

MODUL PERKULIAHAN ELEARNING

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PERTEMUAN 9 – *ELEARNING*

**WRITING BROCHURES, CATALOGS, AND OTHER SALES MATERIALS**

Dosen

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**INTRODUCTION**

Promotional literature has been around for a long time. According to Ripley’s Believe It or Not, the first brochure was written by Hernán Cortés 465 years ago. It was circulated as a broadside to the people of Spain by Charles V, and it advertised a sale on turkeys.

Today, few businesses operate without some kind of printed sales literature to hand out to customers and prospects. Travel agents, supermarkets, department stores, industrial manufacturers, consultants, insurance agents, colleges, and dozens of other types of organizations depend on brochures, circulars, flyers, catalogs, and other printed advertising matter to help make the sale.

Advertisers need sales literature for two reasons. **First**, credibility—people expect a “real” company to have printed product literature. Anyone can spend $50 on letterhead and business cards and call themselves a corporation. But a brochure proves you are in business and shows you’re more than a fly-by-night operation.

**Second**, the brochure is a time-saving device. People want printed information they can take home with them and study at their leisure. But it would take too much time to type individual letters of information to every prospect that asked about your product.

The solution is to collect your basic product information in a single, mass-produced brochure. The brochure gives prospects most of the information they need to know; the rest can be filled in by letter, phone, or a visit to the store.

Even PC-literate consumers, who can find out what they need to know about your product by going to your Web site, will frequently ask to receive sales literature. A brochure saves them the trouble of printing out your Web site and circulating those pages to other decision makers in their organization.

Brochures support advertising and direct-mail programs. They are also used as sales tools by salespeople and distributors. Brochures are a handy way of quickly communicating the essentials of your business to new customers, prospects, employees, and dealers.

Brochures are primarily a medium of information. They tell prospects what the product is and what it can do for them. Your brochure should also explain how the product works, why people should buy it, and how they can order.

But a good sales brochure does more than explain and inform. It also persuades. Remember, the brochure is a sales tool, not an instruction manual. Good brochure copy does more than list facts or product features; it translates these facts and features into customer benefits—reasons why the customer should buy the product.

**11 TIPS ON WRITING BETTER SALES BROCHURES**

Here are 11 tips on writing brochures that tell readers what they want to know and sell them on buying the product:

1. **Know where the brochure fits into the buying process**.

Unlike package goods you buy off a supermarket shelf (soap, shampoo, canned beans, cigarettes), products that require a brochure are seldom sold in a single step. Computers, cars, vacation trips, insurance, telephones, financial services, seminars, club memberships, real estate, and dozens of other products and services require several meetings or contacts between buyer and seller before the sale is closed.

For most of these products and services, a brochure comes in somewhere between initial contact and final sale. But where? Do you write the brochure for the uninformed buyer who shows initial interest in the product? Or is the brochure used to build credibility and answer questions as you get closer to closing the sale?

The answer is: It depends on the product, the market, and the advertiser’s individual approach to making the sale. Some advertisers might even use a series of brochures to guide the buyer through the steps of the buying process.

For instance, I make my living as an advertising copywriter. I get sales leads from many sources: ads I run in advertising journals, direct mail, publicity from articles and speeches I give, word of mouth, and referral from other clients.

When a lead comes in, I chat with the caller to determine his level of interest. By asking a few questions over the phone, I can quickly determine whether the caller is a likely potential customer for my service. Once I qualify the lead by phone, the next step is to send a comprehensive package of sales literature. It contains seven or eight separate pieces including a biography, client list, four-page sales letter, reprints of articles I’ve written, samples of my copy, a price list, and a form the prospect can use to order copy by mail. In short, it contains everything the prospect needs to know about my freelance copywriting services.

From this material, the prospect should be able to decide whether to hire me. There may be a follow-up call or a mailing of more samples of my work, but the basic literature package allows the client to order the service directly, by mail. No additional information or sales visits are required.

On the other hand, a friend of mine who is a management consultant mails very little information to prospects. He sends a brief cover note along with a slim booklet that presents his services in concise outline form.

The reason he sends incomplete information is that the next step in his sales sequence is a meeting with the prospect. If he sent a package as weighty as mine, there would be nothing left to follow up with. But by sending less, he whets the reader’s appetite with key sales benefits of his service, while raising questions that can only be answered if the reader requests a face-to-face meeting with the consultant.

Keep in mind that we both have Web sites with extensive information about our backgrounds, qualifications, services, and clients. But many prospects who are willing to take the time to visit my Web site also say “send me some information in the mail.”

Here are some of the ways brochures can fit into the buying process:

* 1. **As leave-behinds**. A leave-behind is a brochure you leave behind after a meeting with a potential customer. The leave-behind brochure should summarize your sales pitch and contain a fairly complete description of the product and its benefits.
	2. **As point-of-sale literature**. Point-of-sale literature is displayed at the point of sale. A travel agent’s office, for example, contains racks of brightly colored pamphlets on faraway places. The cover of the point-of-sale literature should have a catchy headline and visual that team up to make passersby stop, pick up, and keep the brochure.
	3. **To respond to inquiries**. An inquiry is a request for more information about your product. The person making the inquiry became interested in you through your advertising, publicity, or referral, and represents a “hot” sales lead—someone much more likely to buy than a prospect who has not contacted you. The inquiry fulfillment package should contain enough information to answer the prospect’s questions and convince him to take the next step in the buying process. The hot prospect has already expressed interest in your product, so don’t hesitate to load your inquiry fulfillment package full of facts and sales points.
	4. **As direct mail**. The brochures and flyers are used to add information to direct-mail packages. The sales letter does the selling; the brochure provides additional sales points, lists technical features, and contains photos and drawings of the product. In the interest of keeping mailing costs down, this type of brochure is usually slim (and is designed to fit in a standard mailing envelope).
	5. **As a sales support tool**. Many products—hospital supplies, office equipment, life insurance, industrial equipment—are sold by salespeople who visit prospects at their home or office. These salespeople use brochures as selling aids in their sales pitches (and also as leave-behinds). Such brochures have large pages, big illustrations, and bold headlines and subheads that lead the salesperson and prospect through the pitch. Sometimes, a standard product brochure is adapted for use as a sales aid and printed as separate panels in a three-ring binder or self-standing easel that sits on the prospect’s desk.

Whatever your application—leave-behind, point-of-sale, inquiry fulfillment, direct mail, or sales support—let the advertiser’s particular method of selling be your guide in writing and designing the brochure. The best brochures contain just the right amount of product information and sales pitch to lead the prospect from one step of the buying process to the next.

One additional tip on designing sales literature: Think about how the reader will use and file the brochure. A small pocket-size brochure may be ideal for direct mail or point-of-sale display, but it will be lost in a file folder or on a bookshelf of full-size literature (8½ by 11 inches, the kind your competition is probably publishing).

In the same way, a brochure of unconventional shape or size may stand out from the crowd but might be thrown away because it won’t fit in a standard file cabinet. And a brochure aimed at purchasing agents will probably be punched for a three-hole binder, which means part of your copy will be punched out unless you leave margins for binding.

1. **Know whether the brochure stands alone or is supported by other materials**.

In some selling situations, the brochure stands alone. Aside from the salesperson, it is the only sales tool the company has. Other firms use a brochure to supplement their promotional campaign, which may consist of print advertising, radio and TV commercials, direct mail, publicity, trade shows, and seminars.

Some companies have one product—and one brochure. Others use a series of brochures, each describing one product in their product line, or one segment of the total market they sell to. The brochure writer must know whether his brochure stands alone or is supported by other material, because the existence of other material determines the content of his brochure.

For example, a company that has detailed product features and specifications on its Web site may elect to simply summarize the high points in the brochure, and include the Web site URL as a source of more detailed information. Some duplication between different promotional pieces may be necessary, but avoid creating too many redundant sales brochures. For instance, I normally devote half a page of an eight-page product brochure to a description of the manufacturer and their capabilities and resources as a major corporation.

But, if the manufacturer already had a separate “corporate capabilities brochure,” I wouldn’t need to do that. Instead, we could mail both brochures—product and company—to prospects requesting more information.

Another example: A client asked me to write a sales brochure on an industrial mixer. He wanted to include detailed calculations on how to determine the energy consumption of the mixer. Although some engineers might be curious as to how the calculation is done, such an elaborate mathematical treatment is wasted space in a selling piece. The solution was to talk about energy savings without showing the calculation in the sales brochure, and create a separate “technical information sheet” that showed the detailed calculation.

Find out the environment in which your brochure will be working. Is it a stand-alone brochure or part of a series? Is it supported by print ads, direct mail, publicity? Has the advertiser also published an annual report, corporate capabilities brochure, catalog, or other general brochure describing the corporation? Are there article reprints, fact sheets, or other pieces of literature that can be mailed along with the main brochure?

Form should follow function. I was asked to write sales literature describing a system of modular software. For this modular product, I wrote a modular brochure. The main piece is a four-page folder. Copy giving the reader an overview of the system is printed on the left inside page; the right page is a pocket containing 16 sheets, each describing a different software module.

This approach allows salespeople to use the sheets as separate flyers for presentations and mailings. In addition, the brochure is easy to update. When a new modular program is added to the package, we just add a flyer to the brochure.

1. **Know your audience**.

We’ve already seen that a brochure must fit into the right step in the buying process. Your brochure must also fit the informational needs of your audience. Think about the readers and what they expect to get out of the brochure. Ask yourself, “How can I use the brochure to convince the reader to buy the product?” Let’s say you are writing a brochure selling alfalfa seeds to farmers. The farmer probably isn’t interested in the history of alfalfa (or the history of your company). And he doesn’t much care about alfalfa’s biological structure or the chemical composition of the seed.

The farmer wants to know that your seeds are plump and healthy . . . that they’re free of weeds . . . that they’ll yield a good, healthy crop of alfalfa .. . and that the price is right. How do you convince him? One way is to show the results. Put two photos of alfalfa fields on the cover of your brochure. The one on the left shows weed-infested, scrawny alfalfa. The one on the right shows a field of lush, healthy plants. Add a caption that tells him the field on the right was planted with your seeds, and how your seeds can increase crop yield 40 percent.

The brochure can go even further. Why not attach a sample bag of seed to the brochure and mail it to the farmer? The brochure copy can begin,“Our alfalfa is clean, healthy, practically weed-free. But don’t take our word for it. See for yourself.”

Know your reader. Farmers don’t want hype or a scientific treatise; they want straightforward talk that shows them how to run their farms more profitably. Scientists are most comfortable with charts, graphs, and tables of data, so include plenty of them in a brochure aimed at scientists.

Engineers are at home with diagrams and blueprints. Accountants understand tables of financial figures. Human resource managers will probably be interested in photos of people. Also, the length of your copy depends not only on the amount of information you have, but on whether your customer is someone who will read a lot of copy. A brochure selling a new microfilm system to librarians can be long, because librarians like to read.

A brochure aimed at busy executives should probably be shorter, because most executives are pressed for time. A brochure offering a new cable TV service will probably contain mostly pictures, because people who watch a lot of TV would rather look at pictures than read.

1. **Put a strong selling message on the front cover**.

The first thing readers see when they pull your brochure out of an envelope or off a display rack is the cover. If the cover promises a strong benefit or reward for reading the copy, the reader will open the brochure and read it (or at least look at the pictures, captions, and headings).

If the selling message on the cover is weak, or worse, if there is no selling message on the cover, the reader has no motivation for opening the brochure. It is just junk mail, something to be thrown away. A surprising number of brochure covers contain no headline or visual, just the product name and company logo. This is like running an ad without a headline: It wastes a valuable selling opportunity.

For instance, a brochure from the Prudential Insurance Company of America has the headline: “Now . . . you can enroll in this AARP Plan of Group Hospital Insurance—designed to help pay expenses your other insurance does not cover!” The cover is illustrated with a drawing of a retired couple enjoying a life of leisure. This brochure cover is effective because it offers a strong, solid benefit, simply stated: “Designed to help pay expenses your other insurance does not cover!” What gimmick or clever cover design could do a better selling job than this promise? My only complaint with the headline is the use of the abbreviation “AARP.” I didn’t know what it meant and was annoyed that I had to search through the copy to find out.

Sometimes, the visual communicates the benefit more strongly than the headline. My favorite summer retreat is Montauk, Long Island, and no words can make me long for a weekend on the Island as much as a beautiful color photo of the waves rolling in and lapping against the soft sands of the shore. If you own a hotel on the Montauk beach, put such a photo on the cover, and I’ll be sold!

Occasionally, a brochure writer attempts to lure the reader into the brochure with a gimmick that doesn’t relate to the product. In front of me is a brochure whose cover features a drawing of a church and a diamond ring and the headline, “Forget about marriage . . . why not just ‘get engaged.’ ”

This caught my eye years ago, when I was engaged. But when I opened the brochure, I was given a sales pitch on why it’s better to rent cars instead of buying them. The brochure had nothing at all to do with engagement or marriage. I was more than disappointed: I felt misled. I’m sure other folks felt the same and doubt that this brochure sold many car rental contracts.

The traditional brochure cover contains a headline and graphic only, with no text; body copy begins inside. But you can get people to start

reading your sales pitch by breaking this tradition and beginning your body copy on the front cover. The readers’ eye will automatically go to the lead paragraph, and if it’s strong enough, they’ll be hooked.

1. **Give complete information**.

Give as much information as it takes to get the prospect to take the next step in the buying process. The average brochure contains a lot of words. Certainly more than you read in most ads or hear in TV commercials. But remember that the brochure is a medium of information. Ads, commercials, and direct mail may be an unwanted interruption in the reader’s life. But the reader has asked for the brochure, and he is interested in the information it contains.

Don’t be afraid to make the brochure as long as it has to be. Include all the necessary information—prices, product specifications, ordering information, guarantees, descriptions. The reader who represents a serious potential customer will read every word of the copy as long as it is interesting and engaging. The minute you write boring copy, or copy that doesn’t give useful information, you’ll turn the reader off.

There is a ridiculous tendency among brochure designers to use a large amount of white space on the page and very little copy. I’ve seen 8½- by 11-inch brochures where each page had only one or two paragraphs in small type in the upper corner. The rest of the page was mostly blank and decorated by some graphic design: stripes, color patterns, lines, shapes.

This is a waste of space and printing costs. Your customer doesn’t send for your brochure to look at fancy designs; she sends for it because she wants information. If you want proof that this myth is untrue, take a look at your daily newspaper: pages and pages of sold text and photos. No white space, no graphic “design elements.” Just information that the reader wants and has paid for.

Of course, not every page in your brochure should be solid type to the edges. Margins and space between paragraphs help increase readability. Photos, illustrations, captions, and subheads break up the text and help tell the story. But to think your brochure should be largely blank space is folly. Don’t be afraid to write and print all the words it takes to make your sales pitch. Give the reader complete information.

1. **Organize your selling points**.

People read brochures in much the same order they read paperback novels. They look at the cover first, maybe take a quick peek at the back cover, and thumb through the book once. Then, if it looks promising, they open to page one and start reading.

Your brochure, like a novel, should have a logical structure to it. A good brochure tells a story—a product story—with a beginning, a middle, and an end. The organization of a brochure is dictated both by the product story you want to tell and by the informational needs of the reader.

For example, my in-laws had a business in which they bought books from publishers and resold them to corporations. This is a rather unusual service, one the corporate librarian may not have thought about before, so my in-laws began their brochure with a summary of the service they offered and why corporate librarians would find it useful.

Next, they presented six major benefits of using the service. These benefits were listed in simple 1-2-3 fashion so the reader could quickly see how she could come out ahead by doing business with the book-buying service.

Finally, the brochure told the reader the technical details of how the service worked and gave instructions for placing orders. Let the organization of your brochure be dictated by what your customer wants to know about your product. If you own a computer store, and you find that customers coming in off the street seem to ask the same questions over and over, you might write a booklet titled, “Six Important Questions to Ask Before You Buy a Computer.” The booklet would present computer shopping tips in a simple question-and-answer format.

If your company designs and decorates offices, your brochure could be organized as a walking tour of the modern office. At each point of the tour, from the copier to the water cooler, the copy could point out how redesigning that section of the office can make the office a better place to work and improve productivity.

There are many ways to organize a brochure: alphabetical order, chronological order, by size of product, by importance of customer benefit,

question and answer, list of customer benefits, by product line, by price, by application, by market, by steps in the ordering process. Choose the approach that best fits your product, your audience, and your sales pitch.

1. **Divide the brochure into short, easy-to-read sections**.

As you organize your brochure, devise a way to organize your material: an outline that breaks the topic into a number of sections and subsections. You should keep this organizational scheme in the final copy. Write the brochure as a series of short sections and subsections, each with its own headline or subhead.

There are a number of benefits to this approach. **First**, the use of headings and subheads allows readers to get the message even if they only scan the brochure. Many people won’t read all the copy, but a series of heads and subheads gives them the gist of the sales pitch at a glance.

Be sure to write headings and subheads that tell a story. Avoid headings that are just straight description or clever plays on words. Instead of “Hitachi plays it cool,” write, “Hitachi chiller-heaters cut cooling costs in half.”

**Second**, breaking the copy into short sections makes the brochure easier to read. People are intimidated and tired by long chunks of text; they prefer to read a short section of copy, stop, take a rest, and absorb the information before going on to the next section. (This is why novels are divided into chapters.)

**Third**, short sections make the brochure easier to write. You just follow your outline and put the information in your notes under the appropriate section. If you uncover new facts that don’t fit anywhere in the outline, you can simply add a new section to the brochure. And, like your reader, you can rest after writing one section before you go on to the next. When you write your brochure, think about how the sections will appear on the pages of the published brochure. For example, you might like the clean look and feel of having a six-page brochure with four sections (one on each page), a headline on the front cover, and the company logo and address on the back cover.

Some brochure writers design their brochures so that each page contains a complete section or two. Other writers claim that a good way of getting the reader to turn the page is to have the sections run off one page and continue on the next. Both techniques have their merits, and the choice is really a matter of taste. But you should be aware of how organization and layout work together.

If your brochure is folded or designed in an unusual format, make a mock-up out of scrap paper. Use the mock-up (called a “dummy”) to show the layout and how the copy flows from page to page. Make sure that the reader will see the various sections of text in the same order you wrote them in the manuscript.

1. **Use hardworking visuals**.

Photos in brochures are not ornaments. They are included to help sell the product by showing what it looks like, how it works, and what it can do for the reader. The best brochure photos demonstrate the product’s usefulness by showing it in action. Putting people in these photos usually adds to the visual’s appeal (people like looking at pictures of people). Photos make the best visuals because they offer proof that a product exists and works. But artwork is also useful for many purposes.

A drawing can illustrate a product or process that is not easily photographed (such as the inner workings of an automobile engine).

A map can show where something is located.

A diagram can show how something works or how it is organized. An organizational diagram, for example, uses arrows and boxes to show how the divisions and branches of a company are organized.

A graph is used to tell how one quantity changes as another quantity changes. In a brochure on air-conditioning, a graph could show how your electric bill goes up as you lower the temperature setting on your air conditioner.

Pie charts show proportions and percentages (for example, the percentage of your company’s annual income spent on research and development). Bar charts demonstrate comparisons among quantities (this year’s sales versus last year’s). And tables are a handy way of listing a body of data too large to include in the text of the brochure.

Use visuals when they can express or illustrate a concept better than words can. If the visual doesn’t improve on the written description, don’t use it.

Popular brochure visuals include:

1. Product photographs
2. Pictures of the product photographed next to other objects to give a sense of the size of the product. (A brochure on semiconductors might show a photo of a microchip on a postage stamp to dramatically convey the smallness of the integrated circuit.)
3. Photos of actual installations of the product
4. Photos of the product in use
5. Photos of the product being manufactured
6. Tables of product specifications
7. Tables summarizing product features and benefits
8. Photos of items made with (or from) the product
9. Photos of the company headquarters, manufacturing plant, or research laboratories
10. Photos of the product packed and ready for shipping
11. Photos of the product being tested by company scientists or inspected for quality control
12. Photos of people who are enjoying the use of the product
13. Photos of people who attest to the product’s superiority
14. Tables listing the various models and versions of the product
15. Graphs presenting scientific proof of the product’s performance (heat tests, ability to stand up under pressure, longevity of operation, etc.)
16. Photos of available parts and accessories
17. A series of photos demonstrating the product’s performance or how to use it
18. Diagrams explaining how the product works or how it is put together
19. Sketches of planned product improvements, forthcoming new products, or planned applications

Always use visuals that illustrate your key selling points. In an automobile brochure that extols the benefits of rack-and-pinion steering, it would be helpful to have a diagram that shows how rack-and-pinion steering works. But if rack-and-pinion steering is not a selling point, there would be no reason to include a picture of it.

Label all visuals with captions. Studies show that brochure captions get twice the readership of body copy. Use captions to reinforce the body copy or make an additional sales point not covered in the copy. Make captions interesting and informative. Instead of labeling a photo “Automatic wiring device,” write “A tape-controlled, fully automatic wiring device (above left) makes approximately 1,000 wire-wrap connections an hour, significantly reducing manufacturing costs.”

1. **Find the next step in the buying process—and tell the reader to take it**.

Do you want your reader to buy pasta from your gourmet shop? Enroll for membership in your health spa? Visit your factory? Or test-drive a new luxury sedan?

A brochure moves the customer from one step in the buying process to the next. To do this successfully, the brochure must identify this next step and tell the reader to take it.

Typically, this “call for action” appears at the end of the brochure. The copy urges the reader to call or write for more information, or to take some other action. Make it easy for the reader to respond by using such devices as reply cards, self-addressed stamped envelopes, order forms, toll-free 800-numbers, and listings of local dealerships and distributors.

End the brochure with copy designed to generate an immediate response. Use action words and phrases: “Give us a call today.” “For more information, write for our FREE catalog.” “Please complete and mail the enclosed reply card.” “Visit our store nearest you.” “Order today—supplies limited.”

Here’s an effective closing from a brochure for an advertising agency:

**THE NEXT STEP**

Now that you know something about us, we’d like to know a little bit more about you.

Send us your current ads, sales literature, and press releases for a free, no-obligation evaluation of your marketing communicationsprogram.

If you’d like to meet with us, give us a call. We’ll be glad to show you some of the work we’ve done for our clients, and take a look at what wecan do for you.

This closing is effective for three reasons: 1) it’s personal;2) it asks for specific action (“Send us your current ads,” “Give us a call”); and 3) it offers the reader something for free (“a no-obligation evaluation of your marketing communications program”). Always ask for the order in your brochure. Or at least for action that will lead to an eventual sale.

1. **Don’t forget the obvious**.

Sometimes you get so wrapped up in the creative aspects of copywriting that you forget to include basic information—phone numbers, directions, street addresses, store hours, zip codes, and guarantees.

When you write a brochure, don’t forget the obvious. Often, seemingly minor details can mean the difference between a sale and a no-sale.

For instance, one company forgot to include its second telephone number in a direct-mail brochure. As a result, the phone was frequently busy when prospects called in to order the product, and many sales were lost.

When you’re proofreading your brochure copy, be sure you’ve included the following items:

1. Company logo, name, and address
2. Phone and fax numbers
3. Street address in addition to box number
4. Directions (“located on the corner of Fifth and Main off I-95”)
5. Prices, store hours, branch locations
6. List of distributors, dealers, or sales reps
7. Instructions for placing orders by phone or mail
8. Credit cards accepted
9. Product guarantees and warranties
10. Shipping and service information
11. Trademarks, registration marks, disclaimers, and other legal information
12. Form numbers, dates, codes, copyright lines
13. Web site URL

Also, be sure to proofread for errors in spelling, punctuation, and grammar.

These details are important. For instance, mail-order firms know their sales can double when they add a toll-free number and “major credit cards accepted” to their brochures.

1. **Make the brochure worth keeping**.

When the customer receives your brochure, he can do one of three things:

1. Respond to it by placing an order or asking for more information.
2. File it for future reference.
3. Throw it away.

You want the first two things to happen. You want the customer to respond to your brochure. And you want her to save it for when she needs the product again in the future.

To get someone to save your brochure, you must write a brochure that is worth keeping. Brochures that are worth keeping are valuable because of the information they contain. This information may be directly related to the product. Or it may be service information of a general nature that is indirectly related to the product.

For example, a brochure for a resort hotel in Montauk might print a detailed map of the town on the back cover. Travelers will save the brochure because of the map.

The literature package I mail to potential clients for my freelance copywriting services includes a reprint of an article. The reprint includes my picture, name, address, and phone number. Even if prospects throw away the promotional part of my package, they are likely to keep the article because it contains information that may be useful to them in their work.

Most people don’t have a good idea of how the stock market works. So if a broker published a booklet titled, “A Layperson’s Introduction to the Stock Market . . . and How to Play It,” people would be likely to save this booklet. Later, when they accumulate enough money to invest in stocks, they would find the brochure in their files and call the broker to have him handle their business.

So, if you want your brochure to keep selling for you, make your brochure worth keeping. Another example: A casino added value to its promotional brochure by printing the rules of blackjack on the back cover.