

Random Entry

Random entry makes use of a completely random sentence or thought to introduce your topic. Starting the topic of your ad from a completely random angle causes your user to not see your product coming. Using whimsical writing, you can pivot from a random thought to how it relates to your product. The very disorientation of making the listener ask, “what is this ad about,” serves as your attention getter.

Bold Statements

Like Random Entry, a bold statement can wake up the attention of your audience.

When you have the audacity to say something so bold that it sends an emotional jolt through your customer’s stomach, you will get attention. The bold statement can be a fact or statistic, a lofty product claim, a candid truth about the world, or a one-liner that disrupts conventional wisdom or widely accepted truth.

Dialogue

Dialogue, when properly written in a way that *actual people* converse with one another, can be a super power of earning and holding human attention.

The key in great dialogue is to create characters with their own unique personalities that are having a conversation that would actually be happening in the world (not just a conversation that you want them to have about your product. Like listening on a conversation happening in the seat behind you on an airplane, or like when you overhear someone talking on the phone, your curiosity wants to know “what are they talking about?”

Humor

Humor, when it is delivered with punch can ignite the pleasure receptors in the brain of your audience. This emotional experience, when connected to your product, gives your audience a reason to pay attention, share, and recall your product later.

A word of warning: the punchline or reveal of the ad has to be *truly* funny, unexpected, and it has to clarify the understanding of your product’s benefit. To simply be funny without connecting the humor to something your product can do will leave your audience entertained, but not persuaded.

Music & Rhythm

Simple melodies and rhythms are nearly impossible to ignore, and very likely to enter long-term memory. We all know and remember hundreds of songs without ever trying to learn them, right?

Good music in your ads can work the same way.

When the music is simple and clear enough, it engages the brain, releasing different chemicals that aid memory.

Another word of warning though, the magic of jingles and musical elements in your brand should be left to the hands of capable professionals. Simply forcing your product claims and cliché statements into music will not make them more desirable.

Music and rhythm should be used to lighten the mood, not to sing about lame things that don't actually matter.

Pacing and Meter

The pacing and meter of your ads – the speed at which you introduce new ideas or thoughts, can in and of itself be an attention earner. Fast video cuts, long bits of information interjected with quick side cuts, and the meter at which you deliver words engages the curiosity part of your brain. Like with music and rhythm, your customer's mind is happily giving its attention.

Think of the fast-paced Dollar Shave club ads.

The “Man your Man Could Smell Like” Old Spice also makes use of this technique.

Celebrities

Using a celebrity or well-known personality in your ads can serve as great leverage for attention. By placing someone of importance to your audience in your ads, you channel immediate credibility and authority.

White Space

White space is a very under-utilized tool in local advertising. We live in a noisy world, our ads are often crammed between loud music, busy visuals, and over-crowded news feeds. White space simply means to give space, visually, and auditorily, in your ads. When your ad is the one that gives the ears and eyes a break, your audience immediately will notice the break in stimulation.

Think Apple packaging and Apple ads – clean, white, simple.

Think Motel Six ads with Tom Bodett– everyone else is shouting, but he is talking plainly and simply.

Think Dyson vacuum ads – 20 seconds of atmospheric sound before a single word is uttered.

By using a little white space in your visual designs, your ad scripts, you will be heard. Less is more!

SFX and Theatre of the Mind

You can use unexpected sound effects to transport your audience into an alternate world. Usually two or three effects is all that it takes to make someone actually visualize that they are in a different space.

A crackling fire followed by a harmonica playing tells us we're at a campfire.

A lawnmower in the distance followed by birds chirping tells us we have the window open on a nice Spring morning.

A sizzling steak with clanging metal knives and the sound of a flame igniting tells us we're at a Japanese steakhouse.

When you transport someone into a different world, they will certainly direct their attention to you without even noticing.

Tension

Tension is anything that feels a little uncomfortable, or unfitting. This could be an obtuse visual, something ugly, something bright or out of place, or even an uneasing sound.

Your goal isn't to violate the senses with tension as much as it is to cause them not to look away.

Think of the anti-tobacco ads with unglamorous images and depictions of mouth cancer.

Think of the glass of red wine on the perfectly white Tempur-Pedic mattress while someone jumps up and down on it.

Think of the grimy bathroom counter about to be wiped clean by Mr. Clean.

These are all examples of tension that was solved by the product. The emotional experience transports the viewer into a place of discomfort that the product can solve. This tension automatically demands attention!

Contrast & Dynamics

High contrast and dynamics in both visuals and audio can heighten the impact around your ad. Starkness of colors against each other, volume swells, and rigid edges cause the brain to know something is different.

Think of the apple ads with black silhouettes dancing against a color background with the new iPod.

Think of the engine roar of a new luxury sports car with an immediate cut to the inside cabin where we here serenity and smooth ride.

Any amount of contrast in visual or sound is a great attention earner!

Unpredictable Phrases & Metaphors

The brain ignores what it thinks it can see coming. “Cliché” phrases are called cliché because they’ve been heard over and over again. It’s unamusing to hear or see we already expect.

When you find new ways of describing an ordinary thing, the brain is stopped in it’s tracks of boredom. This causes a jolt of surprise and fascination.

Dos Equis brilliantly employs this technique in the Most Interesting Man in their famed World campaign. “He has inside jokes with complete strangers. Cuba imports cigars from him. Mosquitos refuse to bite him, purely out of respect. He is, the most interesting man in the world.”

These phrases had never been uttered until Dos Equis brought them to life. And every person that hears them chuckles a little.

Logic vs. Emotion

I shared the previous tactics to demonstrate the many ways we can earn attention for our products without actually talking about our products. We talked a lot about “the mind,” “the human brain,” and what it pays attention to.

Since our product doesn’t have logical relevance to tomorrow customer who aren’t currently thinking about buying it, we use these tactics to engage the power of emotions.

Christophe Morin, founder of SalesBrain, describes this in his report, Neuromarketing; The New Science of Consumer Behavior:

“We are not thinking machines that feel, we are feeling machines that think”. What Damasio and many others have demonstrated is that while we appreciate and even worship our cognitive abilities, the brain has been dependent on instinctual responses for millions of years. And it will continue to do so for a long time since biological adaptation to a fast changing environment is too slow. What does this mean from a neuromarketing perspective? It means that there are specific principles that should apply to advertising messages in order to optimize the processing of information at the level of our brain. In today’s world, we receive an average of 10,000 messages per day. This volume of data is largely irrelevant unless it speaks directly to the reptilian brain.

Today customers are naturally in fact-processing logical mode, actively analyzing and considering our product benefits. They are happy to hear about the logical information without a bunch of fluff.

But for the masses, *the majority of people who reside in tomorrow customer mode*, emotion is a necessary ingredient to earn attention and enter consciousness of the customer.

Your goal is not to inform these people. They do not want information about a product they aren't buying!

Your goal in tomorrow messaging is to jolt the human brain out of the logical “left brained” mode of factual analysis for the free waters of “right brained,” song, patterns, and dance.

As we discussed in chapter 8, the primal wiring of our brains put us in a constant state of trying to conserve energy. Without trying, we ignore things that we perceive to require more energy than necessary,

It takes a lot less energy for our brains to participate in humor, music, rhythm, art, and other entertainment. (insert quote)

Transitioning To the Product and Reasonable Next Step

Now we have seen that our first job in tomorrow messaging is to earn the attention without the customer realizing that we are talking about our product. But attention is a very fluid thing. You can have it one second and can be gone the next.

We would not be doing ourselves any good to merely entertain our audience without future promise of them considering our product, so we must quickly take the opportunity of attention and turn it into an opportunity to shed light on the value we can provide.

As demonstrated in Tyler’s ad, connecting the interest to the product can be a very short and subtle thing. Consider the flow of the ad we shared a few pages ago:

1. 1. Need / Hope – Scene of kids riding bikes and Georgia Spring
2. 2. Pain – You can’t enjoy it because “your old windows won’t crank open”
3. 3. Personality – What we stand for – *You should always be able to enjoy moments like this*
4. 4. How our product can meet desire – “So easy you could open ‘em with a feather”
5. 5. Reaffirm need / hope – *“Enjoy the Spring, and children laughing, with easy-open windows from the Window Source”*
6. 6. Overcome fear – “Instant price”
7. 7. Reaffirm need / hope – kids voices delivering final line

As you can see, the product transition was only 1 of 7 lines in that ad. We created an ideal world, built up the desire for that world, used one sentence to state how our product can deliver on that world, and then gave a subtle call to action.

Your work on identifying what you are really selling is extremely important when creating a tomorrow message that will speak to more people. As you will recall from chapter 6 when Bill identified what his customer's desires really were, nailing this part of the process is very powerful.

If we had assumed in Tyler's ad that the customer wanted *new windows*, we would have completely missed the opportunity to take them to a desirable world where the birds were chirping and the kids were outside playing.

When transitioning your attention tactics to interest and desire, remember that your product is merely a tool in your customer's journey to the ideal world that you've laid out for them. *You and your product are not the main focus; their ideal world is.*

Building Brand Personality

The most powerful outcome of tomorrow messaging is that over time your brand becomes much bigger than the products you sell. *This is the ultimate goal of tomorrow advertising.*

When your brand exudes a consistent set of feelings and emotions, you will have successfully developed a brand personality.

Personalities for brands are not unlike personalities for people. Our personalities:

- • Tell the world who we are
- • Demonstrate what we're about; what we stand for, what we stand against.
- • Give people a feeling of safety, fear, enjoyment, or annoyance
- • Let others predict what it will be like to be around

Perception of our personality is developed by hundreds of pieces of micro data; the hundreds of intangible cues that people put together within minutes of meeting us:

- • The tone of our voice
- • Our body language
- • How we smell
- • How we dress
- • The colors we wear
- • Our hair style
- • Our age
- • Our fitness and shape
- • The sports teams we follow

- • The kinds of cars we drive
- • How we walk
- • Our language and vernacular
- • Our accent
- • Our hobbies
- • The setting in which they meet us

These exact same things are noticed when someone is experiencing your brand personality. And as the old saying goes, “you never get a second chance at a first impression.”

How your brand carries itself is extremely important when building favor for the long-term. As Jeff Bezos says, “Your brand is what people say about you when you’re not in the room.”

So the questions are:

How do you want to be known?

- • High pressure or easy going?
- • Interesting or Boring?
- • Serving? Or Self-serving?
- • As a salesperson? Or as an expert?
- • Authentic or fake?

No matter your answer, the process for achieving any of these things is very simple: *Walk the walk and talk the talk.*

If you want to be perceived as easy going, just say things that easy going people say.

If you want to be perceived as interesting, say interesting things.

If you want to be perceived as serving others, then say things that serve other people!

If you want to be an expert, help others make sense of complex information.

If you want to be perceived as authentic, then say things that real people say; not things that ad spokespeople say.

Dave Ramsey brilliantly teaches this concept on his radio show:

“If I want to be better with money, I just hang around people who are good with money. If I want to be a better husband, I hang around guys that are good husbands.”

Monkey-see, Monkey-do.

The same is true with your brand personality.

In writing your ads, be very careful in considering:

- • **Your tone of voice** - This can be demonstrated by the words you speak, the style at which you write your copy, the layout of your ads, the harshness of colors you choose, the font types you select, the pictures you use in your brands, and how much information you try to cram in in one sitting. You can create a very authentic personality
- • **The words you use** – You can choose whimsical words, plain words, funny words, sad words, or joyous words. No matter what though, over time, people should become accustomed to your way of saying things. Like an old familiar friend, your way of talking should remind them of all the things they know and like about you.
- • **Your speed of delivery** – How fast you talk can project varying senses of how easy it is to work with you, or what you are after. When possible, use fewer words to convey your point to make it as easy as possible to understand you.
- • **Colors and Emotion** - The colors you use send a message about the style and sophistication of your brand. Bold primary colors are generally more associated with discount brands, while warm colors project higher quality / relationship driven feelings.
- • **Quirks and Imperfections** – A little tarnish can go a long way in presenting you as an authentic personality. Depending on the image you want to project, leaving your presentation, your voice, and your language a little unpolished can go a long way in forming a bond with your audience. We coach many of our clients to leave in their accents, wear regular clothes, and show themselves in their own environment.

Character Phrases

We are used to the idea of “slogans,” and “tag lines.”

These had their place in the early days of advertising, but today polished one-liners are often over-used.

Character phrases, by contrast, are a series of unique ways that you talk about your product or service. Unlike polished slogans that are often jammed full of hype and advertising cliché’s, brand phrases differentiate you by your personality.

Think of a notable character- either in real life or in a TV or Movie.

Tim the Toolman Taylor

Kramer from Seinfeld
Buzz Lightyear
Your crazy uncle Frank

They all have their catch phrases, right?

There are certain things about them that nobody else does or says.

You can do the same for your brand. You can completely fabricate these on purpose, but you may find that they already exist in the way you or your people talk to each other and your customers.

I often hear my clients describe their product in such a unique way that I have to write it down. Before they know it, I've incorporated that language into their next ad.

I overheard Duane talking to a customer on the phone once; "A good window is simple, it keeps the outside outside and the inside inside."

I heard my friend Mark tell one of his insurance clients: "Don't pay a dollar to insure something that you can afford to replace on your own."

My dad said, "the difference in wholesale and retail is detail!"

Dee told me casually one day, "We help our customers save where they can so they can spend where they want."

All of these character phrases have ended up in countless ads for these clients and others. And It's these kinds of phrases that customers repeat back to our clients as if they've known them for years.

Pay attention to your unique way of talking, no matter how unsophisticated or unpolished it sounds. *People will latch onto these!*

What you Stand For

Like character phrases, what your brand stands for and what it stands against can be a huge defining part of your personality.

What will your brand always do no, matter the stakes?

What will your brand never do, no matter how much money someone wants to pay you?

What sports teams does your brand cheer for?

What kind of music does your brand listen to?

What does your brand do on the weekends?

Is your brand patriotic?

Does your brand go to church?

Does your brand drink whiskey?

Does your brand live in the city or the country?

Incorporating details about your brand's lifestyle – these collective details and more- gives the public a perception about what it's like to do business with you, what it's like to have a conversation with you, and if they would enjoy being around you.

Most people we describe as “characters,” those who are notable, are people we develop a likeness towards. And because we can visualize what it's like to be around them, we feel more comfortable around them.

Tyler stood for “always being able to enjoy a Georgia spring.

My friend Keith in the home efficiency business stands for “never being cold in your own home.”

My friend Nick in the Solar business stands for “not donating your money to the utility company.”

Bill stood for “you getting back to your life as soon as possible.”

What you stand for serves as a magnet for the public to stand with you. And the louder you proclaim your beliefs, the more they will stand with you and bond with you on that belief. When you put your beliefs out in the world, especially when you get obsessive over the way that things ought to be done in your category, you will develop much stronger bonds with your people over time