can I Make Contact with Another Human Being?**

Marshal McLuen (of “The media is the message” fame) said:

Every single object which man manufactures is an extension of an inner process. I drink from a cup ultimately because I am thirsty. In today’s society, it is getting more difficult to get to the bottom of why we do things. I bought the car because it was cheap, or the engine or service is good. But the real reason may be freedom, mobility, etc.

The application to outreach is that you have to tell me what is it that you are asking me to come to and why. You have to discuss the real benefits with me and you have to do it in an authentic way. I have to feel that you are really interested in me as a person, that you are not just trying to sell me something. I have to feel that you are making yourself available to me as a person, that you care for me and are interested in me. This kind of a piece will look very different to much of what is currently being put out by outreach organizations.



## **SECTION TWO: THE STRATEGY OF COMMUNICATION**

Everything we say below is a function of the *three Fs*:

Focus: Who am I talking to and what is their predisposition to what I am going to say – eager, reluctant, etc.

Force: What am I offering (What have I got- not just the shiur)

Fit: How do I say it if they only speak Spanish? How do I talk to a group of women who are sending me the message: “If you want to speak to me, tell me how women become empowered?”

### **Have One Clear Message**

There needs to be one overriding message. For example, if you say: ‘Have a profound experience’ then you have to find a way to communicate profundity throughout your piece. If your piece is about Shavuot, ask yourself what is the profundity of Shavuot? What are the benefits of Shavuot? More important, what is the meaning of those benefits?

Your headlines set a context. People use it as a framework to filter further incoming information. If the message is not consistent, neither with the headlines nor internally, people will turn off.

Many times an organization gets caught up with a creative idea. They carry the exciting secret of a certain design concept around with them. But that is exactly what the idea remains – a secret. The reader is often not able to perceive the cleverness of the design, and the piece is rendered ineffective as a result. Often the idea is too subtle to be caught immediately – one has to stare at the piece – ‘*beiyun*’ – to see what is going on. But people don't read pieces that way. Anything the reader is not likely to catch just by glancing at the piece and certainly anything which needs to be pointed out, should not be included.

### **Use an Organizing Theme**

In order to have a single, consistent message, one needs to have an organizing theme. An obvious example was done by an outreach organization on the cover of one brochure. The brochure had four faces of people of different ages and asked: “What do all these people have in common?”

### **Tafasta Meruba Lo Tafasta**

Don't try to achieve too much in one go. Your goal should be to communicate one or two discrete things. Too much disconnected information will confuse people.

One example of ‘crowding’ is some of the more comprehensive Torah and other web sites. Sometimes, these sites are so busy, offering everything that it is difficult to get a picture of what they are offering. The fact that they offer everything -



the rational and the mystical, science and human growth, women's issues and proofs of the Torah – leads one to not quite know what the site is all about. Perhaps a more specialized site would do better.

## Have a Consistent Graphic Identity

Research has proved that it is beneficial to be consistent with one's choice of color or typeface. People feel comfortable with that which they recognize - it finds a place in their memory, and so in their heart.

Forge a strong recognition by creating a constant look. Stay with your color scheme or with the same typeface. Maybe the headline type should be the same – and the body type the same. It is a subjective area and one that you can have fun with. You could use just one color or a blend of colors.

An individual organization should have a graphic identity from one piece to the next. Major companies always maintain their graphic identity. This is their brand identity. In business terms, “A successful brand builds customer trust and loyalty by being easily identifiable and consistent in quality and presentation.<sup>1</sup>”

Your graphic identity should be reducible to one word, e.g. ‘embrace’, ‘connect’, ‘I am thinking about you’.

A central part of this identity is the organization's **logo**. A logo must have two elements: it must be beautiful and interesting.

But everything else must be consistent. One should try to use the same **colors** from piece to piece. For example, if you are using blues, then future pieces should contain a recognizable pattern of those blues. Of course, you need not restrict yourself to one color. The point is that someone who has seen previous pieces of yours should be able to identify this piece as yours just by seeing the colors.

Perhaps we could be radical and say that Jewish outreach overall should have a certain color.

This idea of a graphic identity is really an extension of knowing who you are and being true to yourself in a consistent fashion. Sometimes, this requires you to resist suggestions which you know is just not you. (See **Try Ideas Out on Others** below)

Just as color contributes to a strong recognition by creating a constant look, so does type face. You should keep the same type face between pieces. The head line type should be the same, and the body type should be the same. What those type faces should be is a subjective area and one that you can have fun with. Type faces can also substitute for color. If you can't afford to do a piece in full color ask yourself what

---

<sup>1</sup> *How to Build a Brand For Dummies*, John Kilcullen Former Chairman & CEO IDG Books Worldwide, Inc.



you wanted to achieve with color. Then use type faces to achieve that fact. Some type faces are soft and gentle, others bold and energetic.

### **Communicate the Meaning of the Benefits**

There are three levels of advertising. The lowest level is features. Features describe the product. "The Rosh HaShana dinner will have chicken." If, for example, one is advertising an air conditioner, one would say that the features of an air conditioner are that it has a double case plug, a safety element etc. Level two, which most advertising has moved into now, are a communication of its benefits. For example, this machine will keep you cool all summer. But we need to move onto the third level, the meaning of the benefits. We need to describe how someone who is keeping cool all summer will be calm and therefore able to focus on more important things. This is a deeper benefit which is more meaningful to the person.

So too with outreach. Features, the lowest level, would say that there are these fabulous classes, and give details of their titles, who is giving them, etc. Benefits would tell someone how these classes will help them to know and understand more about their Judaism, about Shabbos, etc. The meaning of the benefits might talk about how the person will find purpose and direction in life, hook into a dynamic of spiritual growth which will be meaningful and fulfilling, etc. "Learn to be a better spouse" might be level two. "Jewish marital unity – the key to ...." might be level three.

Another way of talking about benefits is to say that the information is relevant and meaningful to the person. In *The Tipping Point*, Robert Gladwell illustrates the relatively unsuccessful attempts of a campus clinic to get students to show up to the clinic for their tetanus inoculations.

A booklet put out by the campus doctor, Leventhal, showing the benefits of having the shots didn't help much. Leventhal then redid the booklets, this time with a map of the campus, with the university health building circled and the times that shots were available clearly listed. The results shot up.

Now at one level this seems simply like practical information. In kiruv terms, one might say that this kind of information is particularly critical to the group of people who are ambiguous about attending a shiur or a program. These people may attend if everything goes well, but they may be thrown off by the slightest thing that gets in their way. They will not invest time finding out how to get to the location. They might make a call to find out what time the shiur is starting, but woe betide if they have to look for the telephone number or if they don't get through when they call. So make sure that you give them everything they need, without making your ads too busy, at the outset.

But let us revisit our tetanus story. Surprisingly, it was found that most students already had some idea of where the clinic was. Moreover, the map induced even higher motivated students (defined as low fear students) to come for their shot. What the map and times did was to make the information relevant and meaningful to the students. They were able to process all that they needed to on the spot, and understand how they were going to fit the shot into the context of the day.

Applying this to a kiruv context, we need to ask ourselves whether our posters, pamphlets and brochures are doing the same. Are we communicating issues which are



meaningful and relevant to our potential audiences, which will allow them to see that here is an opportunity for their lives to become richer and more beautiful, and that you, as the person giving the shiur is personally available for a relationship with them.

### **Stress the Positive**

Negative emotions are not only those which we obviously associate with bad feelings. They can even include words such as 'provocative', and 'challenging'. Positive emotions involve associations with words like: Pleasant, compassion, affection, intimacy, love. In general, but not as an absolute rule, go for the positive.

Try to avoid using negative formulations, e.g. involving the word 'not'. "Go for the song," as Robert Kaplan puts it.

### **Demanding Attention – Relevant, Radical And Unexpected**

There are many thousands of Jewish organizations appealing to people today. They are not only competing with each other, but with a flood of other messages in turn. As a result, people today make instant decisions whether to listen to an incoming message. Therefore, the ability to be immediately appealing is critical.

The challenge of advertising is how to create something which is going to demand attention, which will be given a fair hearing to begin with. Attracting attention is the first rule. (It is interesting to note that the word advertising means to turn the sight or the nose.)

Sometimes a store has a special aroma which attracts your attention the moment you walk through the doorway. But how does one get someone to go that far to begin with. Robert Kaplan remembers a store owner who has someone sweeping the side walk in front of his store at all times. This created an impression of a clean, well-kept place, and made the store more inviting. (These are not gimmicks, which are lies of a sort. A gimmick is something which is irrelevant to the subject.)

The principle is that the message should be relevant but radical. If it makes you a little fearful, because it is radical, then it is usually a good sign.

Often organizations don't have the courage to do something a little radical. They tone the message or the concept down. This is a mistake. They think that they have to learn the rules of advertising and follow them. But the best rule in advertising is that there are no rules.

Humans have two types of responses to communications, their immediate reaction and their residual reaction. The two are not necessarily the same. People can be shocked or disgusted at first, but their residual response may be that something deeper in them that resonates with the message.

What one is looking for in any piece is the residual resonance, not the instant identification. Of course, the piece must be compelling enough at the outset that it will be read. But how many advertisements that we actually do read do we relate to in the end? We have to read a piece, remember it, like it sufficiently that when we do remember it we would like to do something about it. That's a tall order. A residual



message, perhaps a little scary but with real content and profundity, is much more likely to stick.

Certainly it helps to understand the techniques that some are using. For example, one may notice that many brochures have a question on their front cover. "When did you last treat yourself to the special delights of exploring yourself through Judaism." But advertising is not about following formulae, it is about communicating effectively.

Claude Hopkins was asked to develop a campaign for a St. Louis Beer Co., Snitcher's Beer. After 3 days of looking at how professional their operation is, he noticed a man open a door. Steam came out and he went in. The people taking him around did not want him to bother with this, for it was just steam cleaning of the bottles. Hopkins made a campaign: Snitcher's Beer – all our bottles are steam cleaned. The beer shot to the top.

The moral is to watch for details to see whether an unexpected angle emerges. Look at features.

### **Reach People Who Will Reach Other People**

David Gladwell has written a fascinating book, *The Tipping Point*, on how ideas are communicated. He has a term that he calls the *Stickiness Factor*. This is the factor that determines whether an idea is going to make it or not. The *Stickiness Factor* is dependent not just on reaching 'a lot of people out there', but on reaching certain specific types of people, *the type who are responsible for the epidemic spread of ideas*. Gladwell calls these people Connectors. What, for example, makes one restaurant ever so popular, and another, just as good, trudge along. It is not because you or I went there and recommended it to others in a *Chavra Chavra is lei* (word of mouth) effect. For that process would ordinarily be too slow to really make it happen. It is because the restaurant has succeeded in attracting 'Those That Count'.

It is true, writes Gladwell, that the world is a very interconnected place. In the 1960s, the psychologist Stanley Milgram got the names of 160 people who lived in Omaha, Nebraska. He mailed each one a packet containing the name and address of a stockbroker who worked in Boston and lived in Sharon, Massachusetts. Each person was required to send the packet to a friend whom they thought would get it closer to the final destination. Milgram found that most of the letters reached the stockbroker in five or six steps. Thus began the concept of six degrees of separation between any two random people who do not know each other. But on closer investigation it turned out that the same person gave 16 of the letters to the stockbroker. What emerges is that "six degrees of separation doesn't mean that everyone is linked to everyone else in just six steps. It means that a very small number of people are linked to everyone else in a few steps, and the rest of us are linked to the world through those special few."<sup>1</sup>

---

<sup>1</sup> Gladwell, pg. 36-37



“The Law of the Few says that Connectors, Mavens and Salesmen are responsible for starting word-of-mouth epidemics, which means that if you are interested in starting a word-of-mouth epidemic, your resources ought to be solely concentrated on those three groups<sup>1</sup>.”

So it would seem that a really successful advertising campaign would be dependent on identifying and enthusing these Connectors.

Gladwell identifies different types of people who are important to reach. There are the Mavens, people who collect, evaluate, and pass on information about anything and everything to whoever is interested. Then there are the Salesmen, people who may not understand things as deeply as the Mavens, but who are critical to the tipping of word-of-mouth epidemics. Salesmen generally love people. They are passionate and very optimistic in general.

Another book on this subject is called *The Influentials* by Edward Keller and Jonathan Berry. Keller and Berry define the most influential Americans as the ones who tell their neighbors what to buy, which politician to support and where to vacation. They are the best marketing tool around-using word of mouth to create spirals of influence<sup>2</sup>.

Their effect in their community is easy to see. They hear where people are going on vacation and get feedback when travelers return. They then spread the good or bad reviews, much like continuously updated Zagat's guides. Because of their strategic placement at the center of conversations in their communities and the nation, the ‘Influentials’ are an important intersection for business, government and society. Because they know many people and get around, they have a powerful multiplier effect, spreading the word quickly across a broad network when they find something they want to tell others about. The result can accelerate trends in the broader society or bring them to a crawl.

‘Influentials’ are people others look up to for advice. ‘Influentials’ say people ask them just about anything-from their opinion on politics to raising children to what car to buy to health care.

Just who are these people? They don't fit the stereotype of who runs the country. Many have reached material success but they aren't among the richest Americans. They are well educated, but not among the most educated. They have done well in their careers but aren't at the top of their industry<sup>3</sup>.

‘Influentials’ not only have active, alert minds<sup>4</sup> but also an activist approach to issues<sup>1</sup>. They think change is a good thing and they are optimistic about the

---

<sup>1</sup> pg. 256

<sup>2</sup> This paragraph and those below were taken from *Executive Book Summaries*, Vol. 25, No. 5 Part 1, May 2003

<sup>3</sup> “‘Influentials’” have some common demographic characteristics. They tend to be well educated-the vast majority have attended college and 20 percent have done graduate work. Most are employed full-or part-time, are married, have children and own homes. The median age is 45 and their median income is healthy-about \$55,000 per year. They're technologically literate. Politically, they are centrists.

<sup>4</sup> The ‘Influentials’ are people with active minds. They typically have a restless intellect-continually taking input from what they see, hear and read, and turning it all over in their minds for new insights and ideas. They maintain interests in main areas. They are heavy readers of books, papers, magazines,



possibilities that people, communities and society are capable of change<sup>2</sup>. These people are part of a trend in America of people wanting to take more responsibility for themselves and their community. Greater numbers are volunteering today than they did a decade ago and more are setting up new community groups to address problems.

'Influentials' believe in the value of community and believe that they have a responsibility for it. They attend community meetings, write and call their representative, serve on committees, attend political events and are active persuading others of their point of view. If they do not like something about a product they usually campaign for it to be changed<sup>3</sup>. They are volunteers who lead busy personal lives. They read, listen to music, eat out, spend time on hobbies and have friends over frequently. They claim to know something about what makes for a satisfying life and also how to go about achieving it<sup>4</sup>.

'Influentials' are also connected and often make their decisions as a group<sup>5</sup>. They have ties to a significantly larger number of groups than the average American. This focus on people is a major factor in their influence on the larger society. Their contacts create new opportunities that bring them into contact with more people, in turn creating more opportunities and more contacts in an ever-widening network<sup>6</sup>.

---

and online materials. 'Influentials' are trendsetters for the larger society. Although they aren't the most voracious consumers, they do seem to discover important products and services early and adopt them.

<sup>1</sup> 'Influentials' are drawn into action, often overcoming personal obstacles. Sometimes 'Influentials' seem to be the keepers of the flame for the ideas that are central to the larger society. In learning about 'Influentials' values, we also learn about the values of the nation. The 'Influentials' sense of priorities comes through on three key questions that have been used for years as gauges of Americans' aspirations-their ideas of what "the American Dream" and "the Good Life" are and what they consider to be life's necessities.

<sup>2</sup> 'Influentials' think the future will bring severe problems, but they aren't crippled by these problems. They aren't pessimistic. Instead, they think future problems can be tackled-just like they're tackling present ones. Building on what they have accomplished, they think society can take steps forward and address the issues one by one.

<sup>3</sup> For several years now, Leonard Pitt has been waging a one-person campaign to get companies from whom he buys products online and through mail order to stop packing merchandise with plastic foam peanuts. He's written letters, sent e-mail, called customer service representatives, and he's stopped buying from companies that don't listen. He's not alone among 'Influentials'. At any given time, large numbers of 'Influentials' are doing the same thing. About 40 percent have had a problem with a product or service in the last year and many try to do something about it. According to one survey, virtually all 'Influentials' who did have a complaint did something about it.

<sup>4</sup> They are clear-headed about their priorities. They don't "want it all". Instead they want opportunity, freedom, a home, marriage, children, meaningful work, enough leisure time to enjoy life, a secure retirement, and balance.

<sup>5</sup> Decisions are often a group conversation. The message enters a group. It's dissected, analyzed, and discussed by the group and meshed with other sources of information.

<sup>6</sup> Being connected helps 'Influentials' on many levels. It introduces them to different points of view and increases the opportunity to encounter information they might not otherwise get on subjects from social and political issues to everyday decisions. It allows them to traverse economic and social boundaries and establish relationships with people whom they might otherwise not meet. It gives them contacts they can call on if they have a question or are trying to rally support for an issue.





Here are some other distinguishing elements of 'Influentials':

- *They use multiple sources of information.*
- *They put people first. Word of mouth is more important than traditional media.*
- *They believe in sharing what they know.*
- *They are voracious readers and believe in self-improvement and learning: A major component of the self-reliant mindset is learning.*
- *'Influentials' trust their instincts.*
- *They think outside of the orthodox box: In their desire to be effective and relevant, 'Influentials' don't migrate to old interest groups or charities: They may even form their own.*
- *Return to values: 'Influentials' appreciate their background and strive to preserve traditions and customs. They also see lack of morals as a major societal problem. To that end, they believe that parents and others in the community have a responsibility to guide children.*

'Influentials' don't hold back their opinions when they find something they like or don't like. Over the course of a year, 'Influentials' have an aggregate impact of millions of word-of-mouth recommendations. Since they broadcast their recommendations to a large network of friends, relatives and acquaintances, they create a large multiplier effect.

'Influentials' are at the forefront of the self-reliance movement. They focus on doing something about the problems facing their communities and the challenges in their personal lives. The population today can be self-reliant because it is more mature, older on average, more educated and more adept than earlier generations. This movement toward self-reliance and local activism is a theme that connects many of the changes taking place in society today. Americans are increasingly looking inward for answers.

'Influentials' catch ideas well before they move into the mainstream. They do this by moving back and forth between different communities while keeping their eyes open to the world around them. Through their sense of priorities and their ability to engage others in what they care about through their activism and broad social networks, they drive their ideas into the broader culture.

Their orientation toward growth and change inevitability leads 'Influentials' to think more about the future than the average person. They daydream about the future and are in effect the "early majority," seeing what the majority of Americans will be doing in two to five years. The subjects that interest them, the projects they're involved with, the activities they're pursuing, and the products they're intrigued by are leading indicators of what is to come in the border culture.

A kiruv organization would do well to identify these people and to get into their conversation. Since, 'Influentials' value information, providing them salient, meaningful pieces of information is one way to engage them. Don't exaggerate or mislead them, respect their intelligence.



When someone comes to you with a complaint, he or she is probably an Influential. Don't shy away from their criticism: Engage it and assess its merits with the individual making the call.

## Stories

Robert McKee<sup>1</sup> claims that when you are trying to persuade someone, you must engage their emotions, and the key to their hearts is a story. Conventional rhetoric is essentially an intellectual process, you build your case by giving quotes and facts and maybe statistics. However, the people you're talking to have their own set of authorities, statistics, and experiences. While you're trying to persuade them, they are arguing with you in their heads. Second, if you do succeed in persuading them, you've done so only on an intellectual basis. That's not good enough, because people are not inspired to act by reason alone.

However, a compelling story is a much more powerful way to persuade, by uniting an idea with an emotion. Persuading with a story is hard. It demands vivid insight, imagination and storytelling skill to present an idea that packs enough emotional power to be memorable. But, if you are successful you will "fulfill a profound human need to grasp the patterns of living – not merely as an intellectual exercise, but within a very personal, emotional experience."

In advertising, not every story needs to be told out in full. Often, a story is told by a headline and a picture. The American Red Cross put out an ad entitled "*Help Can't Wait*". The accompanying picture was of a devastated woman crying out at the destruction of her home. A three word headline and an emotionally charged photo tell a powerful story that everyone can relate to. It doesn't matter if an earthquake, hurricane or bomb destroyed this woman's home – she needs help and she needs it now. The ad makes the simple point that this is what the Red Cross does best: providing help quickly where it is needed most<sup>2</sup>.

But a written story can be just as powerful. Essentially, a story expresses how and why life changes. It begins with a situation in which life is relatively in balance, but then there's an event that throws life out of balance. A good storyteller describes what it's like to deal with these opposing forces, calling on the protagonist to dig deeper, work with scarce resources, make difficult decisions, take action despite risks, and ultimately discover the truth. All great storytellers since the dawn of time – from the ancient Greeks through Shakespeare and up to the present day – have dealt with this fundamental conflict between subjective expectation and difficult reality<sup>3</sup>.

---

<sup>1</sup> Robert McKee, a leading screenwriting lecturer, wrote a best-selling book *Story: Substance, Structure, Style, and the Principles of Screenwriting*, (HarperCollins, 1997). The following appeared as an article-interview by Robert McKee and Bronwyn Fryer, Harvard Business Review, June, '03, *Storytelling That Moves People*

<sup>2</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman

<sup>3</sup> The rest of this section is from Robert McKee and Bronwyn Fryer, Harvard Business Review, June, '03, *Storytelling That Moves People*



Stories are not only good for understanding the past – they are also good for imagining the future. The future is easy to picture as a story. You create scenarios in your head of possible future events to try to anticipate the life of your company or your own personal life. So, if a businessperson understands that his or her own mind naturally wants to frame experience in a story, the key to moving an audience is not to resist this impulse but to embrace it by telling a good story.

You emphatically do not want to tell a beginning-to-end tale. This is boring and banal. Instead, you want to display the struggle between expectation and reality in all its difficulty.

For example, let's imagine the story of a biotech start-up we'll call Chemcorp, whose CEO has to persuade some Wall Street bankers to invest in the company. He could tell them that Chemcorp has discovered a chemical compound that prevents heart attacks and offer up a lot of slides showing them the size of the market, the business plan, the organizational chart, and so on. The bankers would nod politely and stifle yawns while thinking of all the other companies better positioned in Chemcorp's market.

Alternatively, the CEO could turn his pitch into a story, beginning with someone close to him – say, his father – who died of a heart attack. So nature itself is the first antagonist that the CEO-as-protagonist must overcome. The story might unfold like this: In his grief, he realizes that if there had been some chemical indication of heart disease, his father's death could have been prevented. His company discovers a protein that's present in the blood just before heart attacks and develops an easy-to-administer, low-cost test. But now it faces a new antagonist: the FDA. The approval process is fraught with risks and dangers. The FDA turns down the first application, but new research reveals that the test performs even better than anyone had expected, so the agency approves a second application. Meanwhile, Chemcorp is running out of money, and a key partner drops out and goes off to start his own company. Now Chemcorp is in a fight-to-the-finish patent race.

This accumulation of antagonists creates great suspense. The protagonist has raised the idea in the bankers' heads that the story might not have a happy ending. By now, he has them on the edges of their seats, and he says, "We won the race, we got the patent, we're poised to go public and save a quarter-million lives a year." And the bankers just throw money at him.

Such a story works because it tells of the difficulties, the antagonists, and the struggles. Don't be tempted to present a rosy – and boring – picture to the world. But as a storyteller, you want to position the problems in the foreground and then show how you've overcome them. When you tell the story of your struggles against real antagonists, your audience sees you as an exciting, dynamic person. A story that is all positive just does not ring true. Your audience knows it's never that easy.

The great irony of existence is that what makes life worth living does not come from the rosy side. We would all rather be lotus-eaters, but life will not allow it. The energy to live comes from the dark side. It comes from everything that makes us suffer. As we struggle against these negative powers, we're forced to live more deeply, more fully. Audiences appreciate the truthfulness of a storyteller who acknowledges the dark side of human beings and deals honestly with antagonistic events. The story tells the truth beneath the surface mask of life, knowing that the real



thoughts and feelings of institutions or individuals are unconscious and unexpressed. The story engenders a positive but realistic energy in the people who hear it. It makes you believable, which makes it easier for people to believe in you and your story.

### **Allegory**

Allegoric stories are very important for those who have a non-Jewish exposure to literature. If I have heard of Goliath and you say that I am Goliath, then I am now alert to hear what it is that you have to say.

Me, Goliath – I am part of a nation and one of the things in me is a Goliath – a paralyzed, brutish giant. And the only thing that can beat that is a young David. An allegory of myself.

Find something that they already relate to and then try to tell them how this relates to Judaism.

### **Persuasion by Association**

The art of persuasion, Gladwell shows, is a function of sometimes very subtle processes. In one case, a group of students were given a piece of music to listen to. Simultaneously, they were given an argument that their tuition be raised from \$587 to \$750. One sub-group was told to nod their heads up and down while listening. Another was told to nod their heads from side to side. A third, control were told to keep their heads still. Afterwards, they were all asked various questions about the quality of the music. Slipped in at the end of the questions, they were asked: “What do you feel would be an appropriate dollar amount for tuition for the year?” Those who had kept their heads still felt that tuition should remain the same, while those who had nodded their heads up and down were in favor of a tuition increase. Those who had nodded their heads side to side felt that tuition was too high already and should drop.

We are not suggesting that one engage in active manipulation of the sort that associates a car with a picture of a beautiful lady. We are, however, suggesting that really good advertising looks at all aspects of the way in which people positively identify with information.

### **The Little Item that Means so Much**

Sometimes, a little idea, which we tend not to focus on from the inside, means so much to the newcomer. As Robert Kaplan puts it: “Odd little things count a ton. I met Rabbi Ephi Buchwald of NJOP to do an advertising project for him. I decided to go to one of NJOP’s six-week courses, given by Rabbi Buchwald himself, without him knowing who I am and that I was there. Out of those six weeks I remember only one thing, that I should feed my pet before I eat. I was captivated by this idea, and I decided to start doing this. In the process of doing this I begin to feel something – something powerful and organic. A sensation. I then realized that ritual has meaning,



something which invokes in me something which is richer than my normal life. Now because of that, I have begun to listen<sup>1</sup>.”

We as outreach people sometimes overlook these little points. That something which may be easy to communicate, that catches people unawares and wakes him up.

## Humor

Don't be afraid to be corny even for sophisticated city slickers. Corny can be good, if used well.

Humor is disarming and can therefore be effective, but it is tricky to use correctly. In fact, most attempts at humor in advertising fails. Humor is easily perceived as being insensitive to something or someone; and then it backfires. The New York Times Magazine<sup>2</sup> reported that the Web site of one current campaign, TheTruth.com, is filled with jokes like the following: "In a perfect world, there would be universal peace, everyone would have a monkey of their very own and tobacco companies wouldn't make products that kill 1,200 Americans a day." This humorous approach hasn't worked so well, however. This spring, for example, a study revealed that Philip Morris's "Think. Don't Smoke." ads actually made kids *more* likely to pick up a cigarette. Now the U.S. government is considering a new approach – bombarding Americans with a simpler, more aggressive message: smoking is really, really gross. The latter approach seems to have been quite successful in Canada, which mandates that the entire top half of every pack must be covered with one of 16 government-approved pictures brandishing the horrors of smoking. 44% of the 600,000 Canadians quit smoking last year said the graphic warnings increased their motivation to do so.

Humor is successful when it connects to a person's interest points. Above we brought the example of saying, “A funny thing happened to me on the way to the

---

<sup>1</sup> A similar illustration, this one with negative implications, is told by Kurk Douglas. In an interview with *The Jewish Week* (April 2003), Douglas explains why he had become alienated from Judaism. Partially, he stated, it was based on a childish misunderstanding.

After his original bar mitzvah, he says, "I was very bothered by the story of Abraham and the sacrifice of Isaac. That bothered me because when I was a kid, I identified with Isaac. I can still remember that picture in my Sunday school book of Abraham with a knife in his hand and that poor little kid, and I identified with him. Then the angel said God was only testing Abraham, and I thought, what a test! But lots of us seem satisfied to dismiss religion based on what we learned at 14, and I was one of those."

As many of you know, in his seventies Douglas began finding his way back to Judaism. (It was after a helicopter crash in 1991 that Douglas began finding his way back to Judaism and realizing he might have been wrong in letting the Abraham and Isaac story scare him off. Two young people were killed in the accident, and Douglas sustained severe injuries. The incident got him thinking about why he was alive, to stop and take inventory.)

The point of the story is that Douglas has been effected by a Bible story, and he had decided his entire relationship with Judaism based on that.

<sup>2</sup> December 15, 2002, by Kate Jacobs



Synagogue”, as a way of addressing a resistance point in a humorous, connecting way.

## **Community and Belonging**

People think that they are OK alone. However, Judaism sends a message of community and of belonging. Learn how to communicate this – it is a deep human need that exists even in those that don’t acknowledge it. Judaism sends a message of being embraced. There is something effusive about getting together. Learn how to communicate this.

## **Work on the Inside as Hard as you Work on the Outside**

Many brochures start off the cover well and then go downhill on the inside. It should be the reverse. You want to end on a crescendo not an anticlimax.

## **Headlines and Text**

*To get people to read you have to make jewelry out of the gold.*

Headlines need to be big and they need to be informative, not just catchy. Do not make your piece so busy that you are forced to make smaller headlines. The same goes with the tagline. The tagline has to be as powerful as the headlines. It also needs to be big and bold<sup>1</sup>.

A headline should either be a call to action or offer a benefit or intrigue you. Face with a headline which does none of these things, many readers will stop right there and not complete the ad<sup>2</sup>.

If I like your headlines, I will read the next line. And if I like the next line, I will read the next. Shorter is better if you can do it, but shorter is not always better. You must write without laziness so that I, the reader, am left with something compelling. Studies show that four page solicitation letters receive bigger donations (though maybe fewer donations) than two page letters.

Clutter obscures the message. With ‘too much text, nothing stands out’<sup>3</sup>. And don’t be frightened of big white spaces. The message should be simple and compelling<sup>4</sup>. But it is better to be compelling than short. (And it is best to be short and

---

<sup>1</sup> *Israel in the Age of Eminem*, by Frank Lunz

<sup>2</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman

<sup>3</sup> Quoted in *Israel in the Age of Eminem*, by Frank Lunz

<sup>4</sup> “People are hurried,” wrote Claude Hopkins in *Scientific Advertising*. “The average person worth cultivating has too much to read. They skip three-fourths of the reading matter which they pay to get.” Hardly a surprising assessment...until you consider that Hopkins made it in 1923.



compelling.) People do not have to finish the piece to know that you are serious. They may stop in the middle and then go to the budget at the end.

If you promise in your headlines and you don't deliver in the continuation of the brochure, you lose people. For example, if you state: "The most inspiring images in NY" on your front cover, you have raised expectations which you now need to maintain. And if you cannot maintain them, it would have been better to have chosen another theme.

It is tempting to choose a catchy headline which really could amount to an empty, generic and kitschy phrase. One ad, for example, had as its headline, 'The American street has spoken'. The subheading was '2 out of 3 Americans support Israel's war again terrorism.' Most people said that the subheading should have been the headline, that this was the strongest part of the message<sup>1</sup>.

The purpose of this failed headline was probably to arouse interest and curiosity. A more successful headline of this sort was "On 9/12/2001" – with subheadings following<sup>2</sup>.

People want information so that they can make up their own minds, but they want it in sound bites. Quotes by famous people are more effective with older than with younger people<sup>3</sup>.

To be convinced of your message, people have to feel that it is realistic. In the Bronfman study, two pro-Israel ads were compared. The first stated, 'At what point do you get pissed.' The second stated, 'At what point would you pick up a gun?' The second ad was much less successful not only because the message was too extreme, but also because it was too unrealistic.

Be Inclusive: Do not use the word 'you'; rather use the word 'we'. 'You' excludes; 'we' includes. Of course, the person you most want to include is the reader himself. But this is more a function of the content of the piece, and the type of visuals used, than which pronoun you use.

Make sure that your contact information, especially the Web address, is large enough<sup>4</sup>. The younger the generation, the more likely they are to want to get further information off the Web.

---

You don't have to imagine what he'd say today. In *The Copywriter's Bible*, Luke Sullivan of the ad agency Fallon Worldwide offers the current take on an old problem: "Go to the airport and observe somebody reading a magazine. By my watch, it's about two seconds per page. This is the milieu in which your next ad will be read. To succeed, an ad has to be as simple as a stop sign."

Years of readership studies – including their recent analysis of public interest advertising – have brought Roper ASW to the same conclusion. "Do not force the American magazine reader to spend any extra effort to understand or read an advertisement," Philip Sawyer wrote in his report. "Unless there is a clear payoff for his efforts, he will just keep moving along to the next article or ad." (Quoted in *Why Bad Ads Happen to Good Causes*, by Andy Goodman)

<sup>1</sup> *Israel in the Age of Eminem*, by Frank Lunz

<sup>2</sup> *Israel in the Age of Eminem*, by Frank Lunz

<sup>3</sup> *Israel in the Age of Eminem*, by Frank Lunz

<sup>4</sup> *Israel in the Age of Eminem*, by Frank Lunz

## Text Layout

The American Heart association put out an ad of supermarket bags arranged into the shape of a heart. This was a large colorful and interesting image. From here, the eye tracks down to a headline (“In one year, you’ll make 8,000 decisions...”) that provides an interesting fact and a clear benefit for the reader. And from there, the eye naturally moves to the text which, presumably, will spell out this benefit.



*In one year,  
you'll make 8,000 decisions  
about the food you eat.  
HeartGuide can help.*

<p>Eating a healthful diet begins with making the right decisions. Now making those decisions is easier, with HeartGuide.<sup>SM</sup> It's the new nutrition education program developed by the American Heart Association. And its goal is to help you lower the total fat, saturated fat, cholesterol, and sodium in your diet.</p> <p>You'll find the HeartGuide program comprehensive and</p>	<p>easy to understand. With HeartGuide brochures, for instance, you'll get useful hints for choosing and preparing all kinds of healthful foods. And when you see the HeartGuide seal on selected foods, you'll know those products have been independently tested to meet HeartGuide's requirements per serving for total fat, saturated fat, cholesterol and sodium. In</p>	<p>addition, when you have questions about the program, you can call our toll-free number: 1-800-223-2323.</p> <p>So look for HeartGuide information at your local food store. It's the easy way to make thousands of healthy decisions.</p> <p><b>HeartGuide</b> THE AMERICAN HEART ASSOCIATION 7275 FORTSCHEMME AVENUE, DALLAS, TEXAS 75223</p>
--	---	---

Advertising for this program paid by participating corporations, not by public contributions.

This picture was taken from *Why Bad Ads Happen to Good Causes*

But this is where the ad’s designer made a choice that runs contrary to well-documented reader tendencies. By dividing the text into boxes, the designer has essentially built walls to stop the reader’s eyes, and while sentences continue through these “walls,” readers will frequently stop reading when they encounter a solid line.





This design technique, known as “segmenting,” discourages readership according to Starch data<sup>1</sup>.

Many of the attempts to be innovative in text layout run contrary to the way the natural flow of the eye moves. For example, research found that unjustified left margins predictably generate lower readership scores<sup>2</sup>.

## **Visuals, Graphics, and Photographs**

When translating my idea into an advertising message, I have to not only resonate with your message intellectually, but also emotionally. Emotions are palpable sensations we have about things and can be evoked through intellect, though this is a difficult route to take. One way of evoking feelings is through stories; another is through pictures. Really, they amount to the same thing. A picture, to be effective, must tell a story.

Generally ads without visuals may generate agreement but they won't generate emotion or connection. Yes, words convey facts, but pictures convey the emotions. Pictures or photographs must communicate an ‘aha’ response<sup>3</sup>.

- In general, a single, powerful photograph will have greater impact than multiple images. Pictures and photographs must be large enough to have an impact<sup>4</sup>.
- Do not place the headline over a graphic design or photograph. This makes the headline more difficult to read while lessening the visual power of the photograph<sup>5</sup>.
- Use color or black and white photographs. Do not use monochromatic (a single tone). Readers find monochromatic pictures the least attractive to the eye<sup>6</sup>.
- The front cover of a brochure must not only grab attention, it must have a well-conceived flow. The eye must follow the picture and naturally move onto the text. Often the picture leads people to the bottom of the page. When readers arrive at the bottom of a page, they have a strong tendency to turn the page. If the text is somewhere else, it will then be missed<sup>7</sup>.

While readers tend to scan pages from left to right, the tendency after seeing a photograph or other illustration is to look down. If the

---

<sup>1</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman

<sup>2</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman

<sup>3</sup> *Israel in the Age of Eminem*, by Frank Lunz

<sup>4</sup> *Israel in the Age of Eminem*, by Frank Lunz

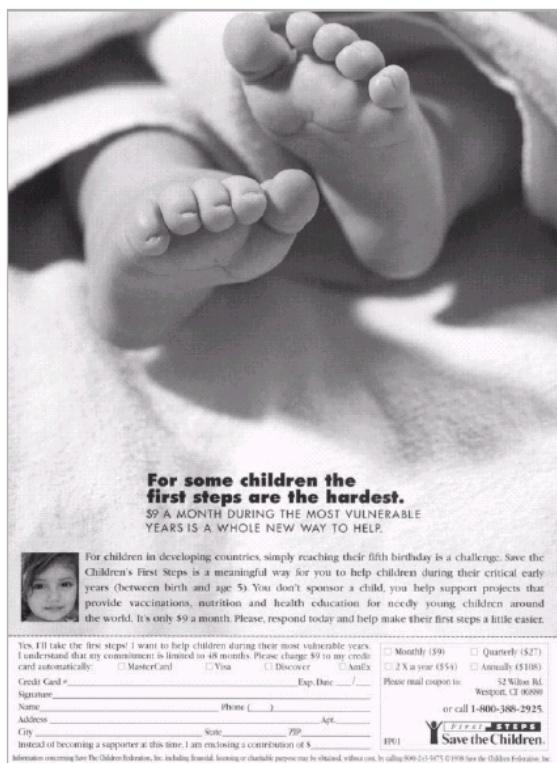
<sup>5</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman

<sup>6</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman

<sup>7</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman

photograph is attractive enough, which it should be, readers will look at this first. Therefore, a quotation on the front cover above a photograph, even towards the right, is less likely to be looked at. Headlines are generally placed on top, since they are big enough and short enough to attract attention. However, although unconventional, headlines are sometimes successfully placed below the picture<sup>1</sup>.

- Among subjects for a photograph in an advertisement, babies are one of the most powerful “eye magnets” available. Starch data confirm this, but the company’s research also shows that the way the baby is depicted is critically important. Readers instinctively want to know that the baby is safe, happy, and well cared-for, and they will look for visual clues along these lines. According to Amanda Akel, Save the Children’s Advertising Manager, “We found in television advertising that showing children and the environment they live in is the most effective way to portray the picture<sup>2</sup>.”



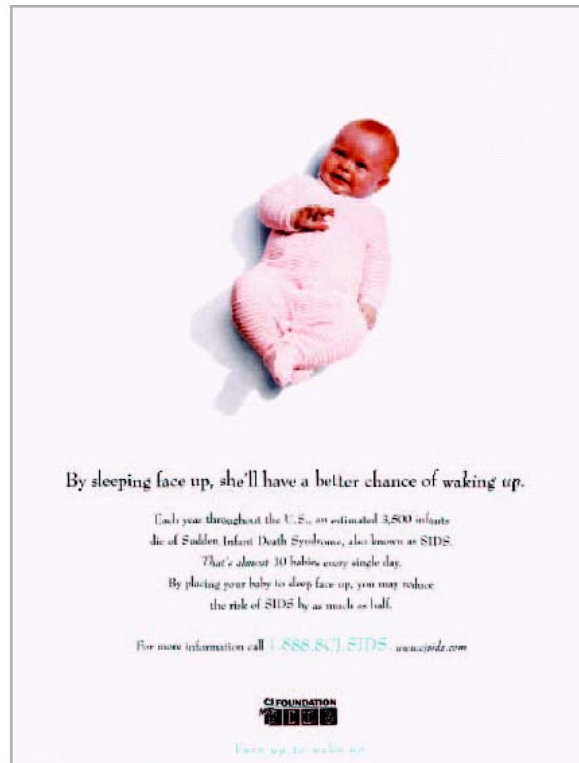
**For some children the first steps are the hardest.**  
\$9 A MONTH DURING THE MOST VULNERABLE YEARS IS A WHOLE NEW WAY TO HELP.

For children in developing countries, simply reaching their fifth birthday is a challenge. Save the Children's First Steps is a meaningful way for you to help children during their critical early years (between birth and age 5). You don't sponsor a child, you help support projects that provide vaccinations, nutrition and health education for needy young children around the world. It's only \$9 a month. Please, respond today and help make their first steps a little easier.

Monthly (\$9)     Quarterly (\$27)  
 2 X a year (\$18)     Annually (\$108)  
 Discover     AmEx

Exp. Date: \_\_\_\_/\_\_\_\_/\_\_\_\_  
 Please mail coupon to: 52 Wilson Rd., Westport, CT 06890  
 or call 1-800-388-2925

**Save the Children**



By sleeping face up, she'll have a better chance of waking up.

Each year throughout the U.S., an estimated 3,500 infants die of Sudden Infant Death Syndrome, also known as SIDS. That's almost 10 babies every single day.

By placing your baby to sleep face up, you may reduce the risk of SIDS by as much as half.

For more information call 1-888-821-SIDS [www.sids.com](http://www.sids.com)

**SIDS FOUNDATION**  
 Face up to make it.

These picture were taken from *Why Bad Ads Happen to Good Causes*

- Do no split the headline in two by the photograph<sup>3</sup>.

<sup>1</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman

<sup>2</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman

<sup>3</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman



## **SECTION THREE: FEEDBACK MECHANISMS**

### **Try Ideas on Yourself**

Try your ideas out on yourself first. Your ideas should move you in some way. You should feel that advertising reflect who you, as a person, are.

When you produce a piece of work, compare it to the real thing and if it does not look like the real thing throw it out.

Trust yourself. If the idea speaks to you, then the chances are that it will impact on others too. It could be an idea that scares you or that you love. If it excites you in any way – go for it.

Before you begin analyzing the individual elements of a given ad, take a moment to see the ad as a reader would when viewing it for the first time – in its totality. All of the elements should work together to grab the reader's eyes and lead them from point to point until an entire story is told.

You should always try and project yourself into the situation you are trying to advertise. If you are advertising a parenting course, for example, start by thinking when it was that your children really tested to you. Use that as your core. That might determine your message<sup>1</sup>.

But how that message is delivered is a function, not of projection, of who one really is. A person should know what is natural about himself and try and use that to communicate. Some people like humor, some like warmth, some see themselves as idiosyncratic. These people should advertise with humor, warmth and idiosyncrasy respectively.

Try the following exercise. If, as you are reading this piece, you are wearing a tie, especially if it is a little different, look at it now. Is it modern or slightly conservative? Does it have a smart look with slightly darker colors or is it bright and friendly? Look further: If the tie is spotted, maybe that leads to the idea of a thousand points of light. Does that describe you in any way? Does it describe your mission in life? We wear ties and other elements of clothing that match our personality. Of course, Bnei Torah do this within certain boundaries. But, asking question of this sort can help you to ask questions about yourself and help you to discover a consistent advertising style that reflects your personality.

Let us say that you see yourself as representing Jewish joy – the joy of learning, the joy of prayer, etc. If that is you, make that your theme so that there will be some consistency.

---

<sup>1</sup> *Why Bad Ads Happen to Good Causes*, by Andy Goodman



## **Try Ideas Out on Others**

*The person who creates it, who pays for it and who receives it has to love it.*

Your piece must give the person a real feel of your concept. Let's say that your concept is work-out. When they have read your piece they must have had a feel of work-out. If it is 'Light my fire' then the piece has to do that. The reader should feel that, in some way, they have gotten a taste of the product.

When a secular person thinks about Chanukah, they think of Judah the Maccabee, a certain heroic figure. Use that to connect the person to Chanukah.

Ontogeny recapitulates phylogeny, meaning that if you watch one member of the species, you are on solid ground for the whole species. Having said that, we should also state that most market research is worthless.

It does not help to ask someone what they think of something. Because the person's reaction is different when they see it in context. The person whom you ultimately want to influence with this piece is probably going to get it in the mail, not handed to them. They will open it together with many other pieces of mail. You will not be standing there to grab their attention and say, "Look at this! What do you think?"

Therefore, when your initial draft is ready, don't ask someone else for his or her opinion. Their initial impression will not be realistic. They will scan it with much more depth than they would if it simply arrived in the post as all other adverts do. It is a far better idea to send out a few samples, and then to contact the recipients to gauge their response.

Ask people who receive your mail what would make a difference. People will tell you how you sell them your idea. Experiment. For example, write different solicitation letters to different groups of people and monitor the results. You may find that different kinds of people respond differently and that you need to discriminate your target population into different groups. However, sometimes when you really get down to the core of something, it speaks to everybody.

Ask people in other lines of business what they do to get someone to listen.

There are many ways in which one could communicate any particular message. For example, to advertise a story one can give a picture of a child on a grandfather's lap, or a picture of a 19<sup>th</sup> Century diary, or a picture that relates to the story. One could use humor, or show a kid with a look of wonder. Sometimes you may be a poor judge of which is the best approach. Do market research – ask other people who reflect your market what they think.

## **The Tipping Point**

The Law of the Few is what creates what Gladwell calls *The Tipping Point*, the point at which something really takes off, and begins to work like an epidemic. It



is not that things move ever slowly forward, but that they do so until the tipping point, and then they escalate like mad. What would the tipping point be in kiruv?

We, as Torah Jews, know that what we have to offer is true, profound, meaningful, relevant and inspiring. If we could only get the people out there to stop long enough to listen ... When someone out there sees your ads (if you get them to stop long enough to read it), they may be interested but also frightened; frightened of who you are and frightened of the implications of what Judaism could mean to their lives. They may be confused by the negative portrayal of Orthodoxy in the press, and intimidated by the fact that it is a strange world to them.

In other words, there is an enormous background noise going on which precludes your program from being considered just on its merits. But what if we could get rid of that background noise? What if we could completely legitimize Judaism in our city, so that choosing a Torah way of life is as acceptable as choosing to be a lawyer or a doctor. Sound improbable? Yet in Johannesburg, South Africa, I found just such a city, a city where it is just as in to go to a shiur as it is to head out to a restaurant or a club or to do 18 holes of golf.

Now Johannesburg may be the exception which proves the rule, but this model has been attempted elsewhere on a more limited scale, with some good results. I am thinking, amongst others, of the Chabad Shul in Rio, or the Yavneh School-Community Complex in Uruguay, or Saatchi's in London and I can think of several other examples besides. Let us take Aish, Toronto, where Rabbi Shalom Schwartz made a deliberate attempt to change the way Judaism was being perceived in the city.

Long before *The Tipping Point* was written, Rabbi Schwartz (now heading the Aish HaTorah Russian division) understood that if you want to create a momentum towards Judaism being in, you have to follow the law of the few, and target those special people who would make it happen for others. Early on, Aish set up certain shiurim in the offices of certain leading businessmen and professionals that became places you really want to be. While the local Federation was screaming that Aish was a cult, it was turning around the perceptions of those who were the real leaders in the community. And it worked.

Just a fluke? No, because when Rabbi Schwartz appointed Rabbi Mordechai Reichenstein to open up its Kiev branch in the Ukraine, he applied the same formula. When I visited Kiev, I was astonished. Anyone who has worked in the former Soviet countries, knows how difficult it is to attract anyone less than 65. Youth are attracted to schools, summer camps and to seminars, but rarely to other ongoing communities or Torah centers. But here I saw tens and tens of 18 to 30 year olds, real together people, create an atmosphere with energy and vibrancy. The genius of Rabbi Schwartz had struck again.

But what about us mortals? Well, I have seen variations of this theme enough times to know that anyone can do it. Take mid-town in Manhattan where Rabbis Donny Green and Mordechai Mindell are running the Manhattan Experience. The numbers were good, but the right people, Gladwell's Connectors, the Mavens and the Salesmen were not coming. So they changed their tactics, by downgrading their overall exposure and more specifically targeting these people. They began some shiurim that were by invitation only. They stopped their communal Shabbos meals in the center and began inviting people to their homes instead. Realizing that there were



at least two other minyanim in the vicinity, they even stopped their services for a period. And they were able to turn things around. They may even have passed the tipping point, given the type of momentum which appears they have achieved. Now certainly Rabbis Green and Mindell are unusual people, but so are all of those in Kiruv Rechokim, blessed as we are with a special Siyata DiShmaya in this very unusual Tekufa.

On the flip side of Ivory bath soap, there is a line that says, “Questions? Comments? Call 1-800-395-9960.” “While most of us would never dial that number, a very small percentage of people ... feel passionate about soap. They are the soap Mavens, and if you are in the soap business you had better treat those soap Mavens well because they are the ones whom all their friends turn to for advice about soap.”<sup>1</sup> “The Ivory soap 800 number is what I call a Maven trap – a way of efficiently figuring out who the Mavens are in a particular world - and how to set Maven traps is one of the central problems facing the modern market place. For the better part of a century, we defined influence in this country in the form of status. ... But Connectors, Mavens and Salesmen are a little different. ... People look up to them not out of envy but out of love, which is why these kinds of personalities have the power to break through the rising tide of isolation and immunity. But love is a very difficult thing to track. How on earth do you find these kinds of people?”

---

<sup>1</sup> Gladwell, pg. 276-7



## **SECTION FOUR: REFRAME**

In *The Tipping Point*, Malcolm Gladwell describes the case of a nurse, Georgia Sadler, who created a grassroots movement to increase awareness of diabetes and breast cancer in the black community of San Diego. At first she ran seminars in black churches around the city. The results, however, were disappointing. “She realized she needed a new context”, wrote Gladwell. “She needed a place where women were relaxed, receptive to new ideas, and had the time and opportunity to hear something new. She also needed a new messenger, ... [and] she needed a new, stickier way of presenting the information.” All this on the very small amount of money she’d cobbled together. “Her solution? Move the campaign from the black churches to beauty salons.” Sadler noticed that women spend up to eight hours at their hair stylist. “The stylist also enjoys a special relationship with her client.” In Sadler’s words: “Once you find someone who can manage your hair, you’ll drive a hundred miles to see her. The stylist is your friend. She takes you through your high school graduation, your wedding, your first baby. It’s a long-term relationship. It’s a trusting relationship. You literally and figuratively let your hair down in a salon.” Stylists are natural conversationalists and connectors.”

So Sadler gathered together a group of stylists for a series of training sessions. She brought in a folklorist to help coach the stylist in how to present their information about breast cancer in a compelling manner. “We wanted to rely on traditional methods of communication,” Sadler says. “This isn’t a classroom setting. We wanted this to be something that women wanted to share, that they wanted to pass on. And how much easier is it to hang the hooks of knowledge on a story?” Sadler kept a constant cycle of new information and gossipy tidbits and conversational starters about breast cancer flowing into the salons, so that each time a client came back, the stylist could seize on some new cue to start a conversation. She wrote the material up in large print, and put it on laminated sheets that would survive the rough and tumble of a busy hair salon. She set up an evaluation program to find out what was working and to see how successful she was in changing attitudes and getting women to have mammograms and diabetes tests, and what she found out was that her program worked. It is possible to do a lot with a little.

In *The Tipping Point*, Gladwell gives several other examples of this. One was the battle against crime in New York, which started off by focusing on small crimes. “What they all have in common is their modesty. Sadler didn’t go the National Cancer Institute or to the California State Department of Health and ask for millions of dollars to run some elaborate, multi-media public awareness campaign. She didn’t go door to door through the neighborhoods of San Diego, signing women up for free mammograms. She didn’t bombard the airwaves with a persistent call for prevention and testing. Instead she took the small budget that she had and thought about how to use it more intelligently. She changed the context of her message. She changed the messenger, and she changed the message itself. She focused her efforts. “

“This is the first lesson of the Tipping Point. Starting epidemics requires concentrating resources on a few key areas. The Law of the Few says that Connectors, Mavens, and Salesmen are responsible for starting word-of-mouth epidemics, which



means that if you are interested in starting a word-of-mouth epidemic, your resources ought to be solely concentrated on those three groups. No-one else matters. Telling Willing Dawes that the British were coming did nothing for the colonists of New England. But telling Paul Revere ultimately meant the difference between defeat and victory. The creators of *Blue's Clues* developed a sophisticated, half-hour television show that children loved. But they realized that there was no way that children could remember and learn everything they needed to remember and learn from a single viewing. So they did what no one had ever done in television before. They ran the same show five times in a row. Sadler didn't try to reach every woman in San Diego all at once. She took what resources she had and put them all into one critical place – the beauty salon.” ...

“The theory of Tipping Points requires, however, that we reframe the way we think about the world. I have spent a lot of time, in this book, talking about the idiosyncrasies of the way we relate to new information and to each other. We have trouble estimating dramatic, exponential change. We cannot conceive that a piece of paper folded over 50 times could reach the sun. There are abrupt limits to the number of cognitive categories we can make and the number of people we can truly love and the number of acquaintances we can truly know. We throw up our hands at a problem phrased in an abstract way, but have no difficulty at all solving the same problem rephrased as a social dilemma. All of these things are expressions of the peculiarities of the human mind and heart, a refutation of the notion that the way we function and communicate and process information is straightforward and transparent. It is not. It is messy and opaque. *Sesame Street* and *Blue's Clues* succeed, in large part, because of things they do that are not obvious. Who would have known beforehand that Big Bird had to be on the same set as the adult characters? Or who could have predicted that going from 100 to 150 workers in a plant isn't a problem, but going from 150 to 200 is a huge problem?” ...

“The world – as we want it to – does not accord with our intuition. This is the second lesson of the Tipping Point. Those who are successful at creating social epidemics do not just do what they think is right. They deliberately test their intuitions. Without the evidence of the Distracter, which told them that their intuition about fantasy and reality was wrong, *Sesame Street* would today be a forgotten footnote in television history. Lester Wunderman's gold box sounded like a silly idea until he proved how much more effective it was than conventional advertising. That no one responded to Kitty Genovese's screams sounded like an open-and-shut case of human indifference, until careful psychological testing demonstrated the powerful influence of context. To make sense of social epidemics, we must first understand that human communication has its own set of very unusual and counterintuitive rules.

What must underlie successful epidemics, in the end, is a bedrock belief that change is possible, that people can radically transform their behavior or beliefs in the face of the right kind of impetus. This, too, contradicts some of the most ingrained assumptions we hold about ourselves and others. We like to think of ourselves as autonomous and inner-directed, that who we are and how we act is something permanently set by our genes and our temperament. But if you add up the examples of Salesmen and Connectors, of Paul Revere's ride, *Blue's Clues*, the Rule of 150, the





New York subway cleanup and the Fundamental Attribution Error, they amount to a very different conclusion about what it means to be human. We are actually powerfully influenced by our surroundings, our immediate context, and the personalities of those around us. Taking the graffiti off the walls of New York's subways turned New Yorkers into better citizens. Telling seminarians to hurry turned them into bad citizens. The suicide of a charismatic young Micronesian boy set off an epidemic of suicides that lasted for a decade. Putting a little gold box in the corner of a Columbia Record Club advertisement suddenly made record buying by mail seem irresistible. To look closely at complex behaviors like smoking or suicide or crime is to appreciate how suggestible we are in the face of what we see and hear, and how acutely sensitive we are to even the smallest details of everyday life. That's why social change is so volatile and so often inexplicable.

But if there is difficulty and volatility in the world of the Tipping Point, there is a large measure of hopefulness as well. Merely by manipulating the size of a group, we can dramatically improve its receptivity to new ideas. By tinkering with the presentation of information, we can significantly improve its stickiness. Simply by finding and teaching those few special people who hold so much social power, we can shape the course of social epidemics. In the end Tipping Points are a reaffirmation of the potential for change and the power of intelligent action. Look at the world around you. It may seem like an immovable, implacable place. It is not. With the slightest push – in just the right place – it can be tipped.



## **BIBLIOGRAPHY AND FURTHER READING**

### **Bibliography**

*Storytelling That Moves People* by Robert McKee and Bronwyn Fryer, in Harvard Business Review, June 2003.

*The Influentials* by Ed Keller and Jon Berry. Keller and Berr<sup>1</sup>.

*The Tipping Point* by David Gladwell was an important reference for our presentation. It deals with how ideas catch onto a larger audience. The book is well worth purchasing and reading in its entirety.

### **Further Reading**

#### **Historical Context**

*Ogilvy on Advertising*, by David Ogilvy (Vintage Books ©1983)

Acknowledged as an industry bible, this book has its share of time-tested principles along with some plainly outdated advice, but given when it was written, Ogilvy deserves credit for offering more of the former. Chapter 7, “Wanted: A Renaissance In Print Advertising,” is filled with specific recommendations and is a good starting point for the print ad newcomer.

*Scientific Advertising*, by Claude C. Hopkins (NTC Business Books ©1998)

Originally published in 1923, *Scientific Advertising* still has much to offer. Hopkins honed his skills in direct response marketing – where you know exactly how well your appeal did – and many of the fundamentals he offers on writing headlines and copy are echoed by today’s top practitioners.

*Tested Advertising Methods*, by John Caples (Prentice Hall, Fifth Edition ©1997)

Caples worked at BBDO, taught copy writing at Columbia Business School, and wrote another industry bible that is now in its fifth edition. This updated version is *Advertising 101* with numerous pointers for print advertisers.

*Twenty Ads That Shook the World*, by James B. Twitchell (Crown Publishers ©2000)

Philip Sawyer calls this “easily the best book on advertising that I have ever read.” Of course, that was for a back-cover blurb, so there may be a little logrolling there. There’s not much hard advice here for the print advertising minded, but for an

---

<sup>1</sup> *Executive Book Summaries* Vol. 25, No. 5 Part 1, May 2003



overview of the ad industry and its unique place in American life, *Twenty Ads* is a very entertaining and stimulating read.

### **Contemporary Advertising**

*The Art of Cause Marketing*, by Richard Earle (NTC Business Books ©2000)  
Earle's certainly got the credentials (he worked on the "Crying Indian" campaign and won over 50 industry awards), but his advice seems most attuned to big-budget advertisers. The chapters on "Planning Your Campaign" and "Radio and Print" were most useful.

*The Copywriter's Bible*, Alastair Crompton, Commissioning Editor (The Designers and Art Directors Assoc. of the UK ©1995)  
Subtitled "How 32 of the world's best advertising writers write their copy," this book is a treasure trove of good advice from men and women in the advertising trenches. Despite the name, there are many excellent pointers on layout as well.

*Cutting Edge Advertising*, by Jim Aitchison (Prentice Hall ©1999)  
Aitchison analyzes over 200 print ads and brings in comments from the advertising legends (e.g., David Abbott, Neil French, Indra Sinha) who worked on them. Essential reading for public interest print advertisers.

*Hey, Whipple, Squeeze This*, by Luke Sullivan (John Wiley & Sons ©1998)  
Named one of the top ad writers in the country by Adweek Magazine, Luke Sullivan offers firsthand advice with humor, sarcasm, and the scars of someone who's sat through more than his share of focus groups. Chapter 4, "Write When You Get Work," is filled with useful nuggets.

*Social Work: Saatchi & Saatchi's Cause-Related Ideas* (-273 Publishers ©2000)  
A compendium of the agency's work from around the world for such diverse public interest clients as Action for AIDS, Greenpeace, New Zealand Red Cross, and UNICEF. Many of the print ads are terrific and inspiring.

*Which Ad Pulled Best?* by Phil Burton & Scott Purvis (NTC Business Books ©1996)  
Interesting and annoying. The book opens with interviews featuring industry giants (e.g., George Gallup, Roy Grace, Jay Schulberg) who offer some excellent advice. When the book moves into its fifty side-by-side comparisons, however, it takes the form of a workbook which lists the relative merits of each ad *without* answering the question posed in its title ... annoying!

### **Related Subjects**

*The Attention Economy: Understanding the New Currency of Business*, by Thomas H. Davenport & John C. Beck (Harvard Business School Press ©2001)  
Don't let the subtitle fool you: this book is for anybody who's battling for share of mind. Smart advertisers make it their business to know everything about their



audience, and Davenport & Beck have many interesting things to say about how people parcel out attention in this age of information glut.

*Clean New World: Culture, Politics, and Graphic Design*, by Maud Lavin (MIT Press ©2001)

If you work in the reproductive rights arena, Chapter 9 (“A Baby and a Coat Hanger: Visual Propaganda in the U.S.”) is a must-read. Otherwise, this book is strictly for design mavens who enjoy reading about German posters in the 1930s.

*Data Smog: Surviving the Information Glut*, by David Schenk (Harper Edge ©1997)  
Schenk brilliantly quantifies the impact of info-glut on our daily lives, but the book becomes a little more dated with each passing month. Nevertheless, it remains an excellent grounding for anyone who wants to understand what a cluttered marketplace of ideas really looks like.

*Descartes Error: Emotion, Reason, and the Human Brain*, by Antonio Damasio (Avon Books ©1994)

Damasio contends that emotions play a role in every decision we make, and he’s got the science to back it up. If you still believe you’re going to win your argument on the facts alone, read this book.

*The Social Life of Information*, by John Seely Brown & Paul Duguid (Harvard Business School Press ©2000)

Brown & Duguid wrote this book to challenge those net-heads who keep saying, “The web will change *everything*.” Chapter 7, “Reading the Background,” is a sobering reminder that how you present information strongly affects how people think about it. (Of course, anyone who submitted really thick term papers in college already knows this, but there’s slightly more to it than that.)

*Tell Me a Story: Narrative & Intelligence*, by Roger Schank (Northwestern University Press ©1990)

According to Schank, director of the Institute of Learning Sciences at Northwestern University, stories help us remember, define ourselves, have stronger friendships, participate in a community –in short, they are a central part of our lives. The best way to reach and teach, Schank contends, is through stories, and his book makes a case that any advertiser should consider.

*The Triumph of Narrative: Storytelling in the Age of Mass Culture*, by Robert Fulford (Broadway Books ©1999)

Same territory as *Tell Me a Story*, but Fulford, a Canadian journalist, relies more on the anecdotal to make his case. Nevertheless, for anyone interested in learning more about the power of story, this is worthwhile reading.

*Visual Explanations*, by Edward R. Tufte (Graphics Press ©1997)

One of the classics on information design from the Yale professor who is widely considered a guru on the subject.



*Visual Persuasion: The Role of Images in Advertising*, by Paul Messaris  
(Sage Publications ©1997)

Messaris, a professor at the University of Pennsylvania's Annenberg School, offers scholarly observations on how photographic images can be more persuasive than words, why slightly altering photos is a remarkably effective technique for capturing attention, and how visual style can actually enhance the substance of your message. The scope of the book is well beyond print advertising, but the theories across all media are worth understanding.