Since its beginning in 1948, the American Advertising Federation’s Advertising Hall of Fame has honored the extraordinary achievements of advertising leaders, their significant professional contributions to the advertising industry and their personal contributions to society.

For the 64th year, members of the advertising industry are gathering in New York to honor a class of seven individuals and one corporation being inducted into the prestigious Advertising Hall of Fame for their lifetime achievements.

The inductees are:

- **Rance Crain**, president, Crain Communications Inc., and editor in chief, Advertising Age
- **Bob Giraldi**, president, Giraldi Media, and film director
- **Philip H. Knight**, co-founder and chairman, NIKE Inc.
- **Shelly Lazarus**, chairman emeritus, Ogilvy & Mather
- **Byron E. Lewis Sr.**, founder and chairman emeritus, UniWorld Group Inc.
- **Gerry Rubin**, co-founder, RPA
- **Bob Scarpelli**, former chairman and chief creative officer, DDB Worldwide
- **McDonald’s Corporation**

“It’s an all-star lineup: people who have broken new barriers, forged new ground,” says Draftfcb CEO-President Laurence Boschetto, chairman of this year’s Advertising Hall of Fame. “Everybody is brilliant in their own right.”
Individuals selected have had exceptionally distinguished and extraordinary careers in the U.S. or for an American company abroad. They must meet four key criteria: to have completed their primary careers or had careers spanning at least 35 years, made outstanding and notable contributions to the profession of advertising and its reputation, consistently practiced the highest ethical standards and contributed substantially to their communities.

Four years ago, the AAF decided to include corporations in the Hall of Fame because of the contributions they have made to the industry. "The Advertising Hall of Fame seeks to inspire us all by identifying the very best in our industry. Recognizing the companies as well as the people who shape our business expands that mission. McDonald's is a perfect choice to be our next corporate inductee. Their immensely positive impact on the world of advertising and our community has been profound and enduring," says AAF President-CEO James Edmund Datri.

This year's honorees join 215 other legends and three corporations in this esteemed group. To earn a place in the Advertising Hall of Fame—to become a legend in the industry—a person must have a vision, a work ethic and a belief system that raises the standard of excellence in the advertising business, Mr. Boschetto says. "Quite honestly, a legend in any industry should ultimately do that," he says. "It's somebody who doesn't just have aspirational goals, but should actually achieve them."

Mr. Boschetto points out that this year's legends come from many different facets of the advertising and marketing communications field—from mainstream agencies, independent agencies, multicultural agencies, clients, media, commercial production and publishing. They come from both coasts and in between, from very diverse backgrounds and experiences.

Regardless of their disciplines, the honorees "have really inspired the people they have come in contact with," Mr. Boschetto says. "They've inspired their clients, and they've been committed to smart, strategic work and have strong connectivity to consumers. So when we are talking about legends, they are the titans of our industry."

AAF Chairman John B. Osborn, president-CEO, BBDO New York, agrees. "A legend is someone who inspires, who has consistently—year in and year out—demonstrated an exemplary track record of doing extraordinary things to make the industry the best it can be," he says. "It's someone who has moved the industry forward by "elevating the work, forging new ground, breaking new barriers, inventing and innovating with a sense of purpose."

Mr. Datri says another important component is community service: giving back through mentoring, changing the face of advertising and leaving an indelible imprint on the industry.

In addition to recognizing the achievements of those honored, the Hall of Fame serves a broader purpose for the advertising industry. It was established to educate members of the industry and academia on the history and foundation of advertising, marketing and the creative process, and to inspire current advertising professionals as well as attract future talent by showcasing great leaders and their high standards and accomplishments.

Honorees are selected by the Council of Judges, a group of individuals chosen annually by the AAF president and Hall of Fame chairman for their knowledge of the history and personnel within the advertising industry.

"The Hall of Fame is a great way to look into our past and celebrate it and, at the same time, it's a way of learning from it. It's inspiring us as today's executives try to make a difference and create our own history," Mr. Osborn says. "I can't help but be inspired when I look at the unbelievable accomplishments of this all-star lineup of legends. I can't help but be personally motivated to inspire myself and those around me as I look to the future."

All honorees receive a Golden Ladder trophy signifying membership into the Advertising Hall of Fame. Designed by the late Bill Bernbach, the trophy carries an inscription written by the late Tom Dillon—both of whom are members of the Hall of Fame. The inscription, inspired by a quote from Sir Isaac Newton, reads: "If we can see further, it is because we stand on the rungs of a ladder built by those who came before us."

---

### RANCE CRAIN

**Representing the first time** a third member of one family has been inducted into the Advertising Hall of Fame, Rance Crain, president of Crain Communications Inc., follows in the footsteps of his mother and father, Gertrude and G.D. Crain Jr., carrying out what he believes is his most important duty.

"I've always viewed my main job at Crain Communications as protecting and enhancing the legacy of Advertising Age," he says. "Nothing in my professional life has been more important to me than keeping Ad Age strong and vibrant, and responsive to the changing needs of our audience—and of letting them know when I think the ad business is getting off track, and sometimes in ungentle ways."

During Mr. Crain's more than 50 years at the family-owned publishing company, he has founded four of its major publications and has also aimed "to keep Crain Communications a good place to work and a place for great journalists to practice their trade without fear of compromise and retribution."

Mr. Crain joined the company in 1960 as an Advertising Age reporter in its Washington, D.C., bureau. He later moved to the publication's New York and Chicago offices, and today continues to lead Ad Age as editor in chief. He also writes a biweekly column.

Stan Cohen, for many years the Washington bureau chief of Advertising Age, "was my first boss and best boss," Mr. Crain says. "He espoused that what is best for consumers is best for advertisers; and he instilled in me the courage of my convictions."

Mr. Crain also credits marketing and branding guru Al Ries with "showing me the importance of a clear and unambiguous view of what your brand stands for" and Ad Age Editor Jim O'Gara, who "taught me never to assume anything. That has kept me out of trouble for the most part in my reporting and in my column."

Mr. Crain says he worries that much of today's advertising doesn't reflect the essence of a brand. "To paraphrase James Carville, ‘It’s the brand, stupid.’ There is a lot of effort these days to put the focus on anything but the brand because it’s said that most brands are pretty much the same as their competitors. Whether that’s an excuse to take great liberty with the advertising or whether companies are not spending enough time and money to differentiate their brands, the result is advertising that tries to evoke emotion and purpose but too often doesn’t sell."
Mr. Knight says he’s been proud of NIKE’s advertising for the past 20 years “and the fact that it’s acknowledged by this group makes it feel even better. There are other fingerprints that made the body of work good, principally Dan Wieden [co-founder of Wieden+Kennedy] and the people he worked with at NIKE and his ad agency.”

Founded in the early 1960s, NIKE had limited advertising until its first television campaign in the 1980s. Since then, “I think it’s a body of work that has been consistently pretty good,” he says, a modest acknowledgment for advertising that has challenged convention, addressed issues head-on and racked up a number of firsts.

“I’ve always considered myself lucky to be around the beginning of stuff, and this is the beginning of hopefully [recognizing] other really gifted commercial directors who without question make a contribution in our business,” Mr. Giraldi says.

Mr. Giraldi hit his stride in the 1960s and 1970s as a creative director at Young & Rubicam and Della Femina, Travisanio & Partners when advertising creatives began getting into directing. He credits the late Steve Frankfurt, president and creative director of Y&R, with having “as much an influence on me in my formative years as anyone ever did. I just watched a man who was a genius creative person but had all the class in the world to learn this business that nobody was quite sure of. He had this calm style and class that I always admired.”

After directing a string of successful TV spots, Mr. Giraldi formed his own production company. His first music video was Michael Jackson’s “Beat It,” which captured numerous awards and helped make the “Thriller” album the all-time best seller. Mr. Giraldi went on to direct many other award-winning videos. His TV commercials for Pepsi, Toyota and Miller Light have garnered awards from major ad organizations.

Mr. Giraldi is equally talented in the classroom and as a restaurateur. He has been on the faculty of the School of Visual Arts for more than 20 years and is currently chair of the school’s graduate live-action short film program. In the 1990s, he entered New York’s culinary scene, partnering with Jean-Georges Vongerichten to open Jean-Georges and is involved in a number of other restaurants.

Of his work, Mr. Giraldi says, “I’m proud of just being to … bring a little bit of truth and honesty—and somewhat class—to the business of advertising. It can be a little silly at times and sleazy at times. I’ve always tried hard to represent a more classy approach. If I’ve accomplished anything, I’ve accomplished some of that.”

For Phil Knight, being named to the Advertising Hall of Fame was a surprise because “I didn’t create a single ad.” But the co-founder and chairman of NIKE Inc., the world’s leading marketer of athletic footwear, apparel, equipment and accessories, has been the driving force behind some of the most talked about, memorable and awarded advertising.

Mr. Knight says he’s been proud of NIKE’s advertising for the past 20 years “and the fact that it’s acknowledged by this group makes it feel even better. There are other fingerprints that made the body of work good, principally Dan Wieden [co-founder of Wieden+Kennedy] and the people he worked with at NIKE and his ad agency.”

Founded in the early 1960s, NIKE had limited advertising until its first television campaign in the 1980s. Since then, “I think it’s a body of work that has been consistently pretty good,” he says, a modest acknowledgment for advertising that has challenged convention, addressed issues head-on and racked up a number of firsts.

Mr. Knight’s embrace of African-Americans as inspirational figures for youth led to NIKE’s being one of the first marketers to portray them as heroes in advertising. NIKE did the same with women, the handicapped and the elderly. NIKE was the first company to license music by the Beatles for use in advertising.

NIKE was one of only three companies with two commercials on a list of Entertainment Weekly’s 50 greatest commercials of all time in 1997, and its “Just Do It” campaign ranked No. 4 on Advertising Age’s list of the 20th century’s greatest advertising campaigns.

In the early 1980s, after four years of working with Wieden+Kennedy, Mr. Knight decided he was ready for a “real campaign” and a theme. Mr. Wieden proposed “Out of Eugene,” reflecting the small start the company had in Eugene, Ore., and its growth.

“We tried it on our sales, and it didn’t work. You could tell it just fell flat,” Mr. Knight says. Mr. Wieden returned a week later with another theme: “Just do it.”

NIKE’s advertising has worked because it resonates with the consumer, Mr. Knight says. “In our view, it has to be honest; it has to be good enough to get consumers’ attention. You can’t have a formula. You can’t go back and do the same thing. And then you have to tell the consumer something about your product that they don’t already know and in a compelling way.”
When Shelly Lazarus reads the list of Advertising Hall of Fame honorees she is joining as an inductee this year, she says she feels like a kid in the presence of industry giants. “It’s such a remarkable honor, not only because of what it represents. What makes it so incredible to me is the other people who have been elected to the Hall of Fame,” says the chairman emeritus of Ogilvy & Mather.

Ms. Lazarus, who joined the agency in 1971, never expected to stay for more than two years. Immediately after receiving an M.B.A. from Columbia Business School, she joined Clairol, where she loved her work. Not planning to leave, she went to an interview at Ogilvy just to say hi to people she knew.

“Destiny intervened,” she says, “and never left. It’s as simple a story as that. I had no intention of ever staying in an advertising agency. I just got so involved, and I loved what I was doing so much that I forgot to leave.”

She stayed through a stellar career at Ogilvy, in which she is most proud of “helping take a company that was founded by a remarkable man, David Ogilvy, and making it relevant for the next century without ever losing the principles and values with which he started the company,” she says.

How did she do that? “You just have to keep reminding people of the culture,” she says. “You have to work at it and live it every day. … If you have enough ‘short-termism,’ you are going to wake up five years later and find you have lost the culture. It sounds so simple when you say it, but it’s actually pretty hard.”

She is honored to be joining the ranks of advertising legends, many of whom she has learned from and been inspired by: David Ogilvy; pioneer Mary Wells Lawrence, Phil Geier of Interpublic; Burt Manning of JWT and Peter Georgescu of Young & Rubicam; her predecessor, Charlotte Beers; and marketing execs Alan Pottasch of Pepsi and John Pepper and A.G. Lafley, both of Procter & Gamble.

Of the future, she says, “The smart people will open their minds and assume that everything is going to change all of the time. They will be objective and relatively agnostic about how they are going to help clients build their brands, and change behavior, and engage clients and customers. Someone once said a great thing to me early in my career, that this whole business is somewhat like skiing. ‘Just keep your knees bent and be prepared for anything.’ I think about that once a week.”
Thanks to the American Advertising Federation for inducting us into their Hall of Fame. And to our fellow inductees, thanks for constantly inspiring us.
For Byron E. Lewis Sr., founder and chairman emeritus of UniWorld Group Inc., being inducted into the Advertising Hall of Fame is an honor not just for himself. He sees it as confirmation that UniWorld, the nation’s oldest surviving multicultural advertising company, and other minority agencies are being accepted on a more equal basis. Over four decades, UniWorld has won large mainstream accounts from AT&T, Avon, Colgate-Palmolive, Eastman Kodak, Ford, Home Depot, Mars, U.S. Marine Corps and others. Mr. Lewis is also responsible for breakthrough television, radio and media-driven campaigns bridging major corporate clients with the African-American consumer marketplace. He helped develop advertising and media strategies for some of the nation’s first elected black officials and many Civil Rights milestones.

After graduating with a degree in journalism from Long Island University and serving in the Army, Mr. Lewis began his professional career as an advertising salesman for African-American newspapers and magazines in Harlem. “When I started, there were no black people, ethnic, multicultural or women, for that matter, in the industry, nor any campaigns targeted to them,” he says. Since UniWorld opened in 1969, “I have always felt that my career was a work in progress.” He said he found his “marketing voice” working on the legendary 1971 film “Shaft,” a critical and commercial success. “From that,” he says, “I saw the crossover impact of black advertising, and that became the business model that I followed for my career.”

In the 1980s, Mr. Lewis created UniWorld Hispanic, further expanding his multicultural platform. He says it took several visionary CEOs to take a “leap of faith with my agency,” including Al Bell, president of Stax Records, and John Johnson, the late publisher of Ebony and Jet magazines, also an Advertising Hall of Fame member. He also says the support of Edsel Ford helped cement his agency’s long-standing relationship with the Ford and Lincoln marques.

Mr. Lewis says he has found it rewarding that UniWorld has been a place of opportunity for people of color. “We’ve employed hundreds, maybe thousands of people who have worked for us over the years. I’ve seen them build careers, start their own businesses, and I’ve seen black media get footholds and prosper. Those are accomplishments that I feel proud of.”

When Gerry Rubin, co-founder of RPA, speaks to those who come to honor him at the 64th Annual Advertising Hall of Fame Induction Ceremony, his remarks will be directed to two young people in the audience: his grandchildren, ages 5 and 10.

And his message? Do not be a slave to technology, and don’t lose the personal touch.

He attributes what he believes is his greatest accomplishment—his transition from Needham Harper Worldwide in 1986 to an independent agency, Rubin Postaer and Associates, after the merger of Needham and DDB under the Omnicom brand—to the relationship he had developed with the agency’s main client, American Honda. The only thing the American Honda president wanted to know when asked if he would give the new, yet unnamed, spin-off agency Honda’s business was if the people would stay the same. “That was a proud moment for me. This evolution to an independent company was fine with him as long as he did not lose the human resources,” Mr. Rubin says.

Under Mr. Rubin’s watch, the agency became a $1.3 billion full-service independent shop with seven other offices around the country. The agency’s partnership with American Honda, in which Mr. Rubin has played a significant role, is a much-admired client-agency relationship of almost four decades. Among his other achievements: In 1994, Mr. Rubin established RP Alpha to represent Honda’s regional marketing operation and a year later oversaw the creation of one of the first interactive divisions within an agency.

Mr. Rubin learned much about the art of high touch from retail merchandising and marketing master Stanley Marcus of Neiman Marcus. Following that example, Mr. Rubin sends handwritten, hand-addressed notes with a postage stamp. “I found that also conveys and communicates the independent nature of RPA,” he says.

His actions reflect lessons from his father, a member of the Cook County, Illinois, sheriff’s department. “It was a tough job during freewheeling times with Al Capone and all that history. My dad had only two years at Evanston High School and was just an honest man of the street who taught me humility,” Mr. Rubin says. “He reached out to everybody. We lived in a culturally diverse neighborhood and had people of all races and creeds in our home all the time. It didn’t matter to him, somebody’s color. What mattered to him was somebody’s heart. I take my dad’s influence to work with me every single day.”
A SPECIAL THANK YOU

To all of our sponsors, whose support underscores the importance of the Advertising Hall of Fame® to our industry, and enables the AAF to sustain its mission-critical industry initiatives throughout the year on diversity, grassroots advocacy, education, industry ethics and professional development.

DIAMOND SPONSOR

mac
i’m lovin’ it

PLATINUM SPONSORS

at&t  DRAFTFCB  HONDA  The New York Times

Ogilvy & Mather  21

SECURITYPOINT MEDIA

Wieden+Kennedy

GOLD SPONSORS

Go Further  imagination at work

Nike  WPP

SILVER SPONSORS

Marketplace  BBDO  DDB  dentsu  Empirical Media

IBM  IPG  Omnicom

TRADE MEDIA SPONSOR

Advertising Age

BRONZE SPONSORS

ANN INC.  BlackRock  CNN  Deloitte LLP  Grey Group  gyro  ID Media  Kimberly-Clark Corporation  Leo Burnett  Medill-Northwestern University Meredith Corporation  Moroch Partners  Project: WorldWide  School of Visual Arts  University of Oregon  The Walt Disney Company

AAF  AMERICAN ADVERTISING FEDERATION.
Bob Scarpelli, former chairman and chief creative officer of DDB Worldwide, is known as a tenacious champion of the agency's core belief that creativity is the most powerful force in business. His career at DDB was guided by the teachings of the legendary Bill Bernbach. “The wisdom he left for us was amazing and inspiring every day,” he says.

For a man who thought “Oh my God, I’m following in the footsteps of a creative giant” when he was named creative director of DDB, it seemed like a long journey from the west side of Chicago. But Mr. Scarpelli never wavered in his steady climb.

Mr. Scarpelli says of being inducted into the Advertising Hall of Fame, “It’s kind of surreal to me to be in the same company with true legends in our industry. … Maybe what it means is that I did things the right way, that I tried to set our standards very high. I like to think that I inspired people to do their best and achieve those standards.”

In his 35-year career at DDB, Mr. Scarpelli and his teams created some of the world’s most iconic and honored creative work, helping build such brands as Anheuser-Busch, Johnson & Johnson, McDonald’s, Philips, State Farm and Volkswagen.

Under his leadership, DDB won every advertising award and was recognized by leading publications as the top creative network.

Mr. Scarpelli is quick to give credit to those who influenced his career and philosophy.

“First and foremost is Keith Reinhard. … When I gave speeches around the world, I always talked about my love for DDB and the core values which Keith gave us. The core values of creativity and humanity in the work we do and the way we work. I tried to bring those values to life every day.”

He also credits former DDB Chicago President Susan Gillette and the late Ken Kaess, DDB Worldwide president-CEO, for shaping his future.

“I’m proud of the very talented people I’ve worked with. I am also proud of the close relationships with clients and, more so, the trust and respect that I was fortunate to earn from them. That’s the key to success—the trust that clients have in us.”

Even though much has changed with the way marketers communicate with customers, he says, “I know one thing for sure. The most successful campaigns will always be a simple idea based on insights into human nature. That’s the way it was in the beginning, and that’s the way it will always be.”

**From its early days** in the 1950s, advertising has played an important role in the growth of McDonald’s Corporation, the world’s largest fast-food chain with more than 34,000 restaurants in 119 countries.

Today, more than 20 ad campaign themes later, advertising continues to tell the story of what McDonald’s stands for, what the restaurant offers and “hopefully what we are doing to make customers’ lives better,” says Neil Golden, senior VP-CMO of McDonald’s USA.

Belief in the value of advertising emanated from McDonald’s founder, Ray Kroc, who revolutionized out-of-home eating with a simple philosophy of quality, service, cleanliness and value. Recognition of the importance he placed on advertising came with his own induction to the Hall of Fame in 1988.

Over the years, the company’s commitment to the founder’s philosophy has produced some of the most highly recognizable advertising of all time. In a 1999 ranking of the 100 top ad campaigns of the 20th century, Advertising Age put the 1971 “You Deserve a Break Today” campaign at No. 5; the jingle ranked No. 1 on the publication’s list of best jingles; and Ronald McDonald ranked No. 2 on the all-time list of top 10 advertising icons. McDonald’s received the American Marketing Association’s Achievement Award for excellence in marketing programs in 1982.

Most of McDonald’s signature campaigns were created by Needham, Harper & Steers (now DDB) and Leo Burnett Co. Other principal agencies on its current roster are TBWA, Arnold Worldwide, Alma DDB, Burrell, IW Group, Translation, Arc Worldwide, Moroch and The Marketing Store.

Mr. Golden says McDonald’s approach is simply to reflect what is important to consumers—not only to speak to their lifestyle, but also to tap into emotion. He cited a recent commercial created by Burrell that centered on a high school student surrounded by his coach and teammates learning that he was being named to the 2013 McDonald’s All American Games basketball team. “There is so much in that spot that captures the idea of working hard, of teamwork, of achievement,” he says. “It essentially captures the idea of dreams come true as an important part of the McDonald’s experience.”

Receiving this award, Mr. Golden says, “is affirming that we’ve touched customers and engaged customers in a way that’s made a difference in their lives. That’s the part that’s most noteworthy of all.”

---

**McDonald’s Milestones**

- **1955**: Ray Kroc opens his first McDonald’s in Des Plaines, Ill.
- **1961**: Hamburger University opens—the first global training center for a restaurant company.
- **1962**: First national advertising runs—a print ad in Life magazine.
- **1965**: McDonald’s celebrates its 10th year with its first public stock offering.
- **1966**: Ronald McDonald appears in his first national TV commercial.
- **1967**: International expansion begins in Canada.
- **1968**: Big Mac is introduced.
- **1974**: First Ronald McDonald House opens.
- **1975**: Breakfast at McDonald’s begins with the national debut of the Egg McMuffin.
- **1984**: Founder Ray Kroc passes away. McDonald’s sells its 50 billionth hamburger.
- **1996**: McDonald’s.com launches.
- **2003**: “I’m lovin’ it” campaign debuts in 119 countries around the world.
- **2012**: For the first time, the Shamrock Shake is offered nationally in the U.S.