

“Shows just what can be done, and how to do it”
John Bartle, Co-founder, BBH

ADS TO ICONS

How advertising
succeeds in a
multimedia age

2nd edition

Paul Springer



ADS TO ICONS

More praise for *Ads to Icons*

“A very timely and important contribution as the communications industry and all those within it face up to the challenges of the multimedia, digital age which is most certainly now upon us.”

John Bartle, Co-founder, Bartle Bogle Hegarty

“The concept of ‘pulling’ versus ‘pushing’ communications is a revelation. And like most great concepts, I’ll be using it over and over again.”

Steve Stretton, Co-founder and Creative Head, Archibald Ingall Stretton

“Advertising is no longer the complacent, formulaic industry it once was. Creatively, it has become a wild frontier and *Ads to Icons* is its first guidebook.”

Shaun McIlrath, Creative Director, Hurrell and Dawson

“How do brands continue to build equity in a world where there’s a global case of attention deficit disorder? This book provides inspiration by telling stories of what the brand leaders are doing as changes in the media landscape become ever more relentless.”

Ajaz Ahmed, Co-founder, AKQA

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Andy Law, Founder of St Luke’s and Chairman of The Law Firm Group

“While the press is talking constantly about the death of advertising, here is a book that will help students and practitioners alike realize it is far from true. Indeed, advertising is in rude health. The opportunities that modern technology affords agencies and clients are making creative possibilities endless and commercial success reachable. If you need great examples of how direct, digital, events, product, TV, print and mobile campaigns have worked to help clients grow their businesses, then *Ads to Icons* is a reference book you should have close to hand.”

Elliot Moss, Managing Director, Leagas Delaney London

“We all know about the perspiration needed to achieve success, but inspiration and creative brilliance in advertising can transform a brand. This book illustrates some brilliant examples of this inspiration across a whole range of different media.”

Miles Templeman, Director General, The Institute of Directors

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Paul Springer



London and Philadelphia

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Dedicated to Doreen R Springer
... with thanks to Andrea Springer for supporting me throughout

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What *Ads to Icons* is about

Ads to Icons is about recent developments in the media-drenched age, where so many channels, public spaces and personal technologies carry advertising that it's hard for any messages to register. This book shows how advertising can still rise above the noise and clutter of mass communication to make people take notice. The fundamental argument that runs throughout the book is that advertising has been regenerated and transformed. Campaigns no longer need to just aim for attention; they can get customers to want more from *ads* in order to reverse the *icons* they've created.

To prove the point, 50 unique approaches to advertising are illustrated. The reasons behind their successes are highlighted and analysis is given to show the contribution they have made to the development of advertising. The cases are supported by chapters that illustrate how the climate in which advertising operates has become appropriate to the new methods shown.

Examples of the world's best advertising campaigns are highlighted to reveal how they have made ads into cultural icons. Through tactical, carefully targeted campaigns, in an age of media saturation, advertisers have decided to grow beyond their traditional boundaries. Just when you thought you knew every advertising trick in the book, they can find ways to make you desire new products – *and* everything they stand for...

Overview

Chapters 1–6

Fifty cases of ‘benchmark’ advertising

I argue that each example in chapters 1–6 has made people identify, engage with and remain loyal to brands.

One could argue at length whether the selected 50 projects are the ‘best’, but the examples selected were either the first of their kind or have become the most renowned for their approach. They are certainly the *main* examples associated with the methods used. Some are famously high profile while others are quietly functional. All can claim to have moved the brands they promote towards something more iconic than advertising would, ordinarily, be expected to achieve.

In other publications all 50 would be described as unconventional – they are not your regular television or cinema commercials, billboards or press advertisements. Instead they realize original ways of engaging – and have proved to be commercially successful!

Chapters 7–10

Four contexts to reposition advertising

Chapters 7–10 provide a context for multimedia campaigns featured. Chapter 7 examines the potential of digital (*new*) media for advertising and reveals the tactics advertisers are using to win customers online. The new jobs in advertising that emerged through recent changes are profiled in chapter 8. Chapter 9 shows how advertising has used a combination of new communication channels, analysis techniques and customer data in getting closer to customers, while chapter 10 reviews the ‘bigger picture’ by questioning where the boundaries of advertising now lie. The text concludes by demonstrating, once and for all, that advertising can now help its subjects occupy a culturally iconic position in the popular imagination.

Reflection on global advertising

Examples are drawn from 13 countries around the world, although many that are global campaigns stem from the UK or the United States. This raises the issue that ‘world advertising’ has often been taken to mean Western – US and European, the community of old capitalist economies. This is problematic in that the old order (first world, late-capitalist, in their second generation of commercial culture) is presently being challenged by newer capitalist economies in terms of volume, adspend and influence. The largest-spending economies on advertising – the United States, Germany, Italy, Japan and the UK – are being overtaken by China,

India and Arabic nations, while advertising produced in Brazil and Singapore is becoming increasingly influential. The material in this book has been assembled against the backdrop of this change, although, surprisingly, the newer forces in world advertising currently tend to look to be influenced by the older Western models. This will undoubtedly change in the near future, and as more new economies produce leading-edge campaigns, they will feature on this book's website, www.adstoicons.com.

Ten features and practical benefits

Shows the best examples of advertising promotion in different media
Charts mapping the modern mass-media landscape and mapping the timescales for cases
Diagrams showing how the case studies fit within a media mix
Outlines of how the campaigns were constructed, offered as future working models
Summary of 'essentials' at the end of sections
Professional profiles highlighting new roles in advertising
Updated industry profile revealing the issues driving creative advertising industries globally
Definitions of industry jargon and buzz words used
Global reach: examples drawn from 13 countries including the United States, China, the UK, Singapore and Germany. Contains examples from emerging advertising economies
Fifty case studies plus more examples in 10 chapters

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How to use this book

Ads to Icons brings together 50 advertising projects from around the world that have moved advertising on from its conventional approaches. The book explores why they are benchmarks and what they offer for others seeking to promote beyond the widely regarded boundaries of advertising.

The text is designed to be used in a number of ways:

- *Dip in, find out* the best uses of each medium by looking at the best examples (chapters 1–6).
- *Read and reflect on issues* behind media choices in the contextual chapters, which profile innovative global works and the new media landscapes (introduction and chapters 7–10).
- *Browse* the case studies, and understand the thinking behind the innovative approaches taken.
- *Review* advertising tips in the case summaries.
- *Home in on the ‘Essentials’* as the lessons to be learnt from each case study.

The book has been constructed in two parts:

Cases Chapters 1–6 review 50 cases of new and iconic advertising from around the world and offer profiles, analysis, details of creative direction and a list of essential tips that can be taken from the case studies. These are designed to be dipped into. Each chapter has its own introduction.

Context In chapters 7–10 the book shifts from review to analysis, to provide a context for integrated multimedia advertising. This includes an assessment of digitization in advertising, new jobs profiles, how advertisers target individual consumers and a reassessment of advertising boundaries. These provide a backdrop to the case studies and provide food for thought.

Logic of the structure

As well as the split into *case* and *context* sections, chapters are organized to trace developments from fixed to fluid formats; from direct offline tactics using established media (chapter 1 – Rethinking mass media) through to guerrilla and ambient approaches, which have opened up the range of advertising opportunities (chapter 2 – Widening formats and chapter 3 – Events-driven). The book then considers how advertising has affected the consumption experience (chapter 4 – Shaping product experiences) and the benchmarks of online advertising (chapter 5 – Digital persuasion and chapter 6 – Online spaces) as advertising moves towards more customer-integrated formats.

In the final section of this book, a discussion is mounted in which chapter 7 projects the significance of new personal and interactive media for advertising. Chapter 8 outlines the current roles within the advertising profession that have emerged as a consequence of new approaches to advertising while chapter 9 maps out key stages that show how advertisers have got closer to customers with their advertising. Finally, chapter 10 reviews all of this in light of the advertising industry, reappraising where advertising stops... and marketing begins.

Use of language

I have tried to avoid using jargon. Where specific terms commonly used in advertising feature in this text they are italicized. You will find them explained in a glossary of terms at the back of this book.

Introduction

Background

- Essential argument: better methods are not necessarily more effective.
 - Whoever said 'the ad is dead' is wrong.
 - Not so 'New Media' advertising.
 - What the digital age has done for advertising.
 - *Digital and direct advertising benchmarks (timeline tables).*
 - Effectiveness, mood marketing and the communications mix.
 - 'The line' in advertising.
 - Ethics of being unconventional.
 - Big ideas come from advertising.
 - *Range of media options (table).*
 - Summary.
-

This section introduces some of the background issues that underpin the case studies in the next six chapters. Many of the issues briefly outlined in this introduction are discussed in greater detail later in this book. The purpose here is to explain why the situation is right for fresh approaches to advertising – and to dispel a few myths about the changes taking place.

Essential argument: better methods are not necessarily more effective

Advertising is represented in this book as being in a state of change for a number of reasons:

- The growth of digital technology led to more communication channels, so there are more opportunities to reach customers. However, so far this has mostly taken the form of *junk mail* and unwanted text messages.
- The development of online communications means that more customers can be addressed individually. Therefore adverts can be tailored to customers' preferences. However, advertising in this mode often takes the form of *spam*.
- Five decades on from the Madison Avenue, New York models of mass-media advertising, customers have grown up in a commercial environment. They are savvy enough to spot when they're being sold to, so that most adverts pass them by.
- So much of the urban landscape in cities is wrapped in 'communication messages' that the visual noise prevents conventional adverts from registering. Even on a one-to-one level, resistance to cold calling is still the norm.

The problems listed above should no longer concern advertisers. Advertising agencies can now access through digital channels such detailed customer data knowledge that, theoretically, they should be able to get closer to customers. However, more targeted information does not automatically mean that advertising is more effective. Despite increased investment in digital communications and a better understanding of how products appeal to customers, there is still widespread failure to understand and employ the potential of information on offer. So on the one hand, advertising has reached saturation point because there is too much of it, and advertisers have more information than they know what to do with. On the other hand, advertisers have the capacity to tailor messages to their target market, individually. There is even the potential to measure effectiveness more accurately.

Whoever said 'the ad is dead' is wrong

Reports of advertising's demise have been greatly exaggerated. A whole stream of branding and PR books have proclaimed the *fall of advertising and the rise of PR*, yet the revenues for *media advertising* – press ads, billboards, TV, film and radio commercials – still represent by far the largest slice of gross global ad spend.

So, let's resolve a few myths about media advertising right now:

- *Digital media such as the internet and database marketing spell the end of advertising.* No. Direct marketing can target ideal customers – and *prospects* – by name and



In 2005 American student Andrew Fisher received over 100 genuine bids on eBay when he auctioned his forehead as a billboard. Fisher's 'ad space' was a non-permanent tattoo on his forehead for one month. The stunt attracted global media coverage worth far more in publicity than the winning bid of \$27,375 paid by medical company SnoreStop. The stunt was successful in getting media attention, but was the attention appropriate for the product?

spending habits, but it doesn't make people want to change brands. In other words, broadcast channels are best at launching (or '*bursting*') new products into the public's consciousness.

- *TV commercials and billboards don't sell products any more.* True, but that's not the point. Adverts rarely result in direct sales, but they make products and services relevant. They give viewers a flavour of what they are about. Mass-media adverts like billboards and commercials are an introduction: you need to know something exists before you can decide if it's for you.
- *Using mass media is a blunt way to sell things.* Yes, but it still has capacity to reach masses. At its peak, a prime-time commercial in the United States is still seen by 88,000,000 people (during *Super Bowl 2005*) and 14,500,000 in the UK (for a Sunday morning Rugby World Cup Final in 2003). China's state television network, *China Central Television (CCTV)*, can command an audience of over 1 billion people. No other form of mass communication comes close to this level of customer reach.
- *You need to use old-style mass-media advertising to carry 'the big idea'.* This is partially true, but now media advertising is part of a much wider range of advertising activity. Campaigns may lead with high-profile advertising to raise awareness, but the art of selling may well be invested in other targeted activities.
- *Advertising through new media just uses old techniques.* This is partially true, although methods such as product placement and product comparisons need to be adapted to their format. Other methods such as product endorsement have not made the transition so well. *Brand ambassadors* (spokespeople) in the way that Tiger Woods is for *Buick* and Michael Jordan was for *Nike* no longer inspire the levels of trust they once did (see chapter 9).

To the public, commercials may seem much the same now as they were in 1990. Commercial television channels still have ad breaks, where there are still 30-second commercials featuring product shots and slogans. TV is still able to create a powerful, coherent voice for a product. Commercials still create a buzz beyond the advertising slot. A US product ad featuring Brad Pitt during *Super Bowl 2005* generated publicity in the popular press days after it was broadcast. *Super Bowl* commercial spots are so coveted that 30-second slots in 2006 broadcasts went for \$2.4 million. In the UK a commercial for *Lynx* deodorant attracted free daytime TV editorial space, enough in fact to propel the ad's soundtrack to the top of the UK singles chart. Such examples highlight the fact that commercials still have the largest audience reach, and can make a subject relevant on a mass scale.

Yet as anyone who has worked in the industry through the last 10 years would know, advertising isn't what it used to be. That's not to say it's worse, just a lot different. Unfortunately, there are only a few 'special moments' (such as sports tournaments) that can generate mass viewing, so programme makers have developed their own. Recently the conclusions to reality TV shows attracted mass audiences on a regular basis, but not on the scale of the late 1980s. This has become a recurring challenge for programme makers, who now need to drive ratings to generate that all-important ad revenue.

Media advertising is still effective, then, but has had to review its methods since the mid-1990s.

Not so 'New Media' advertising

Advertising techniques have already been established through digital channels – as chapters 6–10 illustrate. *SMS text* messaging (commonly used in China by e-commerce companies), e-mail (used in the United States by medical suppliers), *blipverts* (used in the UK as programme reminders) and even handles on petrol pumps (digitally rendered and used by car manufacturers in Britain) are now formats frequently used by advertisers, so the term 'new media' is not really representative any more.

Consumers are now equipped to check the claims of advertising campaigns online, through authorized material put out by brands and through unauthorized channels such as *social network* sites. So the link between a customer seeing an advertisement and the experience of consuming a product needs to be a seamless transition (see examples in chapter 4). Digital advertising has often been employed as the 'glue' in this process (as cases in chapters 5 and 6 illustrate). Viewers can check the claims of advertising and find further product information at their own time of choosing. They can also act on impulse to advertisements online, in a way that they cannot necessarily respond immediately to a television commercial (see chapter 9).

■ ***It does what it says on the tin.*** ■

More so with digital advertising, there has to be a *truth* in the message that customers can identify with, for the strategy to strike a chord. If a campaign overclaims or is found to be flawed, the product would have been better served had the customer not seen it in the first place. A bad personal experience with a product could well develop into a negative *product testimony*. Therefore an advertisement's claim must match people's product experiences (examples of campaigns that misfired can be found in chapter 9).

One could argue that linking product experiences to advertising is the way forward: several campaigns featured in chapters 3 and 4 mix online and offline methods to involve customers in core brand campaign messages. An old Maori saying explains this strategy well:

Tell me and I'll forget. Show me and I might recall. Involve me and I'll remember.

What the digital age has done for advertising

Digitization has made an old dog learn new tricks. The old dog – developed advertising industries in trade capitals (New York, Chicago, London, Munich, Tokyo, Milan and Shanghai) – learnt the new tricks offered by digital communications and adapted their old methods to new media (see chapter 1). Since the 1990s advertising industries have been going through the teething process of adapting to a digital age. Mergers and flexible working models characterized the 1990s in advertising, as established agencies grappled with the rapid influx of online media available. Video cassette recorders (VCR) and later live digital viewing (Sky+ and TiVo) enabled viewers to edit their own viewing. As with consumers' freedom to click and view on the internet, technology has conspired to make disruptive advertising less effective.

As advertisers looked for new ways of making an impact, they expanded beyond established media and into everyday urban landscapes, which have been redeveloped as advertising platforms. You only have to enter the subways of Hong Kong and see the posters and ad messages moulded around structural columns, escalator steps and handrails, on walkways and around subway trains to know the truth of this.

Today customers operate seamlessly across multiple channels, moving from awareness to purchase to advocacy at their own pace, and they expect their brands to do the same.
(Euro RSCG 4D)

This 'any space goes' outlook permeated through to the newer types of ad agency. Yet few established advertising agencies are experimenting with digital advertising and most are instead adopting a 'wait and see' approach.

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