

OGILVY

ON



ADVERTISING.

Ogilvy
on
Advertising



**LE 4 SEPTEMBRE
J'ENLEVE LE BAS.**



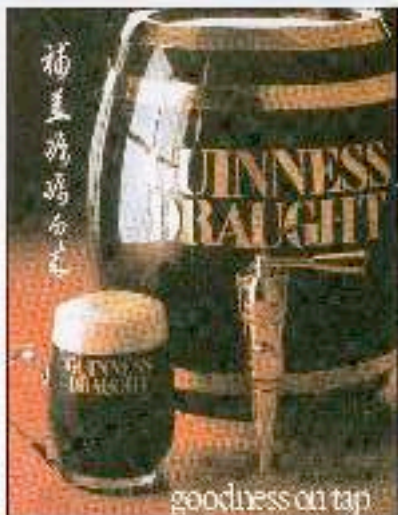
Alors, publiez le car répond le public.

Le Volkswagen Beetle est le véhicule le plus vendu au monde. Il est apprécié pour sa simplicité, sa fiabilité et son caractère. C'est un véritable compagnon de route, capable de résister à toutes les conditions climatiques.

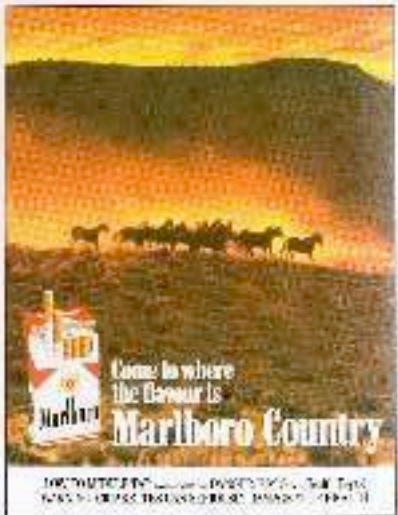


The man in the Hawkeye shirt

Le Hawkeye est un homme d'affaires dynamique et ambitieux. Il est toujours prêt à relever de nouveaux défis et à innover dans son secteur. Sa confiance en lui et son charisme sont ses atouts majeurs.



goodness on tap



**Come to where
the Camourls
Marlboro Country**

Le Marlboro Country est un monde à part, où la nature et le confort se rencontrent. Ici, vous pouvez profiter pleinement de la vie et de la compagnie de vos proches.

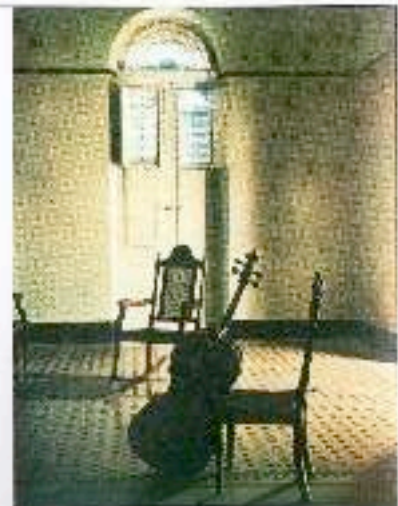
JAMAICA



Le tourisme en Jamaïque est en pleine croissance. Les visiteurs sont attirés par les paysages paradisiaques, les plages de sable blanc et la culture riche de l'île.

**Pablo Casals is coming home
- to Puerto Rico**

Le virtuose Pablo Casals revient à Puerto Rico, son pays natal. Sa tournée sera une occasion unique de profiter de sa maîtrise et de sa sensibilité.



L'ambiance est idéale pour la pratique de la musique. Le son du violoncelle résonne dans la pièce, créant une atmosphère apaisante et inspirante.

Ogilvy
on
Advertising
David Ogilvy



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New York

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'Let us march against Philip'

I do not regard advertising as entertainment or an art form, but as a medium of information. When I write an advertisement, I don't want you to tell me that you find it 'creative'. I want you to find it so interesting that you *buy the product*. When Aeschines spoke, they said, 'How well he speaks!' But when Demosthenes spoke, they said, 'Let us march against Philip.'

In my *Confessions of an Advertising Man*, published in 1963, I told the story of how Ogilvy & Mather came into existence, and set forth the principles on which our early success had been based. What was then little more than a creative boutique in New York has since become one of the four biggest advertising agencies in the world, with 140 offices in 40 countries. Our principles seem to work.

But I am now so old that a French magazine lists me as the only survivor among a group of men who, they aver, contributed to the Industrial Revolution – alongside Adam Smith, Edison, Karl Marx, Rockefeller, Ford and Keynes. Does old age disqualify me from writing about advertising in today's world? Or could it be that perspective helps a man to separate the eternal verities of advertising from its passing fads?

When I set up shop on Madison Avenue in 1949, I assumed that advertising would undergo several major changes before I retired. So far, there has been only *one* change that can be called major: television has emerged as the most potent medium for selling most products.

Yes, there have been other changes and I shall describe them, but their significance has been exaggerated by pundits in search of trendy labels. For example, the concept of brand images, which I popularized in 1953, was not really new; Claude Hopkins had described it 20 years before. The so-called Creative Revolution, usually ascribed to Bill Bernbach and myself in the fifties, could equally well have been ascribed to N.W. Ayer and Young & Rubicam in the thirties.

Meanwhile, most of the advertising techniques which worked when I wrote *Confessions of an Advertising Man* still work today. Consumers still buy products whose advertising promises them value for money, beauty, nutrition, relief from suffering, social status and so on. All over the world.

In saying this, I run the risk of being denounced by the idiots who hold that any advertising technique which has been in use for more than two years is *ipso facto* obsolete. They excoriate slice-of-life commercials, demonstrations and talking heads, turning a blind eye to the fact that these techniques still make the cash register ring. If they have read Horace, they will say that I am *difficilis, querulus, lavalator temporis acti*. So

'I run the risk of being denounced by the idiots who hold that any advertising technique which has been in use for more than two years is *ipso facto* obsolete.'

*faux, castigator, censorque miserum.*⁴ So what? There have always been noisy lunatics on the fringes of the advertising business. Their stock-in-trade includes ethnic humor, eccentric art direction, contempt for research, and their self-proclaimed genius. They are seldom found out, because they gravitate to the kind of clients who, bamboozled by their rhetoric, do not hold them responsible for sales results. Their campaigns find favor at cocktail parties in New York, San Francisco and London but are taken less seriously in Chicago. In the days when I specialized in posh campaigns for *The New Yorks*, I was the hero of this coterie, but when I graduated to advertising in mass media and wrote a book which extolled the value of research, I became its devil. I comfort myself with the reflection that I have sold more merchandise than all of them put together.

'I hate rules'

I am sometimes attacked for imposing 'rules.' Nothing could be further from the truth. *I hate* rules. All I do is report on how consumers react to different stimuli. I may say to a copywriter, 'Research shows that commercials with celebrities are below average in persuading people to buy products. Are you *sure* you want to use a celebrity?' Call that a *rule*? Or I may say to an art director, 'Research suggests that if you set the copy in black type on a white background, more people will read it than if you set it in white type on a black background.' A *law*, perhaps, but scarcely a rule.

In 18th-century England, a family of obstetricians built a huge practice by delivering babies with a lower rate of infant and maternal mortality than their competitors. They had a secret – and guarded it jealously, until an inquisitive medical student climbed onto the roof of their delivering room, looked through the skylight and saw the forceps they had invented. The secret was out, to the benefit of all obstetricians and their patients. Today's obstetricians do not keep their discoveries secret, they publish them. I am grateful to my partners for allowing me to publish mine. But I should add that the occasional *opinion* expressed in this book do not necessarily reflect the collegial opinions of the agency which employs me.

This is not a book for readers who think they already know all there is to be known about advertising. It is for young hopefuls – and veterans who are still in search of ways to improve their batting average at the cash register.

I write only about aspects of advertising I know from my own experience. That is why this book contains nothing about media, cable television or advertising in Japan.

If you think it is a lousy book, you should have seen it before my partner Joel Raphaelson did his best to de-louse it. *Bless you, Joel.*

David Ogilvy

2

How to produce advertising that sells

Pretend you started work this morning in my agency, and that you have dropped by my office to ask for advice. I will start with some generalities about how to go about your work. In later chapters I will give you more specific advice on producing advertisements for magazines, newspapers, television and radio. I ask you to forgive me for oversimplifying some complicated subjects, and for the dogmatism of my style—the cognitivism of brevity. We are both in a hurry.

The first thing I have to say is that you may not realize the magnitude of difference between one advertisement and another. Says John Caples, the doyen of direct response copywriters:

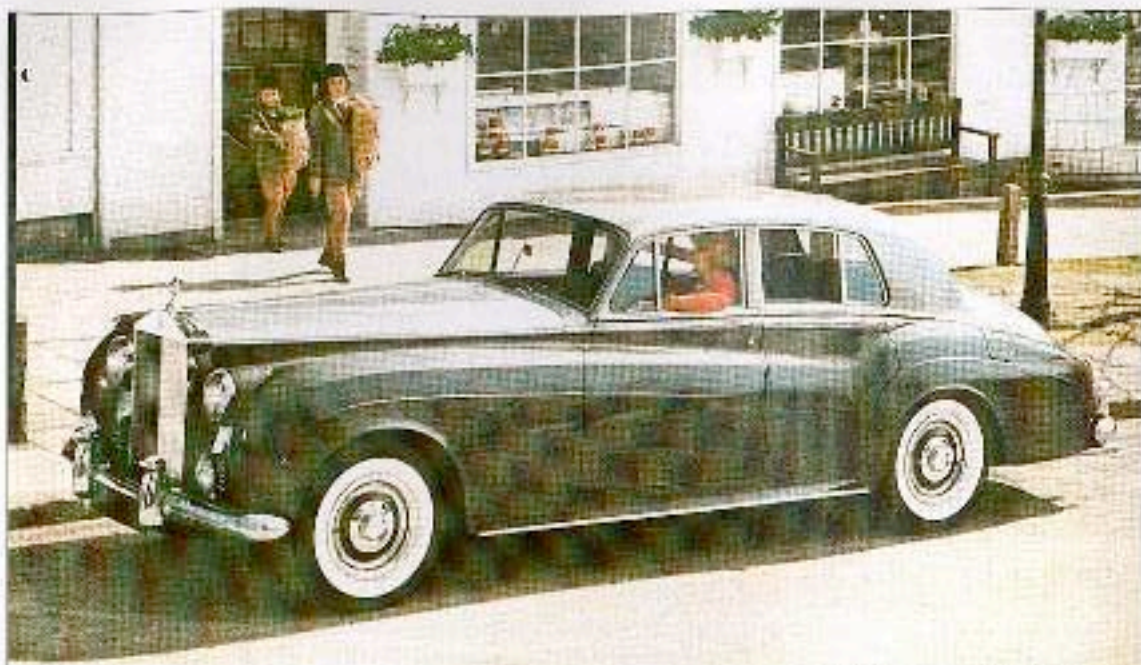
I have seen one advertisement actually sell one twice as much, and three times as much, and 19% times as much as another. But the advertisements occupied the same space. Both were run in the same publication. Both had photographic illustrations. Both had carefully written copy. The difference was that one used the right appeal and the other used the wrong appeal.³

The wrong advertising can actually *wipe* the sales of a product. I am told that George Hay Brown, at one time head of marketing research at Ford, inserted advertisements in every other copy of the *Reader's Digest*. At the end of the year, the people who had *not* been exposed to the advertising had bought more Fords than those who had.

In another survey it was found that consumption of a certain brand of beer was lower among people who remembered its advertising than those who did not. The brewer had spent millions of dollars on advertising which *wasn't* selling beer.

I sometimes wonder if there is a tacit conspiracy among clients, media and agencies to avoid putting advertising to such acid tests. Everyone involved has a vested interest in prolonging the myth that *all* advertising increases sales to some degree. It doesn't.

³*Direct Advertising Methods* by John Caples, Prentice-Hall, 1975.



The Rolls-Royce Phantom V—\$13,995

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

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

1. At 60 miles an hour the loudest noise comes from the electric clock. Reports the Technical Editor of *Time* magazine. Three mufflers dampen sound frequencies—acoustically.
2. Every Rolls-Royce engine is run for seven hours at full throttle before installation, and each car is test-driven for hundreds of miles over varying road surfaces.
3. The Rolls-Royce is designed as an *over-engineered* car. It is 1/8 inch heavier in body sheet metal than the largest domestic cars.
4. The car has power steering, power brakes and automatic gear-shift. It is wire-remote to drive and to park. No chauffeur required.
5. The finished car spends a week in the final workshop, being fine-tuned. Here it is subjected to 99 separate checks. For example, the engineers use a microscope to beam for axle whine.
6. The Rolls-Royce is guaranteed for

three years. With a new network of dealers and service centers from Coast to Coast, service is no problem.

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

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

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

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

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

12. There are three separate systems of power brakes, two hydraulic and one mechanical. Damage to one will not affect the others. The Rolls-Royce 60 is a superb car, and also a very clever car. It cruises smoothly at eighty-five. Top speed is in excess of 100 m.p.h.

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

Rolls-Royce. The Rolls-Royce illustrated in this advertisement—F.O.B. principle, price of entry—costs \$13,995.

If you would like the rewarding experience of driving a Rolls-Royce or Bentley, write or telephone to one of the dealers listed on separate page. Rolls-Royce Ltd., 10 Parkside Place, New York 20, N. Y. Circle 5-1144.

Do your homework

You don't stand a tinker's chance of producing successful advertising unless you start by doing your homework. I have always found this extremely tedious, but there is no substitute for it.

First, study the product you are going to advertise. The more you know about it, the more likely you are to come up with a big idea for selling it. When I got the Rolls-Royce account, I spent three weeks reading about the car and came across a statement that 'at sixty miles an hour, the loudest noise comes from the electric clock.' This became the headline, and it was followed by 607 words of factual copy.

Later, when I got the Mercedes account, I sent a team to the Daimler-Benz headquarters in Stuttgart. They spent three weeks rapping interviews with the engineers. From this came a campaign of long, factual advertisements which increased Mercedes sales in the United States from 10,000 cars a year to 40,000.

When I was asked to do the advertising for Good Luck margarine, I was under the impression that margarine was made from *oat*. But ten days' reading enabled me to write a factual advertisement which worked.

Same thing with Shell gasoline. A briefing from the client revealed something which came as a surprise to me; that gasoline has several ingredients, including Platform, which increases mileage. The

Left Before I wrote this — the most famous of all automobile ads — I did my homework. It ran out in five newspapers and two magazines, at a cost of \$25,000. The following year, Ford based their multi-million dollar campaign on the claim that their car was even quicker than a Rolls.

Below I resigned the Rolls-Royce account when they sent five hundred defective cars to the United States. Two years later we took Mercedes, and sent a team to interview their engineers in Stuttgart. From this sprang a campaign of long factual advertisements which increased sales from 10,000 cars a year to 40,000.

Below right When I got a margarine account, I was under the impression that margarine was made from *oat*. Ten days' reading the literature brought me others like

A challenge to women who would never dream of serving margarine

Love Brothers defy you to tell the difference between
GOOD LUCK margarine and any other.

There are 100 different brands of margarine in the United States. But only one is GOOD LUCK.

It is the only one that is made from the finest vegetable oils. It is the only one that is made in the United States.

It is the only one that is made from the finest vegetable oils. It is the only one that is made in the United States.

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You give up things when you buy the Mercedes-Benz 230S. Things like rattles, rust, and shabby workmanship.



Mercedes-Benz 230S is the most advanced car in the world. It is the only car that is made from the finest materials. It is the only car that is made in the United States.

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Good Luck margarine is the only one that is made from the finest vegetable oils.



Good Luck margarine is the only one that is made from the finest vegetable oils.

Suddenly DOVE makes soap old-fashioned!

Now you can toilet bar for enough to last this winter you bath.

DOVE is the most brilliant soap ever made. It's the only soap that doesn't dry your skin.

DOVE is the only soap that doesn't dry your skin.

DOVE is the only soap that doesn't dry your skin.

DOVE is the only soap that doesn't dry your skin.



DOVE is magic for your skin.

Above I positioned Dove as a toilet bar for women with dry skin, and used a promise which had won in tests: 'Dove creams your skin while you bathe.'

resulting campaign helped to reverse a seven-year decline in Shell's share-of-market.

If you are too lazy to do this kind of homework, you may occasionally *luck* into a successful campaign, but you will run the risk of skulding about on what my brother Francis called 'the slippery surface of irrelevant brilliance.'

Your next chore is to find out what kind of advertising your competitors have been doing for similar products, and with what success. This will give you your bearings.

Now comes research among consumers. Find out how they think about your kind of product, what language they use when they discuss the subject, what attributes are important to them, and what promise would be most likely to make them buy your brand.

If you cannot afford the services of professionals to do this research, do it yourself. Informal conversations with half-a-dozen housewives can sometimes help a copywriter more than formal surveys in which he does not participate.

Positioning

Now consider how you want to 'position' your product. This curious verb is in great favor among marketing experts, but no two of them agree what it means. My own definition is 'what the product does, and who it is for.' I could have positioned Dove as a detergent bar for men with dirty hands, but chose instead to position it as a toilet bar for women with dry skin. This is still working 25 years later.

In Norway, the SAAB car had no measurable profile. We positioned it as a car for *winter*. Three years later it was voted the *best* car for Norwegian winters.

To advertise a car that looked like an orthopedic boot would have defeated me. But Bill Bernbach and his merry men positioned Volkswagen as a protest against the vulgarity of Detroit cars in those days, thereby making the Beetle a cult among those Americans who eschew conspicuous consumption.

Right Robert Townsend, the eccentric head of Avis, asked me to do his advertising.

When caught with another client, I found me to refuse. Doyle Dane Bernbach created one of the most powerful campaigns in the history of advertising. 'When you're only Number 2, you try harder. Or else.' This diabolical positioning made life miserable for Hertz, who was Number 1.

Opposite Doyle Dane Bernbach positioned Volkswagen as a protest against Detroit, thereby making the Beetle a cult among non-conformists. The copywriter was Julian Koenig, the art director Helmut Krone. Sales of the car went up to 500,000 cars a year.

When you're only No.2,
you try harder.
Or else.



When you're only No.2, you try harder. Or else.

Avis is only No.2
in rent a cars.
So why go with us?



Avis is only No.2 in rent a cars. So why go with us?



© 1994 Volkswagen of America, Inc.

Think small.

Our little car isn't as much of a novelty as it once was.

A couple of dozen college kids can't fit in it anymore (side).

They get in the gas a little slower, but where the gas goes.

Nobody ever stares at our driver. It's just some people who drive our little

Beetle that seem to get it. It's the joy of going any great gas.

Or using five times as little as most of five 400's.

Or never needing an oil change.

Or making us 40,000 miles on a lot of time.

That's because, once you get used to

some of our features, you don't even think about them any more.

Forget when you squeeze into a real parking spot. Or when you walk away.

Or pay a small repair bill.

Or trade in your old VW for a new one.

Think it over.





"You can get the lemon in Schöppes like lemon.
That's because Schöppes uses whole, fresh lemons,
juice, pulp, peel, everything!"

Small, illegible text columns, likely a testimonial or advertisement for the beer.



Will you love Schöppes in December as you did in May?

Small, illegible text columns, likely a testimonial or advertisement for the beer.



Above: An error in the art of image-building. For 18 years I used the face of my client, Casamaster Whiskey, as the symbol of his own product. It worked to last the limit on a peppercorn budget.

Brand image

You now have to decide what 'image' you want for your brand. Image means *personality*. Products, like people, have personalities, and they can make or break them in the market place. The personality of a product is an amalgam of many things – its name, its packaging, its price, the style of its advertising, and, above all, the nature of the product itself.

Every advertisement should be thought of as a contribution to the brand image. It follows that your advertising should consistently project the *same* image, year after year. This is difficult to achieve, because there are always forces at work to change the advertising – like a new agency, or a new Marketing Director who wants to make his mark.

It pays to give most products an image of quality – a *First Class ticket*. This is particularly true of products whose brand-name is visible to your friends, like beer, cigarettes and automobiles: products you 'wear'. If your advertising looks cheap or shoddy, it will rub off on your product. Who wants to be seen using shoddy products?

Take whiskey. Why do some people choose Jack Daniel's, while others choose Grand Dad or Taylor? Have they tried all three and compared the taste? Don't make me laugh. The reality is that these three brands have different *images* which appeal to different kinds of people. It isn't the whiskey they choose, it's the image. The brand image is 90 per cent of what the distiller has to sell.

Researchers at the Department of Psychology at the University of California gave distilled water to students. They told some of them that it was distilled water, and asked them to describe its taste. Most said it



THE HONOLULU SHOP is a small, unassuming store in the heart of Honolulu. It is a place where you can find everything you need for your trip to the islands. From the finest local products to the most popular brands, you'll find it all here. And the best part is, they have it all at a reasonable price. So whether you're looking for a bottle of rum or a pair of shoes, you'll find it all here. And the best part is, they have it all at a reasonable price. So whether you're looking for a bottle of rum or a pair of shoes, you'll find it all here.

Above the scene, we find a man in a suit standing in front of a small wooden building. He is looking towards the camera. The scene is set in a tropical location, with lush greenery and a clear blue sky. The man is wearing a dark suit and a white shirt, and he has a serious expression on his face. The building behind him is a simple wooden structure with a white door. The overall atmosphere is one of quiet observation and a sense of place.

run to one of my kind. They will be able to find you the best water, some of it the top. Most of them are in the South. The more you find, the more you find.

There are also some of the best rum and all around the Old Club. The government makes it. The Old Club is 80 years old. They are the best. They are the best. They are the best. They are the best.

They also have been known to be the best. The best and the best. They are the best. They are the best. They are the best. They are the best.

When you are in the best of the best, you are in the best. The best and the best. They are the best. They are the best. They are the best. They are the best.

Now, here is an article of interest, which is the importance of



basic message. It has been the focus of hundreds of thousands of people, to become the biggest-selling cigarette in the world. Leo Burnett's one big campaign, started 25 years ago and continued to this day, has given the brand an image which appeals to smokers all over the world.

What's the big idea?

You could have asked Leo what made it so big, but you will have seen that Leo and Burnett were very close indeed. It was a big idea to think of the millions of smokers and get them to buy your product. Unless your advertising contains a big idea, it will pass for a slip of the tongue.

I think if more than one campaign in a lifetime creates a big idea, I am supposed to be one of the more fertile inventors of big ideas. In my long career as a copywriter I have used (and used) more than 20, if that, big ideas come from the subconscious. There are many, of course, and it is surprising. But your subconscious has to be well informed on your client's business and on your own business and on the information that it feeds your rational thought process. You can help the process by going for a long walk, by taking a hot bath, or drinking half a pint of stout. So do make it the telephone line from your subconscious to open a big idea well up on time.

My partner Roy Street recognized that the first commercial I wrote for Beyerle's Extra stout was a good enough, but lacking in energy. One night I dreamed of two white horses pulling a heavily laden van down a country lane to a stable door. (Like 17 years later, that horse-drawn van is still driving up that lane in Beyerle's commercials.)

When asked what was the best idea a man could have, Albert Lucas, the most famous of all advertising men, replied: 'The idea is the picture of a good idea. It is horrible, it does not exist in a good idea. I wonder in dark, low cases I have rejected. Because it's not help you much, because it is not perfect. It is a picture of an idea, and so it is the idea that will work for three years.'

One of my partners came up with the idea of passing a herd of bulls through Miami Beach counter-clockwise, the slogan - 'Miami Beach is still on America'. I thought it was stupid, but fortunately it had been approved before I saw it. These bulls are still parading, long after the account moved to another agency.

How do you recognize a big idea? You ask yourself the questions:

1. Did it make me giggle when I first saw it?
2. Did I wish I had thought of it myself?
3. Is it unique?
4. Does it fit the strategy of the client?
5. Can it be tested for 30 years?

Very often, most of us, judge the success of advertising campaigns that run make the sales. These are the superstars, the campaigns that

Opposite See the advertisement of the world's best-selling cigarette. The idea was so simple and so brilliant.



© 1984. Mogens og Kirsten P. Nielsen, København

Sådan fortæller man en historie

af og for Den Kongelige

Den kongelige historie er



af og for Den Kongelige

Den kongelige historie er
 en fortælling om livet i
 det kongelige hof og om
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DEN KONGELIGE



Right? Well, not really. As we
mentioned, the advertising of a
product doesn't always represent
a company's overall reputation.
Advertising, for example, doesn't
necessarily mean a company is
ethical.

do many consumers prefer to be informed about a product. When faced with selling a product, if you can, it's best to explain your values more thoroughly than your competitors, and to differentiate them by the values you're conveying. This is the added value of words, advertising, and other non-physical materials that you offer.

The positively good

My former job, for example, has a cultural history which has been
generally recognized for some time:

In the USA, just about every consumer has assumed their
rights should be protected in some way, even if this
protection is provided by the company itself.

One of the most necessary things for a firm to do
is to be clear, as well as to be transparent, about the
values that guide the way products are made, and to
communicate those values in a clear and honest way.

For example, you can provide a list of products that
are made using the same materials, but you can also
provide a list of products that are made using the same
materials, but are made in a way that is more
transparent and honest.

This is why many firms will advertise their values
and the best way to do this is to be clear and honest
about it.

The approach to advertising a product does not match the
intentions of consumers. When consumers are put in a position to
choose:

Repeat your values

If you are lucky enough to have a good advertisement, repeat it until it
is a part of the firm's overall culture. This is the best way to
repeat your values.

Be a good example for the world, and for the people who are
interested in the world, and for the people who are
interested in the world.

'You need advertising for standing army; you are advertising too many parades'

number of the same kind of political kind for the same.

The second campaign is a similar one, but an advertisement in a newspaper. The advertisement is a kind of advertisement to help a candidate for a seat in parliament. It is a kind of advertisement to help a candidate for a seat in parliament. It is a kind of advertisement to help a candidate for a seat in parliament.

Henry Ford was one of the first to use this kind of advertisement. He was one of the first to use this kind of advertisement. He was one of the first to use this kind of advertisement. He was one of the first to use this kind of advertisement.

Word of mouth

It is a kind of advertisement that is often used in a newspaper. It is a kind of advertisement that is often used in a newspaper. It is a kind of advertisement that is often used in a newspaper.

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Down with committees

Most campaigns are not completed. They are not completed. They are not completed. They are not completed.

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Some important observations

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Above: Average age of respondents who responded to our survey. Source: SurveyMonkey

The average person is stuck in a limbo zone between their "hopes" (hobbies) and goals (life goals). For example, a job leaves the person with no room to breathe after work in the evenings and they often lack a clear direction. If they survive, they are then promoted and moved. The average person gets stuck in this limbo zone every day.

Ambition

Less experienced Americans (under 30 years old) tend to feel that they lack most energy, they might drink the devil's elixir and miss their opportunities. "Show your wings" is the definition. "Bare your teeth" is the definition of the job. It's people with the inner child!

Less Burnout and Stress: "When you search for the way, you may not find a path, but you will find a way to get to the end of the road either."

Pursuit of Knowledge

I once asked Sr. Harsh Bhatia, Bangalore, Karnataka, "What makes a person great?" He replied, "The only way to know is to know someone who has made decisions. What makes them the great one is if they have made them other to good. It's not some wild, unrealistic goals. It's a goal you can achieve."

I asked an Indian representative who began to talk about wanting to be rich and then he said that he wanted to study at his own institution. "Support? I asked, you said that you had to be successful in your life. We can show a person who has read some books on success and learn when to find your goals and when to stop when you are in the middle. Why would you be in a position to be successful if you are not in the middle?"

This is the real definition of success: if the goal is all you want, I cannot think of any other position which you have such a small degree of knowledge. All that you spend on getting into that commercial world is severely limited to what you can do. Only the goals of those who are in a world of open and many faces. Achieving a goal is the only way to be successful.

When I had been in the [United States] for 15 years, the good thing was that I had seen the success stories of millions of dollars of our clients' money. At the end of it, what do we know? Nothing. So ten years ago I had found some people who were already famous when I had just started. They already had money. I was not yet in the middle of their lives.

As a young person, you have that client's money, reporting the same mistakes. I recently started 29 advertisements on my phone. Within one of them I had found a lot of people who were already famous when I had just started. They already had money. I was not yet in the middle of their lives.

What is the reason for the failure to study experience? It is the advertising does not answer inquiry needs? Is it that you lack of skills to method to capture the goals of someone? Are they about the knowledge would impose some changes in their work?

If you are already in the [United States] for 15 years, the good thing was that I had seen the success stories of millions of dollars of our clients' money. At the end of it, what do we know? Nothing. So ten years ago I had found some people who were already famous when I had just started. They already had money. I was not yet in the middle of their lives.

...with a paper lantern,
 Certain advantages he found in

... ..

... ..

... ..

... ..



was to allow people to attend a service. The ad for a pet on the ground the model in the advertisement for Huggies.com.

Also, the advertising professionals turned its back to such as words. Agency which presented its ideas for several days, instead of waiting the principle that professionals had the general.

Client sometimes share agencies because the agency can help evaluation of a tightly controlled budget. They don't make that a negative who know that create the means which make people and advertising. To reach more than a certain than a certain advertising.

The agency is not satisfied on the same shared by getting, including others the way other than to be partners and young status. If you choose to give their best, good best in you. A good pig, the assistant for a client, can help to know that they are not working as.

It is inevitable, you will be able and many clients have changed over the years. With very few exceptions, consumers remain somewhat the same technology, the same ways.

The lessons of direct response

For all its research, advertising is never based for sure of the individual decisions and. The only other factor is the opinion. In direct-response advertising, you select users by making decisions, even a little bit more than advertising. It is, because the kind of advertising they do, but not the response difference between individuals and the technique, digital advertising for example.

General advertising use 5-6% of the media. But, the direct response agencies have earned that amount. (What do you see as your next step? Who do you support immediately or right?)

General advertising involves, the amount of an experience, few have had the same in a single. In direct response advertising, the amount of the experience, you see as your next step? Who do you support, which only is enough?

In direct response advertising, the amount of an experience, you see as your next step? Who do you support, which only is enough? Who do you support, which only is enough?

From an individual advertising, you follow the example of the direct response agencies, they will get more ads, get more. There response, which are the same as spending, you see as your next step? Who do you support, which only is enough? Who do you support, which only is enough?

Do you see as your next step? Who do you support, which only is enough? Who do you support, which only is enough? Who do you support, which only is enough?

A blind pig can sometimes find its food, but it helps to know that there are food in oak forests!

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