

An Online Appendix for Getting Business to Come to You by Paul & Sarah Edwards and Laura Clampitt Douglas (1998 Paul & Sarah Edwards

Special Report:

Writing and Designing Materials that Sell

As a small or home-based business, you most likely will be preparing most of your own materials--at least at the outset. This means you will not only be selecting where those materials go, but will also probably *develop your own promotional campaign theme, concepts and design* for each individual piece, whether it is the simplest letterhead (and coordinating business card) or the most elaborate brochure, catalog, or direct-mail package. In this appendix we will outline *basic guidelines for writing and designing your own successful marketing tools*.

Even in writing and designing your materials, it is important to keep in mind the *one fundamental rule* of marketing success:

The measure of a successful marketing campaign is the extent to which it reaches at the lowest possible cost, the greatest number of people who can and will buy your product or service.

This rule not only applies to where you use your materials but to the appeal you make. You want *to appeal to the people who need, can afford, and will buy* what you have to offer. Although many people may find a message interesting, the only ones you really need to reach are those who truly need your product or service and are willing to pay for it. The following guidelines all stem from this single basic rule.

12 Guidelines for Creating Successful Marketing Materials

1. Think in terms of a marketing campaign, not single pieces. Every promotional item and every selling activity should reinforce the premise and the goals of

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your marketing campaign. Each item you use is similar to a play in a football game. As the head coach of your promotional campaign, you cannot simply plan one play at a time; you must look ahead and develop an overall strategy and a framework of plays for the entire game. Even if you are simply developing a display ad for the yellow pages, you should approach the task as part of your entire marketing effort. You get the best results when every technique you use is coordinated to complement and enhance the others.

2. Aim your message directly at the people who can benefit and are in a position to buy. Don't try to please everybody, and don't waste time and effort trying to reach only a tiny segment of your market with general advertising unless your budget is astronomical. Gear your messages and your methods directly to those who can and/or do use your product or service.

3. Put yourself in the position of your prospective buyer. Any promotional copy you write must be prepared from the point of view of the potential customer. If you must write copy that shows off your brilliance, enjoy the exercise and then throw it in the trash. The only things of importance to the customers you hope to attract are the advantages to them of purchasing your product or service.

4. Save your money. The amount of money spent on a particular piece of promotional material has absolutely no relation to the ability of that piece to accomplish its objective. In this sense, having a small promotion budget becomes an advantage. In fact, often the less money spent, the more successful the promotion, because there was no money to waste on ego-boosting material or production values that don't produce sales. Also, with a smaller budget more time and energy is focused on creating the most effective promotion possible.

No matter how charming or witty an ad campaign is and no

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matter how highly produced, if ten minutes later no one remembers the name of the advertiser, it is a flop even if everyone can describe the ad vividly.

5. Make your product or service memorable. Your goal is not to create a memorable promotional piece; it's to make your product or service memorable. A promotion piece may become a hot topic of conversation, but if it doesn't sell your product or service, it hasn't done the job. Throughout the history of promotion there have been dozens of wonderful campaigns, especially in the realm of advertising, that have provided great entertainment for millions of people without doing the job they were created to do: sell the products or services.

Thirty years ago, when Mike Nichols and Elaine May were still young stand-up comics, there was a brewery that hired the witty team to work on some radio and television commercials for Jax Beer. These commercials have gone down in history as some of the funniest, most whimsical, and most entertaining broadcast moments of all time. They were quoted every day in offices and shopping areas around the country, with the punch lines repeated over and over. But they did not sell Jax Beer. In fact, few people remember Jax Beer. So make your message the thing to remember, not how cleverly it was said.

6. Be cautious about being witty and clever. Just because you think something is cute or witty doesn't mean that anyone else will. They may not even understand your ingenious creation.

This does not mean you should never use humor or wit in promotion, rather that you **use it sparingly** and in such a way that there is no chance of making the audience feel stupid. A good example of the positive use of humor was the highly popular and very successful television commercials for Hefty Garbage Bags. The "Hefty! Hefty! Hefty! Wimpy. Wimpy. Wimpy." campaign not only made

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the audience laugh, it stayed in their minds when they arrived at the store.

The slogan contained the name of the product, so if you remembered the ad, you also remembered the product.

7. Aim for an immediate impact! Whether you are using print, broadcast, direct-mail, or any other form of promotion, you have to remember that ***you have only one or two seconds*** to get the attention of your prospect. You want to use copy that grabs the spotlight, visuals that arrest attention, or even sounds that stop people cold. Select whatever you use carefully to make sure it has immediate impact.

8. Less is usually more. Avoid clutter. As with most other endeavors, the less you try to say in any single promotional piece, the more impact what you do say will have. If any part of your piece doesn't reinforce your message, throw it out.

9. Limit each piece to a single objective. The more points you try to make, the more you dilute the effectiveness of any single point. Having more than one theme per piece will only net you a confused audience, whereas a single objective will permit you to focus directly on one aspect and sell it thoroughly.

10. Make your most important point stand out from everything else. Whether in print, on radio, or on television, limit what you emphasize throughout the particular promotion to your main point. If you accentuate too much in big bold type or a raised voice, you end up accentuating nothing.

When selling, ***accentuate the most important point.*** Take a look at almost any ad-- especially a print ad. An advertiser has a great many important things to say. But it's a mistake is to use the same type size for each point in hopes that

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none of these points gets lost. Whether that size is large or small, its sameness makes all the copy run together, so nothing ends up seeming important.

11. Always call for action. A promotional piece should not just appeal to and interest your audience, it needs to rouse them to action. To **get people to act**, it is helpful to lead them by stating clearly what action you wish them to take. Tell them to write for, call for, look for, or remember your product.

12. Check the legalities. Be sure you're aware of the laws that might affect you, your promotion, and your actions:

- Before making any absolute claims about your product or service.
- Before making comparative claims over those of your competitors.
- Before making any special offers to various customers
- Before sending any form of promotion through the mail or having any direct communication with a competitor.

Chances are you are unfamiliar with the **Robinson-Patman Act**, which, among other provisions, forbids unequal treatment of customers. For example, you can't give a discount to one customer and not to another who buys the same quantities under the same conditions. And you probably haven't heard of the **Moss-Magnuson Bill**, which permits the Federal Trade Commission to haul advertisers into court without prior hearings and binds all competitors to a consent order signed by any one of them, thereby making all guilty if any one admits guilt. Nor are you likely to know about the various **FTC regulations** regarding proof in advertising or the **postal regulations** or even the **FCC regulations** concerning claims made over the telephone. We certainly were not aware of the many legal issues related to advertising and promotion when we went

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out on our own. But as long as you are using the mail, the public airways, the print media, or telephone lines, such fraud statutes apply to you.

Some of these regulations might seem to be unreasonable and arbitrary. However, they are designed to protect consumers from patently false and/or dangerous claims. And because ***you are bound by these restrictions the moment you promote or advertise***, you must be aware of them in order to ensure that your promotional efforts and advertising conform to ethical standards. Since your competitors may not be any more aware of these regulations than you are, you can't rely on what they are doing as a guideline for protecting yourself. Therefore we recommend that you ***discuss your planned promotion campaign with your attorney*** before you implement it, to assure you are in compliance.

Creating Your Promotional Concept

As you set out to write your copy, begin by deciding what approach you want to use to reach your customer or client. For best results, you will want to put forth a well-thought-out concept that is consistent with the overall guiding theme for all your marketing activities. Each time you use a particular marketing tool to further that overriding concept, you can ***add a powerful building block to your business presence***.

Not only is each marketing tool -- in this case each promotional piece -- a part of the whole, it is also a single, unique experience for the potential customer or client, and therefore ***it must also stand alone*** with a distinct concept of its own. So:

If you cannot state in one or two sentences the underlying concept of each ad you prepare, each brochure you create, or each gift you hand out, you need to start again.

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Four Basic Promotion Appeals

Most promotion appeals fall into one of four types: comparisons, demonstrations, advantages, and fear.

1. Comparing yourself favorably. Making a positive comparison of your product or service to those of others is the most popular method of appeal. Comparison ads are used in all media. Even most brochures imply a comparison with competitors. The comparison you make may be stated outright, as in asserting that your product or service is better than another, or all others. This is usually done with words like better, best, faster, and greater. A comparison approach may also simply be implied, by using such statements as "Only ____ does it right."

This is a particularly good appeal *when you need to distinguish yourself from well-known competition*. To experiment with this approach, compare your product or service to that of your competition. How are you better? What do you offer that they don't? These comparisons could become the basic appeal for your marketing pieces. Be sure to discuss any planned comparisons with an attorney, however, before making them the heart of your marketing concept.

2. Demonstrating what you can do. A demonstration or presentation of what your product or service does is the second popular appeal you can use.

Nutritionist Ken Yasney is using testimonials, for example, as the heart of his advertising campaign. He asked several of his highly satisfied clients to tell him in their words what his service has done for them, and their quotes appear in his ads.

Private-practice consultant Gene Call uses the same approach in direct-mail packages to promote his training

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programs for professionals on how to market their businesses. He quotes people who explain how dramatically their practices have grown after taking his Word of Mouth training.

Susan Page, owner of Freeze Frame Photography, shows before and after pictures in her ads. And, of course, weight-loss programs are notorious for demonstrating the results of their products with before and after shots.

Demonstration is an excellent appeal to make ***when you're selling something with tangible, observable, or easily describable results***. To experiment with using this approach in your promotional campaign, think about how you could show off the results of what you do.

3. Highlighting your advantage. Another common promotion appeal is to focus on a major benefit of purchasing or using your product or service. Yellow-page ads for word-processing services, for example, often focus on several advantages, such as fast turnaround, pickup and delivery service, and accuracy. The most popular form of the advantage appeal is to feature low prices, special sales, or discounts.

Appeals that focus on the positive and negative emotions involved with a product or service also fall into this category. An ad for a tutoring service that shows a child crying while his parents look at his report card is one example. The headline copy reads, "Help him make the grade."

A different piece with the same appeal might show the child running into the kitchen with a big grin on his face, eagerly showing his report card to his mother, beneath a headline that reads, "Grade card day can be a time of celebration."

Our research shows that promotional pieces that appeal to

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positive, desired outcomes are generally more effective than those appealing to the negative effects one wants to escape. So, we would advise the owner of the tutoring service to select the concept with the happy child over the one with the crying child.

To experiment with writing copy using an advantage appeal, **list all the major benefits** your clients receive from buying your product or service and ask yourself how you could feature these in a promotional piece.

4. Fear. Fear-based promotion is far more prevalent than one might expect. Although such an appeal could be classified under the emotional area of the advantage appeal, it is usually recognized as a slightly separate promotional approach.

When an airline touts its safety record, it is in essence saying, "Fly us or you'll die." A BMW television ad showing a near accident avoided by the car's maneuverability is another fear-based appeal. Still others include the Michelin tire ads that showed babies sitting on the tires and the DuPont brochures for Stainmaster(that showed kids dropping messy food on a new carpet.

More subtle fear-based approaches with which we are all familiar are found in commercials for:

- mouthwash to avoid the embarrassment of bad breath,
- toothpaste to avoid trips to the dentist,
- buffered aspirin or aspirin alternatives to avoid aspirin-induced stomach problems,
- laundry sprays that promise to alleviate the humiliation of static cling.

Appealing to fear is a good approach to use **when what you are urging people to buy is not that attractive**, but the consequences of not buying it are even less attractive. For

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example, insurance is a product that is often sold with an appeal to fear. Who looks forward to spending hundreds of dollars on insurance? But the results of not spending it can be even less appealing.

Chartered financial consultant Dan Silverman, for example, points out in his successful radio ads that less than 5 percent of Americans are financially independent at the age of sixty-five, but that by doing some financial planning now, you can be among the top 10 percent.

To investigate using this appeal in your promotion, identify ***what happens to people if they don't use your product or service***. Would fear of the consequences be enough to motivate them to buy? Experiment with making these consequences the focus of a possible appeal.

We suggest experimenting with a variety of appeals and selecting the one you believe will draw the best results. Here are several ways to begin:

Talk to your clients and customers. If you have clients or customers now, ask them what appealed to them about your business. Why did they select you? If there is a strong pattern among their answers, it may indicate your best appeal.

Examine the competition. Notice what your competition is appealing to and which of your competitors attracts the most business. You might also ***take note of what your competition is not claiming***. Perhaps you offer an advantage they can't, such as pickup and delivery.

Be willing to test. Ultimately, however, remember that promotion, like all marketing, is an experiment. If an ad doesn't draw good results or a brochure ends up in the trash, it may not be that you chose the wrong medium or the wrong person; ***you may be making the wrong appeal***. You may have to try several appeals before you hit the

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target.

Study other marketing materials. Before actually preparing your own promotion, look through several magazines, newspapers, and other publications, watch television commercials, and listen to radio spots. Read every piece of junk mail that comes to you and study every flyer and brochure handed to you. Tear out and make notes on all promotional materials that grab your attention. Try to determine -- over and above any personal interest you might have in the product or service -- **what is it that hooked you?** Keep in mind each of the characteristics of the appeals mentioned above.

You will notice that even if several features are covered in the pieces you like, the focus will be on one overriding point, which is made quickly and reinforced consistently with whatever copy, artwork, and production is used. This is the concept, which should be clearly and concisely stated.

Eleven Psychological Principles of Copywriting

1. **Emotions win.** If a potential buyer is involved in a conflict between his or her emotions and his or her intellect, the emotions will win. It is your job as copywriter either to make this principle work for you or to avoid such a conflict.
2. **Simplicity sells.** People tend to seek easy formulas that simplify complexity. Any factor--benefit, feature, or otherwise--that creates confusion should be dropped from awareness, no matter how great it seems. This applies to selling as well as nonselling factors.
3. **Positivity pays.** Negative ideas can be misunderstood and take longer to interpret. So, avoid negatives, and don't introduce problems that don't already exist in the user's mind, even if you see your product or service as a solution

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to it. That will also create confusion, and it can unsell what you may already have sold.

4. ***It's always about me.*** People's responses are usually in direct proportion to how much they can personally identify with what is offered. Don't assume that just because you know something about your product or service, your user will too. By the same token, don't assume your prospects know nothing--never talk down to them.
5. ***Concrete communicates.*** Concrete words and ideas are more easily remembered, understood, and recalled than abstractions. The more specific and concrete you can be, the better. Solid facts will outsell generalizations, truisms, and clichés every time.
6. ***Familiarity attracts.*** People hear, read, and more clearly understand words they are familiar with. Simple, common, and familiar words will get a better response than clever, different, and unusual ones. As Winston Churchill said, "Old words are good, simple words are best." Use words like clean, easy, find, good, guarantee, love, life, money, proven, results, save, and you.
7. ***Inclusion comforts.*** People are more comfortable when they know they're doing what others have done. Testimonials add credibility to your cause.
8. ***Urgency catalyzes.*** People respond best under the pressure of deadlines, therefore, promotions that create a sense of urgency will get a better response.
9. ***Grab me fast.*** People don't pay 100-percent attention to what they see, hear, and read. For example, they glance instead of read, then generalize from fragments of information. Their attention spans are very short--ten to twenty seconds at best, according to *Freelance Writers' Report*. You have to capture people's attention within the first three seconds. Messages need to be conveyed simply

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and quickly with metaphors, slogans, or jingles.

10. **Nothing's perfect.** People doubt assertions of perfection. Don't make absolute claims that seem too good to be true.

11. **Better is better.** Most people prefer gradual improvements to either major changes or no change at all. So, focus on how what you offer is better or makes things better.

The Basic Steps to Writing Copy That Sells

Although many experts would disagree, we believe *anyone can write a competent, creditable promotional piece* by following the guidelines and principles above. The key factors are concentration, effort, and following the steps outlined below.

Step 1. Think before you write. Analyze your product or service carefully. List every feature it has to offer, both tangible and intangible.

Step 2. Translate features into benefits. Put yourself in your prospective clients' or customers' shoes or find someone who can do so. Evaluate each of the features on your list in relation to its specific benefits to the user by determining how each feature will improve the user's life or business.

Step 3. Arrange the benefits in order of importance to the user. Rewrite your benefits in order of importance not to you, but to the user. You may need outside help for this, as it is sometimes difficult to separate yourself from your own views. You might even ask a group of actual or potential users to rank the list for you.

Step 4: Select those benefits that are unique to your company. All companies are going to promote low prices, top quality, and good service. What you need to find are

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those benefits that your customers can expect to receive from you alone. If there are none, you have to identify the unique manner in which you approach the benefits. This is ***your unique selling point***, and it will be your most valuable promotion asset.

Step 5. Use your unique selling point or number-one user benefit for your headline or primary copy. State this benefit in the briefest, most succinct manner possible. Your only other safe alternative is to use a one-liner to introduce a group of benefits with a phrase such as "5 Ways To . . . ," or "25 Reasons To. . . ." The use of a dramatic number--even an implied one--gets attention.

Step 6. Use the headline to get attention and the body of the copy to sell. Don't try to do too much in the headline. You want it to exemplify your concept clearly or draw the prospective buyer directly to it, but it does not need to contain everything you want to say about your product or service. The purpose of a headline is to get the reader to stop and read further.

Step 7. Don't try to sell every benefit in a single promotional piece – even a direct-mail package – unless that is likely to be the only one the prospect will ever see. Don't overburden the body copy. Use a few of the most important benefits to reinforce the impact of the headline, and limit yourself to those benefits alone.

Step 8. Keep your copy lean and mean. Use the shortest words possible and avoid extra syllables and words. Do not use odd tenses. Use *can* instead of *are able*; *go* instead of *are going*. Limit paragraphs to seven lines or under.

Step 9. Eliminate meaningless phrases. Don't waste space or time with meaningless phrases such as "fast service," "top quality," or "leader in the field." If you cannot be more specific, omit the idea.

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Step 10. Don't offend, even unintentionally. Check and recheck your copy, and have several people with varying perspectives and backgrounds read it. Unintended innuendoes, accidental idiocies, and potentially offensive images can destroy good copy without your even being aware they are there. And sometimes you will be surprised at what someone else thinks you've said!

Step 11. Use humor cautiously. Humor can be very effective, but in more cases than not it accidentally backfires. Just because you understand a certain joke doesn't mean the reader will or that he or she will think it's funny. If your readers don't appreciate your humor, your entire piece is usually wasted. Also, the injudicious use of humor almost always violates Step 9.

Testing Your Copywriting IQ

Every phrase and sentence on the following list came from a real ad. Put a check next to those phrases or headlines you think are good marketing copy.

- For all your _____ needs.
- Quality supplies.
- Quality work.
- All work done by skilled professionals.
- Quality quickly.
- The name you can trust.
- Where caring makes the difference.
- The future . . . here today."
- No job too large or too small.
- Our people make the difference.
- Full service.
- Dependable, courteous service.
- Professionally designed and supervised.
- Workmanship of superior quality.
- Expert installation.
- The perfect gift for any occasion.
- Modernize to economize.

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- ___ A tradition in downtown _____.
- ___ Latest models.
- ___ For the discriminating homeowner who wants the very best at an affordable price.
- ___ The special place for special people.
- ___ You've got to see it to believe it.
- ___ It's our service that makes the difference.
- ___ Prompt service.
- ___ We will not be undersold.
- ___ We're the problem solvers.
- ___ The only name you need to know.
- ___ Individual attention.
- ___ Call us first.
- ___ Commitment to quality.
- ___ Save cash.
- ___ You can depend on us.
- ___ The "No Nonsense Agencies."
- ___ Call and compare.
- ___ Setting the new standards . . .
- ___ We add Tender Loving Care.
- ___ Where decorating ideas begin.
- ___ Your best bet.
- ___ Low prices.
- ___ Custom designed to your perfection.
- ___ We make owning a _____ so easy.
- ___ Where you're somebody special.
- ___ Tailored to your budget.
- ___ See what you've been missing.

How many of these phrases did you check? Whether slogan, headline, or even part of body copy, not one of the above focuses on a single unique selling point or number-one user benefit. Nor do they relate to the rest of any copy you would want to feature. They simply take up precious space.

The correct answer to this test is **NONE**. Think of this entire list as mistakes you can avoid. If you checked any of the items, go back and study the Basic Steps to Writing

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Copy That Sells, and be sure to eliminate such dead weight from your copywriting efforts.

Copywriting Do's and Don'ts

- DO** talk directly to your prospect in your copy. Use words such as *you* or *your* freely.
- DO** use straightforward language. You are having a conversation with your prospect. Write the way you would talk.
- DO** get straight to the point. Say what you have to say and keep it short.
- DO** use action words or "grabbers."
- DO** be enthusiastic. Enthusiasm is contagious.
- DO** be realistic and accurate.
- DO** use specifics whenever possible.
- DO** talk about your problem-solving track record, not your credentials.
- DO** make your copy progress directly and inexorably to a single, specific conclusion.
- DO** call for action NOW!
- DO** revise your copy with each reprint.

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- DON'T** use language that has no meaning for your prospect, even if it looks great.
 - DON'T** waste space with nice or cute turns of phrase.
 - DON'T** use excessive adjectives.
 - DON'T** make wild overstatements or vague claims and comparisons.
 - DON'T** try to cover every possible feature and benefit you can think of.
 - DON'T** go into complex technical details and descriptions.
 - DON'T** discuss your formal degrees and credentials.
 - DON'T** use meaningless clichés and trite phrases.
 - DON'T** use cynicism and sarcasm unless you are extremely sure of your market. That appeal rarely succeeds.

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DON'T criticize your prospect's lifestyle, taste, family, or previous choices.

Re-Testing Your Copy Writing IQ

The following phrases and sentences are also from existing advertising. Check the ones you think are good.

- Even at 250 mph, a _____ wears out slower than everybody else.
- Next time your mind wanders, follow it.
- A truly great ship is something of a destination in itself.
- Unique sanctuary.
- Appreciate music in a whole new light. (windows)
- Sherle Wagner replaces the silver spoon. (pictured with baby)
- Oops.
- Romantic legends.
- Furniture that's soft, sculptured, sensuous.
- The flat earth, oat bran and Polish vodka.
- An automobile that says you've arrived but weren't affected by the trip.
- How to correct the excesses of the fast track.
- Sometimes luxury is better measured in hours than in dollars.
- New color portfolio.
- Foreign car specialists.
- Factory trained.

How many did you check? The correct answer is **ALL**. You will notice, however, that this is a much shorter list. Examples of good copy are far fewer than they should be. This is not because good copy is so hard to write, but because ***two things are involved in creating bad copy***: egos and laziness.

Since you don't have a reason to relax and be lazy, the only thing you really have to worry about is ego -- yours or that of whoever is writing the copy. If you always ***put yourself***

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in the shoes of the customer, you'll find it a lot easier to write copy -- and a lot easier to sell that customer.

Designing Effective Visuals

Once you have your headline and copy, it is time to take a look at all the visual elements of laying out the promotional piece itself. In most cases--whether print, broadcast, or online--***promotions make use of the eyes***. Therefore, the creation of a promotional piece is directly concerned with the visuals.

Notice that we did not use the more common word artwork. The ***visuals in a promotional piece are far more than artwork***. They are all the elements of the complete layout or production, including:

- ___ the way in which you block the copy
- ___ the use of white space around the print
- ___ the use the performers, guests, set pieces, and props in television
- ___ the use of voices, silence, pacing, and sound effects in radio.

Because of the high budget and specialized expertise required in most television promotional techniques, however, we will confine our discussion of visuals to the print media. Special considerations for online marketing is discussed later in this Appendix. If television is a viable option for you, you would be wise to consider working with a consultant, agency, or production company skilled in the preparation of video for the television media.

Designing the visuals for your printed promotional pieces is actually ***easier than it might appear***. Although you will find below some do's and don'ts for creating visuals, few of these are absolute. If you are a novice, however, ***treat them as hard-and-fast rules*** at first. As you become more experienced and have a larger budget, you may ***explore***

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breaking some of the rules. It takes experience to know when to crowd the space in your brochure, ad, or flyer and when to leave it bare, when to use a photograph instead of a line drawing, or when to use nothing but well-arranged copy blocks.

The arrangement of copy, artwork, and white space is called **layout**. In designing any layout you will be choosing a variety of elements. If you have never designed marketing materials, you may have taken these elements for granted, but each involves choosing from among many alternatives. In designing your piece, you must select:

1. The typeface. This refers to the shape or style of the letters, numbers, and symbols you use. A typeface may be serif (with little tails like this text), sans serif (without little tails like this), Roman (upright), Italic (*slanted slightly to the right*), or headline (with fancy designs for special use).

Each manufacturer of typefaces has its own names for the individual typefaces. However, these are usually easily recognized from one manufacturer to another because the choice of names is often similar. Such names as Times, Helvetica, Futura, Park Avenue, Garamond, and Century Schoolbook each indicate different typefaces.

2. The font. This refers to a single height, width, or other adornment of the basic typeface.

The **height** is measured in point sizes, each point equaling 1/72 inch.

The **width** refers to how close or far apart the individual letters are from one another and how narrow or wide each letter is. It includes such classifications as Condensed (including Medium and Extra Condensed), Wide, Extended, Expanded, and Open.

The **weight** refers to the thickness of the strokes of the

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letters; it can be Light, Medium, Demibold, **Bold**, Extra Bold, Black, and Ultrabold. Other adornments might include shadow effects, outlines, shadings, and screens.

3. The photographs. Photos are reproduced in one-color halftone, duotone, or four-color process. Sometimes the halftone is printed on a screen of a color to give the impression of a duotone.

4. Line art. When a photograph is either not available or not affordable, line art can prove equally illustrative. In many cases line art can be superior in selling punch to a photograph, and it doesn't require using halftones.

5. The color. One to four colors are available on standard presses. Colors can be used as pure ink tones with a variety of screens that reduce the value of each color, or each color may be used in concert with others to create any color under the sun in what is called process color.

6. White space. Just as important as any other element in a layout is the area in which there is nothing. White space allows you to direct the viewer's eye to the important elements of your piece.

There is no sure-fire formula for selecting from among these elements to design a piece of promotion. If there were, design would no longer be a creative art and every letterhead, flyer, brochure, ad, and catalog would look alike. The effectiveness of any piece lies in creatively combining these elements in a unique way that impacts the viewer. ***The true teacher for developing effective visuals is experience.***

Since you probably don't have a lot of experience designing visuals, you should ***increase your experience*** in looking at them. ***Become aware of your reactions*** to the promotional pieces you read, see, and hear. Tear out any ad that affects you either positively or negatively, and write down what it

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is that you are reacting to. Is the ad hard or easy to read? Does it make its point, and does that point leap off the page at you? How much of the copy did you read, and what got you to read that much? Did it arouse your interest or your annoyance? Why? Do the same for letterheads, business cards, flyers, circulars, brochures, catalogs, and direct-mail packages.

Make a file for good pieces and another for not-so-good pieces. Keep these samples in your files and look at them from time to time. When you are ready to design your own layout, take out only the good file to review. Then go to **work with your own creativity**, keeping in mind the positive aspects of those samples. Try to apply the principles you have observed to your own work. When you have finished, take a **look at your not-so-good file** to make sure you haven't fallen into some hidden trap.

A trick for developing your first layout is to select two or three samples from your good sample file. Determine which of the sample layouts best suits your copy and artwork, and use that layout with your material. **The purpose of any layout is to reinforce visually what you are trying to say with words.** So don't use artwork and other design elements to simply fill up space. They must contribute to the impact of your presentation.

How People Read Ads

Research by Gallop Applied Science into how people read advertising and other promotional material provides valuable insights into what draws and keeps their attention. They found that the respondents in their sample:

1. Look at the product, the headline, and the coupon in that order. They don't read any of the small type.
2. Usually read from **top to bottom**. They prefer the offer

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at the top, the product in the middle, and the coupon at the bottom.

3. Skim from the ***right to left side*** of the page.
4. Are attracted to the word ***free***. They seem to find it even if smaller than other elements.
5. Focus on an ad or coupon longer if there is a ***picture***.

Producing Marketing Materials

How you produce your finished layout depends entirely on how you are planning to use it and where you are going to place it. You can create many of your marketing materials yourself from letterhead to flyers, brochures and posters and print them out directly on your own laser, ink jet or color ink jet printer in whatever quantity you need. Small printings enable you to customize, personalize and update quickly and easily.

If you do create your materials in your computer and plan to use an outside printer, you can print them directly from the electronic version of your layout, either by sending it to a high-resolution laser printer or to a special device that can generate plates directly from electronic elements rather than from photographs.

If your materials are to be printed professionally with the dollar investment that will represent, however, you may be wise to work with a design professional.

If you decide to have someone else to produce your materials, you can turn to other independent professionals. Increasingly advertising agencies are outsourcing their own work to the kind of people who used to be employed by them but who now work independently. So finding such professionals who work at home with the consequent lower overhead is a realistic choice. We like this approach better than using publications, such as newspapers and trade

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presses, who may offer this service to advertisers for an additional fee. Working one-on-one with a professional is more likely to result in materials that are more customized to your particular business and to your needs.

To work with a design service, all you need is a rough layout with the headline sketched in, boxes to show where artwork goes, and lines representing body copy.

Before hiring anyone to begin working, however, be sure to ask your printer or the medium that will produce your piece what form they require to meet your specifications.

Though there are predominant standards, one never knows when one will encounter an incompatibility, particularly with fonts.

Do's and Don'ts for Creating Your Visuals

DO think in terms of thirds. Most visuals work better if the focus of the page is divided visually into three equal sections.

DO avoid dividing any page into halves either vertically or horizontally.

DO balance the weight of the visual elements. In the sample layout, the visual weight of the artwork balances that of the headline. If the artwork is dark and heavy, you might want the typeface of the headline to be bold and heavy.

DO make your headline readable.

DO separate your headline clearly from the rest of your copy and your artwork.

DO limit yourself to three fonts (one typeface, preferably a Roman face) per page, with the single exception of your logo or trademark.

DO consider placement carefully.

DON'T let the message get buried in the medium. You are not creating a great work of art; you are creating something that will SELL!

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DON'T let the visuals take over the point you want to make. They exist only to enhance the impact of the idea.

DON'T let clever graphics distract the viewer from your message. A clever visual is clever only if the reader grasps it instantly.

DON'T use more than one reverse. If you do, your ad will start to look hokey and overdone.

DON'T change your ad regularly unless each ad is part of a series that maintains the same layout and look.

DON'T get so cute with fonts that the reader has to work to decipher what the words are.

DON'T use humor unless it contributes to the memorability of the product or service. Usually humor calls attention only to itself, in which case it will be little help in selling your product or service.

Designing Direct Mail Pieces

All the design principles we've discussed apply to designing direct mail pieces, but there are additional considerations for creating a direct mail piece that gets read. To get results, your direct-mail piece must ***stand out*** among all the mail your prospective clients and customers receive. How many of the direct-mail pieces you receive each day do you give more than a cursory glance? How many of them manage to escape your wastebasket? Your prospective customers and clients receive pounds of direct-mail too, and most of this mail ends up being thrown away. In fact, ***the average person gets seventeen more pounds of direct-mail per year now than ten years ago.***

Virtually nobody routinely reads third-class mail anymore. Often someone is screening the mail for your prospective clients or customers, so your piece must get past that person and into the hands of those you want to read it. Then it must entice them to read it, and once they do, they must be moved to make a response immediately by phone or mail. Therefore, ***your goal is twofold***: you must grab

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attention and arouse interest even before your direct-mail piece is opened, and then ***you must elicit immediate action.*** Here are a few guidelines for designing direct-mail pieces so that they will arouse interest and spur immediate action.

Grabbing Attention

With a direct-mail piece, ***you can grab attention in one of two ways:***

1. ***Have a product or service that's so vital*** to the particular individual or organization that it grabs a reader like a reflex,
2. ***Create a design the recipient is compelled to look at*** more closely.

Even in the first case, the design has to be good enough to convey immediately to the reader what is being represented. ***Readers won't plow through a printed piece*** to find out what it is selling unless the design is intriguing enough to draw them into it.

Direct mail works for only a small percentage of consultants, but in analyzing the direct-mail promotions of thirteen consultants and the sales they drew, consultant Paul Franklin found those who used different, provocative, risk-taking copy are ***generating business from direct-mail.***

This does not always mean you have to spend a fortune on design services, four-color printing, intricate folds or expensive binding, special elaborate envelopes, or any of the other things that direct-mail specialists advise. It does mean, ***you can't afford to waste costs*** on printing, list-rental fees, and postage on a slapdash design and lackluster copy.

Essentially you use one of two basic approaches to pique your readers' interest: flash or substance.

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Flash.

Consumers respond to drama and glitz. There are all sorts of ways you can create drama in your piece. You can use a **special size, a special fold, a unique texture** of paper, or even fabric instead of paper. You can use something altogether familiar but out of context, such as a paper bag or a box instead of an envelope. Your printed piece can look like a parking ticket, a newspaper bulletin, a T-square, a giant Rolodex card, a railroad timetable, a roll of paper towels, or anything else you can think of. **Your headline can be provocative**, asking a daring or frank question or promising a surprising benefit. The only requirement is that your method in some way tie in to your selling message.

Case Study: When Drama Sells

Some years ago a community theater in Dallas began producing special performances of Shakespearean plays for public school children throughout the state. The first year they sent a hurried mailing to every teacher and principal in the state.

The mailer was simple--a simple 17"X 22" page of old black-and-white photographs of an earlier run of the play they were performing--Macbeth--printed with a 20-percent red screen. The reverse side gave information about the performances, reservations, and prices, and a tear-off return blank for orders. Both sides were two-color: black and red. The sheet was folded twice to create a 5-1/2" X 8-1/2" self-mailer. Because **each response usually represented fifteen to twenty tickets**, the 1.5-percent response rate they got was quite good.

The following year their play was *Julius Caesar*, and they had more time to plan for their mailing. The woman in charge of group sales for the school program **created a special poster** just for the mailing. The poster consisted of the same 17"X 22" sheet, but this time it was reverse

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printed in solid black; about one-third down from the top of the sheet was a white laurel wreath to one side of which appeared to drip a small amount of red blood. The name of the play was also in white at the bottom.

Some more timid individuals claimed the poster was too dramatic, and since they had the authority to make the final design decision, they vetoed the new poster and decided instead to use the same black-and-white photos they had used the previous year, this time with a blue screen. The disgruntled group-sales coordinator surreptitiously had half the mailing printed as instructed and the other half printed with the design she had commissioned.

The response rate of the old design stood pat at 1.5 percent. ***The response rate of the new poster design was a whopping 5.2 percent, and the two-week run was fully sold out.***

What made the difference? Since ***the information on both posters was identical***, the dynamic selling power of the new design was the only possible explanation. The new poster had such an impact that some school officials asked for additional copies to post on all school bulletin boards. It worked so well because the design took something the students thought of as boring and conveyed it in a way that gave them a better idea of what it really is--a great piece of drama.

You can create an exciting, dynamic mailing piece without incurring extraordinary printing costs. But to do so you have to capture the essence of what you are trying to sell and encapsulate it in an attention-grabbing form.

More than Flash.

With business professionals, the flashy and dramatic approach alone most likely won't make it past the secretary. Here you have to approach buyers on their own

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turf, using their own language and showing that you have an intimate knowledge of their business needs and problems.

Despite many comments to the contrary, the best approach in business-to-business direct-mail is usually the simplest. ***The most effective tactic*** is a letter that clearly shows you understand the reader's business problems and that offers the benefits of your product or service as a solution. Even here, though, ***a hint of flash*** in the body copy is helpful to maintain interest.

What makes such a letter truly effective is ***the personalized approach***. Each letter should be customized to the individual who is to receive it. You can easily personalize form letters with word-processing software. The letter should be printed on your own letterhead and should be accompanied by any other materials, such as a flyer, brochure, pamphlet, article, reprint, or audio tape, that fortify the benefits of doing business with you.

The key to successful mailings is the crucial blending of ***a well-targeted letter, a touch of flash, and, most important, the right list***.

People will do three things with direct-mail piece:

1. Throw it away immediately.
2. Put it aside for further consideration.
3. Fill out the order form and call, fax, or mail it immediately.

There is no question that you have lost a sale if your mailer is thrown out. And while people may save it for a later response, don't count on it. Although you might yet reach those customers with a second mailing or a follow-up call at some future time, ***once a piece of information goes into a file or is put aside, ultimately it will usually get tossed in the trash***. So to focus your direct-mail efforts on getting an

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immediate response, include action words that will make the sale right away.

Words That Call for Action

There are certain words and phrases that emphasize the importance of acting immediately. Include ones like these in your offer.

Limited time offer.
Time is running out!
While they last.
Limited availability.
Order before _____ !
Introductory offer.
Exclusive order.
Early bird bonus.

These are just a few of the types of phrases that emphasize the need to act quickly. If you couple your main benefit as perceived by the buyer with some form of urgency, you will be more likely to turn a little interest into a solid order.

Dispelling Direct-Mail Myths

Here are some additional points to consider in preparing your mailing.

1. Color is not always more effective than black and white. Sometimes a high-contrast, dramatic black-and-white piece is far more effective than an expensive four-color photograph. The overall design is the key factor.

2. Short is not always better than long. There is more involved in writing a direct-response piece than just keeping it short, even when you are sending out a letter-style promotion. In some cases a rambling, personal style will work better than a brisk business manner. Any letter needs to be long enough to answer all the questions you

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would likely be asked if you were there in person. The better you know your customers and what they will want to know before they act, the better your response will be.

3. Your paper choice can make or break your piece.

Studies done over the years to test the likelihood of a letter reaching an executive's desk show that paper selection is important. ***Both the look and feel make a substantial difference.***

Depending on your target market, you may want to consider one of the ***recycled papers*** that allows you to use the recycled logo on your piece, showing that you are environmentally aware, or a rag-content sheet that appears to be more a business letter than a mass mailing.

A ***special weight, texture, or color can*** add substance and a solid appearance--or it can make your product appear too expensive. A special envelope size, texture, or color can make the piece appear to be social in nature and thus enhance its pull potential, or it can work in reverse. Again, you must match your choices to your market.

4. Messages on the envelope are not always helpful. The direct-mail marketing experts often recommend a teaser on the envelope--such as "Open Immediately," "Confidential," "A personal invitation from Joe Blow," or "A special message from John Doe"--that appears to be handwritten. Sometimes the first couple of lines from the piece itself are used on the envelope, followed by "(continued inside)." These phrases can be useful, but they can just as easily work against you. They will alert the recipients that a sales pitch is coming and give them the chance to toss it out unopened. Certainly an expensive professional or business mailing should never utilize a ***teaser***; on the other hand, a mailing that is promoting a contest or a sweepstakes may find it helpful.

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5. Using third-class mail doesn't always save you money.

Whether to use first- or third-class mail depends on the type of people you are mailing to, the nature and size of the mailing piece, the list you are using, and the timeliness of your offer. If you decide that first class is the way to go, do not use a postage meter. It will negate the appearance of personalization first-class postage can give your piece. Instead use the most attractive stamps you can find.

Testing Your Piece

If you are in doubt about the best choice for any of the above issues and plan to do a large mailing to thousands, plan to test your direct-mail piece with a small list before you spend huge amounts on a larger mailing to determine whether it works.

Testing is particularly useful when you are sending several items in an envelope. By placing your coupon or special offer in various locations in the mailing and tracking which placements draw the most responses, ***you can test how the envelope is likely to be opened*** and the order in which its contents are removed. Then, with your full mailing, you can make sure your major punch is out in front. If the primary piece isn't immediately apparent, people will probably trash the whole mailing before they even know what it is about.

One last piece of advice: don't include glitter or confetti in your mailer unless you want the recipient to curse you loudly. Your mailer will be noticed, but it will also most likely do a great job of unselling your product or service.

Ultimately, ***the best way to make sure your direct-mail is opened and read*** is to send it to people who are interested in or in need of what you have to offer and to have a sufficiently high and positive profile for your company that people recognize it and therefore, *want* to open mail from you

Designing Effective Web Sites

Of course, basic design principles apply to this medium as

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well, but ***it would be a mistake to treat your Web site as if it were print media***. Like with other media, you must understand the needs of your clients and customers to design a web site that they will find useful. And you must be clear on your objectives for having a web site. You need to define what visitors will be looking for and what will attract them. You need to decide if you want to promote your business or to actually make sales, provide samples, get feedback or customer service.

Then, in addition to basic design elements, you will want to understand something about the aesthetics of designing an effective web site. In *Creating Killer Interactive Web Sites* (Hayden Books, 1997, www.amazon.com) the authors identify a variety of basic design elements common to most web sites:

Navigation: How you'll get around the Web site.

Section headers: Topic heading for each page on your site.

Text content: The text you include to explain, describe or inform.

Graphic content: the images you use to support and illustrate the text content

Multi-media interactive content: additional elements like animation, audio and video.

Background: the background screen behind all your other design elements on. The background in electronic media is like paper selection in print media. The choices, however, are even broader. In addition to color and texture, you also can use photos or graphic patterns.

Here are a few things to keep in mind as you tailor your message to this burgeoning new marketing resource:

1. Set up a layout system. Because you will not know what browser someone will be using to access your site, you will need to design your site to accommodate a variety of visitors. You will want the overall layout of your entire site to be ***one continuous and seamless presentation***. You

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should plan your site to be expandable, so you won't have to create a new design as you add pages.

2. Clearly define primary and secondary elements. People coming to your site will be interested in different content, so you want to design your site so that people can get right to the content of most interest to them. So you need to identify the key subjects they will be seeking, then almost like outlining an article, report, or presentation, you can **layout your site around key headings** so people who access each area can find the pertinent sub-points.

3. Make it easy to navigate. It should be easy to get to and from wherever a visitor wants to go on your site and to get back and forth between sections and the opening page. Having choices for visitors is good, but **too many choices can be confusing and complicated.** Usually no more than 5-10 main section links is ample. Having a consistent type font, link placement and layout theme can also make navigation easier.

4. Build from your existing business identity. Your Web site should be an extension of your overall image, compatible in color, feel, look and style with your logo design, letterhead and other graphic materials.

5. Have one overall consistent look but differentiate the graphic look of various sections. All the pages should look as if they are part of a whole, but different sections should have their own identities, as well. You can do this by having a consistent background and overall look while using different but compatible colors and unique icons or symbols for various sections.

6. Keep file size down. If your pages take up too much memory or time to download, people will pass you by rather than waiting. This means taking it easy on graphics. But you can **provide a lot of material more quickly** by using more black and white areas and by choosing a more

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limited color palette and as few colors as possible while still being visually interesting. You want to balance clarity and impact.

7. Engage the visitor and include their participation. You should strive to make your site interactive. In other words, don't just convey information like a print ad does. **Let the visitor select and seek out what they want to explore.**

Allow them to react and communicate with you. If possible let them add information and contribute to the site

8. Put function over technology. Don't get carried away with special effects that are exciting but detract from your message. Visuals, for example, take lots of memory and time to load onto visitors' screens. If the payoff isn't worth the wait, they will become impatient and irritated. Even when fancy effects attract people, if they don't tie into your marketing or sales goals, you will simply have traffic without buyers.

BOX

Do-It-Yourself Design Tools

Steve Morgenstern's book *Grow Your Business with Desktop Marketing* (Random House, 1996 www.amazon.com) describes equipment and other resources that are available to assist you in creating your own effective, low-cost promotional materials. Here are just a few of his suggestions along with some of our own:

1. Desktop Publishing Software: Most full power word processing programs like *Microsoft Word*, *Word Perfect*, and *Lotus Word Pro* have some desktop publishing capability, enabling you to produce many marketing materials. You can do even more with flyers, posters and newsletters by using popular desktop publishing programs like *Microsoft's Publisher* or professional programs like *QuarkXpress* and *Adobe PageMaker*.

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2. Graphics Programs: Drawing and illustration software like *Corel Draw!*, *Adobe Illustrator* and *Macromedia's FreeHand* can be used to create original art for materials like flyers and logos.

3. Clip Art. You can add interesting graphic images, photographs, fonts, and textures to your marketing materials by selecting from the wealth of clip art available on CD-ROM libraries like *ClickArt* (Broderbund) and *Master Clips* (IMSI). You can do even more with your clip art by using an image-editing program like *Adobe Photoshop* and *PhotoDeluxe Business Edition*, *Corel Photo-Paint*, or MetaCreations' Kai's *Photo Soap*. Large amounts of clip art and photographs are also available directly from artists and photographers on the web. You can find an artist's style you like from samples and then order or download what you need. Of course, clip art books are available and with a scanner, you can incorporate images from all kinds of sources into your materials.

4. Web Design Software. Desktop publishing programs often offer web design, but a dedicated program like *Microsoft Front Page*, Adobe's *PageMill* or Symantec's *Visual Page* enable you to give a web page you create a professional look and feel. You can enhance these programs with art designed for the web (button, bars, icons, patterns and textures) found in a program like *Art Vault* (TeamMedia).

5. Scanners. A scanner lets you bring any image on paper or film into your computer. This will enable you to transfer a logo into your computer for use in any of your documents or presentations. Images can be modified with image editing software (see #3 above). Once expensive, flat bed scanners can now be found for under \$300. The more you spend, the better the resolution you get and the faster the scanning. A scanner can be used with Optical Character Recognition software to scan text that then can be used

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with a word processing program like any document created with your word processor.

6. Animation Programs. Using programs like *Kai's Power GOO* (MetaTools) and *Embellish* (dadaware), you can bring images to life and create special effects

7. Printers. Color printers can be found at this writing for less than \$200, though you can expect to get better results if you spend more. Laser printers and LED printers can be used with preprinted color papers to create colorful marketing materials at much faster speeds than many inkjet printers and their prices have plunged to compete with ink jet printers. The Hewlett Packcard inkjet 2000C Professional Series printers, however, print in full color as quickly as many laser printers and can print on glossy paper. Even color laser printer prices have come down to being within the range of affordability for some very small businesses.

8. Digital Cameras and CamCorders. You can integrate pictures you've taken into marketing materials, proposals, products, reports, presentations and your web site. Combined with photo editing software, such as that listed in #3 above, digital cameras costing less than \$1000 can produce images of high enough to used for marketing materials. Real estate agents and auto insurance adjusters, for example, have been quick to catch on to the convenience of being able to quickly integrate photos into their work. Using an image-capture device, like *Snappy* from Minolta and Play Inc, you can transfer video images from your camcorder, TV or VCR into your computer. Using video editing software that comes with the device, you can use the videos in your materials and presentations either in motion or as still shots.

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Test Your Design by Tracking Your Results

Once a particular marketing material has been designed, produced and gets before your potential customers, you'll be eager to know whether it is producing the results you want. Yet **one of the most difficult tasks** marketers have is tracking the results from the money they have invested. So, be sure to arrange a way to determine what business each marketing piece brings in. This information will be a great help in planning where to place future promotion dollars. Here are several ways you can do this.

1. Judge from overall response. In some cases you have to rely on the overall response to your entire promotion campaign. If business is good, your campaign must be working.

2. Keep records of how you get business. Make it a policy to inquire as to how a client or customer heard about you. Include such a question in answering all phone inquiries and on all intake or order forms. **Post a tally in a convenient location** so you can compare the draw of your various efforts. Remember the rule of seven, however, and don't become discouraged if your marketing efforts don't result in immediate business. The effects of promotion are cumulative and may develop weeks and months later. This applies to all the methods we have discussed; even networking takes time to produce results.

3. Use direct response to test. If there is any reason to question a particular promotion piece, try a period of running a special offer with it as a direct-response piece to check the results. Place the same offer in approximately the same location in each of your test markets. Code the address of each coupon or reply card or the portion that is to be returned, i.e. Dept D. When a prospective customer calls with an inquiry or an order, request and record the code of the particular piece he or she received.

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4. Look at sales, not just inquiries. The number of inquiries you get is not nearly as important as the number of actual sales made. In advertising, a publication that pulls five hundred inquiries and results in three \$100 sales may not be as valuable a promotional avenue as, say, one that pulls twenty-five inquiries that produce fifteen \$1,000 sales. So track the number of inquiries that turn into sales by their source. And if you find a low rate of converting inquiries to sales, be sure to find out why.

Technical Production Glossary

The following are terms used in the production of various printed and electronic marketing materials.

cybermall - a collection of business-related Web pages

encryption - a coding technique used to secure sensitive data, like credit card info

home page - the page your Web browser loads at start-up; often used incorrectly to refer to *any* Web page

hyperlink - in a hypertext system, an underlined or otherwise emphasized word or phrase that, when clicked on with the mouse, displays another document

HTML (hypertext markup language) - the simple codes used to create Web pages

hyperlink - in a hypertext system, an underlined or otherwise emphasized word or phrase that, when clicked on with the mouse, displays another document

Internet service provider (ISP) - the company that supplies Internet accounts and server space for your pages

Java - a sophisticated programming language currently popular for writing applications that run across the Web; unlike HTML, it's fairly difficult to use without a background in programming.

JPEG - a graphics format used for displaying photographs, realistic artwork, and paintings on the Web

newsgroup - an electronic discussion group devoted to a single topic, in which users participate by posting, reading, and replying to messages

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real time - description of computer processing systems that can analyze data as soon as it comes in

URL (uniform resource locator) - a string of characters (always beginning with http://) that identifies the location of every page, graphic images, and file on the World Wide Web

agate - Used by some newspaper advertising departments, a unit of measurement of newspaper column depths; equal to 5-1/2 points, or 1/14 inch.

Caudited/unaudited - In the SRDS publications volumes an indication of whether or not the circulation figures available for each publication have been verified by the Audit Bureau of Circulation (if subscribers pay to receive it) or the Business Press Audit (if copies are controlled or circulated free). Unaudited means that the publisher offers circulation figures that are unverified. The terms help you determine the validity of the circulation figures offered.;

Brc/bre. A business reply card/envelope; a prepaid return medium provided by the seller to enable the easy return of orders or requests for information. The seller pays postage only on those pieces actually returned. Permits are obtained from post office;

basis size. The standard size of a particular type of paper upon which the basis weight is determined.

basis weight. The weight in pounds of a ream of the basis size; for example, 20 pound bond means that 500 sheets of the basis size (in this case 17" X 22") weights 20 pounds. It is used to select weight, thickness, and type of paper for printing purposes.;

bleed. An excess portion of the plate that extends beyond any one or more planned trimmed edges of the page. It is used to make the printed area appear to go off the page and eliminate white space between the standard printing edge and the trimmed area.;

Blueline/blueprint. A form of lithographic proof, made from stripped-up negatives in order to check position of all image-elements, it is similar in appearance to architect's blueprint, in that everything including background is some

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value of blue. It is used primarily for one or two-color printing.

Bond. A term for papers used primarily for business. Basis size is 17" X 22".

Browline. Similar to blueline; it prints brown instead of blue. (Also called Vandykes.)

Camera ready Describing completed artwork ready for the printer or reproducer to convert into stats, printing negatives, and plates.

Collaterals- Printed sales support materials, including letterhead, business cards, brochures, circulars, flyers, price lists, catalogs, direct-mail pieces and prospectuses.

Color sep. Color separation, used in either positive or negative form. In the photographic stage of printing preparation it is the process of separating a full-color original into its primary hues for printing.

Crop marks. Crop marks are used to indicate the actual size of a publication when it is larger or smaller than a sheet of paper. They may be retained on the printing plate to serve as guides for positioning and to show where to trim pages. Crop marks are also utilized to show which portion of a photograph is to be used.

Duotone - In printing, the term for a two-color halftone reproduction of a one-color photograph. It can be simulated by printing a screen of color behind a halftone.

Em - A square created by a particular type size and depending in value on the point size of the specific type; for example, a 10-point em is a 10-point X 10-point square, or 10 points square. It is used to measure indentation, spaces, column size, and pages, and often is used in type and or cost estimates.

En. One half an em, divided vertically.

Flexography. A printing process that is a form of continuous, rotary letterpress using rubber plates and water or solvent-based inks, depending on the substrate used. It is usually used to apply ink to nonflat surfaces, cellophane, plastic, foil, cardboard, corrugated board, laminates, and paper bags.

Four-color process. See process color.

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Gravure. Also called engraving, a printing process in which the image is etched onto a metal plate that is inked by a roller or spray; the excess removed (leaving ink in the image recesses) and returned to the ink fountain; then, using a resilient compression cylinder, the medium is pressed into contact with the ink, pulling from the image. Flat sheet engraving is usually used for very fine letterhead and personal stationery.

Halftone. A photograph reproduced in printing by use of a screener dot pattern.

Italic. The form of any normally upright typeface that slants to the right.

Kerning. A process used in typesetting to adjust the spaces between letters so that part of the letters overhang; for example, WA versus WA.

Layout. A graphic representation of the finished look of any printed piece, used as a guide for design experimentation.

Leaders. Rows of dots or dashes, as in tables of contents and indices, used to guide the eye across the page.

Letterpress. A type of printing process with raised negative type/image that is transferred directly to a medium by means of pressure. It is no longer commonly used but still available.

Line. An archaic measurement of newspaper advertising depth still found in some smaller and/or order publications. There are fourteen lines per inch, although this does not relate to the actual number of lines of type within the specified space.

Mechanical. Though no longer something most people will ever see because of almost everything being done digitally, this is a term used mostly in offset printing to describe the final assembly of art and copy elements into a unit for photomechanical reproduction. It refers to a camera-ready paste-up on a single piece of art board that includes all typeset copy, line art, and photos.

Merge/purge. In direct mail, the electronic cross-checking of lists to eliminate duplicates.

Nonpareil. In typesetting, half a pica, or 6 points.

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Offset. The most common printing process today. The plate never touches the printing medium (paper); the image from the positive plate is picked up negatively by a rubber blanket, which then, conforming to the surface of the medium, transfers the final positive image to the medium.

Pms. Pantone Matching System, the most commonly used ink-color matching system.

Pop. Point of purchase, special displays of merchandise for use at a counter or near a cash register.

Pos. Point of sale; same as POP.

Pica. In typesetting, a space equal to twelve points. It is used for measuring line width, margin width, depth of columns, paragraphs, and all other dimensions.

Point. In typesetting, the measurement of type height, leading (line spacing), and the thickness of straight lines.

Process color. Printing from a series of two or more color screens or halftone plates to produce additional colors and shades. In three-color process, the colors used are the primary printing colors: magenta (process red), cyan (process blue), and yellow. Four-color process adds black to increase depth. Most photographic reproduction uses four-color process.

Progressive proofs. Color proofs made from the separate plates of a color run showing the results effect of each successive color. They are presented to a client for approval before the actual run.

Progs. Progressive proofs.

Rate card. A description of charges for space or time by an individual medium, including all specifications and requirements.

Ream. The basic unit of paper, equaling five hundred sheets.

Register. The accuracy with which printed colors are superimposed over one another or with which adjacent images are aligned when reproduced.

Register marks. Icons, usually crosses, placed on the original prior to any photographic processing to provide a means of positioning negatives in proper alignment or to

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align two or more colors in process color work.

Reverse. A block of type or artwork that is literally reversed in color. If the original (standard) is black on white, then the reversed block is printed white on black. The process increases design flexibility.

Roman. Any typeface that is upright.

Rough. A preliminary version of a layout for idea or approval purposes.

SMSA. Standard Metropolitan Statistical Area, the agreed population and perimeter of each city including its suburbs; it is used primarily for radio and television audience ratings.

SRDS. Standard Rate and Data Service, Wilmette, Illinois. This is the source for information about every print, broadcast, or other medium in the United States and Canada. Each type of medium is listed in a separate volume, such as "Business Publications" or "Consumer Magazines." Included in each listing is the number of subscribers or rated audience, rates for various sizes and lengths of ads, production requirements, deadlines, demographic information.

Saddle stitch/saddle wire. A binding process to join the sheets of a signature by stapling or wiring them along the fold of the inside sheet.

Sans serif. Without serifs.

Screen. Grids of various formations used in the reproduction of halftones and special printing techniques. It results in a pattern of dots that re-create the desired image.

Seasonal. In advertising, referring to time of day, time of week or month, or holiday seasons, as well as the season of the year.

Serif. In typesetting, the cross-stroke at the terminals of the letter.

Side stitch/side wire. A form of binding in which the sheets or signatures are stapled along the side near the spine.

Signature. The finished printed sheet after it has been folded; for example, an 11" X 17" sheet printed and folded to create four 8-1/2" X 11" pages.

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Silk screen. A nonplate printing process using a form of stencil, used primarily in the fine arts (known as serigraphy) and for printing on fabric.

Slick. A publication printed on coated paper, resulting in greater design latitudes with reference to color, bleed, and other factors. It was also used to refer to sheets of specially coated stock printed with logos or other artwork in various sizes ready for stripping into mechanicals.

Tear sheet. A full-sized sheet containing an article or ad, provided free by publications and useful for distribution in publicity kits.

Thermography. A printing process using a nondrying ink that is dusted with low-melting powdered resin and heated, fusing the ink and powder to create an imitation of the raised ink surface of engraving. It is shiny and easily scraped off and must not be used in laser printers, which generate sufficient heat to melt the ink.

Transfer type. A transparent font sheet that contains letters, numbers, symbols, and straight lines that, when rubbed with a pen, pencil, stylus, or other dull pointed object, will transfer the image to any smooth surface below.

Trim. The excess removed from the printed sheets. It removes register marks and aligns edges of multiple signatures.

Trim size. The size of the finished page.

Vandyke. See brownline.

Velox. See screen print.

Web. A roll of paper used in continuous printing and rotary printing, such as web offset, flexgraphic, and rotogravure. It is used for long runs.

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Resources: Copywriting and Design

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Creating Killer Interactive Web Sites by Andrew Sather, et al. Indianapolis, IN: Hayden Books, 1997.

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Words That Sell, by Richard Bayan. Chicago, IL:

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Contemporary Books, Inc, 1987.

Trade Associations for Professional Help

Editorial Freelancers' Association, 71 West 23rd Street, Suite 1504, New York, NY 10010. (212)929-5400. Has job listing service through which you can find copywriters.

Graphic Artists Guild, 11 West 20th Street, New York, NY 10011 (212) 463-7759. Has job listing service through which you can find graphic designers.



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