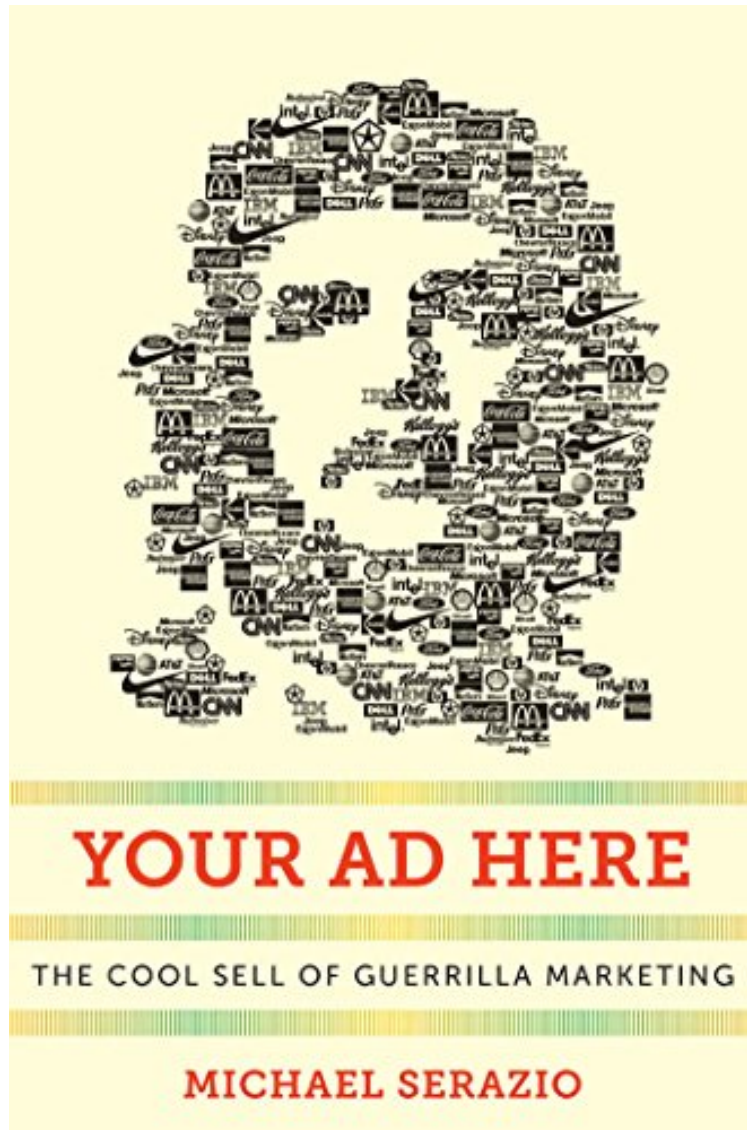


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Michael Serazio

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Michael Serazio : Your Ad Here: The Cool Sell of Guerrilla Marketing (Postmillennial Pop) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Your Ad Here: The Cool Sell of Guerrilla Marketing (Postmillennial Pop):

0 of 0 people found the following review helpful. Great book. A bible for the new social media ...By MitzyGreat book. A bible for the new social media age. Serazio is a brilliant writer and thinker.2 of 3 people found the following review helpful. Great cover, dense readBy David WinebergThis is a really tough slog, though it does get easier as the scar

tissue builds. Your Ad Here has an enormously weak beginning. It starts with bafflegab definitions of guerilla marketing: "In Foucauldian terms, it is a mode of governance set upon an active subject, not a form of domination that has stereotypically defined the exercise of power." Intrigued? For the next 40 pages it plods and plunges without giving any of the really colorful examples that make guerilla marketing exciting. Had the book begun with a dramatic example story, followed by examination of the components and how they affected the client, Serazio could have gone into all the theory he wanted and it would have added value. But instead, it is punishingly dense. It is made much worse by all the italics and quotation marks around terms. It turns out they are neither exceptional nor special and you have to learn to ignore them or they will drive you crazy. I don't think two sentences in a row go by without italics or quotes or both. It really makes for a pointlessly bumpy ride. By putting so very much in italics or quotes, Serazio denies emphasis to all of them. It is also pumped with bloviated pomposity. A source doesn't explain, he explicates. Another doesn't warn, she caveats. Instead of him disagreeing, we get "I hesitate to endorse". I've never seen so many upons, where a simple on would do. Bespeaks is a word you never hear in conversation, polite or otherwise. They all serve to slow you down and make the read difficult. I get that this is an academic thesis for the ages, but in published book form it really needs massive editing for us mortals. It isn't helped by things like constantly misspelling Procter Gamble - at least six times. Serazio should at least know his targets. So let me explain: guerilla marketing achieves mental buy-in by adding real value (eg. entertainment or intrigue) to the viewing experience in nontraditional forms, without overtly promoting the product, service or brand. That's my definition. Serazio tries to hammer the round components of guerilla marketing into the square holes made by philosophers and theorists. But getting to the soul of it is beyond him. There's endless analysis, but it never seems to come to a point. How much more impressive it would have been if he had included images of the ads, graffiti, events - any realization of the subversive marketing he tries to describe in (italicized) words. A screenshot from a game, a photo of a sidewalk graphic, a flash mob - there so is much visual it's criminal to ignore it. Instead we get references - 600 of them in 169 pages. Serazio is out to prove he checked with everybody worth mentioning, and then some. It's academic, and it's not captivating. He does start giving more and more examples as you get deeper in, and your interest picks up once you get something beyond theory to chew on. You crave the visits to the real world of Mad Men. But he doesn't even make the case that this is innovative. There seems to be nothing new about guerilla marketing the way he describes it. Jingles touted products much like hip hop artists do in their songs about champagne brands and cars. A hundred years ago people were singing In My Merry Oldsmobile. And the new plague of product placement? Radio programs used to be named directly and overtly after the sponsors. On The Lucky Strike Program, WC Fields used to infuriate the sponsors by adlibbing about his nephew Chester. That was 80 years ago. Kraft donated cases of Tang to the Apollo Space Program, and John Glenn said it was the best thing about the voyage. The rest is history. Hell, Macy's Thanksgiving Parade is three hours of nontraditional street advertising of product mascots. (I once spent a year trying to do a counter/Hip-Hop Thanksgiving Parade that would end at MTV in Times Square and be sponsored by the Virgin Superstore across the street, but it never came together. Despite the myths, guerilla marketing is a really hard sell, even to the so-called hip.) As to the controversy Serazio cites over the novel The Bulgari Connection, this is hardly a new phenomenon either. Look at Breakfast at Tiffany's - 50 years before. Or The Girl From Maxim's. Or The Man From The Diners Club. This kind of marketing has always been around. Is there more of it now? Clearly. But there's more of everything now. Who would have thought we'd all be wearing corporate logos on our shoes, our socks, our shirts, our jackets, our glasses ... It's saturation. And guerilla marketing's role has expanded accordingly. And none of that color is in the book. The book is all about parsing guerilla marketing and squeezing it into compartments. The actual implementation and success or failure seems to be essentially irrelevant. Its importance and impact go unmentioned. Guerilla marketing simply follows the old rules - get the brand out into as many media and venues as possible. If you can do it without paid advertising, so much the better. The more media, the better the results. At bottom, consumer manipulation is the goal, even when you claim you want them to pull, and not be pushed. A creative way of achieving that should be celebrated. This book is not that celebration. David Wineberg

2015 Susanne K. Langer Award for Outstanding Scholarship, Media Ecology Association

"It is a truism that, in media, everyone knows they are being sold something all the time. It is exactly because of this that we become blind to the subtle seductions of contemporary commercial culture; and Michael Serazio is here to open our eyes." -Mark Deuze, author of *Media Life* and *Media Work* "This book covers a lot of ground in its 200 some pages, but with relevant examples and a well-thought out structure, it is accessible to a wide audience. And since, as Serazio points out, the whole point of guerrilla marketing is to become invisible, this book is a must read for anyone engaging in media literacy education. It is a valuable addition to the field of media studies." -Journal of Popular Culture "Serazio (Fairfield Univ.) provides a well-written, extensively referenced and footnoted book that is reminiscent of, yet more ethically neutral than, texts by Stuart Ewen, Michael Schudson, Thomas Frank, and James Twitchell. In addition to scholarly sources, Serazio's broad reliance on trade and the popular press supports many detailed examples that emphasize his arguments and enhance readability. The numerous insightful and extended

quotes sprinkled throughout the text were drawn from 46 semistructured, in-depth telephone interviews with prominent practitioners, creatives, executives, trade journalists, and other relevant professionals who are knowledgeable about guerrilla marketing campaigns. Chapters 4 and 5 will be particularly interesting to practitioners in this field. Summing Up: Highly recommended. General readers, students at all levels, researchers, faculty, and professionals."

-CHOICE"Michael Serazio has produced an extremely important and engaging book: well researched and highly readable, it provides a detailed and compelling account of the mechanisms of consumer governance at work in the digital age. It deserves a wide readership among scholars and students alike."

-Liz Moor, Goldsmiths, University of London"Serazio gets as much value out of the [McLuhan's ideas] as seems humanly possible by adapting it to the contrast between the old-school 'hot' ad campaign with its clear, strong message that you should buy Acme brand whatchamacallits, and heresquo;s whydash;and a variety of newer, 'cooler' approaches that are more seductive, self-effacing, or canny about dealing with widespread cynicism about corporate hype."

-Inside Higher Ed"These chapters do a good job of chronicling the various ways marketers have used the guerrilla techniques in the recent past. . . It does offer many timely observations on recent efforts by marketers to use unconventional methods to sell their products and services to consumers."

-Journal of American Culture"The relationship between brands and consumers is one of great conflict, according to Serazio. This former journalist and assistant professor in the department of communication at Fairfield University uses the term 'guerilla' as a war metaphor to describe marketing's new attempt at virtual invisibility... Serazio enlists Che Guevara, Michel Foucault, the Frankfurt School, and a variety of media studies theorists to fight for his cause... [T]he book attempts to resolve the mystery of whether power really has shifted from brands to consumers in the new media, word-of-mouth, consumer-generated, self-publishing promotional environment. Are new audience members 'empowered' to choose their brand exposure? Or are marketers using us? The book ends on a cautionary note, with a warning that, despite the concerns of the ad men and women, they still have the upper hand in this newest fight for hearts and minds." nbsp;- Publishers Weekly"Come 2013, not only is it hard to think of 'rebellious cool' without a major brand sponsorship: just about all markets of rebellion and authenticity are being actively co-opted into the media-marketing-lifestyle complex. nbsp;It requires a masterful scalpel to prise apart the self-sealing seams of 'culture for sale' today, and former journalist and current academic Michael Serazio rises to the challenge magnificently...As a book that mixes real case studies from the trenches of new media promotion with critical theory, Your Ad Here is as welcome for scholars of advertising as it is timely."rdquo; -Media International Australia

About the Author Michael Serazio is Assistant Professor in the Department of Communication at Boston College. An award-winning former journalist, he continues to write about popular culture, advertising, and new media for The Atlantic, among other publications.