

# **Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1:**

## ***Werbung***

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**Heidrun Homburg**, Werbung – "eine Kunst, die gelernt sein will". Aufbrüche in eine neue Warenwelt 1750-1850, in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 11-52.

**Christiane Lamberty**, 'Die Kunst im Leben des Buttergeschäfts' Geschmacksbildung und Reklame in Deutschland vor 1914, in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 53-78.

**Marie-Emmanuelle Chessel**, Die Werbefachleute in Frankreich in der Zeit zwischen den beiden Weltkriegen: Geschichte einer Professionalisierung?, in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 79-92.

**Harm G. Schröter**, Die Amerikanisierung der Werbung in der Bundesrepublik Deutschland, in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 93-115.

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**Heike Knortz**, Der Arbeitsmarkt in der frühen Weimarer Republik. Ein Beitrag zur "Vollbeschäftigungsthese" der Inflationsforschung, in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 119-134.

**Clemens Muth**, Das Ende der Kronenzone: Die Auflösung des gemeinsamen Währungsgebiets auf dem Territorium des ehemaligen Habsburgerreiches, in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 135-156.

**Vera Bácskai**, Social History in Hungary, in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 157-170.

**Barbara Fait**, Arbeiterfrauen und -familien im System sozialer Sicherheit. Zur geschlechterpolitischen Dimension der "Bismarck'schen Arbeiterversicherung", in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 171-205.

### **III. Forschungs- und Literaturberichte**

**Claus Hoffmann-Güth**, Rezensionen zu vier neueren Titeln der deutschen Brauereigeschichte, in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 209-216.

**Hartmut Kaelble**, Bericht über die Tagung "Gesellschaftsvergleich" der Forschergruppe "Gesellschaftsvergleich" der Humboldt-Universität, in: Jahrbuch für Wirtschaftsgeschichte (JWG) 1997/1, S. 217-221.

## Abstracts

### I. Abhandlungen und Studien

#### **Heidrun Homburg, Werbung – "eine Kunst, die gelernt sein will". Aufbrüche in eine neue Warenwelt 1750-1850**

##### *Abstract*

In economic theory commercial advertising is analysed as a marketing strategy that serves the needs to promote mass consumption in advanced industrialized countries. This article argues that the transition to a market economy and the controversies accompanying commercial advertising in Germany since the late 19th century cannot be properly understood without taking into account the long pre-history and the complex learning process involved in the formation of an inner market and adequate commercial practices. This argument is based on a case study focusing on the city of Leipzig/Saxony, a prominent German center of commerce and trade in the 18th and 19th century. As historical evidence the article discusses different source materials: 1) the development of economic reasoning in Germany since the late 17th century that proclaimed the need for a permanent ubiquitous market and fostered domestic commercial activities understanding commerce and advertising as a crucial means to promote economic activities and national wealth; 2) the practice, pioneers and promoters of commercial advertising in the "Leipziger Zeitung" between 1750 and 1850; and 3) the reactions of gilded retailers as well as the municipal and state authorities to the innovative methods of marketing and competition that were at odds with the traditional gilded system and established patterns of needs and consumption. In the concluding remarks it is argued that the commercial revolution of the early 19th century turned against its promoters in the late 19th century. By this time, economic theory in Germany, fascinated by industrial progress, concentrated on the sphere of production, it celebrated output, industry's productivity and contribution to economic growth, whereas it neglected commerce and trade, devaluated its productive economic function and even denigrated commercial activities including commercial advertising. This ideological perception, part of German peculiarities, was definitely overcome only after the end of Second World War.

#### **Christiane Lamberty, 'Die Kunst im Leben des Buttergeschäfts' Geschmacksbildung und Reklame in Deutschland vor 1914**

##### *Abstract*

Although it was strongly contested in its outer appearance, advertising had become a clear manifestation in everyday life in Germany around the turn of the century. Since 1907 members of the Arts-and-Crafts-movement had been striving for its reform by making advertising a means of elevating the taste (Geschmacksbildung): Artistically designed advertising was meant to educate the aesthetic perception of the masses. Simultaneously such a project promised new areas of occupation for them. The discussion had been triggered off by the "Deutscher Werkbund". Thus a variety of groups pursued the idea of

Geschmacksbildung via exhibitions, public lectures and by instituting a technical college. But a mass effect could only develop after the Arts-and-Crafts-people started to cooperate with the experts in advertising and the trading corporations. The latter considered Geschmacksbildung as a strategy of increasing the sales. But the interest of these groups converged in the attempt to raise the level of public acceptance of advertising. Under the heading "advertising culture" they could join their forces.

### **Marie-Emmanuelle Chessel, Die Werbefachleute in Frankreich in der Zeit zwischen den beiden Weltkriegen: Geschichte einer Professionalisierung?**

#### *Abstract*

During the interwar period in France, advertising appeared for the first time as a specific activity, distinct from all other, defined by its promoters as something new and different. The advertising pavilion at the Paris Exhibition of 1937 was in some way emblematic of the advertising profession's evolution in the interwar period. In this article, the author wonders if this evolution was a classic professionalization, or a specific behavior. Indeed, advertisers entered the public sphere through their relations with business schools, business networks and modern artists, without "closure" of their professions, which was a very particular professionalization.

### **Harm G. Schröter, Die Amerikanisierung der Werbung in der Bundesrepublik Deutschland**

#### *Abstract*

After the Second World War German advertising became to large extent Americanised. In the USA advertising was an unquestioned part of every day life. As an applied social science it used psychological and quantifying methods, and was thus far advanced. Mass consumption, demanding another type of advertisement, had been established in the USA during the 1920s, while it started in the FRG not before the 1950s. The first wave of Americanisation was crystallised in the transfer of the advertising agency which offered the full range of activities, while traditional German firms offered only one out of several steps. The second wave came with the establishment of marketing during the late 1960s and early 1970s. Marketing meant a new way of thinking and required a different internal structure of the firm. Americanisation of advertising entailed a substantial professionalization. After the oil price shocks the differences were not as big as before, but there still was a steady flow of concepts and ideas across the Atlantic. However certain parts of advertising never became americanised such as the high esteem of individuality. And though advertising today is part of our every day life in Germany, too, a critical questioning was never stopped.