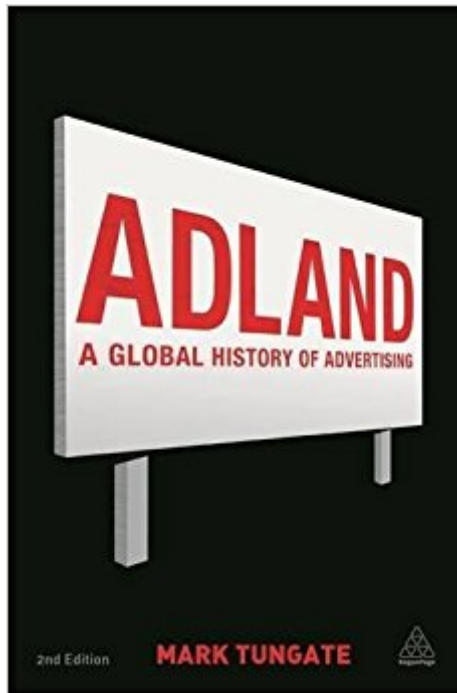




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Adland: A Global History Of Advertising



Synopsis

Adland is a groundbreaking examination of modern advertising, from its early origins, to the evolution of the current advertising landscape. Bestselling author and journalist Mark Tungate examines key developments in advertising, from copy advertisements, radio and television, to the opportunities afforded by the explosion of digital media. Adland focuses on key players in the industry and features exclusive interviews with leading advertising veterans, including Jean-Marie Dru, Sir Alan Parker, John Hegarty and Sir Martin Sorrell, as well as industry luminaries from the 20th Century such as Phil Dusenberry and George Lois. This new edition is updated to include a new preface, a revised introduction and touches on the effects of the current recession, the impact of recent digital technology and Â thoughts on the future of advertising. Exploring the roots of the advertising industry in New York and London, and going on to cover the emerging markets of Eastern Europe, Asia and Latin America, Adland offers a comprehensive examination of a global industry and suggests ways in which it is likely to develop in the future.

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Customer Reviews

"Adland...indeed is, a global history of advertising... Beginning with developments in the mid-9th century, the book traces the growth of advertising in the US as well as Europe, with individual chapters devoted to British, French, and Japanese advertising. ...a readable, well-designed book that will appeal to individuals with a special interest in advertising history.Â Summing Up: Recommended." (S.A. Schulman, CUNY Baruch College CHOICE)"Writing an entire history of

advertising around the world is clearly an ambitious project. Tungate pulls it off and has published a rare beast: a highly readable yarn that would also make a good textbook for aspiring ad folk." (Jonah Bloom Advertising Age)"[A] must-read for anyone interested in the advertising industry." (Editors' Choice Summer 2013 Journal of Multidisciplinary Research)"[I]f you work in marketing or advertising, I'd recommend Adland as a great primer for the background to the way the advertising industry is today. Plus there's plenty of great insights into how great campaigns came about that we can all learn from in our day-to-day work." (Simon Wakeman SimonWakeman.com)"[A] mesmerizing look at the history of advertising from the first major British agencies to the influences of Eastern advertisers to today's Internet pioneers. ...For those who watch Mad Men, this book will reveal a lot of the behind the scenes history of great advertisements. ...Tungate's research is undoubtedly thorough... That being said, it's detailed and interesting and will get you thinking about the components of advertising and how that world interacts with your own. A delightful read." (Gerard Nielsen Lifelong Dewey)Praise for the previous edition:"[A]n excellent introduction to the personalities, agencies, and trends that have shaped a hugely influential industry." (Library Journal)Advertising, media, branding and marketing professionals

"Writing an entire history of advertising around the world is clearly an ambitious project. Tungate pulls it off and has published a rare beast: a highly readable yarn that would also make a good textbook for aspiring ad folk." --Jonah Bloom, Advertising Age

Disclaimer! :) I am currently Chief Communications Officer at DDB, one of the agencies featured in Tungate's effort. But let me say that I would have enjoyed this history even if my pay stub came from somewhere else. It is more a history of the icons and iconoclasts that established the profession while building enduring businesses whose influence is undisputed. As Tungate states, "In roughly chronological order, it endeavours to cover the most famous agencies, the best-known personalities, and the most compelling themes." At the very least the book will help you sort out the agency acronyms rife in the industry: DDB, JWT, TBWA, Y&R, BBDO - comedian Fred Allen famously observed that the name BBDO sounded like "a steamer trunk falling down a flight of stairs". Given it was penned in 2007, aspects have already become dated given the global recession, the rise of social media, consumer sophistication and control, and many other factors that the industry is both leading and responding to. And perhaps that was the most valuable insight in reading the book, the communications and advertising industry has always faced incredible

business and market challenges. Some of the issues that have been around historically are still encountered today: boutiques versus networks, client conflicts, mercurial creatives, and return on investment which may be endemic and the cost of doing business. The book really comes alive in its coverage of the greats who live up to the observation that "creative organizations are led by formidable individuals", they include:- John E. Powers, described by Advertising Age as "the father of creative advertising"- Albert Lasker who developed a "copywriting school" and is the subject of the recent book, "The Man Who Sold America: The Amazing (but True!) Story of Albert D. Lasker and the Creation of the Advertising Century"- Rosser Reeves, the originator and proponent of the Unique Selling Proposition- J. Walter Thompson, "The Commodore", who created the account executive role and more- David Ogilvy, who said, 'when Fortune wrote an article about me and titled it "Is David Ogilvy a genius?" I asked my lawyer to sue the editor for the question mark'- Bill Bernbach, the creative revolutionary who wrote a famous letter to his one-time bosses at Grey. 'I'm worried that we're going to worship techniques instead of substance...There are a lot of great technicians in advertising...But there's little rub. Advertising is fundamentally persuasion and persuasion happens to be not a science, but an art...Let us blaze new trails. Let us prove to the world that good taste, good art, good writing can be good selling.' He took that zeal and formed DDB- Leo Burnett, with his trademark pencils and apples brought Tony the Tiger, the Jolly Green Giant and the Pillsbury Doughboy to the worldTungate covers the world with the Saatchi saga, BBH, Euro RSCG, and the giant Dentsu. Also illuminating is the birth of Omnicom (orchestrated brilliantly by Keith Reinhard and Allen Rosenshine) and the other large holding companies like WPP and Publicis that collectively house so many great companies brought to life in this history. Great campaigns, brands, and ideas are here too and spark my only criticism in that they are not covered in the detail necessary to give them justice. The author signs off with prescience in 2007, "What makes advertising so fascinating right now is that nobody really knows how it will evolve. Many of the agencies described in these pages can still be looked upon as role models; others are museum pieces. Advertising's future will not resemble its past. Experts are busy tracking increasingly slippery consumers and mapping their behavior, but their findings always come with a question mark attached. For sure there will be mobile phones and the internet and screens everywhere, but how will these intersect and interact? The picture is far from clear. The word 'communication' covers such a vast territory that it almost defies definition. Psychologists, sociologists, anthropologists, musicologists, technology wizards and gaming enthusiasts ...any or all of them might have a role to play at a modern agency." Ad Land is a fun and fast read that captures a still incredibly young industry.

As a recovering adman, I was pleasantly surprised by the scope of this book. Unlike everything else I've seen, it actually does attempt to hit the highlights of advertising agencies world wide. Usually these types of books wind up being heavily about only one nation or thinly veiled portfolios of the adfolks or agencies that wrote or sponsored them. This guy seems to be more of a real journalist. Even though biased toward the industry, he maintains a less boosteristic (not a word? It is now) approach. My only complain is because I bought the book used, I didn't get the dust jacket with it. I run a blog called "Buy The Cover" and I like the simple boldness of the cover - even though I think a better title would have been "Ad World".(...)

wonderful book to know so many STORIES

Read this book as a supplement in my advertising course and didn't want to put it down! great outside perspective on the history of the industry

I love advertising. So I naturally love this book. It gives a complete view of it all. You'll meet the white shoe Madison Avenue agencies and the Jewish agency people. You'll meet the British ad people. You'll meet them all. It starts with the likes of our beloved Claude Hopkins, as it should. From there it goes into more modern agencies. But alas, you'll also learn about an all but forgotten very important advertising venue, the soap opera and how it sold a lot of stuff to a lot of people for a very long time. If you're in the advertising business, you must read this. This is your industry as it really is and was. If you're a casual reader of anything to do with marketing, read this. You'll love it. Highly recommended. Susanna K. Hutcheson, Creative Director Power Communications LLC

"Consumers know exactly what they want. They want it all... They're not remotely confused." Thus said Kevin Roberts, the worldwide CEO of Saatchi and Saatchi, one of the most famous of global advertising firms. But he must feel that even the unconfused consumers need direction, and it is the job of advertisers to give it, although I can't help remembering Lily Tomlin's line that without advertising, people would just wander the aisles of stores purposelessly without doing anything. Roberts was talking to Mark Tungate, a British journalist who specializes in media and advertising, and who has now written Adland: A Global History of Advertising (Kogan Page). You can't get away from advertising, but you don't see what is going on behind all the clever slogans and slick photography, so Tungate's book is a window on a world that is otherwise invisible to us. Everyone

who picks up this book will know some of the advertisements described, but because the book is a global assessment, no one will recognize them all. However, there are themes that run through all the states that make up Adland, and smart advertisers will (like smart novelists or smart architects) pay attention to the history of their field described here, and smart consumers will come away with an increased understanding of how advertising does its job. Advertising agencies all over the world, and throughout advertising history, seem to come in two parts, the creatives and the pragmatists. The creatives are the ones who feel that an artistic (broadly defined, of course) creation inspires the customers to buy. A creative director of a French agency told the author, "Working in advertising is one of the few ways you can be creative and make money at the same time." That is perhaps exaggeration, but advertising has proven a magnet for creative people. Some of them have gotten a start in advertising and gone on to more "legitimate" creativity; Tungate lists as advertising graduates Salman Rushdie, Len Deighton, Sir Ridley Scott, and many others. The pragmatists are eager to sell based on facts, research, and statistics. "Advertisers are not spending billions to decorate media," said one agency head who belonged to the pragmatist school, "Their messages are not meant as ornaments." The balance between creativity and pragmatism is different in each agency, or advertising era, or even within nations, but there is a bottom line. Commenting on creative awards (and there is an annual awards ceremony for advertisers in Cannes, of all places), a former agency vice-chairman said, "Creative awards are your report card - they enable you to keep track of how you're doing. But you can't let them become your goal. The best reward is making the cash registers ring." But there is plenty to be said for a catchy and creative ad, no matter its financial success. Tungate examines the stories behind plenty of the classics (and who cares if they brought in customers?), like the witty one-page, black and white ads for the old Volkswagen beetle, the "We Try Harder" of Avis, the pregnant man campaign for the Health Education Council in England ("Would you be more careful if it was you that got pregnant?"), the "1984" Apple ad broadcast during the Superbowl, the deliberately shocking images of Benetton, and many more. Plenty of these were the ideas of young Turks moving into the advertising game, eager players insistent on making a name for themselves. Over and over again, Tungate shows how these players then eased into more consistent, less risky campaigns and new young Turks took over. Tungate's book is a valiant attempt to keep historic track of the players and the agencies, which swap team members and consolidate at often dizzying paces in these pages. He writes with a genuine appreciation of good advertising, and his jocular journalistic prose is extremely readable. There will always be philosophical and creative shifts in advertising, but a case could be made that the rate of change has never been greater than now. One of the most recent pitches analyzed here, from just

last year, was for the Onitsuka Tiger sports shoe, featuring members of the company's staff (dubbed for this performance "The Onitsuka Tiger National Choir") singing a nonsense song. The result was a hit on the Web, and viewers were invited to send in their own karaoke performance of the song to win a pair of shoes. It was neither print nor TV, so the ad was from a completely new world, but it was funny and catchy, so it was also from a classic tradition. Adland gives a history to understand the traditions within a bustling and influential business realm.

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