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Sensational Sensations! – An Excursion to the Early Days of Corporate Event Communication

Once upon a time there was a place without time. Paradise, an eternal Sunday. Then time and work were “invented” and the eternal Sunday was split into work time and leisure time. Leisure time, at first designated to the realm of the beautiful and unnecessary, later became the domain of recreation. The working day regulated up to the very last detail was created. Thus it might have become a necessity to escape: through play, through entertainment and through travel. The beginning of civil society and the industrialization in the late 18th and early 19th century, with its diverse mass production of objects and later services, initiates the spread of leisure time and a leisure industry set apart from rational production and reproduction. Based on ritual and art, on utopia and dream, on desire and fulfillment, the very return to paradise is being pursued.

The following text will try to provide data and insights on the beginnings of corporate event communication and marketing. The text shall not repeat the history of leisure activity and its industry. Rather, some commercial leisure formats will be exemplified and described for the area of events used consciously and purposely by the industry for brand marketing. As a basis for this, the up to now little researched corner of early modern commercial communication scenarios should serve as an outline for the first appearance of an event industry in the leisure culture of the 19th century. Connecting lines with today are easy to recognize now, however, they, to my knowledge, have not been further researched. Examples will be drawn from major industrialized countries in Europe plus the US, as well as major companies that are still around and have not lost their memory. Company archives try to stop this loss, but it should not be overlooked that some companies are also lost. Especially in the case of fusions, the memories are thrown overboard and the archive is often sent down to the basement. Indeed thankworthy are the efforts of those companies that can look back at a rich marketing history and who do not shy away from admitting to an age of over one hundred years.

1. The Extraordinary in the Ordinary

Events have always been an exceptional part of the leisure industry. Within a modern (from the beginning of industrialization) context, events are often part of promotions, attracting interest and enchantment attached to a commercial background. The history of the industry specific and commercially utilized events is the history of sensations on behalf of sales, image and reputation gain. And yet, before mass media and its two-dimensional advertising (reduced to the flat magazine-page or the flat TV-screen), there was the three-dimensional corporate or special event. The electrification of mass media with its use of radio and television made live-communication step back. But only up to the early 80s in the 20th century, when the marketing departments became aware (again) that a face-to-face contact, or better yet an experience and an adventure, would stand out from the white noise of the multitude of advertising messages. For Germany as well as other countries, the first Camel Trophy Promotion in 1980, the introduction of the Macintosh computer in 1984 by Steven P. Jobs from Apple and the privately financed Summer Olympics of Los Angeles in the same year may be considered the starting shot.

Initially, joyous discoveries and sensational experiences in short, something out of the ordinary, were the starting point for commercial attractions. They were quite similar to a visit in a baroque curiosity cabinet or happenings at a medieval market. This encounter with uplifting settings should put objects into favorable situations, so theory goes. At the same time the basic commodities and the experiences that come with objects (aka consumer goods) and their consumptions are fleeting. The deeper meaning of things as consumer goods is disappearance, their dissolution for new consumption.

In connection with the historical research of early forms of event communication and marketing, it is interesting to consider the first signs of globalization in the era of colonization. Certain structures and topics of industrial amusement then are similar throughout the world. A suggestion for the first division of the history of industrial live communication might look like this: Phase One would be up to the turn of the twentieth century, Phase Two would deal with the prevailing electrification and mass propaganda from World War One to the begin of World War Two, Phase Three would be up to around 1980 and Phase Four would lead up to now. However, the parameters could also be described for events with sensation (in terms of increased sensations and perceptions to become extraordinary events) and illusions (in terms of deluded images and transcendental daily reality). This has only changed a bit in the further development that has taken place up to now – and may be able to tell us something about our future.

2. En Route to Industrially Manufactured Sensations

In the 17th century in Vienna a first leisure time destination emerged at the “Praterauen”, the open fields outside of the city. On May 1, 1603, “Taffern-Michel”, the owner, opened a wine tavern with a bowling alley at the end of the local district “Jaegerzeile”. In 1608 the wooden hut was transformed into a stone building and the amusement business had made its first profits. In addition to the bowling alley, a marionette theatre was added. In 1651, after the death of the first owner, swings and other amusement rides were added. Scores of puppet theatres for children performed ribald pieces around the main character “Hanswurst” (a dumb clown-like character). Up to the end of the 19th century the collection of attractions grew; by then the imperial hunting ground had already been opened up for the public in 1766 without any revolutionary pressure. In England Vauxhall Gardens set the starting point. Around 1660 they were established in the open fields of Kensington at the banks of the river Thames. The proprietors charged an admission fee and made money by selling food and drink. The entertainment consisted of pleasure walks, fountains, a looking glass and statues.

In France, starting in 1789, the Revolution created a public spectacle by using the guillotine in a mechanically perfectly operated display of higher justice whose sensational value found mass reception. Both in Paris and in the province modern festivities were created for the new state structure, such as those of the “Higher Entity” that were celebrated on the Field of Mars. Another example is the National Industry Exhibition, which was a connection of festivities and industrial display meant to amuse the citizens and workers with a celebration of emancipation. The first was held in Paris in 1798. In England, the economic leading nation of the time, a national commercial exhibition had already been arranged in 1761 under the control of the Society of Arts. However, the first eleven French Industry Displays up to 1851 can be primarily seen as a precursor for the professional amusement industry: the World’s Fair, which was formative for the event industry, and for staged leisure time. Soon it was time for the ultimate special event kick-off. On May 1 in London “The Great Exhibition of the Works of Industry of all Nations” opened its doors at the Crystal Palace, the central location for its presentations. More than six million curious onlookers had visited the World’s Fair by October 11 of the same year. The architect Joseph Paxton had fabricated an engineering masterpiece with his gigantic greenhouse, whose airiness and lightness were unequalled to at that time - and the organizers were able to close with a profit. (What was not granted to too many World’s Fairs until now.) According to the official report, it was about “uniting the industrial products of all cultured nations of the world in a comparative compilation” in

order to present “the standpoint of the industrial and artistic development of all humanity by samples of their products”. The news headlines of these days read “Exhibition” and the amazement never ended because of all the spectacles provided. An iron turnstile enabled the first mechanical visitor count to be made. The rush was so enormous that the visitors could only move forward slowly. With entrance fees, security, sanitary facilities, temporary concessions and media coverage, this was the first professionally planned commercial mass event – yet one did not have any experience in the arrangement of such novel happenings. This can surely be termed the beginning of international commercial event communication and marketing of goods and services. Also the operation of the venue – likewise totally new – was unusual: the organizational committee decided without further ado that the accommodation capacity of the buildings was reached at 25,000 people. After seeing the rather empty halls a decision was made to increase the capacity and to allow a maximum of 60,000 visitors. Logistics of a certain magnitude were up to then a theoretical and practical area that was essentially reserved for the military, at best the transportation of goods. Now 40,000 people who came to London had to be moved daily. The result was congestion and visitor guidance was needed. Posters on the continent advertising the event offered train and boat trips to London at a reduced price. Mass tourism was born under the sign of organized curiosity. The Englishman Thomas Cook clearly profited with his new travel business from the event; he brought 165,000 tourists to the World’s Fair.

Everything from this world should have been collected in London; this was the theme of the huge exhibition. Like a story out of “1001 Arabian Nights”, exhibits were displayed in all their glory and enchantment. The number was so big that it was calculated that a visitor who spent three minutes per exhibit would need four years for the complete World’s Fair. Additional side events such as the celebrated opening and closing, entertainment at night and during the day accompanied this special gathering of objects and people.

Right away, the professionals among the then marketers slowly became aware that an attraction needs a theme and a story, and the event producers likewise noticed this. How to stand out and attract attention among all the sensations? Statically presented objects were not really noticed; but promotions fit the taste of the visitors. A machine producer showed a fully automatic machine that assembled envelopes. This machine worked continually, giving every passer-by an envelope printed with the address of the producer. Another exhibitor enhanced the water of a decorative fountain with perfume and the female visitors moistened their handkerchiefs in it. Over 1,000 liters

of perfume were used during the exhibition. Lastly, colonial cultures and their traditions were also on display. Along with the industrial productions, the encounter with the exotic and the strange were true crowd pullers. How close the first wave of globalization was connected to the electrification of communication and media can be seen by events, which promptly followed the World's Fair. Paul Julius Reuter founded his international news agency of the same name in London in 1851. And after multiple attempts, the laying of the first transatlantic cable succeeded in 1857/1858, which enabled the rapid transmission of telegraphic news.

3. Artificial Paradise Revisited

Already in 1852, riding on the success of the "Great Exhibition", the Victoria and Albert Museum was founded in London, to house the things of this world at a permanent place. That the world of commodities not only needed a home in a museum, but also a congregation of things that could be directly bought and consumed, soon became clear. In 1865 the opulent department store "Printemps" opened its doors in Paris. Around 1822 a likewise covered collection of buyable goods appeared next to the Paris Arcades. This collection however was more committed to rare luxury goods than the completion of the bourgeois consumer goods. However, goods wanted to be seen and sold all over and in mass quantities and thus, rummage and low-cost goods were born in 1879. In the same year Frank Woolworth opened his first "Five & Dime Store". This name stemmed from the "Dime Novels" that became popular in the mid 19th century after the success of the serialized novels in newspapers. In 1872 the obliging customer could shop at "Printemps" by catalogue and mail order. In that same year on the other side of the Atlantic, Montgomery Ward organized the first American mail order shop and the well-known Sears opened in 1886.

Around the middle of the 19th century the universe of things already was well ordered, goods were widely available providing illusions of various kinds. Paris, the capital of the 19th century (Walter Benjamin), is the picture book of this time. Here it is where advanced technology (in the daguerreotype photographic art of Daguerre) and advanced luxury consumption (in the indulgence of the Flaneur and Dandy) met. At the beginnings of mechanization machines had already been animated (i.e. mechanical chess player, mechanical ghosts,) and the appetite for horror as well as the sensationalism had been described in its ambivalence. Shortly after that the novel "Frankenstein" appeared in England depicting an artificially created monster of the Industrial Age, molded from the "Golem" of Jewish tradition.

The audience (always) wanted to personally experience live staged terror (public hanging, Roman Circus,) and the exotic with a touch of horror. Hagenbeck's human zoo (exhibiting natives from various continents) satisfied a need to dive into an artificial paradise. In 1874 the animal merchant and zoo director from Hamburg, Carl Hagenbeck, displayed the first of his approximately 60 human zoos. Initially, the privilege of viewing the exotics from other continents or the curiosity cabinets was granted to only a few from the European royal courts, but it became popular pedagogical entertainment for lots of people to marvel at strange people and their customs in the 19th century. Boomerang throwing Aborigines, drum communicating Du-ala from Cameroon, wild riding Oglala-Sioux from the Pine Ridge Reservation – all of these traveled through the world. Some even found a home in an overseas museum, like the one in Bremen that was opened in 1872. William F. Cody, also known as “Buffalo Bill”, traveled from the USA to Europe. In 1883 he produced “Buffalo Bill's Wild West” show for the first time with living pictures, re-enactment of dramatic scenes, Indian attacks, Pony Express coaches and also General Custer's Last Stand. This mixture of a circus and a history lesson toured around the world until 1913. Mr. Cody credits his nickname to the dime novel from Ned Buntline (aka E.Z.C. Judson), who put together the artificial character of Buffalo Bill out of occurrences from Cody's life.



Figure 2: Coney Island, USA 1904 – Dreamland Walk

These attractive entertainment worlds needed special locations. Permanent amusement sites where the visitor knew what to expect (best entertainment!) were erected. The goal of these then so-called amusement parks was to make those sites suitable for families. Amusement so far had been con-

nected to ill reputed neighborhoods. The forerunners of Disneyland, which can already be considered as a brand, were the already mentioned Vienna Prater and Atlantic City or Coney Island near New York. In 1879 the first horseracing track opened on Coney Island, and the iron pier for steamships arriving every twenty minutes during summer from New York was opened in 1880. Lamarcus Thompson erected the world's first commercial roller coaster, which was called "Switchback Railroad" and only 600 feet long, in 1884. The passengers rolled down a hill and up a second, and then down the second again. This cost ten cents and brought in \$700 on a good day, not a bad deal with building costs of \$1,600. The amusement industry starts to pay off. In the same year the "Elephant Hotel" opened, an initial centerpiece of entertainment architecture, as it should be perfected in Las Vegas or Disneyland. The "Elephant Hotel", shaped and built like an elephant, accommodated along with rooms, a shop with a view in its stomach, a cigar shop in its leg as well as a diorama and the necessary steps to reach an upstairs platform. In 1894 the first Ferris wheel with twelve cabins, each with room for eighteen people, was opened. In 1895 Capitan Paul Boyton trod on the beach and placed the "Sea Lion Park" east of Surf Avenue. The first amusement park defined and secured by a wall had been established. It showed a sea lion dressage and pleased the paying guests with a water slide and the "Old Mill Ride". The visitors could also admire the captain in his inflatable rubber suit, in which he had crossed the English Channel as well as diverse rivers. The year 1897 brought the gambling house "Streets of Cairo", one of the world's first theme oriented casinos with minarets, belly dancing and camel rides. At this time in Vienna things were quieter, although the Prater definitely could offer some strange things. Freak shows aroused the desire for horror with midgets, people with werewolf syndrome, Siamese twins and other freaks, like the monstrously fat "Prater Mitzi" or the crippled and limbless man named Kobelkoff. Leisure time amusement for the general public was offered via fireworks and balloon rides along with the popular merry-go-round and the train carousel that was built in 1844. In 1895 the big Ferris wheel with originally thirty cabins was erected at the Wurstelprater, one year later than on Coney Island. The fenced in illusionary architectural display "Venice in Vienna", a rebuilt city within a water-park, made money like its counterpart across the Atlantic. Finally electrification triumphed and the electric fairy tale train replaced the steam driven carousel in 1898. The goods of the planet were to be shown in especially bright light and electricity made it possible. In 1888 the crystal dome of the "Printemps" shone in electric light, even before the city of Paris could afford electric streetlights.

These showcase examples show the first developments of amusement worlds towards brand worlds (stores or other permanent architecture dedicated to one brand and operated by the relevant company). They show the connection of products and services to amusement, leisure time and special experience worlds that are so much wanted by the present day brand communication and marketing departments. So what do the early efforts of product or brand staging in a customer oriented experience context look like?

4. First Industrial Brand Experiences: “Bibendum” Meets the “White Lady”

The development of brands is closely interrelated with the acceleration of industrialization in the 19th century. Up to that point production and consumption were so closely joined that image and placement were not necessary. But due to mass production of new and different products and brands intermediators like advertising were necessary to draw attention. Catchy brand names were found, advertising figures were invented, slogans were shaped and illustrations were painted. Photography and film had not yet appeared on the horizon of promotional happenings, live communication was in full bloom. Advertisements and activities in public – the forerunner of live communication – balanced each other when it was about bringing the brand closer to the public. Marketing pioneers like the Frenchman André Michelin, the Swiss Julius Maggi, the Germans Karl August Lingner and Fritz Henkel as well as the Americans Henry Heinz or Asa Griggs Candler show that original communication doesn't collect dust. That their activities contributed to sales, image building and customer retention should be satisfactorily proven by the continuing existence of their brands.

Surely there was already brand marketing before this, when bread and games had been an essential motivational instrument, when the French Revolution and its festivals on the Mars Field contemporarily explored the ritual of mass belief, when the World's Fairs were locations of industrial entertainment, when artists had always known the use of staging and design; however the orderly and planned application of methods and formats for the popularization of products by the manufacturing companies began around 1870.

Johnny Walker is coming. As early as 1820 the three dimensionally used advertising figure “Johnny Walker” had been created in order to give the drink a place in the public as well as in the public awareness of the USA. This date marks one of the essential onsets of promotional activities. However, nothing in commercial brand build-up followed for a long time, nothing that has established itself up to today. Finally, in 1886 the accountant Frank

Robinson wrote the name “Coca Cola” in his stylized handwriting on a piece of paper. A trademark worth billions was born plus a corporate identity that has yet to find an equal. Asa Griggs Candler bought the company in 1891 for \$2,300 and started to provide the pharmacists – at that time the brown soda was only sold in pharmacies – with branded articles like scales, clocks, calendars and more, such as coupons for a free glass of coke. In 1893 the name and logotype were trademarked as a brand. “Bibendum”, the Michelin Tire Man, followed in 1898. Since then the rotund symbol has been personified by performers in many actions on the street and is found at events, both public and corporate. At the same time unmistakable packaging was discovered as a brand symbol: in Germany the Maggi bottle (liquid seasoning) dates from 1887, the Idol bottle (mouth wash) was patented in 1906 and in the US the Cola bottle was copyrighted in 1916. To not only present the product but also to also present the specifically designed packaging with its over-dimensional brand signets was a new idea for the industry. The era of the operetta and huge revues provided the initial spark. In 1924, to mark an exhibition on hygienic issues, Idol bottle cabs trotted through the streets of Leipzig; at the same time Ata-boxes (dish washing powder) wandered through the city centers on two legs for Henkel; boys earned a few extra cents as paste package boys and IMI-men, the neatly costumed representatives of a detergent, were the amusement of the bobbed ladies. Starting in 1922, lovers made appointments under the “Persil Clock” - tower clocks that were centrally located in inner cities and displayed the likeness of the washing detergent Persil’s central figure, the “White Lady”. Promotion actions of the white umbrella men from Persil around these clocks created further sensation.

As early as 1911 Michelins “Bibendum” appeared on his own car at the Nice carnival. Parades or processions especially served Michelin as an instrument for getting attention: new products were presented worldwide with street parades that were led by “Bibendum”. In addition to this, the advertising figure appeared at bicycle races, car races and other mobility activities for a good cause, the popularization of pneumatic tires. In 1924 André Michelin succeeded in creating the first integrated communication of the known advertising history: he contrived the so-called “pig campaign”. The following problem needed to be solved: public transportation in France used solid rubber tires that really shook up the people inside busses, but Michelin sold air filled tires that promised gentle gliding. The public transportation services did not agree; the solid tire lobby was mean and strong. André Michelin focused on provocation and scandal. He placarded the following motive: a herd of pigs in a truck with pneumatic tires and next to it people in a bus with solid tires. The caption read: “Parisians! A scandal! Demand the same rights

for all!” on huge 60 square meter big placards. At the same time postcards with the same motive were distributed to the people, a petition was started and a truck loaded with pigs was driven in front of the National Assembly. Workers and pigs delivered the collected signatures together. The press was enthusiastic and so were the passer-bys. A short time later, one could ride in air suspended local public transportation in France. These arrangements were planned and executed with military precision, furthermore supplied with effectiveness control measurements. The true visionary streak hit with the founding of the “Guide Michelin”, a restaurant and hotel guide. Produced for the first time in 1900, this brand building informational manual with a circulation of 3,000 pieces was published for the then 2,897 French motorists. Food, accommodation and leisure simply belong together.



Figure 3: “Bibendum” at the Nice Carnival, France 1911

Of course successful new formats and possibilities of live communication had also been found on the other side of the pond. Henry Heinz, the future ketchup king, bought a whole pier in Atlantic City, New Jersey in 1898. He renamed it “Heinz Ocean Pier” and used it as a promotional vehicle for his products. The attractions were a sun deck, a test kitchen with product tests and a museum for Mr. Heinz’s art collection. A 23-meter highlighted sign that advertised the Steak Sauce 57 over a long distance soon crowned the construction in the popular holiday resort. Next door, on the “Garden Pier” the Underwood Company displayed a gigantic typewriter, the world’s largest. And Chesterfield illuminated its Atlantic City cigarette advertisement with 27,000 light bulbs.



Figure 4: Heinz-Pier in Atlantic City, USA around 1900

Next to this, at the “Million Dollar Pier”, the world famous escape artist and magician Harry Houdini plummeted spectacularly and promotionally effectively into the ocean. The seaside resort with its then massive visitor numbers embodied the ideal location for every type of promotion with its considerable number of visitors. At an exhibition it had become clear to Heinz that reaching out to the masses was important. Product sampling and live tests had been the center of his live communication actions early on; however his true greatness was reached with the Pickle Pin give away. Due to the extremely unfavorable position of his stand at an exhibition he committed a horde of boys to tell everyone at the exhibition that there was a gift at Heinz’s stand (the Pickle Pin) that could be personalized with the name of the wearer. Thousands visited the stand of Henry Heinz – the power of the gratuitous is unbowed up to today.

The use of public events for advertising purposes or even for arrangement or sponsoring proved itself early on. In 1887 Julius Maggi substantially and clearly supported one of the first exhibitions for cooking and nutrition and Karl August Lingner bet on his own traveling exhibition “Common Diseases and Treatment” for Idol in 1903. These were the first hours of infotainment. The first International Hygiene Exhibition in Dresden in 1911 arose from this and was visited by five million people over five months. Lingner was the main sponsor and the initiator. The German Hygiene Museum, a monument for Odol, was founded from this exhibition. In 1926 the laundry detergent producer Henkel got involved with the Henkel House on the GeSoLei – an

exhibition in Dusseldorf dealing with health care, social aid and physical exercise that was visited by seven million people. Laundry demonstrations that were already touring through cities showed inquisitive women the way to a true white. What could be more convincing than experiencing the product on-site in an entertaining environment?

Male company choirs and sport clubs dominated corporate events at that time. The first corporate song on German soil can be credited to Maggi. In 1907 the male choir of the Maggi factory in Singen composed and wrote the Maggi March that was from then on presented at internal festivals and meetings as well as public celebrations. Corporate identity at its very best. Sport clubs, allotment gardens, company housing and vacation lodges for employees as well as art and leisure centers were the motivational instruments of the industrial revolution. Dynasty patriarchs rather than clever managers arranged company anniversaries. However the content and format have stayed similar: an even more golden future based on a golden past is envisioned accompanied by an attack of multi-sensuous stimulation (i.e. food and music).

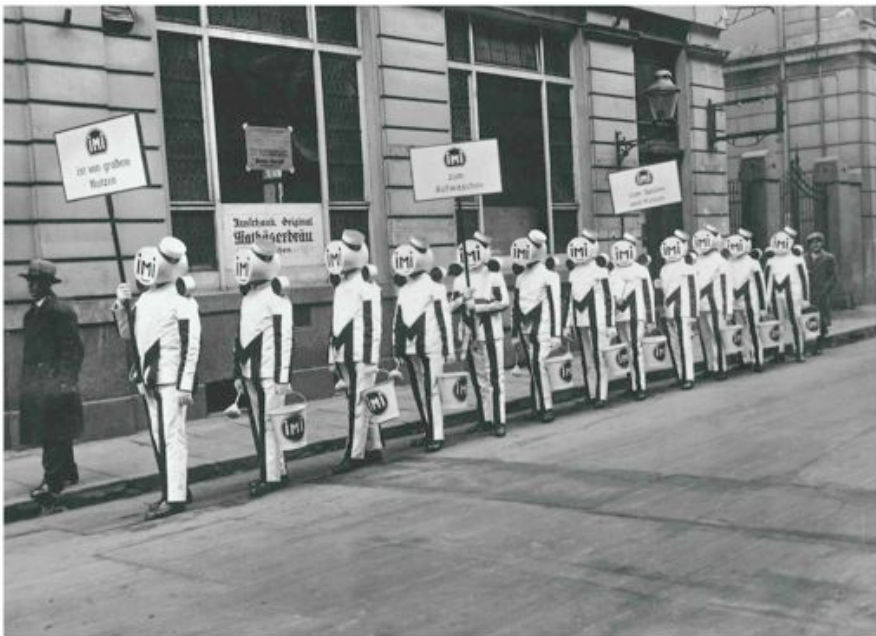


Figure 5: “Imi-Men”, Germany 1920ies (Imi was a popular cleansing powder)

The conquest of public space by moving advertisements continued through the beginning of the twenties with the deployment of branded blimps; Persil and Idol were the leaders in Germany. Henkel went one step further: in 1926 the first airplane took off and wrote the brand name Persil in the blue sky with let off gasoline clouds. Company vehicles, either branded or stylized as product packaging, roared through the streets. The conquest of the night

commenced at the beginning of the century and peaked with a first glamour in the twenties. In 1925 André Citroën illuminated the Paris Eiffel Tower with his brand name, in 1929 Idol radiated in neon lights over Berlin's Potsdamer Platz and New York's Times Square shone in the brightest light starting in 1904. The heavily illuminated boat "Persil" chugged up and down German rivers from 1932 at night and brightly projected the brand name using a spotlight.

It is difficult to determine what companies of that time did at their special or corporate events that were held behind closed doors. Motivation was not an urgent concern of the then management. Caring company founders and owners turned their attention to company housing, libraries and sport and culture clubs. Industrial conferences for the purpose of exchanging of ideas, gaining information and networking were subject to strict rituals that were mainly formed by diplomatic protocol. Nevertheless it is peculiar how close congress and pleasure were to each other. In 1814 the benchmark "Vienna Congress" was held in the Prater and the calciferous saying "the congress dances" is taken from this diplomatic event.

The art of spoken persuasion, or rhetoric, was taught at higher schools, as opposed to today's skills in dealing with media. The traveling salesperson, the eternal showman who had to be a natural because hardly any training existed, went from door to door or from company to company. Incentives as a planned tool of company motivational encouragement were rare, bigger trips served as an incentive of a later time.

5. Keeping the Ephemeral

Considering the history of event communication and marketing in the context of the leisure industry, the fundamental problem areas in staging products and services resonate: selecting a topic, providing logistics, controlling and evaluation, staging, integration in further communicational measures, context determination, teeming, story telling, persuasion efforts, creating awareness, customer retention and management of a comprehensive customer experience – to say the least. At the same time, extensive areas on which the industrial staging efforts are based on – such as religion, theater, games, rituals and rules of daily communication – are not taken into consideration here. Surely here and in further research and examination of certain periods of the 20th century, (political staging of fascist and communist totalitarian systems in connection to new technical developments would be worth a whole chapter) more insight in the function of event communication remains hidden. An interesting field of research would be to further determine what procedural

steps and rule observances the staging of product experiences in a virtual environment such as “Second Life” does follow. Or what virtual real-time events will emerge from combining these entities. Neither can possibilities and limitations of city marketing as a stage for consumption in the postindustrial society be viewed here. In any case, the idea and vision of the artificial paradise is one of the most important paradigms for the planning of experience oriented and marketing focused destinations from Dubai to Shanghai.

Trying to hold and to fixate the ephemeral, the fleeting, the enchanting moment of a one-time live meeting, to capture a true moment in its highest pleasure and even still to reproduce it effectively and to make it accessible and sustainable as a product, is work, skill and art at the same time. To solidify these ephemerals for scientific description and analysis will be dour, as witnesses and photographs hardly refer to advertising, companies do not often supply the necessary means and interest and public collections suffer from reduced budgets. A wide field has opened here. It is essential to find methods and sources to research events as communication in the context of a social-cultural phenomenon. Yet one thing is certain: artificial paradises will always be received with immense popularity. Even if they are sometimes called “brand marketing”.

Literature

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as well as archives and internet pages from the individual companies, brands and locations.

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