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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.

## Book Information

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## Customer Reviews

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.

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