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BREAKING IN: Over 130 Advertising Insiders Reveal How To Build A Portfolio That Will Get You Hired



Synopsis

BREAKING INâ„¢ helps you build the portfolio you need to get the job you want. With advice from over 130 creative leaders, BREAKING INâ„¢ gives you an unfair advantage over the rest. â¢ Get specific advice from the exact people you want to work for â¢ Learn what Creative Directors are looking for in your portfolio â¢ Avoid the common traps that most portfolios fall into This second edition of BREAKING INâ„¢ was updated and expanded in 2014 and contains interviews with: Dan Wieden, Wieden+Kennedy David Droga, Droga5 Gerry Graf, Barton F. Graf 9000 Mark Fitzloff, Wieden+Kennedy Mark Waites, Mother Jeff Kling, Fallon Scott Vitrone & Ian Reichenthal, Barton F. Graf 9000 Tony Davidson, Wieden+Kennedy Kim Papworth, Wieden+Kennedy Susan Hoffman, Wieden+Kennedy Andrew Keller, Crispin Porter+Bogusky Rob Reilly, McCann Greg Hahn, BBDO Hal Curtis, Wieden+Kennedy Ben Walker & Matt Gooden, CP+B Bob Greenberg, R/GA David Lubars, BBDO Tony Granger, Y&R Joe Staples, Wieden+Kennedy David Nobay, Droga5 Jeff Goodby, Goodby Silverstein & Partners Ty Montague, co: collective Nick Law, R/GA Jamie Barrett, barrettSF Michael Lebowitz, Big Spaceship Dave Bell, KesselsKramer Nicolas Rooth, Poke Eric Silver, Silver+Partners Ant Keogh, Clemenger BBDO Jason Bagley, Wieden+Kennedy Ted Royer, Droga5 Craig Allen, Wieden+Kennedy Eugene Cheong, Ogilvy Paul Belford, Paul Belford Ltd Justin Drape, The Monkeys Warren Brown, BMF Advertising Ji Lee, Facebook Ari Merkin, Ari Merkin LLC JosÃ© MollÃ¡, La Comunidad Mark Harricks, AWARD Craig Davis, BrandKarma Oliver Voss, Miami Ad School Dylan Harrison, DDB Nigel Roberts, Leagas Delaney Greg Bell, Epoch Films & Venables Bell & Partners Scott Nowell, The Monkeys Steve Elrick, BBH Kash Sree, SR33 Kara Goodrich, BBDO Kevin Roddy, Riney William Gelner, 180 Paul Catmur, Barnes Catmur & Friends Mike Hughes, The Martin Agency Yann Jones, Th2ng & Central St. Martins College of Art Tiffany Rolfe, co: collective Vince Engel, Academy of Art Univ & Engine Company 1 Lisa Fedyszyn & Jonathan McMahon, Whybin\TBWA & AWARD Toby Talbot, Whybin\TBWA New Zealand Dylan Lee, Wieden+Kennedy Matt Vescovo, Artist & Art Director Ian Cohen, Wexley School for Girls Richard Bullock, Hungry Man Ryan Gerber, Wieden+Kennedy Graham Fink, Ogilvy China Bob Barrie, Barrie Dâ™Rozario Murphy David Oakley, BooneOakley Eric Baldwin, Wieden+Kennedy Valdean Klump, Google Andy Fackrell, DDB New Zealand Feh Tarty, Mother V Sunil, Wieden+Kennedy and over 60 more.

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Customer Reviews

"But if the industry itself is shaken by a profound identity crisis, unsure of what creative merit means anymore, what's left for those hungry and wide-eyed young guns looking for a dream job in that industry? That's exactly what *Breaking In*, an ambitious new anthology by William Burks Spencer, explores through over 130 interviews with advertising insiders, who share experience-tested, credibility-stamped insights on building an exceptional portfolio that will get you hired."-

BrainPickings.org "If anyone asks me about getting into advertising, I tell them to read *Breaking In*."-Tina Roth Eisenberg, swiss-miss.com

The book *Breaking In; Over 130 Advertising Insiders Reveal How To Build A Portfolio That Will Get You Hired* by William Burks Spencer contains details such as one interviewer mentioning that they look for applicants to identify solutions for brands (page 27). Another interviewer generously shares that they want to feel as if they are looking at a portfolio that makes them think that they never thought that way before (page 105).

I just finished reading *Breaking In* from cover to cover, and have gone through like three highlighters in the process. I think to say that it is the best book any advertising student could ever read to prepare them for building their portfolio is a severe understatement. I'm redoing my whole portfolio from scratch because of the book, and for good reasons: the vast amount of insider information contained in this book is astonishing. I especially like the layout because [for the most part] William asks the same set of questions for everyone, so soon you'll see a pattern of what most of them are looking for. This will help you tailor your book to be the best it can be and have the greatest impact

possible. Remember, it's your book, not anyone else's, so you, above all people, have to be ecstatic about it. But this book will be your greatest tool in terms of actually "Breaking In". If I could give it more than 5 stars, I would.

This book first caught my interest after I read a few interviews on its official site. I then purchased the book not really knowing how much it would truly help. A simple review cannot explain the value of this book. I would read between three to five interviews a day, take notes, and ponder on what I read. Then I did my best to apply it to me. I ended up learning a lot about the industry and eventually landed a job within my three months of reading. This book has done more for me than my schooling and work experience combined. I believe it's partly because the insights shared are from highly successful and intelligent people in advertising. This book can help you get to where you want to be regardless of where you're at now.

One of the most valuable books I've ever purchased. I'm a young writer trying to build a portfolio from home and the amount of advice given in this book is priceless. I'd pay \$100 for this book knowing the quality of information it contains and in such abundance. Over 100 interviews with the people that you want to work for. If you're an advertising student or someone trying to break into this industry on their own, this book is a **MUST HAVE**.

Good book. Worthwhile - but trust me, take the plunge and go to a portfolio school. It's a people business and the connections you make are almost as important as your abilities.

I got more useful advice from this book than from two years of ad school. This is an amazing resource for students, juniors or anyone considering advertising as a career.

This is a brilliant idea. Most of these portfolio books are all the same: do a visual solution campaign, do a headline campaign, 5-7 print campaigns of 3 ads, etc, etc. Those books serve a purpose but (1) they are getting really dated as the industry changes faster and faster and (2) they are a one-size-fits-all approach. The industry isn't like that. What they look for at CP+B is going to be very different from McCann. Even within agencies, different people have different opinions. Anyway, this is a totally different format. It's just interviews with creative directors, from Dan Wieden and David Droga level down to senior creatives who would probably see your book before it gets to a CD. Also some recruiters (who are important players in the game) and a couple ad school directors. The

questions/topics are pretty consistent: what do you look for in a student portfolio? How important is finish? Can sketches be enough? Long copy? Should you show non-advertising stuff and what kind of stuff works? How to get in touch with the CDs you want to work for, how to interview, job-hunting strategies...etc. It's pretty interesting to see how one creative director has a completely different opinion from another on certain questions. This is a great book for an ad student or someone making their first book. I actually think anyone in the industry would find this really interesting, even if they have a great job. It also gives you good insight into how these people think and what the industry is like, which might be great for someone who just wants to figure out if advertising is for them. However, if you have no experience and have taken no ad classes don't expect this book to teach you how to make an ad. This book is valuable for people who are a little more advanced than that. If you really want nuts and bolts basics about how to come up with concepts, etc. go with "Hey Whipple Squeeze This" by Luke Sullivan or "The Advertising Concept Book" by Pete Barry. Then read this. And you'll probably have to take some classes or go to ad school too. It's getting harder and harder to get into advertising as a creative.

Wieden, Goodby, and Droga walk into a bar...except they aren't doing body shots off some cute blonde's rack. Um, ok, maybe they are. In any event, this book's got the 3 ad legends telling you exactly what they look for in a portfolio. I'd pay the 30 bucks just for that alone. But, if that weren't enough, the book's also got interviews with over 100 other top industry creatives and recruiters from the past decade (or two- sorry guys, you know who you are). They not only tell you what they expect in a portfolio, but also provide tips and pointers on how to land that dream creative position and keep it as well. Plus, it's a rather easy read. William Burks Spencer does a great job of making the interview questions short and to the point. He also asks the exact questions you'd want to ask these guys if you got the chance to sit alone in a room with them yourself. Well, at least the ones he writes about. I'm certainly curious to see the others...Bottom Line: Most "portfolio" books teach you how to come up with a winning idea. This one teaches you how to come up with a winning portfolio. Get the book. You won't regret it.

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Crazy Is My Superpower: How I Triumphed by Breaking Bones, Breaking Hearts, and Breaking the Rules
Stand Out Cover Letters: How to Write

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