

Notes

These limited notes are meant to give specific references which wouldn't otherwise be clear from the text, some indications of further reading on specific topics I've skated over, and in a few cases to add some more information. References to the Bibliography are all given by author's name, with date where needed.

Preface.

von Mises: quoted in Driver and Foxall 1984, p.62.

'Sometimes the ads are better than the programmes': source TGI, an annual survey now owned by Kantar Media.

Jeff Bezos: interviewed in 1997 by Jeffrey Seglin. <https://www.inc.com/magazine/19970901/1314> viewed on 3/9/20.

'The most important search engine remains the one in your head': I'm sure I heard this line at a conference or somewhere, but I have no recollection who I got it from. I repeat it, though I don't think I invented it, because it's so true and so well-expressed. (I explored the thought further, with an example, in Feldwick 2019.)

Chapter 1.

Barclaycard IPA case: the 'official' story is in Feldwick 1997.

For the full story of Ernest Dichter and other quasi-Freudian researchers, see Samuel; also, Feldwick 2015, Chapters 5 and 6.

'...most of what goes on in our minds is unconscious': e.g. Wilson, Kahneman.

Orlando Wood quote: from publicity material for System1. It seems to me the most elegant summary, so I'm glad to have preserved it.

'Torches of Freedom': Ewen, pp.3-4.

Chapter 2.

'An earlier version of this story' : referring to Feldwick 2005. Quote from Bullmore 2008.

Containing, avoiding, or working through anxiety: my ideas on the anxiety in organisations caused by creative processes, and the various 'flight or fight' responses to it, referred to throughout this book, have been shaped by a number of writers including Menzies, Hirschhorn, de Board, Argyris and Schön, and Stacey. Catmull's book is also relevant. The topic was central to the dissertation I submitted for my Master's in Organisational Consulting (Feldwick 2012).

Chapter 3.

Sunny Jim story: Source, Margerum, with all references. unless otherwise. Lears and Rutherford each deal at length with the self-image of the advertising business.

'the price of a loaf of bread': https://fraser.stlouisfed.org/title/bulletin-united-states-bureau-labor-3943/july-1905-477618/retail-prices-food-498513?start_page=179 viewed on 29/09/20

Calkins quotes: 'The effect of such endeavours...' Lears, p. 204; 'Such a school...' Schultze.

Printer's Ink on Barnum: Lears, p. 214.

Vic Norman's trip to LA: the uneasy relationship between Madison Avenue and Hollywood has persisted into the twenty-first century. Scott Donaton's *Madison and Vine* (2004) made an eloquent argument for the two industries to work more closely together in an era when the traditional business model of each was under severe threat. As a movement, this was sidelined almost immediately, as advertisers and agencies became mesmerised instead by social media, ad-tech, and 'brand purpose'. But entrepreneurs quietly continue to find opportunities for mutual benefit, as they have always done: as I write, the latest James Bond Omega watch – tied in with a film that hasn't even been released yet - is selling fast at over \$50,000 a piece, and the Omega share price has doubled in the past few months on the back of it.

'Don't treat your subject lightly....': Hopkins 1923/1986, p.261

'Do not sing your selling message...': Ogilvy 1963/2013, p.148

'Merely to let your imagination run riot...': As his former head of PR explains (Doris Willens, Chapter 12) Bernbach had a basic 'stump speech' which he endlessly repeated with variations throughout his career. He kept the material for this on index cards, and after his death Willens extracted the most-used quotes for a small volume published by DDB called *Bill Bernbach Said*; unless specified otherwise, this is my source for all Bernbach quotes.

Chapter 4.

Principal sources for the history of mountebanks and medicine shows: McNamara, Anderson.

'We want above all...': Bonnange and Thomas, p.23. *'Nous voulons surtout, à travers ce bref survol historique, pointer un aspect de la publicité actuellement trop oublié : une certaine candeur, une naïveté du phénomène publicitaire à ses débuts. Il part tout autant d'une envie de vendre que d'un goût du spectacle, de la parade verbale, du jeu théâtral. Les deux sont intimement liés: le fait de vendre n'étant qu'un élément dans la mise en œuvre d'une scène de la communication dont la richesse dépasse de beaucoup le rapport duel vendeur/acheteur.... et les gens achèteront non en raison d'un besoin (même illusoire), mais comme acte de participation, adhésion amusée au divertissement d'un moment créé par le camelot de la rue.'*

'The arrival of a circus in the village...': *ibid.*, p.23. *'Ou bien a l'arrivée d'un cirque dans un village, aux dandinements des éléphants, aux cabrioles des écuyères, aux pitreries des clowns dans la rue centrale: c'étaient les préliminaires du <<vrai>> spectacle, une publicité pour attirer le public. Mais c'était déjà, avant la séance du soir, une manifestation du cirque dans la ville.'*

'The buying of time and space...': p. 20 in 'Is There Any Hope For Advertising?' in Gossage.

Thomas Coryat quotes: McNamara, p.5.

Chapter 5

Principal sources for Barnum throughout: Saxon, Adams, Cook.

Source for Quaker Oats history and quotes: Marquette.

'Advertising textbooks': e.g. Aaker, Batra and Myers 1992, Rossiter and Percy 1987, Wells, Burnett and Moriarty 1992, Hardy, Powell and McCrury 2019. (Though Ambler and Teller 2007 contains one index reference to 'fame of a brand' - in a chapter by Peter Field. *Exceptio probat regulum.*)

'Sociologists would argue': e.g. Fiske, or Jenkins.

Chapter 6

'the histories of the great brands': a sweeping generalisation, I know. But the following chapter could equally have been written about, say, Nike, or Apple, as a reading of Knight or Isaacson will show.

Chapter 7

'This kind of research': in my 2002 book *What Is Brand Equity, Anyway?*, I dealt with the contradictory meanings and measurements of 'brand equity' at greater length than the subject probably ever deserved.

Brand Foundations structure: some of the language, it must be admitted, sounded better in French. 'The fight' was '*le combat*', and '*le client imaginaire*' sounded like a lost play by Molière.

Chapter 8.

P.G. Tips case history: Cooper et al. This, Barclaycard, and all IPA case histories are available to subscribers at www.warc.com. There is also a good IPA video about the history of P.G.Tips advertising at <https://www.thinkbox.tv/case-studies/brand-films/pg-tips/> viewed on 29/09/20.

Single Source data: the best summary, with full references, is in Broadbent, Part Two. See also Jones 1995.

'Equilibrium Share Of Voice': Jones 1992, pp. 89-97; Binet and Field 2007, pp. 41-49.

Chapter 9

Piano Staircase: the film can be found here: <https://www.youtube.com/watch?v=SBYYmar3bds> (viewed on 03/09/20). This short video won the Cyber Grand Prix at Cannes in 2009. What the film does not make clear is that the installation was in place for one day only, so its actual social impact was trivial. It is described as an experiment, but no details are given beyond the single figure of a 66% increase in people using the stairs, and I have been unable to find that it was ever written up or published. As what used to be unfashionably known as a 'publicity stunt' – an event designed to get coverage in the media - the video certainly achieved a degree of fame, though probably more among other communication professionals than with the general public. Its real skill was to tick all the fashionable boxes required to win a creative award in 2009: apparently 'viral' (though not in reality, as I've argued), using digital social media, 'experiential', with an ostensible 'social purpose', demonstrating 'innovation' and 'disruption' - and not looking like 'an advert'. The stunt was harmless

enough in itself, but its canonisation as a model for what agencies should all be aspiring to produce contributed to the deplorable trend which I describe in Part Four of this book. And creative awards have become more and more obsessed with 'social purpose' rather than commercial success, a worrying phenomenon that has been brilliantly eviscerated by Steve Harrison in *Can't Sell, Won't Sell*.

Chapter 11.

Venice: mostly from John Julius Norwich.

Dulux: personal experience.

Andrex: anecdotal, but confirmed by Andrex website <https://www.andrex.co.uk/history-of-andrex> viewed on 3/9/20.

P.G Tips Chimps: Fletcher, p.201. The original agency was Spottiswoode, which merged with Davidson Pearce Berry and Tuck in 1970. Perhaps the finest years of the Chimps campaign were the early seventies, under the creative leadership of Norman Berry. Davidson Pearce Berry and Spottiswoode was bought by BMP in 1988 where John Webster revived the campaign in the 1990s. The last Chimps ad ran in 2002.

'Why a Polar Bear?': Carter, p.25.

'Just Like That' : Tommy Cooper, in case you didn't know.

Nike Swoosh: Knight, pp. 180-181. Twelve years later, Knight also gave Davidson 500 Nike shares, today worth millions.

Pudsey Bear: <https://www.bbc.co.uk/news/uk-england-leeds-30024318> viewed on 3/9/20.

Bailey's: Gluckman, p. 28.

Apple: Isaacson, p. 58 .

Meerkats: personal communication.

Knorrli: *Ein Tag Mit Knorrli* is well worth watching and can now be found on the Knorr Schweiz YouTube channel. <https://www.youtube.com/watch?v=2koGySt4Kn0> viewed on 03/09/20.

Centraal Beheer: campaign described in Feldwick 2015, pp. 147-8. Most commercials easily found on YouTube.

Granola Bars: Quaker Harvest Crunch. The squirrels commercial can be seen here: <https://www.youtube.com/watch?v=O05BaAnGEQc> viewed on 03/09/20

Chapter 12

Much of what I describe in this chapter has been rediscovered in the twenty-first century under names like 'fandom studies', and scholars like Henry Jenkins have published fascinating analyses of how contemporary audiences participate in the creation of fame. But while the media in which they can do this are new, I want to stress that the basic principles of public participation in the creation of fame go back to Barnum and beyond.

Social Media in the Roman Empire: Standage.

Epidemiology: ironically, this chapter was written during the first 'lockdown' stage of the COVID19 pandemic in 2020. I was helped a lot understanding the subject by Kucharski's timely book, though sadly the theory didn't do so much to contain the spread of the disease in the UK.

'Bubbles' and 'The New Frock': McQueen, pp. 46-50

Chapter 13.

As well as Frank, Delaney, Fletcher, Fox and Cracknell have been valuable sources for the history of UK and US ad agencies; Mayer gives a contemporary account of agencies including DDB and Ogilvy in the fifties.

DDB 'developed a reputation for refusing to do clients' bidding': though according to Willens it was Ned Doyle, ex-US Marine and ten years Bernbach's senior, who was prepared to fire clients, while Bernbach himself lived in terror of losing agency income. Despite the agency's 'take-it-or-leave-it' rhetoric, Bernbach's real skills lay in charming clients to accept work, and in persuading his creative teams to write 'something even better' when a client was misguided enough to turn it down.

Ogilvy on Creativity: in Ogilvy 1983, p. 24.

'deliberately eschewing many of the techniques': it's clear from many references in Willens that slogans, jingles, characters, etc. were actually anathema to Bernbach and his followers. In time, this ban would extend to any kind of campaignable property: 'The agency's free-wheeling creatives didn't especially relish campaign work in any case. They preferred doing one-off ads, one at a time, custom made.' Willens quotes Barry Loughrane, CEO in the years after Bernbach's death: 'We could go into an art directors show and win 50 awards. But nobody would ever see that advertising. Totally invisible. People remember campaigns, and we weren't doing campaigns.' (pp.166,167). The dominance of DDB by such a cult of creativity was a major factor in the agency's decline through the 70s and 80s, and set a pattern which too many other agencies subsequently copied (including the one I worked for).

Rosser Reeves at AWANY: Frank, p. 92.

Cannes and Venice in the 70s: Fletcher, p.129.

Jeremy Bullmore quotes: 1978 speech at the inaugural meeting of the Account Planning Group in London, Bullmore 1991, p.167; Fletcher, p.130.

Gold TV Awards in 1976: I am grateful to the History of Advertising Trust for finding this information in contemporary copies of *Campaign*.

Chapter 14.

John Hegarty: quoted in Cracknell, p.7.

Ads written by women: mostly from Fox, but the story about Rita Selden and 'Lemon' is in Imseng, p.46, and the Ohrbach's ad is credited in Willens, who also has interesting material about Bernbach's propensity to take total credit for ads when he had only written the headline. Despite the importance of their contributions, women in DDB were still paid less and discriminated against in other ways, as was typical of the time.

Bernbach, 'I love my family': quoted, to his credit, by Ogilvy himself (1983, p. 205).

Psychological safety: for a definition and evidence see Edmondson.

Lois quote: Frank, p. 80.

Chapter 15

Guilford: Sternberg, pp.252-3

Bob Hoffman : 2016 speech at the IAPA/ADFX Awards in Dublin. Hoffman 2018.

Chapter 16.

Ogilvy on Big Ideas: Ogilvy 1983. pp.16ff.

Gorilla ad: an important article including interviews with Rumbol and Cabral is at <https://www.theguardian.com/media-network/2016/jan/07/how-we-made-cadburys-gorilla-ad>

viewed on 03/09/20

Orlando Wood: personal communication.

Conclusion

Stacey quote: Stacey 2011, p.346. My thinking about the emergent nature of both creative processes and of brands has been much influenced by Stacey's work. By 'emergent' I do not mean they just mysteriously happen, as if without human agency. As Stacey argues in several places, the idea of 'emergence' is never incompatible with human intention: 'intention and emergence are not polarised' (Stacey 2011, p.309). What emerges, emerges from our various intentions, as they interact. Emergence never implies passivity, just an acceptance that you can never control what happens next.

Michael Winner: in a long-running TV campaign launched in 2003 for insurance brand, Esure, film director and celebrity Winner popularised the catchphrase 'Calm down, dear, it's a commercial!'. The original commercial can be viewed at <https://www.youtube.com/watch?v=efl5pFTFnBU>, viewed on 03/09/20. Some criticised this at the time as sexist condescension, even before David Cameron infuriated many by using the phrase 'Calm down, dear!' to Angela Eagle in a Commons debate in 2011. I don't care to defend Cameron's use of the phrase, but it seems to me that in its original context it was entirely in keeping with Winner's un-PC persona, it was funny and memorable partly for that reason, and it was a good example of advertising not taking itself too seriously – and not being afraid to be a bit controversial.

Bibliography

This book is indebted in many ways to the works of others. Many have provided historical source material that I've retold to illustrate my themes. Some have provided evidence and theories which I've tried to build on, and I'm grateful to these for having done much of the heavy lifting for me. Some contain detailed explorations of themes I could only touch on briefly. Others have offered ideas that I've chosen to take issue with, though I hope always in a spirit of respectful debate. My thanks go to all of them, and I only hope I've succeeded in adding something new to this continuing conversation.

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