

## A global focus for the history, present and future of the advertising industry

TUNGATE, M. *Adland: A Global History Of Advertising*. London, Philadelphia: Kogan Page, 2007, 278 p. ISBN: 978-0749448370

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With *Adland: A Global History of Advertising*, Mark Tungate has written a necessary book that follows the line of two books that are now a classic but a little old: *The Mirror Makers* by Stephen Fox (1984) and *Madison Avenue USA* by Mayer (1958). Fox and Mayer wrote the history of the advertising profession and its advances up to the sixties. But the history needed to be updated and also extended. Tungate is the author of important books such as *Fashion Brands: Branding Style from Armani to Zara* (2005) and *Media Monoliths: How Great Media Brands Thrive and Survive* (2004). This time, he converses with the key names of advertising business and identifies, with excellent prose, the stages, patterns and processes of the industry.

As the author explains, the advertising profession has become global. New York and London continue to be emblematic cities but we should also note the advances made by places such as Paris and Milan, or emerging creative centres such as Brazil. This is an important value in the work by Tungate: given the predominantly Anglo-Saxon nature of the best books in this field, *Adland* explores how the profession has developed in a truly international way, as corresponds the profile of a Brit living in Paris.

The book takes us from New York and London, capitals *par excellence* of the profession, not only to Paris, Milan and Brazil but also to Argentina, Japan, China, South Africa and Spain, among others. Pages 219 and 220 explain, for example, that the Argentinians value advertising very highly. In that country, fans sing advertising slogans in their football stadiums and TV sitcoms include words from the most popular ads of the time. With observations of this nature, Tungate gradually introduces the reader to the impact of advertising on different cultures.

It couldn't have been published at a better time. The fragmentation of advertising and the digital paradigm, with the changes caused in TV audiences, threatens the con-

ventions of advertising business and raises numerous questions among academics and professionals. Moreover, we are living within a general context of economic crisis that in 2008 and particularly in 2009 will become, according to the experts, an advertising crisis. In such a setting, it is valuable to look at the past and to analyse the distinctive features of a business that has undergone other crises and has gradually established itself until becoming an industry that, as told by Tungate, has a world turnover of around 400,000 million dollars.

The book embarks upon its subject by presenting the slightly excessive party atmosphere of a worldwide agency at the Cannes advertising festival, which allows us to ask a classic question: is advertising show business? From here, it goes on to explain the problems of effectiveness in advertising and mentions, quite rightly, the book by Briggs and Stuart (*What Sticks*), which estimates the percentage of advertising spend that is completely wasted at 37%. Apart from the tendency towards frivolity, arbitrariness and squandering that may exist in the business, Tungate realises that the best professionals have always kept an eye on effectiveness, following a tradition that perhaps has its most valuable landmarks in the great advertising figures of Claude Hopkins and, some decades later, David Ogilvy and Rosser Reeves, with their 'unique selling proposition'. In this way, the reader is introduced to the debate (classic in advertising) between hard and soft sell, between effectiveness and intuition, sales and brand image as predominant considerations.

Although the book's main value is perhaps the interviews with professionals as outstanding as Jean-Marie Dru, Maurice Lévy, Phil Dusenberry, John Hegarty and Martin Sorrell, Tungate explores subjects that will interest researchers of the profession, such as the creative climate of Manhattan in the fifties or London in the eighties, with the creative explosion of Saatchi and Saatchi; the relevant contribution of advertising to popular culture, the wave of acquisitions and mergers of agencies that revolutionised the industry as from the eighties, and the influence of the internet crisis of 2000 on advertising business. Tungate also focuses on the apogee of media buying firms, and dedicates a chapter to the advertising agency of the future.

Tungate presents the great creative names and attempts to introduce the reader to a business and an art based on

talent, the source of creativity, impact and also of many headaches. Turgate perfectly understands the creative personality that means the business has been marked by what is called “creative revolutionaries” such as Bill Bernbach (probably the most influential of all) and George Lois.

The author also draws a valuable map of the five large global companies in the industry and their owners as from page 164. His description of Omnicom, WPP, Interpublic, Publicis and Havas is particularly useful in explaining the recent development of firms that we define as “mega advertising groups”. Dentsu and Hakuhodo, the two large Japanese agencies, are also the object of an analysis that provides insight into the advertising environment of Japan, the second largest advertising market in the world.

This is a book of great interest for academics and professionals from the industry, with space even for the battle for creative supremacy between Barcelona and Madrid (pages 225 onwards). It has a journalistic focus in the noblest sense of the term and the author displays a most praiseworthy precision. The book boasts an agile, flowing style and that is why researchers will find, among these lines, clues to be able to investigate various issues. *Adland* will be a vital starting point for analysing the evolution and future of the advertising industry.

## Bibliography

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