



CAREERS IN ADVERTISING AND PUBLIC RELATIONS



INDUSTRY TRENDS AND RANKINGS ★ PROFILES OF LEADING AD AND PR AGENCIES ★ INTERVIEWING TIPS

» The WetFeet Methodology

You hold in your hands a copy of the highest-quality research available for job seekers.

We've designed the WetFeet Insider Guides to help cut down on the time you spend doing job research by doing some of the work for you. Hopefully we can make your job search as painless as possible.

Each WetFeet Insider Guide is the product of hundreds of hours of in-depth research, critical analysis, and precise writing. We survey massive amounts of publicly available information and conduct dozens of in-depth interviews of rank-and-file employees who work for the companies and industries we cover. (We keep our company contacts anonymous to encourage candor.)

WetFeet writers—experts at reading between the lines—speak with company recruiting staff members to make sure you get accurate information about the recruiting process, compensation, and hiring targets. We also consult countless experts, from career coaches and networking gurus to authorities on professional etiquette and personal branding, in order to provide you insight on the latest trends affecting job seekers.

Each Insider Guide undergoes extensive editorial review and fact-checking to ensure that the information and writing live up to our exacting standards. And because WetFeet retains all editorial control of our Insider Guides, you can be confident you're reading the unvarnished truth, not corporate PR.

We're eager to hear about your experiences on the recruiting front, and we welcome your feedback (both positive and negative) about our products and services. Don't hesitate to contact us at orders@wetfeet.com.

» The WetFeet Guarantee

You've got enough on your mind with your job search in full swing. So, if you don't like this Insider Guide, send it back within 15 days of purchase and we'll refund your money.

Contact us at **215-546-4900** or orders@wetfeet.com



INSIDER GUIDE



Careers in Advertising
and Public Relations

2011 EDITION

WETFEET

1518 Walnut St.
Suite 1800
Philadelphia, PA 19102

Phone: (215) 546-4900
Fax: (215) 546-9921
Website: www.wetfeet.com

CAREERS IN ADVERTISING AND PUBLIC RELATIONS

2011 Edition
ISBN: 978-1-58207-935-6

PHOTOCOPYING IS PROHIBITED

Copyright 2011 WetFeet. All rights reserved. This publication is protected by the copyright laws of the United States of America. No copying in any form is permitted. It may not be reproduced, distributed, stored in a retrieval system, or transmitted in any form or by any means, in part or in whole, without the express written permission of WetFeet, Inc. The publisher, author, and any other party involved in creation, production, delivery, or sale of this WetFeet Insider Guide make no warranty, express or implied, about the accuracy or reliability of the information found herein. To the degree you use this guide or other materials referenced herein, you do so at your own risk. The materials contained herein are general in nature and may not apply to particular factual or legal circumstances. Under no circumstances shall the publisher, author, or any other party involved in creation, production or delivery of this guide be liable to you or any other person for damages of any kind arising from access to, or use of, its content.

All illustrations by mckibillo



CHAPTER

1 2 3 4

1 ADVERTISING AND PUBLIC RELATIONS AT A GLANCE	5 THE INDUSTRIES	21 THE ADVERTISING AGENCIES	37 THE PUBLIC RELATIONS AGENCIES
	6 Advertising and PR Overview	22 The Top Agencies	38 The Top Agencies
	7 Outlook	32 Other Agencies	43 Other Agencies
	7 The Bottom Line		
	8 Advertising: Picking and Choosing		
	9 How Advertising Breaks Down		
	10 Advertising Industry Trends		
	12 Advertising Industry Rankings		
	18 Public Relations: Picking and Choosing		
	18 How PR Breaks Down		
	18 PR Industry Trends		

5 6 7 8 7

47 ON THE JOB

48 Inside an Advertising Agency

52 The Making of an Ad

54 Inside a PR Agency

56 The Making of a PR Campaign

57 Real People Profiles

67 THE WORKPLACE

68 Lifestyle and Hours

68 Culture

69 Travel

69 Compensation and Vacation

70 Training

71 Career Notes

71 Inside Scoop

75 GETTING HIRED

76 The Recruiting Process

77 Interviewing Tips

78 Grilling Yourself

78 Grilling Your Interviewer

81 FOR YOUR REFERENCE

82 Advertising and PR Lingo

84 Advertising Resources

86 PR Resources

contents

Advertising and Public Relations at a Glance

1

AT A GLANCE

Opportunity Overview

- **Undergrads** can find account management, media, and account planning positions at ad agencies, and account management positions in PR, through on-campus recruiting or by networking.
- **Although most advertising creatives have BAs**, you don't have to have a college degree to be a copywriter or art director—just a killer portfolio.
- **Would-be PR types** should put together a portfolio of work—for instance, event promotions for college organizations. Volunteering for a political campaign also can make you a stronger PR candidate.
- **Internships and networking** are the best ways to land a full-time job in advertising and PR.
- **Although MBAs and other advanced-degree types** don't often enter advertising because entry-level jobs pay less than in other industries, their understanding of marketing can help them land a job in account management, media, or account planning.
- **Most mid-career professionals** looking to move into advertising or PR should be prepared to go back to square one. However, specific industry knowledge or functional expertise in areas such as event planning and lobbying can start you higher up on the PR ladder. For those already in advertising or PR, it's often necessary to jump from agency to agency to move ahead.

Major Pluses about Careers in Advertising and PR

- Different accounts and a steady stream of new ads or press releases mean plenty of variety.
- Advertising is one of the more relaxed industries in terms of dress code and workplace formality.
- In advertising and PR, you work with people who are smart, funny, and plugged into popular culture.
- You can change the way people think or speak. Your work might enter the national consciousness—just ask the people who were involved in the “Just Do It” ad campaign for Nike.

Major Minuses about Careers in Advertising and PR

- You may have to deal with some pretty bloated egos.
- Although you're involved in a creative effort, in the end you're often not doing much for mankind. In fact, you may wind up producing ads for tobacco companies or writing press releases to defend corporate despoilers of the environment.
- There can be plenty of politics, with clients and among coworkers.
- The pressure can be high and the hours long, especially before a new business pitch or a deadline, or if a client isn't satisfied with the agency's service.
- Job security can be tenuous. For example, an agency might lose a big account, and suddenly 20 percent of the agency's staff is laid off.

Recruiting Overview

- Entry-level positions in account management are sometimes filled via formal campus recruiting, especially at the bigger national agencies.
- Most undergrads seeking employment in advertising and PR will have to work their network of contacts.
- An aspiring copywriter or art director gets into advertising by putting together a book—a portfolio of mock ads—and sending it to creative directors at various agencies. Some job candidates create digital versions of their books and distribute them on CD or DVD, through personal websites, and through videos on YouTube. In the past decade, more and more creative personnel have been coming out of two-year advertising schools, where they can create a portfolio and make connections in the industry while completing their studies.
- Midcareer advertising and PR people looking to jump agencies will find they're judged by the success of their previous promotional campaigns.

The Industries



Advertising and PR Overview	6
Outlook	7
The Bottom Line.....	7
Advertising: Picking and Choosing.....	8
How Advertising Breaks Down.....	9
Advertising Industry Trends.....	10
Advertising Industry Rankings	12
Public Relations: Picking and Choosing	18
How PR Breaks Down.....	18
PR Industry Trends.....	18

ADVERTISING AND PR OVERVIEW

› **MAYBE YOU'RE AN** English major whose friends are all pursuing jobs with consulting firms, banks, and the like, and you're wondering just what the heck the business world has to offer you. Maybe you're a banker, but frustrated because your job doesn't let you express creativity or take advantage of your abiding interest in popular culture and the media. Or perhaps you're a struggling writer or artist who's tired of living on ramen and happy-hour buffets, and you've come to the conclusion that a mobile phone and a steady paycheck don't necessarily make a person a sellout. Then you turn on the television or pick up a newspaper or magazine, and suddenly it hits you: Why not work in advertising or public relations?

ADVERTISING

Advertising is big business. The biggest advertisers spend billions of dollars each per year to market their products and services; Procter & Gamble, for instance, spends more than \$4 billion annually on advertising, direct mail, and promotions. That translates to a lot of work for advertising agencies.

The industry and the work it does, though, are in flux. In 2009, traditional advertising activities in the U.S.—the creation and dissemination of TV, print, and radio ads—generated \$9.38 billion in revenue for advertising agencies, down 9.3 percent from the previous year, according to the 2010 *Advertising Age* Agency Report. This segment of the industry saw a 10 percent reduction in overall spending by the country's 100 leading advertisers. In particular, the auto and pharmaceutical industries—traditional heavyweights in ad spending—drastically reduced their marketing budgets. Digital marketing was the lone segment of the industry to grow in an otherwise rough year, generating \$3.85 billion, up 0.5 percent from 2009.

In broad terms, an advertising agency is a marketing consultant. It helps the client—for example, a

consumer goods manufacturer such as Nike or a service provider such as Charles Schwab—with all aspects of marketing, from strategy and concept through execution. Strategy involves helping the client make high-level business decisions, such as determining what new products to develop, or how to brand or define itself to the world. Concept involves the agency taking the client's strategy and turning it into specific ideas for advertisements—such as a series of ads featuring extreme-sports athletes for a soft-drink maker whose strategy is to enter the teen market. Execution involves the agency turning the concept into reality with the production of the actual ads: the print layout, the film shoot, the audio taping. Full-service agencies also handle the placement of ads in print and electronic media so clients reach their intended audience. Sometimes the agency works in conjunction with the client's marketing department. In other instances, such as when the client doesn't have a marketing department, the agency takes on that role.

PUBLIC RELATIONS

Public relations has long taken a backseat to advertising in terms of industry revenue and prestige, but with the proliferation of media outlets and the increasing complexity of the marketing landscape, it's growing in size and importance. In 2009, the PR industry generated \$3.08 billion in revenue—down 8.9 percent from 2009—according to the 2010 *Advertising Age* Agency Report.

Unlike advertising, which is paid media exposure, PR involves communicating the organization's message through the news media, whose supposed objectivity lends credibility to the message and thus makes it more powerful. The goal in PR is to make your client—or your company, if you work in-house in a corporate or marketing communications position—look great.

PR professionals work primarily with members of the press to ensure newspapers, magazines, and radio and TV outlets run stories favorable to their clients. In addition, they might speak on behalf of client organizations; arrange for clients' presence at appropriate indus-

try events; help mitigate harmful publicity when, for instance, the federal government sues a client for anti-trust violations; or help clients come up with an overall marketing strategy for, say, a new product launch. PR professionals serve companies, government agencies, charitable organizations, and famous individuals—in short, just about anyone seeking to promote a public image, message, or product.

OUTLOOK

IN THE WAKE of the global economic downturn, 2009 was a rough year for advertising and PR. According to *Advertising Age*, spending by the 100 leading national advertisers declined 10.2 percent in 2009. Revenue for U.S. marketing-communications firms, which includes companies in advertising, marketing services, media, health care, and public relations, declined 7.5 percent.

But companies are spending again, as evidenced by a rebound in revenues and a net gain of 9,200 new jobs among U.S. ad agencies in 2010. The cost of a 30-second spot during the Super Bowl has continued to climb, clocking in at \$3.01 million in 2010, and as advertising and PR revenues increase, agencies will be hiring once again.

INSIDER SCOOP

"For a corporate environment, it's the most relaxed you can get. The dress is casual, and you can joke around with people."

You'll face stiff competition if you want a career in advertising or PR, as these remain attractive industries. In advertising, many writers and artists are drawn to agencies' creative and production departments because the salaries are much higher in the ad game than in the starving-artist realm. For business types, advertising offers an exciting proximity to the creative process. For liberal arts people, PR provides opportunities that can

be lucrative and creatively fulfilling. Pros in both industries often enjoy perks such as dinners, plays, and ball games with clients. And everyone in these industries gets to spend time with the hippest, most culturally aware coworkers around—and play a role in creating the stories and advertisements that shape our culture.

THE BOTTOM LINE

► **REMEMBER ALL THOSE** English and art history majors who went to school with you? It's pretty likely a fair-sized chunk of them are just like you—interested in advertising and PR, because these industries offer "real" jobs to creative people.

HOT SECTORS

Some of the most significant growth is in marketing services—including direct marketing, digital/interactive (including social media marketing), sales promotion, health care marketing, and PR and interactive divisions. Traditional advertis-

ing accounted for less than one-third of U.S. marketing-communications agency revenue while marketing services made up more than 67 percent, according to *Advertising Age's* 2010 Agency Report.

It's exceedingly difficult to start in these industries in anything but an entry-level position, and there's a lot of competition for relatively few low-paying jobs. If you want to work in advertising or PR, be prepared to start at the bottom and work your contacts to get interviews. Although some of the bigger agencies do recruit on campus for entry-level hires—particularly in advertising account management—most entry-level hires aren't recruited.

In advertising, the easiest routes into the marketing and business side are entry-level media jobs and administrative assistant positions. They don't pay that

Careers in Advertising and Public Relations

well and they involve lots of grunt work, but you'll get a chance to show your stuff and get promoted. If you're a creative, you can't get a job in advertising without a book of your work. For entry-level copywriter or art positions, this means designing and producing mock advertisements.

In PR, you'll probably start as an account coordinator or, if you go into communications at a company, a PR coordinator. These, too, are entry-level positions that involve a lot of grunt work. To get in the door, be prepared to prove you have excellent writing and communication skills.

ADVERTISING: PICKING AND CHOOSING

► **WHERE SHOULD YOU** work? Just as there are many different kinds of ads—print, radio, television, outdoor, online—there are many different kinds of ad agencies. Two factors to consider when thinking about what type of agency you'd fit best with are location and whether the agency is creative or account-driven.

LOCATION

Location is important because it determines whether you'll be part of a sizable network of advertising people. It also goes a long way toward determining the quality of the accounts you're assigned and the respect you'll get

► TIP



If you're a recent grad, the best way to get a foot in the door in the advertising and PR industries is through an internship.

from your peers. Unless you land a position at a Fallon (based in Minneapolis) or a Wieden & Kennedy (based in Portland, Ore.), you'll find you need to work in New York, Los Angeles, Chicago, or San Francisco to be at the pinnacle of the ad industry. Of these cities, New York has the biggest and strongest advertising community.

Another reason location is important is that many advertising markets, especially smaller ones, lack a diverse client base. If the client industries do well, those markets will have plenty of advertising work—but if they perform poorly, the local ad agencies will take a major hit. For example, in the early part of this century, the advertising industry in San Francisco was decimated as hundreds of dotcoms folded and bigger tech companies saw poor financial results. Fortunately, business has picked up since.

ACCOUNT-DRIVEN VS CREATIVE

Would you prefer joining an account-driven agency or a creative agency? Research agencies to learn which ones fit those descriptions.

Whereas account-driven agencies focus on product benefits, creative agencies concentrate on lifestyle branding. Account-driven agencies serve brands such as Crispix, a cereal whose ad campaigns highlight the product's crispiness in milk. Creative agencies, by contrast, pursue accounts such as PlayStation, which uses in-your-face advertising to connect with its teenage target market.

At account-driven agencies, a premium is placed on smart strategic thinking, and all advertising is judged, internally and by the client, on how well it executes the client's strategy. Account-services people generally drive the strategy process at these agencies.

At creative agencies, the emphasis is more on the creative product and on coming up with concepts that are new, funny, wild, or unusual. The creative department is more in the driver's seat in determining strategy and is more likely to dictate to the client what the advertising will look like. Although both types of agencies do market testing to help determine the strategy

and the content of the ads, the creative agency is more likely than the account-driven agency to move ahead when ad intuition is strong but market testing results are weak.

HOW ADVERTISING BREAKS DOWN

ALTHOUGH LOCATION AND creative philosophy are important factors in judging agencies, they're certainly not the only factors. The following breakdown of the industry, by no means complete, should give you a good idea of the variety of opportunities available.

TRADITIONAL AGENCIES

Traditional agencies handle a variety of account types—everything from packaged goods and sporting goods to automobiles and computer software. They're also full-service agencies, meaning they offer all the services related to the strategy, concept, and execution of advertising. Increasingly, the full-service concept includes marketing services such as public relations, direct mail, and interactive advertising. Traditional agencies can be further broken down by size, as follows.

Big Global Networks

In the past decade, global has become the way to go. Several huge global marketing and media conglomerates now dominate the advertising industry. These include Omnicom Group, WPP Group, the Interpublic Group, Havas, and Publicis Groupe. They're joined by advertising agencies that have expanded their operations by opening offices around the world and by acquiring other marketing and media companies. Together, these firms own many of the major players in traditional and interactive advertising. Publicis Groupe, for example, owns Publicis Worldwide, Saatchi & Saatchi, and Leo Burnett Worldwide.

In the old days, being big meant being corporate and account-driven. While that's still often the case, it's not the rule it once was. And big companies now own what until recently were independent shops known for strong creative teams. Omnicom, for instance, owns Goodby, Silverstein & Partners, and Interpublic owns Lowe & Partners.

Large agencies have bought many smaller shops known for their creative teams.

Smaller Shops

Although a lot of hot shops have been snatched up by the big global holding companies, there are still plenty of smaller shops—some with as few as five employees. Often these are creative boutiques—agencies started by people from bigger agencies who have hung out their own shingle to follow their vision of what makes good advertising.

At smaller agencies, the boundaries between different departments often aren't as pronounced. While at bigger agencies the client divides staff members, at a smaller agency people often work on several accounts at once.

SPECIALTY AGENCIES

Some agencies focus on certain segments of the advertising business. Following are several kinds of specialty shops.

Interactive Agencies

Interactive agencies specialize in online marketing and advertising. This includes everything from conceptualizing, designing, and placing ads of all kinds—most agencies have moved beyond banner ads to ones of increased sophistication—to optimizing websites and

Careers in Advertising and Public Relations

applications for mobile phones and developing e-commerce strategies.

This segment of the industry was devastated in the early 2000s, when dotcoms, which spent a lot of money as a group on online advertising, started collapsing left and right. But the segment has rebounded strongly as advertisers from a broad range of industries try out new strategies, especially ones based on mobile phone platforms, with a more realistic perspective on what advertising on the Internet can and cannot do.

Direct Marketing Agencies

Although many full-service agencies have direct marketing units, there are also many independent direct marketing companies. These agencies specialize in designing and distributing direct mail, which, whether distributed by mail or sent to consumers' e-mail inboxes, is better known as *junk mail*.

Multicultural Marketing Agencies

Clients of multicultural marketing agencies include makers of foods, hair care products, and other items specifically tailored to ethnic markets. In addition, makers of more general products turn to such agencies to increase visibility and market share among certain minority audiences. For example, McDonald's may hire a multicultural marketing firm to do advertising aimed at African Americans.

Players include Burrell Communications, Dieste, and K & L (Kang & Lee). While some multicultural shops maintain a strong hold among certain segments of the market, others are losing out to general-market shops and, as a result, have become more open to collaboration with more general marketers.

Health Care Agencies

The legal requirements shaping health care advertising have made this a specialty field within the industry. The work can include creating promotional and educational materials in addition to producing traditional ads. Very few accounts buy TV time. Players

here include GSW Worldwide, Nitrogen (previously Dorland Global), and AbelsonTaylor.

In-House Agencies

A number of companies produce some or all of their own advertising. For example, MasterCard has an in-house ad department. These kinds of jobs have been subject to the same economic pressures as agency jobs. Because it sometimes lacks the variety of subjects and range of clients, in-house work is often viewed as less exciting than that of outside agencies.

ADVERTISING INDUSTRY TRENDS

TRANSITION AND FLUX

The old advertising model is dead. No longer can advertisers expect to reach their target audiences by force-feeding ads to TV viewers and magazine and newspaper readers. With the spread of cable, TV viewers are no longer limited to just a handful of television networks. Digital video recorders (DVR) give viewers the ability to skip through ads at will. And no longer are readers limited to the newspapers and magazines for sale at their local newsstand; they can readily access any publication that has a presence online. Even prominent news sources struggle for attention amid a host of blogs, portal sites such as Yahoo.com and other websites.

New technologies and modes of communication have sprung up to meet audiences' insatiable desire for instant access to information. Social media sites such as Facebook and Twitter are chief examples. Advertisers are tasked with reaching audiences that receive information primarily through social media.

INCREASING FRAGMENTATION

All of these factors are contributing to an even greater sense of fragmentation as media markets break up into ever smaller chunks of viewers, readers, "tweet-

ers,” and Net surfers with specific interests and demographic characteristics.

The shift in advertising models that accompanies fragmented media markets and the rise of new technologies brings positives and negatives. On the upside, it's now possible to reach more precisely targeted audiences, and interactive advertising lets marketers build closer relationships with consumers. On the downside, it's more expensive to reach advertising audiences scattered across a variety of venues.

MULTICULTURAL ADVERTISING

The U.S. Census Bureau reports that as of July 2005, 14 percent of the U.S. population was Hispanic, 13 percent was black, and 5 percent was of Asian descent. Hispanics account for half the nation's annual population growth. By 2050, Hispanics are projected to make up more than 24 percent of the U.S. population—a number that doesn't include undocumented individuals.

For multicultural advertising agencies, the growing diversity of the country means increasing business opportunities. In the U.S., advertisers already spend a pretty big chunk of change reaching multicultural markets. According to *Advertising Age*, Hispanic-focused media spending totaled \$6.3 billion in 2009.

Look for continued strong growth among multicultural agencies as U.S. demographics change and advertisers look to reach specific markets with more tailored advertising.

CONSOLIDATION

Like so many other industries, advertising has experienced a lot of consolidation in recent years as companies join forces to lower costs and stay competitive in the global marketplace.

According to the 2010 *Advertising Age* Agency Report, in 2009, the top four marketing organizations—Omnicom Group, WPP Group, Interpublic Group, and Publicis Groupe, which together own 35 of the 50 largest U.S. advertising agencies—account for more than 250,000 employees and more than \$37 billion in revenue.

In advertising and PR, bigger size means more clout with media outlets—hence, lower advertising costs and more PR pitch phone calls answered by news editors. This trend is also a result of the fact that by owning several different advertising or PR agencies, a single holding company can control several competing accounts without conflict of interest.

INSIDER SCOOP

“All the agencies do interactive work these days. You can't work on a campaign without asking yourself, ‘How does the Web fit into what we're trying to do?’”

DIGITAL BECOMES MAINSTREAM

Digital and interactive advertising took root during the dotcom boom but remained a small part of the overall picture as companies studied it and devised strategies for monetizing it. As traditional print media have folded, consolidated, and attempted to increase their online presence, digital has since become central to every single advertiser out there. And, agencies of all kinds lean on their digital divisions—if they're still a separate part of the shop, that is—to generate an ever-larger portion of their revenue.

Skills in using online analytics to target audience segments more specifically and in using search engine optimization (SEO) are increasingly prized. Social media sites such as Facebook and the presence of business-focused social media such as LinkedIn also represent plentiful opportunities for digital advertisers. New hires—members of the generation for whom using these sites is second nature—will be counted on to guide strategy for exploring them.

NONTRADITIONAL ADVERTISING CHANNELS

These days, most folks are jaded by the overload of ads in traditional media such as TV and newspapers, and

Careers in Advertising and Public Relations

they often ignore them. As a result, advertisers have been vying for attention through nontraditional means, such as product placement in movies and on TV.

Sponsorship is another major tactic for companies looking to promote their brands. For instance, San Francisco's AT&T Park—previously known as SBC Park, and Pac Bell Park before that—and the Fleet Center in Boston are two professional sports venues

that count sponsorship dollars among their revenue sources. Municipalities have invited corporate sponsors to fund events while allowing them to stock prominent locations with their products and feature the city or town in their advertisements. And thanks to Channel One, advertising has been a part of daily life at many U.S. schools.

ADVERTISING INDUSTRY RANKINGS

Top Advertising Agencies, by 2009 Global Traditional Advertising Revenue

RANK	AGENCY (PARENT COMPANY)	REVENUE (\$M)	ANNUAL GROWTH RATE (%)
1	Dentsu*	8.3	354
2	McCann Erickson Worldwide* (Interpublic)	7.8	396
3	BBDO Worldwide* (Omnicom)	7.7	322
4	DDB Worldwide Communications* (Omni-com)	7.3	400
5	JWT* (WPP)	5.0	278
6	TBWA Worldwide* (Omnicom)	4.9	294
7	Hakuhodo*	4.8	277
8	Y&R* (WPP)	4.5	242
9	Publicis Worldwide (Publicis)*	4.2	233
10	Leo Burnett Worldwide* (Publicis)	4.0	219

*Figures are estimates.
Source: 2010 Advertising Age Agency Report

Top Advertising Agencies, by 2009 U.S. Advertising Revenue

RANK	AGENCY (PARENT COMPANY)	HEADQUARTERS	REVENUE (\$M)	1-YR. CHANGE (%)
1	McCann Erickson Worldwide* (Interpublic)	New York	450	-12.1
2	BBDO Worldwide* (Omnicom)	New York	436	-16.6
3	JWT* (WPP)	New York	325	-7.3
4	Y&R* (WPP)	New York	286	-5.6
5	Leo Burnett Worldwide* (Publicis)	Chicago	267	-9.6
6	DDB Worldwide Communications* (Omnicom)	New York	250	-5.7
7	Saatchi & Saatchi* (Publicis)	New York	210	-11.0
8	DraftFCB (Interpublic)	Chicago/New York	198	-1.2
9	Euro RSCG Worldwide* (Havas)	New York	185	-3.1
10	Grey Worldwide* (WPP)	New York	180	-5.9
11	Ogilvy & Mather Worldwide* (WPP)	New York	175	-11.2
12	Richards Group	Dallas	169	1.5
13	TBWA Worldwide* (Omnicom)	New York	168	-9.1
14	Publicis Worldwide* (Publicis)	New York/Paris	165	-2.5
14	Deutsch* (Interpublic)	New York	165	-9.6
16	Campbell-Ewald* (Interpublic)	Warren, Mich.	161	-17.4
17	Hill Holliday* (Interpublic)	Boston	160	0.0
18	Doner	Southfield, Mich.	142	-16.0
19	Crispin Porter & Bogusky (MDC Partners)	Miami/Boulder, Colo.	138	0.7
20	Zimmerman Advertising* (Omnicom)	Fort Lauderdale, Fla.	134	-3.9

*Figures are estimates.
 Source: 2010 Advertising Age Agency Report

Careers in Advertising and Public Relations

Top Health Care Agencies, by 2009 U.S. Revenue

RANK	AGENCY (PARENT COMPANY)	HEADQUARTERS	REVENUE (\$M)	1-YR. CHANGE (%)
1	Publicis Healthcare Communications Group	New York	\$331	5.1
2	inVentiv Communications	Westerville, Ohio	231	-2.8
3	Cline Davis & Mann* (Omnicom)	New York	135	4.2
4	Euro RSCG Life* (Havas)	New York	111	2.3
5	CommonHealth* (WPP)	Parsippany, N.J.	107	0.0
6	Digitas Health* (Publicis)	Philadelphia	105	38.3
7	McCann Healthcare Worldwide* (Interpublic)	Parsippany, N.J.	91	-4.2
8	DraftFCB Healthcare* (Interpublic)	New York	87	17.6
9	HealthStar Communications	Mahwah, N.J.	86	-0.7
10	Sudler & Hennessey* (WPP)	New York	82	0.0
11	Ogilvy & Mather Worldwide* (WPP)	New York	175	-11.2
12	Richards Group	Dallas	169	1.5
13	TBWA Worldwide* (Omnicom)	New York	168	-9.1
14	Publicis Worldwide* (Publicis)	New York/Paris	165	-2.5
14	Deutsch* (Interpublic)	New York	165	-9.6
16	Campbell-Ewald* (Interpublic)	Warren, Mich.	161	-17.4
17	Hill Holliday* (Interpublic)	Boston	160	0.0
18	Doner	Southfield, Mich.	142	-16.0
19	Crispin Porter & Bogusky (MDC Partners)	Miami/Boulder, Colo.	138	0.7
20	Zimmerman Advertising* (Omnicom)	Fort Lauderdale, Fla.	134	-3.9

*Figures are estimates.
Source: 2010 Advertising Age Agency Report

Top Media Agencies, by 2009 Global Revenue

RANK	ORGANIZATION (PARENT COMPANY)	HEADQUARTERS	REVENUE (\$M)	1-YR. CHANGE (%)
1	Starcom MediaVest Group (Publicis)	Chicago	809	-12.1
2	ZenithOptimedia (Publicis)	New York	779	-9.0
3	OMD Worldwide* (Omnicom)	New York	730	-11.2
4	Mindshare Worldwide* (WPP)	New York	713	-12.4
5	MEC* (WPP)	New York	595	-13.9
6	MediaCom* (WPP)	New York	570	-9.7
7	Carat* (Aegis)	New York	550	-19.7
8	MPG* (Havas)	New York	534	-8.5
9	UM* (Interpublic)	New York	368	-8.0
10	Initiative* (Interpublic)	New York	248	-15.9
11	Ogilvy & Mather Worldwide* (WPP)	New York	175	-11.2
12	Richards Group	Dallas	169	1.5
13	TBWA Worldwide* (Omnicom)	New York	168	-9.1
14	Publicis Worldwide* (Publicis)	New York/Paris	165	-2.5
14	Deutsch* (Interpublic)	New York	165	-9.6
16	Campbell-Ewald* (Interpublic)	Warren, Mich.	161	-17.4
17	Hill Holliday* (Interpublic)	Boston	160	0.0
18	Doner	Southfield, Mich.	142	-16.0
19	Crispin Porter & Bogusky (MDC Partners)	Miami/Boulder, Colo.	138	0.7
20	Zimmerman Advertising* (Omnicom)	Fort Lauderdale, Fla.	134	-3.9

*Figures are estimates.
 Source: 2010 Advertising Age Agency Report

Careers in Advertising and Public Relations

Top Direct Marketing Agencies, by 2009 U.S. Revenue

RANK	AGENCY (PARENT COMPANY)	HEADQUARTERS	REVENUE (\$M)	1-YR. CHANGE (%)
1	Acxiom Corp.	Little Rock, Ark.	\$631	-15.2
2	Epsilon/Purple@Epsilon (Alliance Data Systems)	Irving, Texas	488	5.9
3	Rapp* (Omnicom)	New York	340	-6.7
4	OgilvyOne Worldwide* (WPP)	New York	300	-3.2
5	DraftFCB* (Interpublic)	Chicago/New York	297	-1.2
6	Wunderman*	New York	262	-2.2
7	Merkle	Columbia, Md.	223	-3.9
8	Aspen Marketing Services	West Chicago, Ill.	155	-13.3
9	Rosetta	Hamilton, N.J.	152	6.8
10	The Agency Inside Harte-Hanks (Harte-Hanks)	Yardley, Pa.	141	-20.5
11	Ogilvy & Mather Worldwide* (WPP)	New York	175	-11.2
12	Richards Group	Dallas	169	1.5
13	TBWA Worldwide* (Omnicom)	New York	168	-9.1
14	Publicis Worldwide* (Publicis)	New York/Paris	165	-2.5
14	Deutsch* (Interpublic)	New York	165	-9.6
16	Campbell-Ewald* (Interpublic)	Warren, Mich.	161	-17.4
17	Hill Holliday* (Interpublic)	Boston	160	0.0
18	Doner	Southfield, Mich.	142	-16.0
19	Crispin Porter & Bogusky (MDC Partners)	Miami/Boulder, Colo.	138	0.7
20	Zimmerman Advertising* (Omnicom)	Fort Lauderdale, Fla.	134	-3.9

*Figures are estimates.
Source: 2010 Advertising Age Agency Report

Top Digital Agencies, by 2009 U.S. Revenue

RANK	AGENCY (PARENT COMPANY)	HEADQUARTERS	REVENUE (\$M)	1-YR. CHANGE (%)
1	Razorfish* (Publicis)	Seattle	317	0.0
2	Digitas* (Publicis)	Boston	294	-7.6
3	IBM Interactive*	Chicago	210	8.6
4	OgilvyInteractive* (WPP)	New York	208	0.0
5	SapientNitro*	Boston	206	-9.5
6	Meredith Integrated Marketing	Des Moines, Iowa	176	12.8
7	Rapp* (Omnicom)	New York	173	16.0
8	Wunderman* (WPP)	New York	157	-2.2
9	Rosetta	Hamilton, N.J.	152	6.8
10	Organic* (Omnicom)	San Francisco	135	5.0
11	Ogilvy & Mather Worldwide* (WPP)	New York	175	-11.2
12	Richards Group	Dallas	169	1.5
13	TBWA Worldwide* (Omnicom)	New York	168	-9.1
14	Publicis Worldwide* (Publicis)	New York/Paris	165	-2.5
14	Deutsch* (Interpublic)	New York	165	-9.6
16	Campbell-Ewald* (Interpublic)	Warren, Mich.	161	-17.4
17	Hill Holliday* (Interpublic)	Boston	160	0.0
18	Doner	Southfield, Mich.	142	-16.0
19	Crispin Porter & Bogusky (MDC Partners)	Miami/Boulder, Colo.	138	0.7
20	Zimmerman Advertising* (Omnicom)	Fort Lauderdale, Fla.	134	-3.9

*Figures are estimates.
Source: 2010 Advertising Age Agency Report

PUBLIC RELATIONS: PICKING AND CHOOSING

› A LOT OF PR jobs are available at big firms such as Burson-Marsteller and Porter Novelli, which employ thousands of people. However, the vast majority of PR agencies are tiny in comparison, with no more than a dozen employees. Of course, this means while you're far more likely to find PR work in cities such as New York, Chicago, San Francisco, or Washington, D.C., there are always opportunities in other parts of the country. But you'll have to work harder (read: network) to learn about those positions.

HOW PR BREAKS DOWN

FULL-SERVICE AGENCIES

Most of the PR agencies in this category are part of big, global marketing networks. For instance, Burson-Marsteller, Hill & Knowlton, and Ogilvy Public Relations are all part of WPP. Edelman is the only huge PR agency that remains independent. Although these and other agencies are often known for expertise in particular areas of PR, in general they offer a full range of PR services—everything from media relations to deep knowledge of a variety of industries and an ability to provide extensive strategy assistance to clients.

This category isn't limited to behemoth agencies, though. Many smaller shops provide whatever PR services their clients require. The difference is that their clients are usually smaller, with less sophisticated needs—and because of limited resources, small agencies usually can't make as big a PR splash as their larger cousins.

SPECIALIZED AGENCIES

Some agencies focus on specific industries or PR functions. For instance, Brodeur Worldwide and Text 100 primarily serve the tech sector, and Alan Taylor

Communications and Matlock specialize in sports marketing and multicultural PR, respectively. Agencies in this category are generally smaller than full-service agencies, and you may have to start in a bigger organization to get hired by them.

› TIP



Even if you want to work at a small agency, you're often better off starting at a large one, where entry-level hires are the norm and you can get the experience that many smaller shops require.

IN-HOUSE PUBLIC RELATIONS

Most big companies have in-house communications departments. These can be responsible for some of the same areas covered by PR agencies, such as corporate communications, employee communications, and consumer marketing. In bigger organizations, they can act as full-service, in-house PR agencies, which handle most of the day-to-day PR chores for the company. They might also work with outside PR agencies on bigger campaigns or on specialized PR challenges, such as litigation consulting and crisis management.

PR INDUSTRY TRENDS

THE POWER OF THE PUBLIC

Members of the public are better informed and more empowered to express their opinions than ever before. If they're unhappy with anything, whether it's a product, a service, or a politician, they react strongly and swiftly; grassroots movements can be amplified into major ones quickly. PR professionals see unhappy consumers approaching their clients directly via Twitter, and many end up having to handle complaints and queries in a similarly direct fashion.

Representatives for various U.S. airlines encountered this phenomenon during extensive weather-related delays in early 2010. Companies such as BP and Kenneth Cole suffered backlash from the entanglement of their brands with major global events—the 2010 Deepwater Horizon oil spill and the anti-government protests in Egypt, respectively.

INSIDER SCOOP

"The lower you are on the account totem pole, the more it's about execution. The higher you are, the more it's about strategy."

THE INTERNET

The source for much of this information is, of course, the Internet, which has changed the face of the PR industry. On the one hand, it offers a wealth of opportunities to get the word out on behalf of your client. And PR professionals can reach specific audiences as never before, by targeting (or creating) industry- or interest-specific news sites, message boards, blogs, and Twitter feeds. Add to this increased access via personal devices and the omnipresence of social media, and there's more ways to reach new audiences each day.

The flip side of the coin is it's now harder than ever to manage the release of information. And the interactive nature of the Internet means negative news about your client can pop up anytime, anywhere—on Twitter and Facebook or on a popular blog—not just in a major media outlet.

CONSOLIDATION

Like the advertising industry, the PR sector has been marked by extensive consolidation during the past decade or so. Bigger size means more clout with media outlets. And a single holding company can control several competing PR accounts without conflict of interest. In general, ad and PR agencies that exist under mammoth holding companies such as Omnicom and

WPP operate as standalone businesses, but there are cases in which business synergies result from new ties between agencies. For instance, if you go into PR, you may end up trying to place stories about an ad campaign created by a subsidiary of the same holding company that owns your firm.

Online news is a 24/7 operation, so PR professionals have adapted to the constant media flow with media monitoring tools such as Alterian, Social Mention, and Radian6.

The Advertising Agencies

3

The Top Agencies..... **22**

Other Agencies..... **32**

› FOLLOWING ARE PROFILES of 20 top advertising agencies in the U.S. The financial and personnel numbers accompanying each profile are taken from *Advertising Age's* 2010 Agency Report.



THE TOP AGENCIES

BBDO WORLDWIDE

1285 AVENUE OF THE AMERICAS
NEW YORK, NY 10019
PHONE: 212-459-5000
FAX: 212-459-6645

www.bbdo.com

BBDO, a subsidiary of advertising holding company Omnicom, was formed in 1917 when George Batten's agency merged with Barton, Durstine & Osborn.

Throughout its history, BBDO has built a reputation for strong creative work. Today, the agency network boasts 287 offices around the globe, including seven in the U.S.

Like many other agencies, BBDO has widened its creative scope to include diverse advertising channels instead of focusing primarily on TV advertising as it had in the past. It has made a variety of executive staff

changes in recent years, pushing out some of the agency's old guard in the process. One major change came in 2010 as BBDO ended its longtime relationship with Chrysler and closed its Detroit office.

[KEY CLIENTS]

AT&T, FedEx, Guinness, HBO, Jeep, Pfizer, Pizza Hut, Virgin Atlantic, Visa, Volkswagen

CAMPBELL EWALD

30400 VAN DYKE AVENUE
WARREN, MI 48093
PHONE: 586-574-3400

www.c-e.com

Campbell Ewald (CE) has long been associated with the auto industry—Chevrolet was its first major client in 1919—and since Frank Campbell and Henry Ewald

joined their two Detroit-based firms in 1911, the agency has been a staple of the Motor City. Though CE continues to maintain its headquarters in the suburbs of Detroit, its 91-year partnership with General Motors ended in 2010, when the auto maker moved its Chevrolet brand to Omnicom-owned Goodby, Silverstein & Partners.

The company, owned by the Interpublic Group since 1972, maintains strong ties with government agencies and is an approved agency with the General Services Administration. It also is a preferred agency for major employers in its home state of Michigan.

[KEY CLIENTS]

Alltel, Buffalo Wild Wings, Kaiser Permanente, University of Michigan, U.S. Department of Education, U.S. Department of Health and Human Services, U.S. Navy, U.S. Postal Service

CRISPIN PORTER & BOGUSKY

3390 MARY STREET, SUITE 300

MIAMI, FL 33133

PHONE: 305-859-2070

www.cpbgroup.com

Crispin Porter & Bogusky (CP&B) has built a reputation for confrontational and intriguing work, including viral campaigns for Burger King and anti-smoking out-

fit TheTruth.com. For such a small, newly-founded firm, it has collected a significant number of accolades, including 2008 U.S. Agency of the Year from *Adweek* and Agency of the Decade from *Advertising Age*.

Founded in 1965 by Sam Crispin, the firm is one of the largest agencies not headquartered in New York; its main offices are in Miami and Boulder,

Colorado. It remained independent until 2001 when Canadian conglomerate MDC Partners purchased a large stake in the company. It has grown exponentially since then, more than tripling its staff since 2005. Recently, it has capitalized on an increased use of digital media and more sophisticated uses of analytics.

[KEY CLIENTS]

Best Buy, Burger King, Coke Zero, Domino's, Kraft, MetLife, Microsoft, Orville Redenbacher

DDB WORLDWIDE COMMUNICATIONS GROUP INC.

437 MADISON AVENUE

NEW YORK, NY 10022

PHONE: 212-415-2000

FAX: 212-415-3414

www.ddb.com

DDB Worldwide, a subsidiary of Omnicom, has a long history of creative excellence, stretching back to the creation of iconic ads in the 1970s and extend-

ing into this century, when it was ranked first worldwide by the *Advertising Age* 2009 Agency Report. In addition to the wildly successful "Whassup?" and "True" Budweiser campaigns, the agency launched McDonald's first global advertising campaign titled "I'm Lovin' It" and the "Real Men of Genius" spots for Bud Light.

Named after founders Ned Doyle, Maxwell Dane, and Bill Bernbach, DDB opened shop in 1949. Today the DDB network consists of 200 offices in more than 90 countries around the world, with seven of them in the U.S.

[KEY CLIENTS]

Anheuser Busch/InBev, Clorox, FedEx, McAfee, Philips, Volkswagen, U.S. Postal Service

DEUTSCH INC.

111 EIGHTH AVENUE, 14TH FLOOR
NEW YORK, NY 10011
PHONE: 212-981-7600
FAX: 212-981-7525

www.deutschinc.com

Founded as a print-focused boutique ad agency in 1969, Deutsch is now a major player in the industry. Deutsch made a huge splash during the 2011 Super Bowl with

its “Little Darth Vader” spot for Volkswagen, a client the firm landed in 2009 from Crispin Porter & Bogusky. The ad garnered nearly 20 million views in three days after the big game, according to analytics firm Kantar Video.

Linda Sawyer, CEO since 2005, has helped the firm remain competitive even as the industry has been “under siege,” as she said in a 2010 interview. Under

her watch, the agency has reversed its losses and shown modest growth.

[KEY CLIENTS]

Diamond Foods, IKEA, Johnson & Johnson, Old Navy, TGI Friday's, Verizon Business, Volkswagen

DONER

25900 NORTHWESTERN HIGHWAY
SOUTHFIELD, MI 48075
PHONE: 248-354-9700
FAX: 248-827-0880

www.doner.com

Doner is something of a stealth agency: smaller than its main competitors and based in the Detroit area since its founding in 1937. However, it's the largest inde-

pendent agency in the U.S. and boasts a history of timeless slogans—“What would you do for a Klondike bar?” and “Takes a licking and keeps on ticking.” The firm continues to build memorable ads for a long list of major clients, including the funny and surreal “Super Special Show” series for Del Taco.

Doner still has to fight for space among the industry giants, and its ties to the automotive industry no longer carry the luster they once did. In 2010, the firm lost a major auto account in Mazda—“Zoom zoom” was a Doner creation—but added a new Chrysler retail and dealer advertising account in its place.

[KEY CLIENTS]

Choice Hotels, Chrysler, Del Taco, PGA, The UPS Store, U.S. Postal Service

DRAFTFCB

633 NORTH ST. CLAIR STREET
CHICAGO, IL 60611
PHONE: 312-425-5000

www.draftfcb.com

A new firm with the track record of a much older one, DraftFCB is the product of the 2006 merger between Chicago-based direct marketing firm Draft and New

KEY NUMBERS

FINANCIALS

2009 U.S. revenue:
\$198 million
1-yr. growth rate:
-1.2 percent

PERSONNEL

Number of employees: 9,200
1-yr growth rate:
-4 percent

the *Fortune* Global 500 among its clients.

DraftFCB has 180 offices located in 94 countries.

[KEY CLIENTS]

Boeing, EA, Kmart, Merck, Miller Coors, Pfizer, SC Johnson, U.S. Postal Service

EURO RSCG

350 HUDSON ST.
NEW YORK, NY 10014
PHONE: 212-886-2000
FAX: 212-886-2016

www.eurorscg.com

A young firm founded in 1991 and now owned by European giant Havas, Euro RSCG has made a big splash in its relatively short history. The firm put

digital services at the heart of its operations and has built upon that with cross-platform activities in advertising, marketing, public relations, and corporate communications.

With sixteen offices in the U.S. and more than 200 more offices in 75 countries, Euro RSCG racks up an impressive number of global assignments; *Advertising Age* ranked it as the world's largest network based on number of assignments.

The company is best known in the U.S. for one of the smash-hit ads of the decade: "The Most Interesting Man in the World," for the Mexican beer brand Dos Equis.

[KEY CLIENTS]

Heineken, IBM, Jaguar, Kraft, Novartis, Merck, Reckitt Benckiser, Volvo

GREY GROUP

200 FIFTH AVENUE
NEW YORK, NY 10010
PHONE: 212-546-2020
FAX: 212-546-2001

www.grey.com

One of the giants of the advertising industry, Grey Worldwide was founded in 1917 as Grey Advertising. The firm went public in 1965. In 2007, it streamlined

Grey Worldwide to Grey Group.

The agency is known for its account-driven philosophy and for its marketing and branding expertise, including through subsidiaries G2 Worldwide and G2 Direct & Digital.

Grey likes to think of itself as more of a marketing consultant than an advertising

agency. To this end, Grey counts media, research, and public relations among its strengths. The result has been some very long relationships with clients, including Procter & Gamble, which has been a client for more than 50 years.

Grey has 116 offices worldwide.

[KEY CLIENTS]

Procter & Gamble, BMW, E-Trade, GlaxoSmithKline, Toshiba

HILL HOLLIDAY

53 STATE ST
BOSTON, MA 02109
PHONE: 617-366-4000

www.hhcc.com

This Boston-based firm likes to point to its humble roots as Hill, Holliday, Connors, Cosmopolis. In 1968, the firm's founders ran the place without a phone line;

instead, they used a pay-phone on the street.

The firm has come a long way since then, declaring "America runs on Dunkin'" and asking "What's your policy?" for Liberty Mutual. In 2009, Hill Holliday won the Media Plan of The Year award from *Mediaweek* for campaigns between \$10 and \$25 million. The Boston office was named one of the best midsize companies to work for in the state of Massachusetts in 2010.

It remains closer to its roots than many firms—it still has fewer than 1,000 employees and has kept its headquarters in the city where it was founded.

[KEY CLIENTS]

Verizon Wireless, Bank of America, Liberty Mutual, Dunkin' Donuts, John Hancock, Chili's, Novartis, Major League Baseball

JWT

466 LEXINGTON AVENUE
NEW YORK, NY 10017
PHONE: 212-210-7000
FAX: 212-210-7770

www.jwt.com

JWT began in 1864 as Carlton & Smith in New York. It took on its current moniker when James Walter Thompson bought the agency from his boss for \$500.

KEY NUMBERS

FINANCIALS

2009 U.S. revenue:
\$325 million
1-yr. growth rate:
-7.3 percent

PERSONNEL

Not available

In 1887, JWT became the first agency to actually write advertisements; previously, agencies arranged for the placement of ads in the media, and clients wrote the ads.

It became the first full-service agency in 1895, offering ad layout, package design, and logo design services. (Among the agency's famous logo designs: the Rock of Gibraltar for Prudential Insurance.)

The agency changed its name from J. Walter Thompson to just JWT in 2005. It operates in 150 cities in 69 countries.

KEY CLIENTS

Bloomberg, Cadbury, Diageo, HSBC, Johnson & Johnson, Kellogg's, Kimberly-Clark, Kraft, Microsoft, Nestlé, Royal Caribbean, Schick

LEO BURNETT WORLDWIDE INC.

35 WEST WACKER DRIVE
CHICAGO, IL 60601
PHONE: 312-220-5959
FAX: 312-220-3299

www.leoburnett.com

Known as an account-driven agency, Leo Burnett is one of the giants of the American advertising scene. The agency was founded in 1935 in Chicago. Among its namesake founder's famous creations are the Jolly Green Giant, Morris the Cat, and the Marlboro Man, as well as taglines such as "Fly the friendly skies" and "Tastes great. Less filling." It's taken on edgier work recently, including a sardonic series for typically conservative Allstate titled "Mayhem is Coming."

KEY NUMBERS

FINANCIALS
2009 U.S. revenue:
\$267 million
1-yr. growth rate:
-9.6 percent

PERSONNEL
Number of U.S. employees: 1,144
1-yr. growth rate:
-11.1 percent

The Leo Burnett network consists of 102 offices in about 80 countries around the globe, including 8 in the U.S. The network also includes Lapiz Hispanic Marketing (Hispanic agency), multicultural ad agency Vigilante (multicultural ad agency) and a 66 percent stake in Japanese agency venture Beacon Communications.

KEY CLIENTS

Allstate, Diageo, Disney, Hallmark, H.J. Heinz, Kraft Foods, Maytag, Nintendo, Travelocity, Benckiser, Volvo

MCCANN ERICKSON WORLDWIDE

622 THIRD AVENUE
NEW YORK, NY 10017
PHONE: 646-865-2000
FAX: 646-487-9610

www.mccann.com

McCann was formed in 1930 when A.W. Erickson merged with H.K. McCann Co. Its most famous work includes "Miller Time" and "It's the Real Thing"

(for Coca-Cola), and it has maintained long-lasting relationships with iconic brands, including Coke. Many of its recent successes—notably, the "Priceless" campaign for MasterCard and the "Easy Button" for Staples—stand alongside its best work. McCann Erickson Worldwide is the lead agency in McCann Worldgroup, the crown jewel of the Interpublic

Group of Companies' U.S. operations. It has 180 offices around the world, including U.S. offices in Detroit, Los Angeles, New York, Salt Lake City, and San Francisco.

[KEY CLIENTS]

Coca-Cola, General Mills, Kohl's, L'Oreal, MasterCard, Staples, Verizon

OGILVY & MATHER WORLDWIDE

THE CHOCOLATE FACTORY
636 11TH AVENUE
NEW YORK, NY 10036
PHONE: 212-237-4000

www.ogilvy.com

Ogilvy & Mather was founded in 1948 by advertising legend David Ogilvy. Among the agency's famous concepts, icons, and phrases are Schweppervescence,

the Shell Answer Man, and "Don't leave home without it." More recently, it took Conan O'Brien around the globe, just before the launch of his new TV series, in a spot for American Express.

Although this agency does some good creative work, it's better known for less glamorous aspects of its business, including media buying and planning and direct response.

With nearly 500 offices around the globe, Ogilvy is integrating its advertising, PR, health care, and sales promotion businesses into a single reporting structure. It's also forging into the digital arena by hiring its first chief digital officer, Brandon Berger, formerly of MDC Partners.

[KEY CLIENTS]

American Express, Cisco, Ford, IBM, Mattel, Nestlé

PUBLICIS USA

950 SIXTH AVENUE
 NEW YORK, NY 10001
 PHONE: 212-279-5550
 FAX: 212-279-5560

www.publicis-usa.com

Publicis USA is the U.S. advertising network of the Publicis Groupe. Publicis was founded in 1926, when 20-year-old Marcel Bleustein opened shop in the

KEY NUMBERS

FINANCIALS

2009 U.S. revenue:
 \$165 million

1-yr. growth rate:
 -2.5 percent

PERSONNEL

Not available

Dwyane Wade and Charles Barkley ribbing each other via text message, and on surreal antics, like a dandruff-eating monkey for L’Oreal product Garnier Fructis.

Outside of its New York headquarters, Publicis USA has offices in Boise, Idaho; Dallas; Indianapolis; San Francisco; and Seattle.

KEY CLIENTS

Armani, BMW, Citi, Chevrolet, Marriott, Procter & Gamble, T-Mobile, Visa

THE RICHARDS GROUP

8750 NORTH CENTRAL EXPRESSWAY
 DALLAS, TX 75231
 PHONE: 214-891-5700
 FAX: 214-891-5230

www.richards.com

The Richards Group has balanced staying small with making a big impact since it was founded in 1976. The firm owes its Dallas location to founder Stan Richards’ admiration for the ads produced by Neiman Marcus.

KEY NUMBERS

FINANCIALS

2009 U.S. revenue:
 \$169.5 million

1-yr growth rate:
 1.5 percent

PERSONNEL

Number of employees:
 Approximately 600

1-yr growth rate:
 Not available

customers to “Eat mor chickin” at Chick-fil-A.

One of its largest clients, Home Depot, reaffirmed its commitment in 2008 and followed in 2010 by shifting its Hispanic advertising account to Richards as well. Its services are diversified, including advertising, direct, digital and relationship marketing.

KEY CLIENTS

Amstel Light, Chick-fil-A, Fruit of the Loom, GameStop, Motel 6, The Home Depot

Careers in Advertising and Public Relations

SAATCHI & SAATCHI

375 HUDSON STREET
NEW YORK, NY 10014
PHONE: 212-463-2000
FAX: 212-463-9855

www.saatchi.com

Saatchi & Saatchi is named after the two English brothers who founded it in 1971. The agency used aggressive business practices in acquiring other firms and became

one of the biggest in the industry by the 1980s. But, it ran into problems later—for example, client losses and debt due to messy mergers. By 1995, the Saatchis were no longer part of the organization.

Today, the Saatchi & Saatchi network consists of about 140 offices in 80 countries, and its headquarters is in New York. Additional U.S. offices are in San Francisco; Miami;

Chicago; Torrance, California; and Springdale, Arkansas.

Through its advertising, the company aims to turn the brands it represents into “lovemarks,” products that inspire loyalty beyond reason. Its spots for the Toyota Sienna and for Head and Shoulders reflect this almost fanatical blend of pride and enthusiasm.

[KEY CLIENTS]

Guinness, Lexus, Procter & Gamble, Toyota, UNICEF

TBWA\CHIAT\DAY

488 MADISON AVENUE
NEW YORK, NY 10022
PHONE: 212-804-1300
FAX: 212-804-1333

www.tbwa.com

TBWA\Chiat\Day is the U.S. advertising arm of TBWA Worldwide, which has 267 offices in 77 countries and counts interactive firm Agency.com and direct-mail marketer Tequila among its subsidiaries.

[KEY NUMBERS]

FINANCIALS
2009 U.S. revenue:
\$168 million
1-yr. growth rate:
-9.1 percent

PERSONNEL
Number of employees:
Approximately 8,600
1-yr. growth rate:
Not available

Frequent product launches by Apple keep the firm’s ads in front of the public on a regular basis. Since finding success with the “Mac versus PC” campaign for Apple, the firm continues to roll out spot after spot that demonstrate the features and functions of every new Apple gadget.

[KEY CLIENTS]

Absolut, Adidas, Apple, Michelin, Nissan, PlayStation, Procter & Gamble

Y&R ADVERTISING

285 MADISON AVENUE
 NEW YORK, NY 10017
 PHONE: 212-210-3000
 FAX: 212-490-9073

www.yr.com

Y&R Advertising is the U.S. arm of global advertising behemoth Young & Rubicam (itself among the WPP Group's holdings). The agency opened shop in Philadelphia in 1923, and in 1932 started the first research department in the business. In the 1950s, Y&R was instrumental in arranging for corporate sponsorship of daytime soap operas. It also created such memorable advertising as the "Be a Pepper" campaign.

KEY NUMBERS

FINANCIALS
2009 U.S. revenue:
\$286 million
1-yr. growth rate:
-5.6 percent

PERSONNEL

Number of employees: 6,500
1-yr. growth rate:
Not available

It's no longer in the Pepper business, though; the agency lost Dr Pepper in 2008, but still has many big-name brands among its client list. Y&R also boasts a wide range of services and office locations, with 184 offices worldwide and U.S. offices in Chicago, Detroit, Miami, New York, San Francisco, and Irvine, California.

KEY CLIENTS

AT&T, Campbell Soup, Chevron, Citibank, Colgate-Palmolive, Fisher-Price, Ford, National Football League, Virgin, Xerox

ZIMMERMAN ADVERTISING

2200 WEST COMMERCIAL BOULEVARD
 FORT LAUDERDALE, FL 33309
 PHONE: 954-644-4000
 FAX: 954-644-6000

www.zadv.com

Zimmerman started small as a startup in a Florida strip mall in 1984, and quickly grew into a billion-dollar operation that founder Jordan Zimmerman sold to Omnicom in 1999; he remains chairman of the firm.

KEY NUMBERS

FINANCIALS
2009 U.S. revenue:
\$134 million
1-yr growth rate:
-3.9 percent

PERSONNEL

Number of employees: 1,100
1-yr growth rate:
Not available

As the largest ad agency in the Southeast, it straddles the line between a regional and national organization. It has 20 offices in 10 states, mostly in the Southeast, and has ties to retail companies across the country.

KEY CLIENTS

Boston Market, Carfax, Friendly's, Jackson Hewitt, Nissan, Papa Johns, Pep Boys, White Castle

Careers in Advertising and Public Relations

OTHER AGENCIES

AGENCY	HEADQUARTERS	WEBSITE
Ackerman McQueen	Oklahoma City	www.am.com
Avrett Free Ginsburg	New York	www.avrettfreeginsberg.com
Barkley Evergreen & Partners	Kansas City, Mo.	www.barkleyus.com
Bartle Bogle Hegarty	London	www.bbhw.co.uk
Berlin Cameron United	New York	www.bc-p.com
Bernstein-Rein Advertising	Kansas City, Mo.	www.bernstein-rein.com
Bravo Group	Harrisburg, Pa.	www.thebravogroup.com
Bromley Communications	San Antonio, Texas	www.bromleyville.com
Burrell Communications	Chicago	www.burrell.com
Butler, Shine, Stern and Partners	Sausalito, Calif.	www.bsands.com
BVK	Milwaukee, Wis.	www.bvk.com
Campbell Mithun	Minneapolis	www.campbellmithun.com
Carmichael Lynch	Minneapolis	www.carmichaellynch.com
Carol H. Williams	Oakland, Calif.	www.carolhwilliams.com
Cramer-Krasselt	Chicago	www.c-k.com
Dailey & Associates	West Hollywood, Calif.	www.daileyaids.com
David&Goliath	Los Angeles	www.dng.com
Dieste Harmel Partners	Dallas	www.dieste.com
Doremus & Company	New York	www.doremus.com

AGENCY	HEADQUARTERS	WEBSITE
Element 79	Chicago	www.element79.com
Fogarty Klein Monroe	Houston	www.fkmagency.com
GlobalHue	Southfield, Mich.	www.globalhue.com
Gotham Direct	New York	www.gothamdirectinc.com
The Kaplan Thaler Group	New York	www.kaplanthaler.com
Kirshenbaum Bond Senecal & Partners	New York	www.kbsp.com
MARC USA	Pittsburgh	www.marcusa.com
MARS USA	Southfield, Mich.	www.marsusa.com
The Martin Agency	Richmond, Va.	www.martinagency.com
Martin/Williams	Minneapolis	www.martinwilliams.com
McKinney	Durham, N.C.	www.mckinney.com
Merkley & Partners	New York	www.merkleyandpartners.com
Modernista	Boston	www.modernista.com
Mullen	Boston	www.mullen.com
Noble & Associates	Springfield, Mo./Chicago	www.noble.net
R&R Partners	Las Vegas	www.rrpartners.com
RPA	Santa Monica, Calif.	www.rpa.com
Team One	El Segundo, Calif.	www.teamone-usa.com
TM Advertising	Dallas	www.temmc.com
TracyLocke	Dallas	www.tracylocke.com
UniWorld Group	New York	www.uniworldgroup.com

Careers in Advertising and Public Relations

Interactive Advertising Agencies

AGENCY	HEADQUARTERS	WEBSITE
Axiom	Little Rock, Ark.	www.acxiomdigital.com
Agency.com	New York	www.agency.com
AKQA	San Francisco	www.akqa.com
Arc Worldwide	Chicago	www.arcww.com
Aspen Marketing Services	West Chicago	www.aspenms.com
Atmosphere BBDO	New York	www.atmospherebbdo.com
Carat	London	www.carat.com
Cherry Interactive	New York	www.cherryinteractive.com
Critical Mass	Chicago	www.criticalmass.com
Digitas	Boston	www.digitas.com
Euro RSCG 4D	New York	www.eurorscg4d.com
Fry	Ann Arbor, Mich.	www.fry.com
G2	New York	www.g2.com
ICrossing	Scottsdale, Ariz.	www.icrossing.com
Imc2	Dallas	www.imc2.com
Isobar	Boston	www.isobar.net
LBI	New York	www.lbi.com
MRM Worldwide	New York	www.mrmworldwide.com
Nurun	Montreal	www.nurun.com
Organic	San Francisco	www.organic.com
R/GA	New York	www.rga.com

AGENCY	HEADQUARTERS	WEBSITE
Razorfish	Seattle	www.razorfish.com
Tocquigny	Austin, Tex.	www.tocquigny.com
Tribal DDB	New York	www.tribalddb.com
Universal McCann	New York	www.umww.com
VML	Kansas City, Mo.	www.vml.com
Wunderman	New York	www.wunderman.com

The Public Relations Agencies



The Top Agencies..... **38**

Other Agencies..... **43**

› FOLLOWING ARE PROFILES
of the ten top PR agencies in the U.S.
All financial and personnel numbers
were the most recent available at time
of publication.



THE TOP AGENCIES

BURSON-MARSTELLER

230 PARK AVENUE SOUTH
NEW YORK, NY 10003
PHONE: 212-614-4000
FAX: 212-598-5320

www.bm.com

Founded in 1953, Burson-Marsteller made its reputation working for big *Fortune* 500 clients and remains one of the biggest, strongest PR machines in the business.

It's frequently in the public eye in the wake of a crisis, and it has recently handled crisis management for Ford, American International Group, and Foxconn, the China-based technology manufacturer that produces iPhones and iPads for Apple.

Corporate relations, health care, consumer relations, employee communications, change management, grassroots PR, corporate responsibility, and lobbying and public policy work are among the firm's areas of expertise.

Burson-Marsteller consists of a network of 57 offices and 46 affiliates worldwide. It has 13 offices in the U.S., including regional headquarters in New York and Miami.

Burson-Marsteller is part of Young & Rubicam, which is a member of the WPP Group.

[KEY CLIENTS]

Exxon Mobil, Conoco, Chevron, BP, IKEA

EDELMAN

200 EAST RANDOLPH DRIVE, 63RD FLOOR
CHICAGO, IL 60601
PHONE: 312-240-3000
FAX: 312-240-2900

www.edelman.com

Edelman was founded in 1952 and is today the largest independent agency in the world. It maintains a significant presence in a wide variety of markets, offering

services other firms seldom provide, such as research and advertising. It has 42 branches worldwide, with 12 offices in the U.S.

The agency's strength is in consumer marketing and health care. It also has notable expertise in crisis management and public affairs. Edelman attracts widespread attention each year with its once-annual *Trust Barometer*, which in 2009 showed a 10-year low

for trust in businesses.

Edelman has a reputation for being culturally entrepreneurial—more of a meritocracy and less bureaucratic than other big agencies. But in recent years, it has sought to develop more defined business processes and encourage greater teamwork and collaboration among employees.

[KEY CLIENTS]

Kraft, Microsoft, Samsung, Shell, Starbucks, Unilever, UPS, Walmart

FLEISHMAN-HILLARD INC.

200 NORTH BROADWAY
ST. LOUIS, MO 63102
PHONE: 314-982-1700
FAX: 314-231-2313

www.fleishmanhillard.com

Founded in 1946, Fleishman-Hillard is best known for its expertise in a variety of markets across the U.S. In addition to St. Louis where it's headquartered, the firm is particularly strong in Chicago, New York, and Texas.

KEY NUMBERS

FINANCIALS

2009 Global Revenue:
\$405 million

1-yr growth rate:
Not available.

PERSONNEL

Number of employees:
About 2,300

1-yr. growth rate:
Not available

business-to-business and business-to-consumer marketing. In 2009, the firm launched FH Moms, targeting communication with the mom demographic on a variety of platforms.

[KEY CLIENTS]

AFLAC, AT&T, Boy Scouts of America, Petco, U.S. Department of Defense

GOLINHARRIS

111 EAST WACKER DRIVE
CHICAGO, IL 60601
PHONE: 312-729-4000
FAX: 312-729-4010

www.golinharris.com

As McDonald's ascended to the top of the chain-restaurant mountain, GolinHarris climbed along with it. The burger giant was GolinHarris' first client, resulting

from a cold call by founder Al Golin, cementing the relationship between the two companies in 1956. The agency's client list has grown, of course, and the agency has 31 offices worldwide. It won Large PR Agency of the Year in the 2009 *PRWeek Awards*.

Though the agency is global and full-service, it offers specializations in broadcast services, creative industries, financial communications, interactive technology, media training, multicultural communications, and research. Its Chicago headquarters is one of 11 U.S. offices, including locations in Atlanta, New York, Miami, San Francisco, and Washington, D.C.

[KEY CLIENTS]

Bristol-Myers Squibb, Dow, McDonald's, Nintendo of America, Texas Instruments, Toyota

HILL & KNOWLTON, INC.

825 THIRD AVENUE
NEW YORK, NY 10022
PHONE: 212-885-0300
FAX: 212-885-0570

www.hillandknowlton.com

Founded in 1927, Hill & Knowlton maintains corporate, marketing communications, and public affairs practices, with specialties in technology and health/pharmaceuticals. According to a Dow Jones study of print

media coverage not related to press releases, it was the most covered PR company in 2010. That year also saw a merger with fellow WPP agency Public Strategies.

Hill & Knowlton boasts a solid international reputation, with more than 70 offices in 44 countries. It operates 16 U.S. branches and is particularly strong in

New York and San Francisco.

The culture of Hill & Knowlton is known for its emphasis on collaboration with clients and with outside companies, especially in crossing international borders and language barriers. Through the agency's virtual academy, employees can access excellent online training.

[KEY CLIENTS]

Chelsea FC, Deloitte, HSBC, Mary Kay, Mazda, Washington Mutual

KETCHUM

1285 AVENUE OF THE AMERICAS, FOURTH FLOOR
NEW YORK, NY 10019
PHONE: 646-935-3900
FAX: 646-935-4499

www.ketchum.com

Founded in 1923, Ketchum is an industry leader with 8 offices in the U.S. and more than 30 internationally, including an additional 60 affiliates.

Now owned by Omnicom, the agency has five core practice areas: brand marketing, corporate, food and nutrition, health care, and technology. Specialties include lobbying and public affairs, entertainment, sports, and change management and workplace communications.

PRWeek has honored Ketchum with Campaign of the Year for three consecutive years; the company's work for Mattel took the honors in 2011, preceded by campaigns for Dreyer's and Ikea. In 2010, the Holmes Report named Ketchum Large PR Agency of the Year. Throughout its history, it has won 117 Silver Anvils from the Public Relations Society of America, more than any other agency.

[KEY CLIENTS]

Delta, FedEx, Group of Eight (G8), IBM, Kodak, Mattel

MSLGROUP

1675 BROADWAY, NINTH FLOOR
NEW YORK, NY 10019
PHONE: 212-468-4200
FAX: 212-468-4175

www.mslpr.com

Founded in 1938, as Manning, Selvage & Lee, this firm now goes by the more streamlined moniker, MSLGroup. The firm has four core practice areas: consumer, corporate, health care, and technology. Its specialties include bio-

technology, crisis communications, corporate social responsibility, employee communications, public affairs, pharmaceutical marketing, and technology.

The firm is also branching out from its core practices to more innovative areas such as influencer marketing, word-of-mouth and mobile marketing.

MSLGroup operates nine U.S. branches, with an especially strong presence in

Atlanta, Boston, Chicago, Detroit, Los Angeles, and New York. Its offices total 23 worldwide.

The firm is known for being collegial and respectful, but it also has a reputation for demanding a lot of work from employees.

[KEY CLIENTS]

General Mills, GlaxoSmithKline, Nestlé, Nike, Procter & Gamble, Sony, U.S. Army

PORTER NOVELLI

75 VARICK STREET, SIXTH FLOOR
NEW YORK, NY 10013
PHONE: 212-601-8000
FAX: 212-601-8101

www.porternovelli.com

Founded in 1972, Porter Novelli has wholly owned offices in 12 U.S. locations, with its largest in New York and Washington, D.C. More than 70 offices are located outside the country.

[KEY NUMBERS]

FINANCIALS
2009 U.S. revenue:
\$118 million
1-yr growth rate:
-14.7 percent

PERSONNEL
Number of employees: 775
1-yr. growth rate: 6 percent

when it spearheaded blogging and social media during New York's Fashion Week.

The firm recently acquired Voce Communications, a technology PR and social media firm with which it partnered on successful new business pitches to Hitachi and Monster in 2010.

[KEY CLIENTS]

Centers for Disease Control and Prevention, HP, Pampers, PepsiCo

WAGGENER EDSTROM WORLDWIDE INC.

CIVICA NORTH TOWER

225 108TH AVENUE NORTHEAST, SUITE 700
BELLEVUE, WA 98004
PHONE: 425-638-7000
FAX: 425-638-7001

www.wagged.com

Waggener Edstrom is known as a leader in technology PR, with Microsoft among its major clients. It was one of the first PR firms to specialize in biotech issues.

Waggener Edstrom's core practice areas include bioscience and health care, consumer marketing, corporate communications, and public affairs.

The agency has expanded in recent years, mainly by taking on more non-tech work. Its offices total 17 globally, in locations including Brussels, London, Munich, and Paris. The firm maintains seven wholly owned U.S. branches.

Waggener Edstrom has a reputation for treating its employees well. Staffers enjoy profit sharing, tuition reimbursement, and excellent internal training, and insiders say there is better rapport with management than at other big agencies.

[KEY CLIENTS]

Microsoft, T-Mobile, Toshiba

WEBER SHANDWICK

919 THIRD AVENUE
NEW YORK, NY 10022
PHONE: 212-445-8000
FAX: 212-445-8001

www.webershandwick.com

Weber Shandwick, which is part of the Interpublic Group, is the world's largest PR agency. The firm has 82 offices, including 19 in the U.S. where it is a

major force in almost every first- and second-tier market. It has a strong presence abroad in Belgium, Germany, Italy, Japan, Hong Kong, Singapore, Spain, and the U.K.

Work is divided into 26 practice areas, with particular expertise in consumer marketing, health care, corporate communications, entertainment marketing, and technology.

The firm has a strong commitment to the communities in which it does business. For the past two decades, the Minneapolis office has poured 5 percent of pretax earnings back into the community through a pro bono program. The Austin, Dallas, Beijing and Shanghai offices have launched similar initiatives.

[KEY CLIENTS]

American Airlines, CVS, Electrolux, ExxonMobil, Samsung, PepsiCo, HSBC

OTHER PR AGENCIES

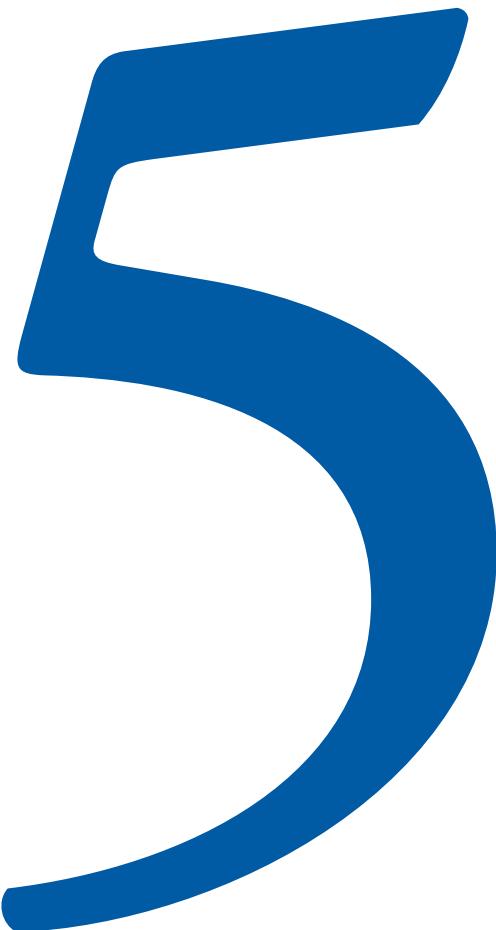
AGENCY	HEADQUARTERS	WEBSITE
Access Communications	San Francisco	www.accesspr.com
APCO Worldwide	Washington, D.C.	www.apcoworldwide.com
Bite Communications	San Francisco	www.bitepr.com
Capstrat	Raleigh, N.C.	www.capstrat.com
Carmichael Lynch Spong	Minneapolis	www.carmichaellynchspong.com
Chandler Chicco Agency	New York	www.ccapr.com
Cramer-Krasseit	Chicago	www.ckpr.biz
Cone	Boylston, Mass.	www.coneinc.com
Cooney/Waters Group	New York	www.cooneywaters.com
Creative Response Concepts	Alexandria, Va.	www.crcpublicrelations.com
CRT/Tanaka	Richmond, Va.	www.crt-tanaka.com
DKC	New York	www.dkcnews.com
Davies Communications	Santa Barbara, Calif.	www.daviescommunications.com
DeVries	New York	www.devries-pr.com
Dix & Eaton	Cleveland	www.dix-eaton.com
Fahlgren	Columbus, Ohio	www.fahlgren.com
Financial Dynamics	Washington, D.C.	www.fd.com
French West Vaughan	Raleigh, N.C.	www.fwv-us.com
Gibbs & Soell Public Relations	New York	www.gibbs-soell.com

Careers in Advertising and Public Relations

AGENCY	HEADQUARTERS	WEBSITE
G.S. Schwartz & Co.	New York	www.schwartz.com
The Hoffman Agency	San Jose, Calif.	www.hoffman.com
Horn Group	San Francisco	www.horngroup.com
Hunter Public Relations	New York	www.hunterpr.com
Huntsworth Health	Philadelphia	www.huntsworthhealth.com
Integrated Corporate Relations	Boston	www.icr-online.com
Jasculca/Terman and Associates	Chicago	www.jtpr.com
Levick Strategic Communications	Washington, D.C.	www.levick.com
M Booth & Associates	New York	www.mbooth.com
Makovsky & Co.	New York	www.makovsky.com
Marina Maher Communications	New York	www.mahercomm.com
Martino Flynn	Pittsford, N.Y.	www.martnoflynn.com
Morgan & Myers	Waukesha, Wis.	www.morganmyers.com
MWW Group	East Rutherford, N.J.	www.mww.com
OutCast Communications	San Francisco	www.theoutcastagency.com
Padilla Speer Beardsley	Minneapolis	www.psbpr.com
PainePR	Los Angeles	www.painepr.com
PCGCampbell	Dearborn, Mich.	www.pcgcampbell.com
Peppercom	New York	www.peppercom.com
Qorvis Communications	Washington, D.C.	www.qorvis.com
RF/Binder Partners	New York	www.rfbinder.com

AGENCY	HEADQUARTERS	WEBSITE
The Rogers Group	Los Angeles	www.rogerspr.com
Ruder Finn, Inc.	New York	www.ruderfinn.com
Russo Partners	New York	www.noonarusso.com
Schwartz Communications	Waltham, Mass.	www.schwartzcomm.com
Sloane & Co.	New York	www.sloanepr.com
Spectrum Science Communications	Washington, D.C.	www.spectrumscience.com
Stanton Public Relations & Marketing	Washington, D.C.	www.stantonprm.com
Stanton Crenshaw Communications	New York	www.stantoncrenshaw.com
Taylor Communications	New York	www.taylorpr.com
Text 100	Boston	www.text100.com
Vollmer Public Relations	New York	www.vollmerpr.com
Widmeyer Communications	Washington, D.C.	www.widmeyer.com
Zeno	New York	www.zenogroup.com

On the Job



Inside an Advertising Agency	48
The Making of an Ad	52
Inside a PR Agency	54
The Making of a PR Campaign.....	56
Real People Profiles.....	57

INSIDE AN ADVERTISING AGENCY

› FOLLOWING ARE DESCRIPTIONS of the key jobs in advertising, the career track for those who take them, and the skills you need to do the job well.

ACCOUNT MANAGEMENT

The account management (also known as *account services*) department is the ad agency's primary contact with the client. It acts as a middleman of sorts, communicating the client's concerns to the various agency departments and the agency's thoughts and concerns to the client. In addition, the account team manages the execution of ads by coordinating the agency's resources to get ads made "on time, on budget, on strategy, and in a way that meets the client's needs," as an insider puts it. This might involve making sure the agency has received legal clearance to use the images and music in an ad, or ensuring ads in production are moving from department to department and then out the door.

TIP



If working in sales isn't your thing, don't even think about going into account management.

department and the creative department to develop a communication or creative strategy for what the client wants the marketplace to think and feel about it or its products, and with the media department to develop a media strategy for where the ads will be placed. The account team might assist the creative department in developing the concept for an ad or a campaign and also be responsible for selling the client on the creative department's work. The client reviews the agency's ideas, and the account team should have a deep understanding of the ads the creative department is proposing so it can explain how the ads address the client's strategy.

With the rise of account planning in advertising, some agencies' account management departments are ceding control of account strategy to account planning. Job seekers looking for account management jobs would be wise to find out the departments' level of involvement at the companies where they wish to work.

INSIDER SCOOP

"There are a lot of difficult people in this industry. As an account person, you have to kiss butts, and that can get frustrating."

Career Path

At some agencies, being an administrative assistant is the only entry-level path into account management. At others, account coordinator is the entry-level position. Still other agencies start new employees in the assistant account executive position. After that, the career path looks like this:

**Account executive → account manager → account supervisor → management supervisor
→ vice president → director**

At the entry level, most positions in account management will be glorified secretarial jobs in which you make sure ads move smoothly through the execution process. Depending on the agency and the manager, you may have some competitive analysis responsibility or be invited to client meetings or ad shoots.

Although account management is a primarily administrative function at some agencies, most have a number of higher-level jobs in the department. The account team may be intimately involved in developing strategy for the client by using its understanding of the client's business, the consumer marketplace, and the agency's various capabilities to advise the client on strategy issues. Specifically, the account team might work with the account planning

Skill Set

People entering account management must have strong social skills because a good chunk of the job involves managing people. As you climb the career ladder, you'll manage people below you—but even at the lower levels, you'll be responsible for managing people in other departments. Sometimes you may not have direct authority, so the ability to influence others is important. People with their sights set on account management should also be organized and good at multitasking because they'll be working on a variety of things simultaneously. In addition, account management candidates should have a good understanding of marketing and selling because the job is about helping clients sell their goods and selling the agency to the clients. They should also be able to think like business people and creatives because they have to deal with both camps. Finally, it helps to have an eye for talent to make sure the agency's best creative work makes it into the final ads.

A final note regarding the account management skill set: Agencies are looking for account people who don't have ambitions to be art directors or copywriters. If you really want to be a creative, don't go into account management—you'll only end up frustrated by your job.

INSIDER SCOOP

"In terms of personality, creatives and clients are often diametrically opposed. The better direction you give the creatives, the better ads you get."

ACCOUNT PLANNING

The job of an account planner is to gain a deep understanding of the consumer in order to improve the service the agency offers its clients. Just as the account management department's job is to know the client, the account planning department's job is to know the consumer.

In many agencies, account planning has taken the place of the old research department, which gathered statistical information about consumers' likes and dislikes.

Account planning differs from research in two main respects. First, account planners are intimately involved in devising strategy for the client in a way researchers never were. Second, account planners aim for a deeper understanding of the consumer than researchers did. While the researcher could talk about the "whats" and "hows" of consumer behavior, the account planner's job is to get inside the consumer's head and understand the "whys" of consumer behavior. It's not enough for account planners to know 18- to 25-year-old urban males like to wear baggy pants that ride low on the waist; they must also understand these pants signify a renegade, "gangsta" rejection of baby boomer fashion.

Account planners conduct quantitative and qualitative research. The quantitative research is what a straight-research department might do: compiling statistics about who behaves how and who buys what. The qualitative research is where the "why" comes in. This involves conducting focus groups with a client's target consumers to find out what they like and dislike about the client's products and those of its competitors. Some account planners go even deeper into the research; for example, one agency rep learns what kids like about video games by watching them play. The account planner might also conduct research as part of the agency's effort to develop the strategy for an account and to test how the target market will respond to ads before they run.

Career Path

The typical account planning career path is as follows:

**Junior account planner → senior account planner
→ vice president → director**

As you progress, you generally move from doing grunt work to planning strategy. Expect the pay to be low in the beginning. If you do well, however, you can advance rapidly.

Careers in Advertising and Public Relations

Skill Set

Good account planning people have insight into human psychology and a curiosity about what makes people tick. They need an understanding of marketing and an ability to translate clearly their thoughts into words because they write the creative briefs that focus the goals of the agency's creatives. In addition, it's important to get along well with people because planners conduct focus groups and deal with the client and other departments in the agency. And the account planner must have strong analytical skills to glean meaning from mountains of data.

If this sounds like you, you might do well in account planning. But beware: It's extremely difficult to find an entry-level position in this area. Although some agencies hire people just out of school for junior planning positions, the vast majority enlist candidates from account planning in other agencies or those who move laterally from within the agency.

CREATIVE

In most agencies, the creative department's job is to turn the strategy for an account into concepts that can be made into finished ads. (In the more creative-driven agencies, the creative department may have a significant role in devising the client's strategy.) Usually, once the client adopts a strategy, the agency will assign one or more creative teams to develop concepts that support it. For example, if a discount department store has a strategy of attracting a higher-end clientele, the creative team might come up with a concept showing well-dressed people driving up to the store in expensive cars and then emerging from the store with the surprisingly highbrow products the store now carries.

A creative team consists of a copywriter and an art director. In theory, the copywriter supplies the words and the art director supplies the images, but it never really works that way. Either member of a creative team can come up with the words or images. What's really important is that the creative team produces strong ideas that meet the client's strategy.

Because the creatives are considered the agency's most prized resource—after all, the strength of an agency's ads is driven by the strength of the ideas coming from its creative department—the people in these positions often seem pampered: While everyone else may be wearing suits or business casual attire, the creatives often saunter in wearing jeans and Hawaiian shirts. While the assistant account executive is going over columns of numbers in a budget and the junior media buyer is on the phone negotiating rates with a newspaper's ad rep, the creatives might be sitting down the hall howling at jokes. Creatives often come in later than the people in account management and planning—and leave earlier. They might go to lunch for several hours in the middle of the day or head out to a sunny spot in a nearby park to jot down ideas.

Unless, of course, there's a deadline. In that case, the jokes will be fewer, and the creatives might work all night honing concepts before a pitch for a new account. And creatives frequently get frustrated when dealing with clients who are too narrow-minded to appreciate their work.

All the frustrations can be worth it, though. Although creatives start at a low salary, they can advance in a hurry in pay and title. All it takes is one breakout campaign or one big award to make a used-Volvo-driving junior copywriter into a new-sports-car-driving senior copywriter. And people in the creative department are on the front lines of popular culture, producing the images and language that shape the way people think and speak. Imagine composing a line that becomes part of the vernacular, such as "Taste the rainbow" or "Can you hear me now?" If that appeals to you, then you understand a big part of what attracts people to careers in the creative sphere.

TIP


Don't think creatives don't have to deal with office politics—they do, especially when several teams are pitted against each other to come up with concepts for the same account.

Career Path

Beginning creatives start out as junior copywriters and junior art directors. If they're good, they eventually earn senior status. The creative director oversees the creative department. The only way to get a job in creative is to put together a book of sample ads.

Some people take assistant positions in agency creative departments. There, they get advice from the agency's creatives while putting together the book that may land them a job as a junior creative. Others go through academic programs that help them put together a professional-looking book. And a few are talented or lucky enough to land a job after submitting a book they compiled without formal training.

Skill Set

Most creatives are, well, creative—they generate ideas, and lots of them. Good creatives have the ability to discard their lesser ideas and are confident enough to be self-critical when necessary. They're also able to accept criticism from others without taking it personally. If a copywriter and art director can't be candid about each other's work, they aren't going to function well as a team.

Good creatives must have good marketing sense and communication skills. After all, creatives have to sell the ads to the agency's account management people and the client's marketing people, and work with the production department to get the finished ads as close to the original vision as possible.

MEDIA

Media is in charge of putting the agency's ads where they'll most effectively reach their targeted market. This was essentially the original business of advertising agencies: acting as a liaison between advertisers and the media. The ad agency would take the finished ad a client provided and place it in newspapers and magazines. Some agencies do nothing but media planning and buying; many clients will split an account, assigning the creative role to one agency and the media responsibilities to another.

The media department has two responsibilities: planning and buying. Media planners decide where to place ads—in which media, when, and for how long. Account management tells the media planner what audience the client wants to reach and what the budget is. The media planner then does research to learn about the target market's media habits. Do people in the target market typically watch TV during the day or at night? Do they watch sporting events, soaps, or game shows? Which newspapers or magazines do they read?

The media planner will take action based on the answers to these questions and the resources available. For example, if part of a client's strategy is to reach wealthy people in San Francisco but the media budget is light, the media plan might call for outdoor advertising in a well-to-do neighborhood such as Pacific Heights.

When the media plan has been written and the advertisements executed, it's the media buyer who places the ads and negotiates the prices to run them. Media works primarily with account management, but it might also interact with production and creative to determine whether an ad can be executed in time to run in a particular spot.

Careers in Advertising and Public Relations

Career Path

The career path in media looks something like this:

Media assistant (a clerical position) → **assistant media planner or buyer** → **media planner or buyer** → **senior media planner or buyer** → **media supervisor** → **vice president** → **director**

Skill Set

People who do well in media have good analytical skills to help them assess media research and determine where to place ads. Detail-oriented and comfortable with numbers, they tend to have a good understanding of marketing.

PRODUCTION

Production is the making of the ads. Depending on the size of the agency, some or all of this work may be contracted to outside firms. When an ad agency is making a TV commercial, for instance, it's common to hire an outside director who works through an independent TV commercial production company. However, most agencies produce print ads (and storyboards for TV ad pitches) in-house and hire computer-savvy graphic artists to do the work. The production department generally has the most contact with the account management and creative departments. The higher you rank within the production department, the more say you'll have in design issues. The closer you are to entry level, the more your work will consist of grunt layout tasks.

The production department can be a path into other areas of advertising. It's a good place for young graphic artists to learn about advertising and to get to know people who can advise them on how to put together a book.

TRAFFIC

Some larger agencies have so many people working on so many different ads that they need a separate department just to handle the movement of ads between departments. This is called the traffic department. Positions here don't require much in the way of education, creativity, or specialized skills. Mainly, you need to be organized, responsible, and detail-oriented. This is a good way to learn the ins and outs of how an agency works, and many people in traffic end up moving into other areas of advertising.

NEW BUSINESS

In many agencies, members of senior management are responsible for attracting new business; some larger agencies have distinct new-business departments. The role of the new-business department is to keep track of possible new clients and marshal the agency's resources when putting together a pitch for a new client. The work can be intense and the hours long—after all, new business is the lifeblood of the advertising agency. The entry-level position is coordinator, a largely clerical job.

THE MAKING OF AN AD

Now that you understand how an advertising agency is structured, we can better explain just how the business works. To help with this, we've come up with an imaginary product scenario. It goes like this: It's sometime in the near future, and hand puppets have become a hot item in the marketplace. First, teens started buying them and wearing them to school and to parties. But now, several years into the craze, the market

TIP



Entry-level media jobs may not pay well, but they can serve as stepping stones toward other business areas within advertising, such as account management and account planning.

for hand puppets, while still huge, has stopped growing. And Five Fingers Inc., one of the big manufacturers of hand puppets, has seen its sales decline slightly.

WINNING NEW BUSINESS

Five Fingers is so dissatisfied with the market performance of its hand puppets that it has decided to introduce a new line of fleece hand puppets to see whether they'll increase sales. And in an effort to shake up its advertising and recast its image, it has put its long-standing ad agency account up for review.

This news ripples quickly through the advertising world. Five Fingers is renowned in its industry and was the first manufacturer to offer hand puppets with double-stitched seams. What a coup it would be for any advertising agency to win this account! Instantly, every agency sends Five Fingers a proposal indicating its interest in the account and the resources it can bring to the new ad campaign. From that list, Five Fingers chooses several agencies from which it wishes to hear new campaign proposals.

On that shortlist is our agency: The Agency. A full-service shop with clients in a variety of industries, it has shown it can help clients increase sales through its understanding of the consumer marketplace, its ability to strengthen clients' branding, its cutting-edge creative work, and its ability to get ads in front of the people it wants to reach.

At each prospective agency, teams from all departments work feverishly to come up with proposals for strategy, concept, and execution. One by one, the teams on the shortlist make their pitch to Five Fingers executives. In the end, Five Fingers decides it likes The Agency's pitch best.

SERVING THE CLIENT

Now Five Fingers is The Agency's account, and it's time to go to work on strategy, concept, and execution. Some of this work has already been done as part of the pitch to Five Fingers. The Agency has already come up with a strategy; a concept for turning that strategy into ads,

mock radio scripts, TV ad storyboards, and print ads; and a preliminary plan for getting the ads in the right media. But now there's more time and, thanks to meetings with Five Fingers' marketing executives, a deeper understanding of the client—not to mention more money.

STRATEGY

Account management and account planning are the primary strategists at The Agency. Account management, working with the client's marketing team, decides Five Fingers' planned strategy of pushing the fact that fleece hand puppets wick moisture away from the skin is a bad idea. It's time for a new strategy—one that focuses on brand image, not product benefits. But what should that be, exactly?

Account management looks at the market research and realizes that while young adults are still buying Five Fingers hand puppets, today's teens are buying hand puppets made by small startups. It also learns that while young adults buy new hand puppets only when their old hand puppets wear out, teens are likely to own multiple hand puppets. Together with Five Fingers' marketing department and The Agency's creatives, account management devises a new strategy: to win a greater share of the teen hand puppet market.

Next, account planning fine-tunes the strategy. It has learned from focus group research that today's teens want to buy hand puppets that are cool and don't want anything to do with hand puppets they consider old-school. With account planning's help, the strategy evolves to position Five Fingers' new fleece hand puppets as outside the mainstream—a difficult task, considering Five Fingers is one of the major players in the hand puppet market. And the task is made even more difficult by the client's insistence that the ads emphasize the fact that the new hand puppets wick moisture away from the skin.

Working with media, account management devises a media strategy for Five Fingers' fleece hand puppet campaign. No longer will Five Fingers run its ads during

Careers in Advertising and Public Relations

TV shows such as *American Idol*, which is aimed primarily at the twentysomething and thirtysomething crowds. Instead, Five Fingers ads will be placed in edgier, alternative-media outlets—such as the skateboarding magazine *Thrasher* and its related web content, apps, and videos, and MTV broadcasts of *LA Ink* and *Skins*.

CONCEPT

Concept is where the creative department takes over the process. Account management and account planning give creative the creative brief, which states the strategy on this account is to position Five Fingers' new line as the alternative to mainstream hand puppets. With that in mind, creative goes to work on the TV spot that will launch the campaign.

The creative team working on the account quickly comes up with what it thinks is a good concept: A girl rejects a couple of guys who are flirting with her in favor of a third guy who's wearing a Five Fingers fleece hand puppet.

Excited, the creative team develops the ad idea further. In the newer version, the girl is a high school sophomore and the two guys are seniors and stars on the football team. They drive up alongside the girl in a convertible, wearing "traditional" hand puppets—one wears a cotton hand puppet while the other displays a puppet made of wool. The guys start to flirt with the girl, but then their hand puppets start to bother them in the heat. Just as a look of disgust is starting to wash over the girl's face, a third guy rides up on a moped. He's wearing a Five Fingers fleece hand puppet, and his hand is nice and cool despite the heat. Even though he's a couple of years younger than the football players, the girl climbs on the moped seat, leaving the football stars stunned.

The creative team really likes this idea. It knows today's teens reject the traditional symbols of success such as convertibles and football stardom. And the ad has the added bonus of pointing out that Five Fingers fleece hand puppets will keep your hands cool in the heat. The only problem: The creative team can't come up with a good tag line. The best one so far is "Five Fingers. The Coolest." But it's too obvious.

Suddenly, lightning strikes: "Not your older brother's hand puppet." Now the ad seems just about right. It conveys the message that Five Fingers' hand puppets are fresh and new without hitting you over the head like a sledgehammer.

The next step is to present the idea to the client. At the creative presentation, the account team walks the client through the strategy: to target the teen market by making fleece seem hipper than old-style hand puppets while pointing out fleece wicks moisture away from the skin. Then creative walks the client through storyboards for the proposed TV ad.

The Agency is lucky. The client really likes the ad. The only problem: The client insists on removing the moped. It seems the daughter of the Five Fingers CEO lost the feeling in her toes in a tragic moped accident a few years earlier. So the creatives rewrite the ad and put the younger boy on a fixed-gear bike instead.

EXECUTION

From this point on, the process is pretty straightforward. The agency hires a director and a TV commercial production company. The production company casts the actors, directs and films the ad, and edits it into a finished product. Five Fingers' marketing team and The Agency's account and creative teams remain part of the process to ensure the ad comes out right.

Two weeks after the shoot, the client has approved the final cut of the ad, media has purchased time on the latest reality TV show, and the ad is on the air. Now it's time to go to work on the Five Fingers print campaign.

INSIDE A PR AGENCY

► **DAY TO DAY**, PR pros pitch story ideas to reporters and editors, trying to elicit coverage of subjects important to their clients. They also serve as company spokespeople, plan and have events intended to generate publicity, and develop strategies that will spark media interest. An actress's appearance at an awards ceremony wearing nothing but a pot holder, for instance, could be a PR ploy to get her in the papers.

Those with more experience in PR write speeches, prepare client executives for event appearances (making sure they understand the messaging they want to convey at the event), strategize the best time to announce a new product, work alongside an advertising agency to position products in the mind of the public, develop and publish newsletters, and manage crises. And along with representing the client to the public, PR practitioners represent the public to the client, helping the client understand the public's wants, needs, and concerns.

If you work at a PR agency, you'll probably serve multiple clients. If you work in a large company's communications department, you'll serve that company or one of its divisions.

Within corporate PR departments, you'll probably work more independently than you would at an agency—which may lead to a sense of isolation but will give you plenty of opportunities to learn. Salaries are typically bigger in corporate PR. At an agency, you'll have exposure to a wider range of clients, which means the work is likely to be more interesting over time. Typically, you'll receive more mentoring as well.

CAREER PATH

Most people enter PR as an account coordinator or, when in a company's communications department, a PR coordinator. The account coordinator generally plays an administrative role, supporting an account executive. The work involves projects such as monitoring news media, assisting in research, maintaining a list of media contacts, and coordinating mailings of press packets to the media. Typically, the account coordinator role is a stepping-stone to becoming an account executive.

The account executive works directly with the client, writing press releases, planning special events, preparing annual reports, and communicating regularly with the client. Often, the account executive tracks trends, solicits media coverage, follows up with the media once a press release has been sent, and organizes events.

Account executives are sometimes called *PR specialists* in the communications department of larger organizations. In many instances, an account executive will represent a company at press conferences, write speeches or op-ed pieces for the company's CEO, prepare the annual shareholder report, and submit the client's products for industry awards.

A step up from the account executive is the account manager, who oversees PR accounts. Although the work is frequently similar to that of the account executive, it involves supervision of other staff members assigned to the account.

At the vice president and director levels, you'll typically manage the firm, meet with higher-level clients, and create overall communication strategies. You'll be responsible for pitching accounts—that is, finding new clients—and making sure everything is working to the satisfaction of existing customers. You'll also be thinking up new communication services you can sell to existing clients. Within agencies, you'll work closely with younger staffers to train and mentor them.

SKILL SET

Recent Graduates

To get in, you'll need a good general education and a proven ability to write and speak well. An English or communications degree will help—so will training in communications and marketing. Some universities offer public relations degrees.

You'll also need to have good people skills and social skills. Doing PR is all about relationships; to get newspaper and magazine reporters to take your calls, you've got to have a good relationship with them. And people skills also come in handy when working with clients.

PR isn't for the shy. It requires an outgoing personal-

Careers in Advertising and Public Relations

ity because it deals so much with reaching out to tell the story of the person or organization you represent.

To excel, you'll also have to be entrepreneurial. Creative PR buzz rises above the general PR noise, and creative PR efforts require the risk-taking, hard work, and passion entrepreneurs typically bring to the table.

Mid-career Candidates

If you want to break into PR mid-career, you'll need the skills outlined above. In addition, you'll probably have to bring along a deep inside knowledge of one or more industries. A grasp of mass media is also relevant—which would explain why many journalists switch over to PR. Lawyers, management consultants, former government officials, and academics likewise tend to do well when moving into the field.

Breaking In

The best way to get a foot in the door is to do an industry internship. Many PR agencies and big corporations' communication departments offer internship opportunities in which you'll learn how to make contacts in the business and build a portfolio. Experts say PR is as much art as science, and the only way to get the skills is by practicing them. Although you can break in from another field, you're probably going to have to start low on the ladder unless you have media experience.

THE MAKING OF A PR CAMPAIGN

› **FIRST WORLD FINANCIAL**, a stock brokerage catering to small investors, has just merged with The Capital Group, a financial manager for affluent individuals, forming FirstWorld Capital. The new company hopes to make a mint in commissions on trades by The Capital Group's client base while turning existing First World Financial accounts into full-service financial management clients. To help with determining its strategy and getting word of its new direction to the public,

FirstWorld Capital employs the services of an agency we'll call The PubliComm Group.

EXTERNAL STRATEGY

To position the newly merged company in the minds of existing clients, the media, the investment community, and the public at large—to make the world aware of its new capabilities and to differentiate it from straightforward brokerage firms and financial management companies—PubliComm creates a series of targeted messages. The core message is there are powerful synergies at work in the combination of First World Financial and The Capital Group—that the new entity is greater than the sum of its parts. For small investors, the message is FirstWorld will help them grow wealthier as they age and is the perfect company for them to turn to for financial management expertise. For the wealthy, the message is designed to take advantage of the trend among individual investors to get more involved in managing their investments: Investors can now make trades with FirstWorld Capital, a company they should associate with smart investments.

INSIDER SCOOP

“I can't think of a single job interview I've had that didn't include a writing test.”

CAMPAIGN EXECUTION

Next, PubliComm begins getting these messages out to the world. It writes press releases, prepares media kits, and talks to media contacts, announcing the expanded capabilities available to clients of FirstWorld Capital. It preps FirstWorld Capital executives on the messaging strategy. Soon, stories about FirstWorld Capital's new direction are appearing in newspapers and magazines from the *Atlanta Journal-Constitution* to *Money* magazine, and pieces targeted at high-net-worth individuals appear in *The Wall Street Journal* and the business section of *The New York Times*.

INTERNAL STRATEGY

At the same time, FirstWorld Capital is struggling to integrate the cultures of its two legacy companies. First World Financial was known for its brash, entrepreneurial—some would say swashbuckling—style. The Capital Group was known for having a staid, careful culture. To help integrate the two cultures, FirstWorld enlists the aid of PubliComm's employee relations specialists. PubliComm conducts focus groups with employees of the two legacy companies and studies how other merged companies have handled issues of cultural integration. Then, with input from PubliComm, FirstWorld decides on its post-merger internal messaging. The core of the message is that in the new FirstWorld Capital, employees get the best of both worlds. The independent, entrepreneurial types from First World Financial will be able to leverage the strong reputation of The Capital Group. And the former employees of The Capital Group will now be able to push the envelope in their jobs and reap personal rewards for their entrepreneurial efforts.

SPECIALIZED PR

Many PR agencies specialize in a client industry or PR function, or both. For instance, Waggener Edstrom specializes in PR for technology clients, meaning you'd better show a passion for the tech industry if you want to work there. Other major industry specializations include entertainment, gov-

ernment, health care, pharmaceuticals, sports, and telecommunications.

Functional specialties include consumer marketing, consumer affairs, investor relations, labor relations, crisis management, cause marketing, litigation communications, government relations, and media relations.

OUTCOMES

The campaigns work wonderfully. At the end of the first year after the merger, business is up at FirstWorld Capital among small investors and high-net-worth individuals. Investors in the firm have taken the synergies message to heart, and the company's stock price is up as well. And the integration of the two component cultures of the firm has gone smoothly, with morale high among staff.

REAL PEOPLE PROFILES

ADVERTISING ACCOUNT MANAGER

Years in business: Nine

Education: BA in marketing

Hours per week: 50

Size of company: 1,000 employees

Annual salary: \$75,000

What do you do?

I'm the liaison between the agency and the client. I'm responsible for advertising strategy and advertising production.

How did you get your job?

I had an internship in college and used my contacts there to get an interview at another agency after graduation. I took a second internship at the second agency, which became an account coordinator job. I spent five years at that agency and then went to work for an old boss who'd moved to a third agency. Eventually I went to work for an industry acquaintance at my current agency. So it's been all about networking for me.

What are your career aspirations?

I want to manage strategy—to be the key consultant on a product's marketing and advertising strategy. Long term, I can see myself either at an advertising agency or on the client side.

Careers in Advertising and Public Relations

What kinds of people do well in this business?

Team players who can manage their egos. People with a good likability quotient. People who are patient and passionate at the same time—a tough balance to find.

What do you really like about your job?

No two days are the same. I look forward to the uncertainty and challenges of managing the client's marketing. I also like the fact that we do killer creative. And I like that I can see the results of my work almost immediately.

INSIDER SCOOP

"If you're not dedicated and serious, it can chew you up. We lose 20 percent of our business every year. It's like constantly refilling a leaky bucket."

What do you dislike?

Being treated like a vendor by the client. And when we get blamed for what are really other business issues—like when business is slow and the client assumes it must be the advertising's fault.

What is the biggest misconception about this job?

That it's just a game. It's really fun, but it's also a lot of hard work. If you're not dedicated and serious, it can chew you up. We lose 20 percent of our business every year. It's like constantly refilling a leaky bucket.

How can someone get a job like yours?

The key is an internship. For one thing, you'll make contacts that way. People who have been interns tend to get good jobs after graduation. And an internship can be a good test run in advertising. You'll get to know all about the business, about the different departments and what they do. That will benefit you, because your first couple of years in advertising will seem like boot camp—you don't want to go into advertising unless you know it's for the long term.

A Day in the Life of an Advertising Account Manager

7:30 A.M.

Check voicemail from home. Nothing. Head to work.

8:30 A.M.

Arrive at the office; find two voicemails. One's from a soft drink client who's upset because he didn't see a TV spot we did on a program it was supposed to run on last night. The other is internal: An art director wants to use props that'll cost \$4,000 more than what's in the budget for a cola ad. Check my email; I learn that my account coordinator is trying to find out if the mechanicals we sent to the client for approval yesterday have in fact been approved. This is reminder number 12 from the account coordinator.

8:45 A.M.

Call media to have buyers check with TV stations and compare our buy with what actually happened with the soft drink ad last night.

9:15 A.M.

Call art director to set up a meeting to decide whether the extra \$4,000 in props is really necessary.

9:30 A.M.

Call client's voicemail and leave a message saying we're checking on whether the spot ran last night and checking again on the mechanicals. Email account coordinator, telling her that I've left several voicemails with the client about the mechanicals during the past 20 hours.

10:00 A.M.

Write creative brief for soft drink client's orange drink. The client wants to focus strategy on its new 11-ounce can, but

focus groups show that people are much more interested in the fact that the drink contains 10 percent real fruit juice. My brief mentions the new can, but focuses on the real fruit juice angle.

12:30 P.M. Run downstairs for a sandwich and eat it at my desk.

1:00 P.M. Get word from media that the cola spot ran as it was supposed to on TV last night. Call the client to pass on this information. Learn that the client didn't watch the last third of the program, when the spot aired.

1:30 P.M. Meet with art director. Decide that the \$4,000 in props isn't really necessary to the cola ad, so I don't have to call the client to up the budget.

2:30 P.M. Client arrives at office for production meeting to review commercial directors' reels for an upcoming diet cola campaign, which will consist of six 30-second spots. I present the agency's recommendation of which director would be best. The client wants our second choice because he's \$50,000 cheaper. Decide we need to do follow-up with production companies before making a decision.

4:00 P.M. Check email. Media has sent me an email about a print plan it just presented to the client. It seems the client would like to schedule rotations in its favorite magazine, *People*. Request a POV—point-of-view memo—from media discussing whether we should include *People* in this media plan. My

gut feeling is that *People* is too expensive for this campaign. We're focusing more on regional coverage.

4:30 P.M.

Call client. Leave message that we're looking into including *People* in the media plan.

5:15 P.M.

Sit down with assistant account executive who's working on a competitive review—an advertising analysis of the soft drink market. Discuss ways to make the competitive review stronger.

6:00 P.M.

Head home. Check voicemail from the car—nothing. I can eat dinner in peace tonight.

Careers in Advertising and Public Relations

ADVERTISING MEDIA PLANNER

Years in business: Three

Education: BA in English literature

Hours per week: 50

Size of company: 100 employees

Annual salary: \$35,000

What do you do?

I create media plans. A client comes to me with a budget and a message it wants to get out. I find out who the target for that message is and figure out what the target group's media habits are. Then I decide what kind of media to use for the client's ads. I'm also responsible for buying print ad space, so I negotiate rates for the print placements we buy.

How did you get your job?

Networking. My dad used to work for Dancer—an old ad agency—and he gave me the name of someone in the business when I moved here. I met with that person and quickly got a job as an assistant media planner. I was pretty clueless when I started; they had to explain to me what an advertising agency does.

INSIDER SCOOP

"It helps to be flexible. You'll face roadblocks in the work, and it helps not to feel gutted every time something goes wrong."

What are your career aspirations?

I don't really know. I'm going to stick with this for a while. I think I might end up a teacher, but this is fun for now.

What kinds of people do well in this business?

You have to be organized in your thinking—analytical. You have to be able to look at data and draw conclusions from it. You also have to have a good eye for detail, because mistakes can cost the client real money. It also helps to be good with numbers and people.

What do you really like about your job?

I like the people I work with. My team is killer. But the best part is seeing the work get out there. It's pretty cool to see a campaign break on TV and in magazines. I also like the problem-solving aspects of the job.

What do you dislike?

Sometimes I dislike how convoluted the processes in an ad agency can be. Trying to get the ads through the agency efficiently can be really frustrating. I also get frustrated with numbers sometimes—for instance, when I can't get a budget to balance. And I don't like the pressure I sometimes feel not to make mistakes, because I'm dealing with the client's money.

What is the biggest misconception about this job?

That it's only number crunching. People think it's like accounting. They think we just look in the book and pull out rates. That may have been how it was once upon a time, but now there are more aspects of the job that challenge you to think creatively.

How can someone get a job like yours?

Having connections to get in the door is really important. Once you land an interview, you need to show that you have common sense and that you'll be easy to work with.

A Day in the Life of an Advertising Media Planner

9:00 A.M. Arrive at work, check voicemail and email. Call the agency's European offices to check on the media plans they owe us. (We give them the strategy on global campaigns, then they do the planning and buying and report back to us.)

10:00 A.M. Meet with a *Business Week* rep to discuss an upcoming campaign and contracts.

10:30 A.M. Balance budgets on a search engine account. Responsibilities like this take a lot of my time.

11:00 A.M. Meet with account services and production to talk about upcoming deadlines. Try to make sure we can meet an insertion in an upcoming magazine issue. Give production the specs for the ad.

12:00 P.M. Lunch with a media rep from *The Wall Street Journal*. We take about two hours; it's a bit of business talk, but mostly just socializing. The rep is trying to build a relationship with me.

2:00 P.M. Status meeting with the entire media team. We update each other on the status of media planning and buying for different accounts.

2:30 P.M. Do runs on the computer to determine just who the target is on an account. I've gotten some guidance on this from the account services strategy brief, but I'm using syndicated research (information on different demographic groups) to get more focus on the target.

3:00 P.M. Start writing the media plan based on my research, the strategy brief, and the media budget for the campaign.

4:30 P.M. Go out riding the boards—checking out outdoor advertising locations—with the media buyer.

6:00 P.M. Head home.

SENIOR ADVERTISING COPYWRITER

Years in business: Ten

Education: BA in psychology and mathematics

Hours per week: 40

Size of company: 300 employees

Annual salary: \$120,000

What do you do?

I create and oversee the production of print and broadcast advertising.

How did you get your job?

While I was working on Wall Street, I started taking portfolio classes at night. When I had a portfolio, I got my first job in the in-house advertising agency of a financial services company. From there I moved to writing direct mail at a better, more creative agency. Then I moved to a job writing ads at a less creative agency, and finally I ended up writing ads at my current agency—a full-service agency with a reputation for good creative.

INSIDER SCOOP

"You've also got to be tuned into pop culture and understand a wide range of people so you can write ads that appeal to different groups."

What are your career aspirations?

I'm not anomalous in saying, "I've got to get the hell out of advertising." I'm interested in writing screenplays or fiction, directing a film, or maybe opening a bar. A lot of people have the aspiration to open their own ad agency; there are new creative boutiques popping up all the time. That idea has some appeal to me, too.

What kinds of people do well in this business?

Obviously, people who are very creative. It also helps to be energetic and theatrical. People who are witty, extroverted, and good at self-promotion seem to get ahead in advertising. This is not a good industry for the passive,

Careers in Advertising and Public Relations

unless they're very talented. You've got to be prepared to deal with constant criticism. You've also got to be tuned into pop culture and understand a wide range of people so you can write ads that appeal to different groups.

What do you really like about your job?

I have the ability to create things—to have a vision and then make it happen. Also, there's no set routine; I'm involved in all kinds of ads and all kinds of media. I do radio, TV, and print, and each entails different things, and I like that. I also really like working with music and film, and editing commercials.

What is the biggest misconception about this job?

A lot of people think advertising is a shameless, sell-anything business, and that there's this nefarious intent on the part of ad agencies to make people buy what they don't really want. That's so far from the kind of thinking that actually goes on in an ad agency. Mainly, we try to figure out what's good about products and then help the public see that.

How can someone get a job like yours?

Put a portfolio together. There are places you can go specifically for that purpose, that almost guarantee you a job when you finish. You'll leave those places with a polished portfolio, and these days that's what you need to get a job. When I look back now on my first portfolios, I find them laughable.

A Day in the Life of a Senior Advertising Copywriter

8:45 A.M. Get to work. Check emails and voicemails.

9:00 A.M. Conference call with account services and an automotive client regarding a spot that was just shot. The client has looked at the edit and doesn't like the way the characters are portrayed in it—

says they're not friendly enough. The client also doesn't think the ad is funny enough.

10:00 A.M.

Work with my partner, an art director, on new ideas for a soft drink account. Account services tells us the strategy is that this is a reenergizing drink. We start with some pretty literal representations of people being reenergized by the drink—for instance, a lecture hall full of snoozing students who are awakened every time the lecturer takes a sip of her soft drink. As we get into the process, we get a little less obvious and start having fun—conceiving of a soft drink SWAT team that charges in to help a couple of young guys with dangerously low energy who aren't acknowledging good-looking women who walk by. This is a decent idea because the SWAT team is a concept that could translate across an entire campaign of ads.

12:30 P.M.

Head around the corner for a burrito.

1:00 P.M.

Drive to a recording studio to remix the voiceovers in a winery ad. As we wrote the ad, the characters were supposed to be kind of sarcastic, but the client wants us to mix in friendlier, more upbeat takes.

4:30 P.M.

Handle a bit of paperwork for the upcoming three-week credit card shoot in Australia and Thailand.

5:30 P.M.

Head home.

SENIOR PR ACCOUNT EXECUTIVE

Years in business: Six

Education: BA in marketing communications

Hours per week: 45

Size of company: 30 employees in office
(hundreds in agency)

Annual salary: \$55,000

What do you do?

I do PR for an agency focused on technology clients. I keep up with the ins and outs of technology news; you've really got to know your industry. I write press releases. I spend hours on the phone talking to media contacts, trying to place stories about my clients and their products. I prep client executives before speaking engagements and sometimes sit in on meetings with media representatives in case the client runs into trouble.

How did you get your job?

I got my first job because of my college major. I went to job fairs, networked, responded to classified ads—the usual. Since then, it's been all about networking and industry contacts. I got my current job because I hated the last agency I worked for, and a friend at my current agency told me about a job opening here and then campaigned to get me hired.

What are your career aspirations?

For now, I enjoy PR. The people are great at this agency, and I like my clients. So I'd say I'd like to continue to advance in PR.

What kinds of people do well in this business?

First and foremost, you have to be a good communicator. You have to be able to write well, and every agency you approach for a job will make you prove your writing skill via a writing test before hiring you. Because you have to spend so much time talking to the press, you have to be a good speaker and be able to think on your feet.

What do you really like about your job?

At my current agency, I like the fact that management encourages us to have a good life/work balance. I've actually been scolded for staying too late at the office! But that's not the norm in the industry, and even here there are times when you have to work long, hard hours.

INSIDER SCOOP

"I like the fact that there are a lot of young people in my office and that we often go out together, to happy hours and other social activities."

What do you dislike?

A really demanding client can make your life hell. And you can run into some jerks in this business. My last boss had no social skills and would just start yelling at me for no reason. It got to the point that I started yelling back. I also dislike the way some members of the media treat you when you tell them you're in PR, either yelling at you or just hanging up on you. The fact is, they need us as much as we need them.

What is the biggest misconception about this job?

That if you're in PR, you're automatically part of some disinformation campaign. That can be true at times in some areas of PR, but where I am, I'm merely relaying information about my client's products to the marketplace, not spinning half-truths or lies. I'm proud of what I do.

How can someone get a job like yours?

A major in communications or marketing is really helpful in getting your first job. Doing an internship is also a great way to get your foot in the door. After that, it's all about networking.

A Day in the Life of a Senior PR Account Executive

8:30 A.M. Arrive at the office. There's a voicemail from my boss, who wants some changes made to a draft of a press release I wrote a couple of days ago. I go to work making the changes to the press release.

9:30 A.M. Show my boss the revised press release; she approves it.

10:00 A.M. Start calling technology writers to try to place stories about my client's new wireless device.

12:30 P.M. Lunch with some coworkers. We get sandwiches from a nearby deli and sit at an outside plaza to eat.

1:30 P.M. Receive a phone call from the client, who's still not happy with the press release I rewrote this morning. Buckle down to make still more changes.

3:00 P.M. More phone calls to the press.

5:00 P.M. I've made all the phone calls I can make today, so I take a little time to scan a few tech industry websites and magazines.

6:00 P.M. Time to head home.

The Workplace



Lifestyle and Hours	68
Culture.....	68
Travel	69
Compensation and Vacation.....	69
Training	70
Career Notes	71
The Inside Scoop.....	71



LIFESTYLE AND HOURS

› **PEOPLE THINK OF** advertising as glamorous—and it can be. There are ball games with the client, client dinners at excellent restaurants, two-hour lunches courtesy of the magazine rep, trips to film on location in Fiji or Rio de Janeiro, and opportunities to befriend the famous people who star in the ads. There's also the constant opportunity to create an ad that makes a permanent mark on popular culture. Look for a bit less extravagance than usual these days, though, because advertising agencies have been cutting costs like companies in every industry.

But that's not all there is to advertising. Behind the bright lights and the glitz are thousands and thousands of hours of hard work.

Unfortunately, those in PR get all the hard work but usually significantly less glitz. However, they can still get some fun perks, especially at big agencies with wealthy or plugged-into-the-scene clients, as well as the opportunity to create buzz or contribute to a story that becomes part of popular culture.

While most people in advertising and PR work the kind of hours that get you home in time for dinner, the hours can skyrocket when a deadline is approaching. We're talking possibly 90 hours a week during crunch times. And when the client makes a request for an emergency press release or a revision to an ad? Well, you can kiss your dinner-and-a-movie date good-bye—and your weekend trip to the beach, too. Even advertising creatives, who can really slack off when they're not under the gun, can be at the office until late at night when a deadline approaches.

Along with the hard work comes occasional high stress. You might be in advertising account management and freaking out because a design mock-up that had to go out at 5:00 isn't ready yet at 5:15. You might be in advertising production and freaking out because the account executive who's waiting for you to finish that design is standing over your shoulder, freaking out

herself. You might be in PR and freaking out because the client-company executive you're supposed to brief before tomorrow morning's press conference is stuck in a meeting that's supposed to last well into the evening. And there's a lot of money riding on your work in an advertising or PR agency, so you don't want to make mistakes. "You have to be able to handle pressure," says an industry professional. If you screw up—or even if you haven't, but some bigwig at your agency or the client thinks you have—you can end up out of a job in a hurry. And if your agency loses a key account, you might be handed a pink slip no matter how well you do your job.

INSIDER SCOOP

"I work between 35 and 90 hours a week. It's all project-based work, so it's feast or famine."

CULTURE

› **SO WHY DO** people go into advertising and PR? Again and again, insiders tell us the same thing: These industries can be a lot of fun. The people who are drawn to advertising and PR are either creative themselves or have a great appreciation for creative work. They're smart, curious, and into popular culture. They're also young. One advertising insider estimates the average age at his agency, including senior management, is 28. And a PR insider tells us most of the people in her office are her age (late 20s), and that the oldest guy in the office is 45—"but he doesn't act like it."

Depending on their agency, people in advertising and PR also tend to congregate during their nonworking hours. They go to happy hour together on Friday evenings, invite each other to parties, date, and sometimes even marry. That means if you get a job in the bigger advertising and PR cities, you're likely to get a social life as well.

All of this creates a looseness and sense of humor

you might not find in companies with more rigid processes or older, more conservative staffs. This might not be an absolute rule—things can be more uptight at the bigger, account-driven advertising agencies or the larger PR agencies—but it's safe to say working in advertising or PR can be a lot more fun than working in most other industries.

TRAVEL

► **TRAVEL REQUIREMENTS VARY** a great deal in advertising and PR. Account people or creatives with out-of-town clients do a fair amount of travel. They also may travel to oversee the production of ads, or as part of international PR work. Media, production, and traffic people in advertising, on the other hand, do hardly any traveling. And junior staffers will generally travel less than senior ones. “An assistant account executive might go along to client meetings if they’re local,” says one advertising insider. “And some might go to TV shoots. It all depends on who your manager is.”

COMPENSATION AND VACATION

► **WHEN IT COMES** to handing out paychecks, the advertising industry is a lot like Dr. Jekyll and Mr. Hyde. When you first start in advertising, it’s Mr. Hyde: in the low to middle \$20,000 range, \$40,000 at most, depending on your position and experience.

As you advance in the industry, you’ll get to know Dr. Jekyll: \$80,000 to \$90,000, and even into the six figures if you make VP or director or are a recognized creative talent. Typically, account executives earn about \$45,000; account planners, in the low to mid \$50,000 range; top account planners, around \$89,000; copywriters, in the \$60,000 range; art directors, about \$68,000; media directors, \$95,000; associate creative directors, \$106,000; account directors and supervisors, in the \$100,000 range, and creative directors, \$80,000

to \$175,000. These numbers don’t include bonuses, which can vary widely depending on the individual’s performance, the office, the person’s practice area, and the firm’s overall performance.

In PR, the numbers—and the fact they start very small but can get sizable as you advance in your career—are similar. If you make it to account executive, you’ll typically earn around \$40,000. Senior account executives average about \$52,000; account managers and supervisors, about \$65,000; and VPs and group directors, \$155,000. Again, these numbers don’t include bonuses, which can be a significant part of total compensation.

In both industries, compensation tends to be higher at bigger agencies and in bigger markets. And in advertising, according to insiders, pay is typically higher at traditional agencies than at interactive or direct ones.

Vacation policies are fairly standard. Most firms offer two weeks to start and three weeks after a few years; others are more liberal. If you’re a valuable asset to an agency, you can command significant vacation time. One advertising creative we spoke with takes a couple of months off—paid—to go on a big trip every four years or so.

INSIDER SCOOP

“The young people in this business do tough jobs for not a lot of money. It’s a classic case of paying your dues.”

Careers in Advertising and Public Relations

Average Annual Compensation at Advertising Agencies, 2010

POSITION	TOTAL PAY (\$)	BASE SALARY (\$)	BONUS (\$)
Creative director	168,000	155,000	13,000
Associate creative director	109,000	106,000	3,000
Art director	73,000	68,000	5,000
Copywriter	64,000	62,000	2,000
Media director	100,000	95,000	5,000
Management supervisor	102,000	100,000	2,000
Lead account planner	96,000	89,000	7,000
Account planner	54,000	53,000	1,000
Account executive	46,000	45,000	1,000

Source: Glassdoor.com, WetFeet analysis

Average Annual Compensation at PR Firms, 2010

POSITION	TOTAL PAY (\$)
Executive VP	215,000
Senior VP	180,000
VP	120,000
Account supervisor	65,000
Senior account executive	52,000
Account executive	40,000
Lead account planner	96,000
Account planner	54,000
Account executive	46,000

Sources: PR Week 2010 Salary Survey; WetFeet analysis

TRAINING

► TRAINING POLICIES VARY widely throughout these industries. Many advertising and PR agencies offer no formal training; the frequent mantra is “we don’t have time to train.” Those that do provide training are generally bigger and more established. In advertising, such firms include Grey Global Group, JWT, Young & Rubicam, and Leo Burnett, which even provides formal training to entry-level creatives.

In addition, many agencies offer internships to students. Insiders say internships can be very valuable in helping you learn more about advertising or PR and make your resume more impressive when it comes to landing a full-time job. But beware: While some agencies offer internships that teach you about the business, others use internship positions only to get cheap, temporary clerical help.

CAREER NOTES UNDERGRADUATES

Undergraduates are the primary fodder for entry-level jobs in the advertising and PR industries. Media assistant, account coordinator, production assistant: These and other advertising positions are full of recent college graduates. The same thing is true of account coordinators in PR. You don't need an MBA or other advanced degree to break in, but you can count on doing clerical and number-crunching grunt work.

Many people get into advertising by taking purely clerical positions, generally as administrative assistants. One insider says her agency has an excellent record of promoting people out of administrative assistant positions. But others beg to differ. "If you start as an administrative assistant, people never stop looking at you as a secretary," says one.

MBAs

Most MBAs aren't interested in advertising and PR because the entry-level salaries are less attractive than those in other industries. But because of their training in business strategies, MBAs can fit in well in account management, account planning, and media planning.

A few years back, some advertising agencies, such as Saatchi & Saatchi and Young & Rubicam, did take to hiring MBAs for account management positions. But for the most part, it's not necessary to have an MBA to get a job in advertising or PR, so MBA recruits may not fare any better than undergraduate hires.

MID-CAREER CANDIDATES

Mid-career professionals coming from other industries should be prepared to start at square one. Advertising and PR are industries in which people generally start at the bottom and work their way up. It's often necessary to jump from agency to agency to move ahead. Finding job leads is seldom a problem because the advertising and PR communities in most regions are close-knit. In PR, career changers with extensive industry knowledge,

government expertise, or experience dealing with the press can enter at more advanced levels.

Mid-career advertising and PR people looking to jump agencies will find they're judged by the success of the campaigns on which they've worked.

THE INSIDE SCOOP WHAT EMPLOYEES REALLY LIKE

Variety Show

These industries are never dull. No matter where you work in advertising or PR, you'll have the opportunity to experience quite a bit of variety as you progress in your career. You'll get to work on different accounts, each with its own problems to solve and information to master. Over time, you might work on everything from a computer software account to a sporting goods campaign. Your job will constantly be changing. These are dynamic, high-energy professions.

"It's a Party Every Day"

One industry professional swears he says just that to his wife every evening when she asks how his day went. Of course, he's kidding, but he likes the atmosphere. "It's light," he says. "There are a lot of young people." And, an advertising creative says, "Even when I'm having a bad day at work, I laugh really hard several times."

Expect to spend time socializing with your coworkers. The young, creative culture lends itself to happy hours and group events.

Hey, Good-Lookin'

Advertising is notorious for drawing attractive young people who dress well and go to the hippest restaurants and bars. Agency work can be glamorous—nice client meals, your work visible in the media, smart people, great parties. On the flip side, it seems unreal and superficial at times.

Careers in Advertising and Public Relations

The Right-Brain Stuff

Most people in advertising like the fact they work with a creative product, whether they're creatives or not. "You get to use one side of your brain for the business details while using the other side for helping develop the creative work," says an account management insider.

Changing the World

"Just do it." "Got milk?" "Don't leave home without it." In advertising and PR, you're involved in a world of high visibility and great cultural power. You're doing work that contributes to popular culture and will have opportunities to do spots that define the zeitgeist. Even if the result isn't earth-shattering, people in advertising find their industry compelling. As one of our sources puts it, "You get to see what you've created on national TV, and advertising is a topic that everyone has an opinion about."

INSIDER SCOOP

"If you start as an administrative assistant, people never stop looking at you as a secretary."

PR is similar: There can be a real charge to seeing a press strategy you worked on reflected in a story in a big newspaper or magazine.

WATCH OUT!

Changing the World? Not!

No matter how much some people in the industry would like to believe good advertising is the same as art, the fact is it's not. And although some people in the industry think advertising provides a great benefit to society, others disagree completely. One advertising insider says: "You're not saving the world; you're not saving orphans. You're not doing much that's valuable to mankind." Another puts it this way: "Sometimes I think of all the smart, talented people I work with, who

work really hard solving problems together all day. And I have to think there are better ways their energy could be directed instead of selling a bunch of crap to people who don't need it." In fact, you may end up advertising a product you don't particularly like.

PR is no different in this regard. Someone has to spin the story for the oil company after the big spill at sea; someone has to defend the chemical company that doesn't want to pay damages to the developing community over which its facility released a cloud of noxious gas. That someone works in PR.

INSIDER SCOOP

"It's really fun to be involved in creative things, even if you're not especially creative yourself."

Ego a-Go-Go

For some reason, advertising is an industry filled with people with quirky, intrusive habits and bloated egos. (The same may be said of PR, though that industry isn't as notorious for this.) There's the copywriter who won't go into creative presentations without his parrot perched on his shoulder. Or the creative director who sees no problem with practicing scales on his saxophone—in the office in the middle of the afternoon. Or the commercial director who calls her ads "films." Sometimes, it seems the arrogant egomaniacs are the ones who make it far in the business.

The Client Kowtow

Advertising creatives are unanimous in occasionally disliking aspects of the agency's relationship with the client, and most people in the business get frustrated with clients at some point. One creative says: "We had a bagel client who insisted that we not have any punctuation in the ad copy. It was the most absurd client demand I'd ever heard." It's not unheard of to work six months on a project that suddenly dies after the client changes its mind. But for all your com-

plaints, you still need the client, even if you have to compromise your integrity every so often.

Dysfunctional Press Relationships

In PR, a lot of your job involves calling and emailing members of the press—day in, day out. Problem is, many journalists can't stand PR people and aren't afraid to let you know that. Sometimes the press will hang up on you or, even worse, start yelling at you. Thick skin can be a real asset when this happens.

Capsizing Careers

The advertising and PR industries are notoriously unstable. An agency might lose a big account, and suddenly 20 percent of its staff is laid off. Or a creative might find herself assigned to a partner or a creative director she can't work with, and boom!—she's fired. Or a junior account person might rub a big, important client the wrong way, and suddenly he's reassigned to the direct response unit of the agency. You've been warned.

INSIDER SCOOP

"Advertising is probably as basic a consumer thing as you can do."

Getting Hired



The Recruiting Process.....	76
Interviewing Tips.....	77
Grilling Yourself.....	78
Grilling Your Interviewer	78



THE RECRUITING PROCESS

► **MANY OF THE** big advertising agencies do at least some on-campus recruiting—most commonly for positions in account management, media, and account planning. Be on the lookout for firms that recruit at your school.

Generally, the initial interview will take place on campus. Candidates who make a favorable first impression will then interview with more people at the agency's offices.

► TIP



Even entry-level creative job seekers need a polished, professional-looking book to land a good job.

In your interviews, you'll be asked about items on your resume that show you're advertising or PR material. You'll be expected to show you have good marketing sense, an understanding of the business of advertising and the workings of the media, and a pleasant personality. Your interviewer also will want to know why you're looking at his or her agency, so be sure to bone up on its recent work and news. And if you're applying for an account management position, be prepared to talk about your leadership experience.

NETWORKING

Most people don't get their jobs in advertising or PR through on-campus recruiting, but through good old-fashioned networking. Although responding to an online job listing or classified ad is a possibility, the best way to get in the door at an advertising or PR agency is to know somebody. Another option is to go to your school's career office to see if it has a list of alumni contacts in the advertising or PR industry.

Don't send your resume to agency HR departments. In most cases, it'll just go into the circular file. Instead, work your contacts to get in touch with someone with real hiring authority.

INSIDER SCOOP

"Networking is really important in this industry. Find a friend of a friend who knows somebody in the agency you want to work for. Or read *Advertising Age* and write a letter to the VPs mentioned there who work where you want to be."

ADVERTISING CREATIVES

Creatives must take a different path into advertising. For them, it's less about who they know, where they went to school, or what their grades were. Creatives must have a good book to get a job. Nowadays, even entry-level creative job seekers need a polished, professional-looking book to land a good job. Many aspiring creatives go to advertising schools, which help them hone their conceptual skills while they put together a book. Among the more popular schools are the Portfolio Center, the Creative Circus in Atlanta, the University of Texas at Austin, and the Art Center in Pasadena, Calif. Other aspiring creatives take a job as an administrative assistant in a creative department, where they can get to know successful creatives and get advice on putting together a good book.

► TIP



If you're a creative, make sure your portfolio includes examples of interactive work, including integrated campaigns—showing how you'd advertise a single brand in a variety of media.

Creatives also need perseverance. Good advertising is a subjective thing. To get a job, you need to get your book in front of a creative director who likes it at the

same time the agency has an opening. Be prepared to hear “thanks, but no thanks” from lots of agencies. As one insider says, “I have an envelope full of rejection letters that’s three inches thick.”

PR NOTES

In PR, it's all about excellent communication skills. Because you'll be spending much of your day on the phone with members of the press, you must be able to speak well and think fast on your feet. And because you'll be writing press releases, if not speeches for client executives, you have to be a strong writer. In fact, you'll probably take a writing test as part of the interview process.

Like advertising creatives, PR candidates can improve their opportunities by putting together a portfolio of related work. If you're already in the industry, that means press releases and press mentions for your accounts. If you're looking to break into the industry, that can mean everything from the college paper you aced to the flyer you created for your student organization's charitable event. The idea is to demonstrate your powers of persuasion and an ability to craft a message for the audience you want to reach.

INTERVIEWING TIPS

1. If you've done an internship in the advertising or PR industry, talk about everything you learned from it. Internship experience gives you a step up on the competition for entry-level jobs.
2. Show that advertising or PR is where you want to be. Play up anything on your resume that has to do with marketing or creativity, and talk about how much you want to work in a business that highlights both.
3. Do your homework. Most interviewers will want to hear what you know about the industry's history and its recent trends. This will gauge how serious you

are about the job. Check out other resources listed at the end of this guide. Use your contacts to find advertising or PR professionals who will talk to you about the business and their experience in it.

4. Learn about the agency to which you're applying. Visit its website and, if it's an ad agency, learn more about it in the *Advertising Red Book* and check out its ads. Know who its current clients are, and think about the strategies underlying its various campaigns. Be prepared to talk about why you prefer this agency over its competitors.
5. Be specific when talking about your experiences and how they show your marketing acumen, analytical ability, and leadership skills. Don't just say, “I was the house manager of my fraternity.” Instead, talk about how you rallied your fraternity brothers to keep the fraternity house clean, and how you motivated a team of brothers to refinish the house's hardwood floors.
6. Display enthusiasm, but stay calm. Advertising and PR are all about relationships, and you'll improve your chances of landing a job if you can show you are easy to work with.
7. Be prepared to do some creative thinking or problem solving. You might have to talk about how you'd change an existing ad or press campaign to make it more effective, or how you'd go about designing a media plan for a given account.
8. Don't forget the thank-you note. You never know—it could mean the difference between you and another candidate.

INSIDER SCOOP

“If you think the agency's work is horrible, odds are you're going to hate working at the agency.”

GRILLING YOURSELF

› **FOLLOWING ARE THE** kinds of questions you might expect in an advertising or PR interview. Be prepared for these and you'll have an easier time with the unexpected questions as well.

- What excites you most about a career in advertising/PR?
- Where do you want to end up in advertising/PR?
- What makes you want to work for this agency rather than for our competitors?
- Pretend I'm a prospective client and you're pitching me. Explain why I should give my account to your agency.
- Tell me about your leadership experience. (This question is for account managers in advertising and PR.)
- Tell me about a time when you were faced with a problem that was difficult to solve. What was the problem? What steps did you take to solve it? How was the situation resolved?
- Tell me about a time when you worked on a team. What was the team trying to do? What was your role? Was the team successful in achieving its goals?
- Who else is interviewing you?
- Sell me this pencil.

GRILLING YOUR INTERVIEWER

› **THIS IS YOUR** chance to turn the tables and find out what you want to know. While we strongly encourage you to come up with questions of your own, the following samples should get you started. Those in the “rare” section are meant to be innocuous, and those in the “medium” and “well-done” sections will help you put your interviewer’s feet to the fire.

RARE

- What made you choose this agency?
- How did you get into advertising/PR?
- What's a typical career path in this department?

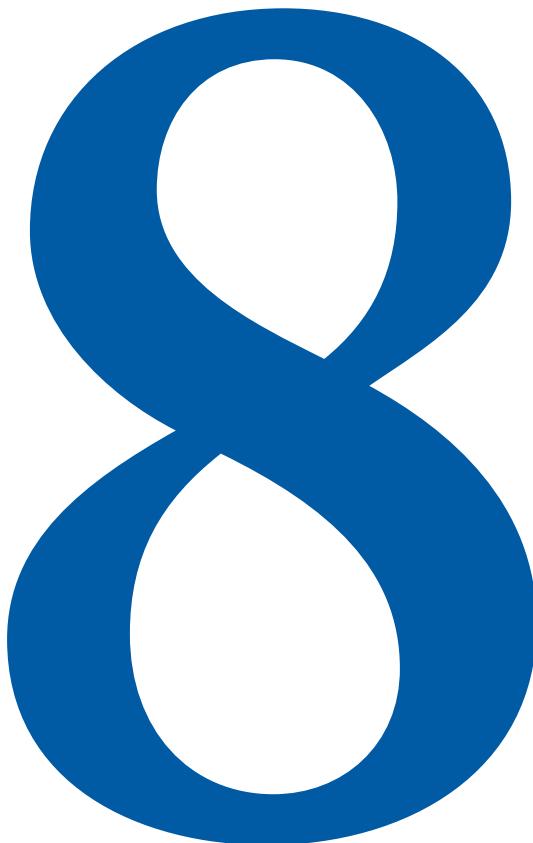
MEDIUM

- For advertising account services: How much of the job consists of overseeing the execution of advertisements, and how much consists of doing strategic or competitive analysis?
- For advertising account services: Will I get to go on shoots? To client meetings?
- Is it possible to move laterally within the agency?
- Is it possible to get promoted out of an administrative assistant position?
- What are the exciting new business opportunities for the agency?

WELL-DONE

- What do you find most frustrating about the industry? About the agency?
- How well do the different departments of the agency get along?
- How has the consolidation of the industry affected the agency?
- If the agency has been acquired: Has the new arrangement affected the business or the culture of the agency?
- If the agency hasn't been acquired: Do you think the agency needs to be acquired by a bigger company to remain competitive?
- What percentage of your professional staff do women and minorities constitute?
- What's the agency's policy regarding layoffs if you lose a big account?

For Your Reference



Advertising and PR Lingo	82
Advertising Resources	84
PR Resources	86



ADVERTISING AND PR LINGO

Although understanding some lingo won't get you the job by itself, it certainly won't hurt you in your interviews. To help with this, we've compiled a list of some common terms.

15, 30, 60

Different lengths of TV spots—as in, “The client wants two 30s and a 60.”

Advertisorial

Print ad that resembles an article or editorial.

Backgrounder

A document that details market position, place in history, and market need met by a company or one of its products or services. Often accompanies a press release about the company, product, or service.

Banner

Online advertisement of the kind typically found at the top of a website or in the margin.

Book

A portfolio of a creative's ad samples. For aspiring copywriters and art directors, a book will consist of mock ads. For someone already in the business, it will consist of ads the person helped create.

Boilerplate

Standard wording that goes at the bottom of a given organization's press releases.

Boutique

An agency that focuses on only one aspect of advertising. For example, a creative boutique would handle only creative duties for a client, not media planning or research.

Brief

The creative brief: a formal memo written by account management or account planning detailing the agency's creative strategy for an account.

Broadcast advertising

Television and radio advertising.

Bus cards

The advertising posters attached to the backs and sides of buses.

Call tree

List of people to call in the event of a crisis. A term commonly used in certain PR disciplines, crisis management not least among them.

CPM

Cost per thousand, a measure of a media plan's cost versus its reach.

Campaign

An advertising effort on behalf of a brand. Some campaigns consist of just one advertisement and others consist of a series of ads linked by the way they address a single strategy for the brand. Also, a PR effort in support of an organization's image with the public, the government, or employees.

Comp

A near-final-quality representation of a print ad.

Cut

An edited version of a commercial—as in, “The client didn't like the latest cut.”

Display ad

Illustrated print ad.

Dummy

Preliminary mock-up of an ad.

Editorial

News articles, features, and op-eds in print publications.

Flighting

A media plan's scheduling of TV ads.

Frequency

A measure of how frequently an ad reaches its target audience. Along with reach, frequency gives advertisers a feel for the effectiveness of a media plan.

GRP

Gross rating points, a measure of an ad's reach among TV viewers.

Impressions

The number of times a marketing message is seen.

Influencers

Those whose opinion or coverage of a company or its offerings can shape public opinion.

Linage

A measure of the size of a print ad based on the number of lines it takes up.

Mechanical

Final production-department version of a print ad, ready to go out for final production.

Mindshare

How much "space" a product, service, organization, or message takes up in an individual or group's head or collective heads.

Network

A collection of advertising agencies all sharing resources under the same corporate umbrella.

Noise

The effect of too many messages being delivered to the marketplace simultaneously. Great ad and PR campaigns strive to be heard above the noise.

Outdoor advertising

This has nothing to do with the spate of SUV ads depicting smilinguppies on their way to the great outdoors. It refers to outdoor locations for advertisement placement, such as billboards, kiosks, and buses.

PSA

Public service announcement. PSAs are ads for good causes. One example is, "This is your brain. This is your brain on drugs." Ad agencies usually produce PSAs for little compensation as a way to enhance their public image and do good creative work.

Piggyback

Two commercials in a row from the same TV advertiser.

Pitch

An attempt to sell the agency to the client; an attempt to win new business.

Positioning

The market's perception of how well a company or offering stacks up against competitors.

Pre-pro

Preproduction meeting, a meeting that takes place before a shoot.

Proactive PR

When a PR effort leads to editorial. Compare to reactive PR.

Rate card

Summary of costs for various ad sizes in a particular publication.

Careers in Advertising and Public Relations

Reach

The extent to which an ad or PR message reaches a target audience.

Reactive PR

When editorial prompts a PR effort. Compare to proactive PR.

Reel

A collection of a creative's TV ad samples, or a commercial director's ads that the agency and the client will use to select a director to shoot their ad.

Reprint

Reproduction of a print ad, usually used as an entry in awards shows or in a creative's book.

Ride the boards

Go into the field to check outdoor ad locations.

Roadblock

When a single advertisement is scheduled such that it appears on more than one TV station at the same time.

Rough

A preliminary draft of a print ad, created as a first attempt to execute the ad's concept.

Shoot

The filming of a TV ad.

The Shows

The advertising awards shows.

Spot

TV or radio commercial.

Spot market

Local media market.

Spread

A print ad covering two facing pages in a publication.

Storyboard

A print representation of how a commercial or other filmed, videotaped, or animated piece of marketing is supposed to look when finished.

Suits

The creatives' moniker for people who work on the business side of the agency.

TRP

Targeted rating points, a measure of an ad's reach among TV viewers.

Talent

Actor or voiceover artist.

Target

The people to whom the advertiser is trying to sell.

Tissue

Rough expression of a creative idea, often in Magic Marker on tissue paper.

ADVERTISING RESOURCES

ADVERTISING INDUSTRY NEWS SOURCES

Adforum (www.adforum.com)

Adrants (www.adrants.com)

Advertising Age (www.adage.com)

Adweek (www.adweek.com)

BrandWeek (www.brandweek.com)

MediaPost (www.mediapost.com)

MediaWeek (www.mediaweek.com)

The New York Times Media & Advertising section

(www.nytimes.com/pages/business/media/index.html)

ADVERTISING AWARDS BOOKS

It's a good idea to look at these to see what shops are making the most exciting ads.

Art Directors' Annual, from the Art Directors Club (www.adcglobal.org)

Communication Arts Advertising Annual,
Communication Arts magazine
(www.commarts.com)

Graphis Advertising Annual (www.graphis.com)
One Show Annual (www.oneclub.org)

BOOKS ABOUT ADVERTISING

Adcult USA: The Triumph of Advertising in American Culture

A look at the central role advertising plays in modern culture.

James B. Twitchell (Columbia University Press, 1997)

Creative Advertising: Ideas and Techniques from the World's Best Campaigns

A savvy, up-to-date look at some of the most effective campaigns in recent advertising history.

Mario Pricken (Thames and Hudson, 2004)

Ogilvy on Advertising

A classic primer on advertising principles by one of the founders of venerable advertising agency Ogilvy and Mather.

David Ogilvy (Prion Books, 1995)

Soap, Sex, and Cigarettes: A Cultural History of American Advertising

A study of the social and cultural importance of advertising.

Julian Sivulka (Wadsworth Publishing, 1997)

Careers in Advertising

An overview of career opportunities in advertising and how to land them.

S. William Pattis (McGraw-Hill, 2004)

The Advertising Age Encyclopedia of Advertising

Three-volume set that takes an exhaustive look at the history of advertising. Includes profiles of 120 important past and present agencies, an overview of advertising tactics, profiles of top advertisers, and descriptions of seminal ad campaigns.

John McDonough, Karen Egolf, and Jacqueline V. Reid, editors (Fitzroy Dearborn Publishers, 2002)

The Creative Process Illustrated: How Advertising's Big Ideas Are Born

A great source of insight for artistic types, filled with profiles of prominent ad agency creatives and sketches of their ideas as they progress toward becoming fully-realized ads.

W. Glenn Griffin and Deborah Morrison (How, 2010)

Truth, Lies and Advertising: The Art of Account Planning

All about account planning.

Jon Steel (John Wiley & Sons, 1998)

Guerrilla Advertising: Cost-Effective Techniques for Small-Business Success

There are ways for advertisers to get their message to the market other than by spending millions on traditional advertising. This book reviews steps advertisers can use to reach their market on the cheap—while distinguishing themselves from their competitors.

Jay Conrad Levinson (Houghton Mifflin, 1994)

The Anatomy of Buzz

All about viral advertising techniques.

Emanuel Rosen (Currency, 2002)

Twenty Ads that Shook the World: The Century's Most Groundbreaking Advertising and How It Changed Us All

Just what it says.

James B. Twitchell (Three Rivers Press, 2001)

Careers in Advertising and Public Relations

OTHER RESOURCES

University of Texas Advertising Department

The advertising department at the University of Texas hosts a great site, full of resources, information, and links.

Check it out at <http://advertising.utexas.edu/world>.

“The Advertising Century,” by Advertising Age

This feature, which looks at 20th-century advertising, includes the top 100 advertising campaigns, the top 10 ad icons (think: the Marlboro Man), the top 100 people in the industry, and so on.

Catch it at www.adage.com/century

Abbott Wool’s Market Segment Resource Locator

www.awool.com

Links to a variety of ethnic ad agencies.

Account Planning Group

www.apg.org.uk

Here, you can download “What Is Account Planning?” which details what account planners do and what kinds of people fit well in this role. (Click on the Knowledge section of the site.)

PR RESOURCES

PR INDUSTRY NEWS SOURCES

PR Week (www.prweek.com)

The industry standard when it comes to PR news and analysis: www.prweek.com.

PRSA News

An online feed of PR news brought to you by the Public Relations Society of America:
www.prsa.org/_News/main/index.asp?ident=index1.

BOOKS ABOUT PUBLIC RELATIONS

The New PR Toolkit: Strategies for Successful Media Relations

This how-to book covers PR strategy and execution, with case studies.

Deirdre Breakenridge and Thomas J. DeLoughry (Financial Time Prentice Hall, 2003)

Full Frontal PR: Getting People Talking about You, Your Business, or Your Product

By an industry pro, and chock full of tricks of the trade. Richard Laermer and Michael Prichinello (Bloomberg Press, 2003)

The PR Crisis Bible: How to Take Charge of the Media When All Hell Breaks Loose

Insight into how crisis management PR works.

Robin Cohn (Truman Talley Books, 2000)

The Tipping Point: How Little Things Can Make a Big Difference

A look at how trends start. Required reading for PR and other marketing types.

Malcolm Gladwell (Back Bay Books, 2002)

OTHER RESOURCES

The Holmes Group

www.holmesreport.com

This organization publishes a wealth of information about PR. Included on its website are descriptions of hundreds of PR agencies.

J.R. O’Dwyer Co.

www.odwyerpr.com

One of the premier information resources in the PR industry, offering news, industry rankings, commentary, and personnel updates.

The Public Relations Society of America

www.prsa.org

Offers news, professional development resources, networking groups, and job listings.

The Museum of Public Relations

www.prmuseum.com

Learn about important individuals and milestones in PR.

All About Public Relations with Steven R. Van Hook

www.aboutpublicrelations.net

How-to articles, links to industry resources and job listings, and career information.

»» The WetFeet Story

WetFeet was founded in 1994 by Stanford MBAs Gary Alpert and Steve Pollock. While exploring their next career moves, they needed products like the *WetFeet Insider Guides* to guide them through their research and interviews. But these resources didn't exist yet—so they started writing! Since then, millions of job seekers have used the *WetFeet Insider Guides* and [WetFeet.com](#) to research their next career move.

In 2007 WetFeet became part of Universum Communications, the global leader in employer branding. Thanks to the integration of WetFeet into the Universum group, WetFeet products are now used by job seekers all over the world. In addition to our *Insider Guides* and [WetFeet.com](#), we produce *WetFeet magazine*, which features career advice tailored to undergraduate students.

»» The WetFeet Name

The inspiration for our name comes from a popular business school case study about L.L. Bean, the successful mail-order company. Leon Leonwood Bean got his start because he literally got his feet wet: Every time he went hunting in the Maine woods, his shoes leaked. One day he set out to make a better hunting shoe, doing such a good job that his friends lined up to buy pairs of the boots. And so L.L. Bean was born.

The lesson we took from the Bean case? Well, it shows that getting your feet wet is the first step toward achieving success. And that's what WetFeet is here for: To help you get your feet wet and take the right steps toward ever-greater career goals, whatever they may be.



» Maybe you're a struggling writer or artist who's tired of living on ramen and happy-hour buffets, and you've come to the conclusion that a cell phone and a steady paycheck don't necessarily make a person a sellout. Maybe you're an English major whose friends are receiving job offers from consulting firms and banks, and you're wondering what the business world has to offer you. Maybe you're a banker, but frustrated because your job doesn't encourage your creativity or make the most of your interest in popular culture and media. Then you turn on the television or pick up a newspaper or magazine, and suddenly it hits you: Why not pursue a career in advertising or PR?



Illustration by mokibillo

TURN TO THIS WETFEET INSIDER GUIDE TO EXPLORE

- ★ HOW TO SELECT THE AGENCIES TO WHICH YOU SHOULD APPLY
- ★ THE FORCES AND TRENDS— FROM TiVo TO TWITTER—THAT ARE SHAPING THESE INDUSTRIES
- ★ HOW AD AND PR CAMPAIGNS ARE CONCEIVED AND DEVELOPED
- ★ THE TOP AD AND PR AGENCIES: YOUR POTENTIAL EMPLOYERS
- ★ WHAT REAL PEOPLE WORKING IN THESE FIELDS LIKE—AND DISLIKE—ABOUT THEIR JOBS
- ★ HOW MUCH YOU'RE LIKELY TO EARN, THE HOURS YOU'LL BE EXPECTED TO PUT IN, AND THE TYPICAL OFFICE CULTURE
- ★ WHAT TO EXPECT FROM—AND HOW TO SHINE IN—YOUR INTERVIEWS
- ★ HOW TO TALK LIKE AN INDUSTRY PRO

WetFeet has earned a strong reputation among college graduates and career professionals for its series of highly credible, no-holds-barred Insider Guides. WetFeet's investigative writers get behind the annual reports and corporate PR to tell the real story of what it's like to work at specific companies and in different industries. www.WetFeet.com

