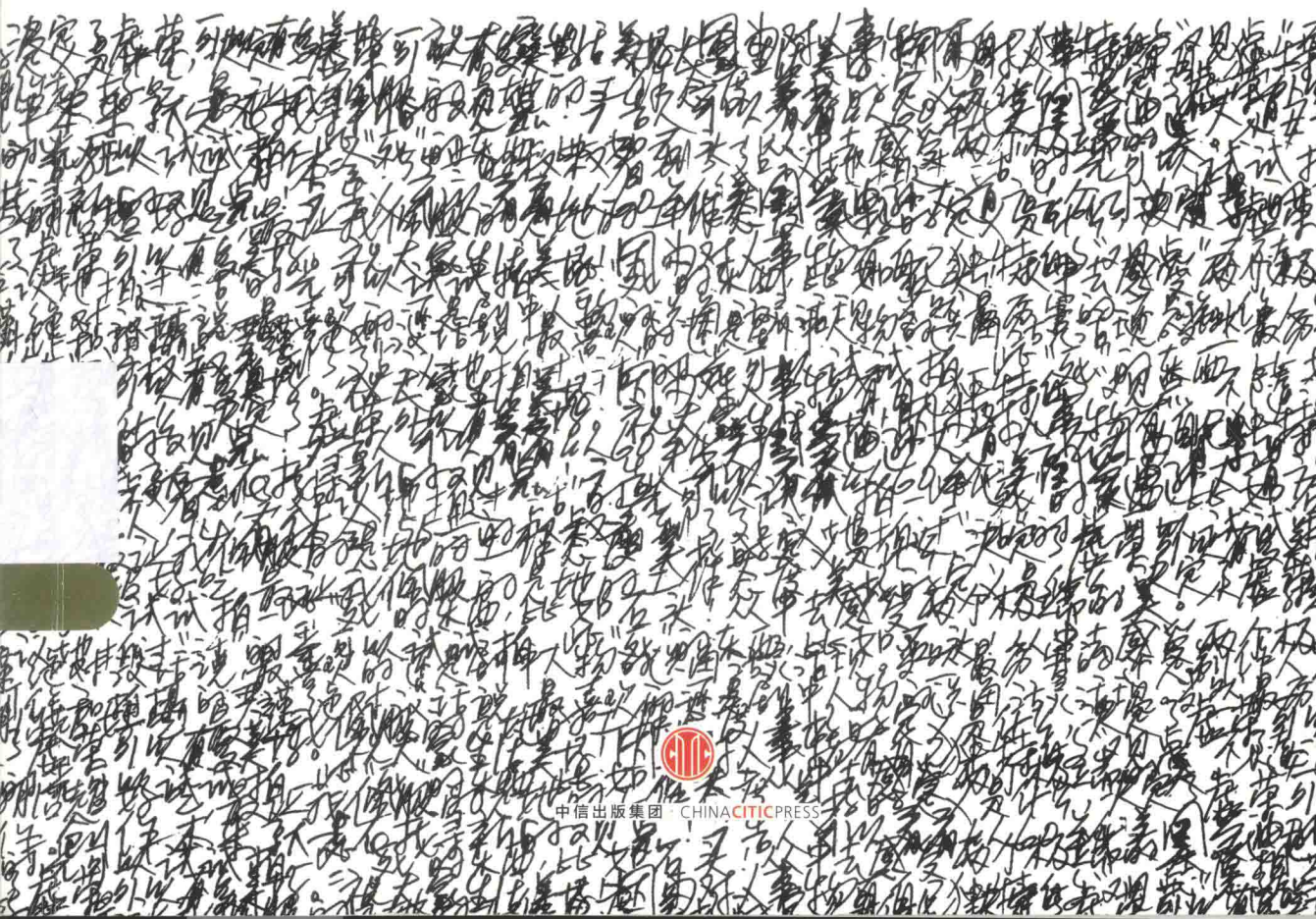


# 十年。

给创意人的一百封信

10 Years: 100 Postcards To Creatives

陈耀福 Norman Tan



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献给我的母亲王六妹女士

Dedicated to my mother, Madam Ong Lak Moi

# 十年。一序。

陈耀福

这是一本写了十年的书。

这也是一本迟到了五年的书。

从2000年开始每月一稿，直到2010年决定停笔，只为画下十年的一个句号。

这本书，原设想在2010年底出版，但是一直没有行动。

作为一个广告人，我们非常清楚，“一切好想法，如果没有被执行出来，始终只是无能的想法”。

有了这个信念，这本书，终于正式和大家见面。

在我的广告生涯中，有一个极大的转折，就是在1997年，毅然离开了自己土生土长的美好新加坡，离开了对我厚爱有加的李奥贝纳（Leo Burnett），举家搬迁到台北，出任智威汤逊（JWT）台湾执行创意总监一职。

当初的决定，理由非常单纯，在新加坡做了14年广告，我想出去看看。我又特别喜欢中文广告，甚至非常崇拜当年优秀的少数港台广告人和他们的作品。还有，当年智威汤逊台湾有两百个员工，我想，到台北生活和工作，马上就可以交到两百个有人情味的台湾朋友，何乐而不为呢？

三年下来，总觉得老天、老祖宗们特别关照我，让我做了一个非常正确和无悔的决定，我不只认识了两百个好同事、好朋友，更好像很不错地融入了台湾广告圈，得到许多前辈和同人的帮助，感觉好像大家一起，把原来已经很蓬勃的广告业，搞得热热闹闹的。

我有多幸运呀！总觉得，台湾广告创意最好的年代，给我碰上了。

我的任务和创意指标，一点也不轻松，但智威汤逊相互信任和共患难的环境，让我们从我上任前的台湾创意排名第十四名，三年内提升到第一名。为此我深感欣慰。

台湾广告圈像娱乐时尚圈，交流活动很多，文化气息浓郁，友善热情。广告公司之间，也更多的是良性竞争。每周一，台湾的大报“《中国时报》”甚至留下一个全版彩页，报道和跟进广告圈的动态。

三年合约结束，也为了两个宝贝女儿的小学教育问题，我们一家人在2000年10月回到新加坡，我继任智威汤逊新加坡执行创意总监。

当然，对于台湾广告圈给予我的恩惠，我也是常存感激的。

在我离台前，滚石国际音乐的董事长段钟沂，问我是不是可以每个月给滚石旗下的《广告杂志》写一篇约一千字的稿，并答应给我的专栏一个全版版面。对于这个邀约，我一口答应，因为我总觉得有点使命感，跟业界和广告学子们说说对创意的看法，也算是一种“保持联系”。

由于我同时也为另外两本时尚和业界杂志不定期地写千字专栏，为了避免拖稿，避免再写一千个字，也希望这个专栏比较独特，我想了一个明信片的方式，每个月给《广告杂志》寄一张明信片，他们只要刊登出来就可以了。

用明信片也是希望提醒更多人，写字，有时候比电脑打字更有情感。而明信片和广告其实很类似，有图、有文案、有受众、有概念。

和老段说了这个想法，一拍即合。这一写，便写了十年。

由于新加坡实行的是双语教育，而我的中文教育，经历了先学习繁体字，之后教育全面改革为简体字的年代，另外加上我本非文案而是美术专业出身，在我的明信片里，你会看到错别字、简繁体夹杂、语法不合格（其实，这个问题我到今天都不一定会看得出来）。

在和负责本书形象和概念设计的挚友韩健雄讨论到是否要修正文字错误时，我们很快就做出决定，保留原作原味，我们认为一切的不完美，也是一个完美的历程，无须刻意掩饰。另外，我们也请专业英文文案写手，给每一张明信片做英文翻译，好让更多看不懂中文的朋友们，能看得懂我的意思。

对于明信片文法的不完美，也请各位见谅了。

希望你会喜欢这本书。



## 10 Years. A Foreword.

Norman Tan

This is a book 10 years in the making.

It's also a book that's 5 years late.

From 2000, I started writing a page every month, until I decided to stop in 2010. A decade seemed like a good place for a conclusion.

This book was originally slated for a year-end release in 2010, but life got in the way.

As an adman, there is an adage we live by: "The most brilliant idea that isn't executed, will only remain a brilliant idea."

With this conviction in mind, this book is finally in your hands.

In my advertising lifetime, 1997 was a pivotal turning point. That was the year I left the place I called home: Singapore. It was also the year I left my beloved agency Leo Burnett, packed my bags and uprooted the family to become the Executive Creative Director of JWT Taiwan.

The reason back then was fairly simple. After 14 years of advertising in Singapore, I wanted to explore the world. I was particularly inclined towards Chinese advertising and often worshipped the advertising greats coming out of Hong Kong and Taiwan. Moreover, JWT Taiwan possessed 200 employees back then. That meant the opportunity to make friends with 200 interesting characters. I thought to myself, 'why not?'

These past 3 years, I've often felt the blessings of the Heavens, watching over me and helping me make all the right decisions. Not only did I make 200 new friends and colleagues, I integrated seamlessly into the Taiwanese advertising circle. I received the help and support of predecessors and peers. And together, it made what was already a thriving career, flourish even further.

How lucky I was! I've always felt blessed to have a career coincide with the glory days of Taiwan's advertising.

As Chief Creative head, my creative task and deliverables were hardly a walk in the park. During my 3-year tenure, JWT rose up the industry rankings from 14th spot to the 1st. That accolade alone couldn't have been possible without an environment built on mutual trust and shared hardship. It was a tremendous sense of achievement and satisfaction for me.

Taiwan's advertising circle is similar to the entertainment and fashion circle: a flurry of constant networking, colourful cultural exchanges, an environment teeming with passion and warmth. Every advertising agency was imbued with the spirit of healthy competition. Every Monday, every major newspaper publication in Taiwan would dedicate a full-colour page to report the goings-on within the advertising industry.

After 3 years, my contract ended and I moved back to Singapore with my family. In part, the decision to return to Singapore in October 2000 as Executive Creative Director of JWT Singapore, was largely due to the future

of my two precious daughters' education.

It goes without saying that I'll always feel the gratitude and indebtedness towards the Taiwanese advertising circle.

Before I left Taiwan, the chairman of Rock Records, Johnny Duann, asked if I was willing to be a regular columnist for one of their label's advertising magazines. Each week, I would be given a column to fill with a full-page, 1,000-word article. I agreed immediately, as I have always felt a calling to share my thoughts about advertising to students and the world. It was also my way of 'giving back' to the community.

Prior to that, I already had commitments with two magazines (one fashion, one marketing), as a regular columnist. In order to avoid missing deadlines as well as having to write another 1,000 words, I decided on a format of using postcards in a bid to be more disruptive and unique. Every week I would send the advertising magazine a postcard they could publish immediately.

In using postcards, I hoped that I could remind people about the power of physical writing in a digital age. Moreover, postcards and advertising shared a few similarities: pictures, a message, an audience (To: Who), a concept.

When I spoke to Johnny about my idea, everything fell into place. The heavens aligned and I started writing. Before I knew it, *10 Years* was born.

Due to Singapore's bilingual education system and my family's Chinese background, I was first schooled in traditional Chinese. Then our education system underwent a change and I had to switch to simplified Chinese. I was also an Art Director, not a Copywriter, which would explain why there were typos, inconsistency between traditional and simplified Chinese, and an overall lack of linguistic finesse in the grammar of the postcards. (To this day, I'm still not quite sure if I can spot the errors).

When I was discussing my book with the designer Wesley Han (also my best friend), we talked about whether we should correct the grammatical errors in the postcards. But we quickly decided that we wanted to retain the original flavour and charm of the writing. Besides, there's beauty in imperfection, and we felt no need to conceal too much. In addition, we hired a professional English copywriter to translate each and every postcard, so that more non-Chinese readers could understand my words and intentions.

As for the linguistic imperfections in the postcards, I seek your understanding and patience.

I hope you'll enjoy this book.

## 往日的明信片

滚石国际音乐董事长,《广告杂志》发行人  
段钟沂

陈耀福,我们现在都叫他阿福!

阿福从2000年开始到2010年为止,每个月寄给《广告杂志》一张明信片,是真的明信片!但是收件人不是我,也不是杂志主编,是虚拟的假想对象,杂志社只是代转。

十年,寄了一百二十张。

为什么会寄明信片到《广告杂志》,阿福在这本书的《十年·一序。》中写得很清楚,我看了他的序也才想起来——1997年陈耀福从新加坡来到台北,他人好、创意好,在那里的广告业仍是一片荣景、广告圈拥挤热闹的氛围下,很快地就亮了起来,和大家打成一片。

阿福会吹萨克斯,那一年台北广告圈要组个“广告人乐团”(Adman Band),就把他给拉了进来,我是副团长,跟他的互动近而且多,于是就热络了起来。

2000年阿福要远离台北,返回新加坡。我趁机要他帮《广告杂志》写稿,怎么写,写些什么随便,但是一定要与中国广告产业的创意生态及环境有关,每篇一千字。

广告创意人通常不太受人指挥,阿福亦然,不愿一成不变地接受差遣。明着不好拒绝但又不愿迁就,暗着就出了个“明信片”的点子。于是“每月一篇”就成了“每月一片”。这一写就写了十年。后来为什么停了?我也忘了。

只是没想到,阿福会有心将这些明信片结集成册。过期的《广告杂志》都找不到了,早年编辑杂志用来存档的3.5寸磁碟片也扔了。幸亏阿福把明信片留了下来!阿福留下的其实是往事,而不只是一本书!所以往事如烟,如今却也历历在目。

翻开这本书,看到的是往事。

谢谢阿福!

## Postcards From Yesterday

Chairman, Rock Records Co. Ltd, Publisher, *Advertising Magazine*

Johnny Duann

Norman. Otherwise affectionately known as Ah Fu to us.

From 2000 to 2010, each month, Ah Fu would faithfully send a postcard to *Advertising Magazine*. A real postcard! Except the recipient wasn't the editor or me, but instead, it was addressed to a fictitious audience. The magazine was merely a messenger.

For the past 10 years, he sent 120 postcards.

In his book, *10 Years*, Ah Fu explains why he sent those postcards. When I read his foreword, it took me back to 1997 when he'd just arrived in Taipei from Singapore. I remember he was a man of good character, an all-round creative guy and quite an accomplished name in the advertising industry. In the vibrant and colourful advertising circle, he was a rising star and very quickly cemented his place as an advertising great.

That year, the Taipei advertising circle wanted to put together an 'Adman Band.' As Ah Fu was skilled with the saxophone, he was roped in. I was the Organizing Leader and through our interactions, we gradually forged a bond.

In 2000, Ah Fu was leaving Taipei to return to Singapore. I took the opportunity and asked if he would be a regular columnist for *Advertising Magazine*. He could write about anything, in any way he liked. My only condition was that it had to be related to the Chinese advertising scene: its creativity and environment. Every article had to be at least 1,000 words.

Advertising creative people usually aren't too accommodating when it comes to such favours. Not only did he not complain, he good-naturedly accepted the assignment. He didn't know how to say no but at the same time, was also unwilling to compromise on the quality...and so he came up with the creative idea of using postcards. One postcard eventually led to 10 years' worth. Why they stopped eventually, I don't recall anymore.

So it was to my surprise when I learnt about Ah Fu's intention to compile these postcards into a book. Past issues of *Advertising Magazine* no longer exist. Neither do the 3.5-inch floppy disks we once used to store articles. But Ah Fu managed to keep those postcards alive. What he preserved was a slice of history, not just a book. And while the past may be hazy, today, they live again in vivid colour.

When you open the book, it's not just words, but living memories.

Thank you Ah Fu.

# 陈耀福，满血Passion

智威汤逊全球兼亚太区创意委员会主席

劳双恩

陈耀福回家了！认识他的时候，他是智威汤逊台北办公室的创意老大，而我则在智威汤逊的上海分公司工作，那一年是1999年，我们都充满了passion（激情）。在2005年离家后，经过九年的闯荡，2014年10月，他终于再回智威汤逊这个家了。

就在他回家后的一周，他拿着这本书的样本，跑到我的座位前说：“哎，看看我寄出去的明信片！”

心想：怎么做美指的比我们做文案的还要文艺？！难怪他的周围永远一大堆的追随者，特别是女性或是仰慕他的男同志！更何况他为《广告杂志》写的这一专栏，一写就写了十年，少一点passion都不行，缺一点忠诚也要烂尾。可想而知，Norman绝对是我辈学习的好榜样。

捧着样书翻着翻着，我发现时光就一点一滴地倒流了。从书中，我不仅看到陈耀福自己转战台北、新加坡，兼顾东南亚甚至整个亚太区之后，又来到上海，再扩大至整个大中华区的起承转合、高低起伏；从踌躇满志、扬扬得意，到若有所失、忐忑惆怅，我都感觉得到，我也读得见！

但看官，这书不只是他个人历史的见证，这本书从侧面，也记述了我们华文广告，以至整个亚太广告发展的潮流和盛衰：当年台湾市场如此蓬勃，新加坡又是众多跨国客户亚太地区的总部，今天中国大陆市场一枝独秀、生机盎然，世界变得多快呀！

如果你能够从Norman的一张一张明信片中，重绘当时广告行业的面貌，重寻当时你自己的轨迹，那证明你的阅历不浅、功力很深。年轻的广告人，或是对广告有兴趣但对广告历史不太了解的读者，也能够从这些记录当中获得创意与灵感，而这何止是在广告圈里管用，走在人生路上也可以收获不少的启发哦！

喜欢和陈耀福共事，他总是充满了正能量，做什么事都是满脸笑容、乐此不疲，就算我们只是在一起抱怨、投诉、讲闲话，他仍然是笑容可亲的，让我们闹着闹着，也不觉得自己犯了罪。虽然不能和他一起创造这一大堆的明信片，因为他自己一个人包办了所有的发想、写作、美指、执行、邮寄！但能够在本书中占上一篇“序”，与有荣焉！

今天，世界变得多快呀，广告不再是广告，广告又不只是广告，可幸的是，我们对创意的passion不变。



## Norman Tan – A Man of Passion

Chairman of APAC and Worldwide Creative Councils, JWT

Lo Sheung Yan

Norman Tan returns home! When I first got to know him, he was the Creative Boss of JWT Taiwan, while I was over at JWT Shanghai. The year was 1999 and we were both filled with passion. He left 'home' in 2005 and after 9 years of adventures elsewhere, the prodigal son returned to JWT in October 2014.

A week before his return, he came to me with this book and said, "Hey, take a look at my postcards!"

At that moment I thought: how can an art person be more 'literary' than us writers? It's no wonder he's constantly surrounded by many followers, especially females and gay guys who fancy him... He's a tough act to keep up with! His dedicated column in *Advertising Magazine* saw him penning articles for a decade – to say he possesses passion would be simplistic and inadequate, call him dedicated and loyal and it still wouldn't justify the man's fire. It goes without saying that Norman sets a good peer example for me.

As I slowly flipped through the pages, it felt like I was turning back the hands of time. In those pages, I witnessed Norman's numerous career moves that spanned Taipei, Singapore, parts of Southeast Asia and throughout Asia-Pacific. Then he entered Shanghai and started a new chapter with mainland China, eventually progressing to Greater China.

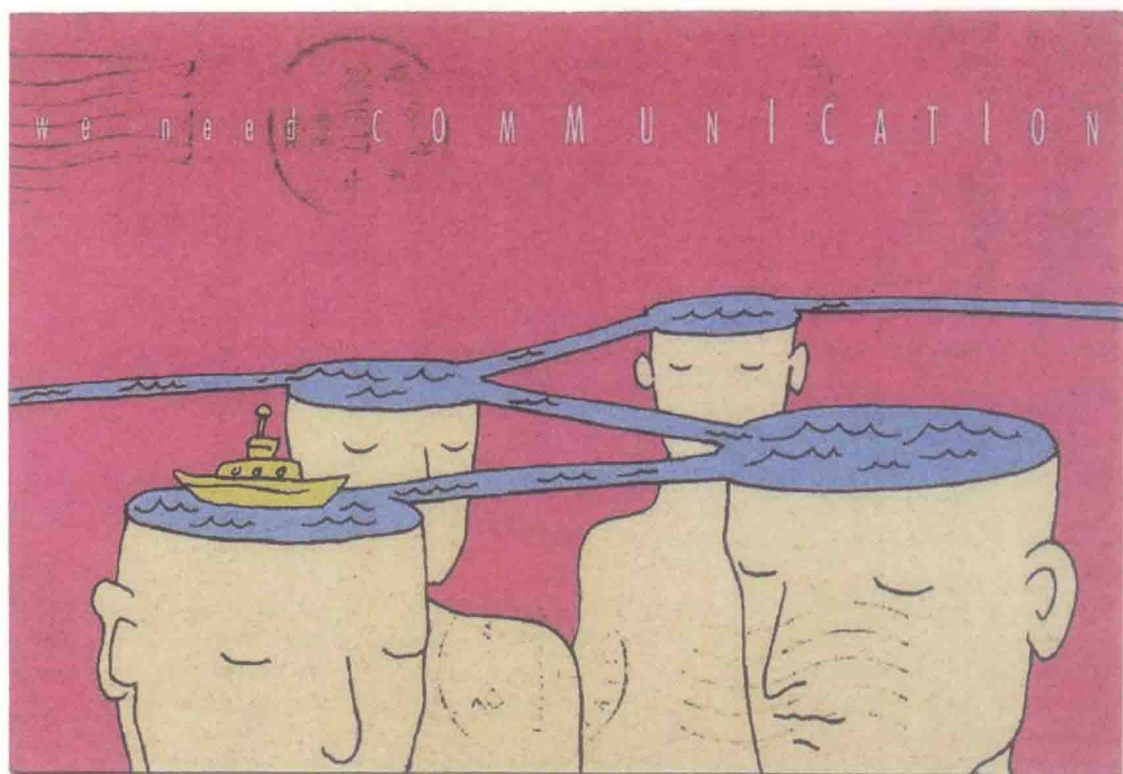
In those pages, I witnessed the beginnings of every new role in every new market, the ups and downs and the vicissitudes of advertising life: From the glory days of ambitious success to the beleaguered downturns in fortune – I experienced every single emotion pouring forth from his words and pictures.

To the reader, this book isn't just a personal history of one man, but it also documents the role of Chinese advertising history and the milestones created throughout the rise and fall of Asia-Pacific advertising : From the glory days of Taiwanese advertising, to Singapore's dominance as the global and regional hub for many multinational clients and to the rise of today's mainland China, outshining and thriving rapidly – how quickly the world has changed!

If you can re-imagine how advertising was like in those years and relive those days of your career from each one of Norman's postcards, it means your own advertising experience is steeped with knowledge, skill and history. But even if you're new to the industry or possess an interest in advertising but lack the background to its history, you can gain some illumination, insight and inspiration from within these pages. Certainly, the lessons reaped here can be applied not just to advertising alone, but are invaluable to life itself!

I've always enjoyed working with Norman simply because he's constantly bubbling with tireless, positive energy, going about everything with a smile on his face. Even if we're commiserating together, complaining together, shooting the breeze together – he will always be smiling. No matter how much trouble we rack up, you just don't feel like you're doing anything wrong around him. It's a pity I couldn't collaborate with him on the postcards, because he was a one-man show: conceptualising, writing, art-directing, executing, right down to mailing the postcards himself! But to have the honour to pen this humble forward, is enough pride for me.

Today, the world is changing by the minute. Advertising no longer resembles advertising, but has evolved to become so much more. As we ride the changing tides once more, it is our unwavering passion that keeps us all afloat.





To: 溝不通先生

在广告公司里,通常沟通之后,有些人便需要开始工作,因此有些人因为怕忙,便逃避沟通。有些人较势利,“选人”来沟通。有些人话太多,以为那是沟通。有趣的是,广告公司常对外宣称,自己是沟通的专家,而对内作业时,总有自己都永远解决不了的沟通问题,不是吗?

To: People Who Don't Listen

In advertising, usually after a debrief, dialogue or some form of communication, some people will need work to be done, which is why some avoid communicating as a way to avoid doing more. Some 'choose' their spokesperson. Others talk too much and mistake 'talking' for communication. What's interesting is – the image advertising presents to the world is that they are experts in communication, when in reality – there's always miscommunication issues internally.



