

The Integration of Research and Creativity

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My topic is research and creativity. I shall not talk about either, at least not in the abstract. What I will talk about is advertising, good advertising, and some of the components - creativity and creative research - which make good advertising better. I have not seen as much advertising as I hoped to see this week. Perhaps you have not either. Permit me to interrupt this seminar for a "commercial break."

SHOW COMMERCIALS 1-6

The creativity was obvious, I hope, Ms. Korda spoke to that issue yesterday; the research less so, I know. Nonetheless, the creative people who made these commercials relied heavily on research both to feed the creative process - to generate ideas - as well as to sift through alternative creative concepts - to evaluate ideas.

The process of explaining how all of this comes about is a bit involved and I'd like to talk about it from several points of view:

- A personal point of view about the role of advertising
- Some thoughts about creativity
- Some thoughts about research
- Some examples of the two working together to create better advertising

I have some very strong beliefs which affect the kind of advertising I believe to be good. I believe that all advertising should be moving the advertiser's business ahead. If it doesn't, of course, the agency will be fired. I also believe that just as individuals in a society have a right to free expression - a right to inform and persuade others to their point of view - companies which offer goods and services to individual consumers also have a right to inform and persuade consumers to buy their products.

A necessary ingredient in writing informative, persuasive advertising is knowledge of the audience - the consumer. Knowledge to help direct the creative process. Knowledge to help decipher what the product of this creativity is communicating. In short, research.

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Before integrating creativity and research together by means of some short case histories, I shall first discuss some creative principles and some research principles.

These may not be principles in the exact sense of that word, but rather sets of axioms or beliefs or truths which guide advertisers and their agencies in both the creative and research disciplines.

The creative principles benefit from the input of many creative people and the research principles from the inputs of many research people. The result is that I am able to be a bit more eloquent in speaking about creativity and perhaps a bit more factual in speaking about research. It's an intriguing commentary on both disciplines that most of the creative principles are expressed positively, reflecting beliefs and goals to be achieved; while most of the research principles are expressed negatively. They come from experience and reflect mistakes not to be made again. Let me begin, then, by going through these creative principles.

You might call these principles a "creative philosophy for our industry." I think they better come under the heading "a basic creative textbook." These are principles which most good agencies follow here in Latin America and North America, and Europe and Asia. These beliefs or rules are very simple and I'd like to explain them and for each show a commercial or two which I believe exemplifies each point.

The most important ingredient in any advertising is the major selling idea. An idea is always stronger than the way it is executed. A good selling idea will come straight out of the product and it has the simplicity, honesty and breadth of appeal to endure and endure for many years or as long as the product itself. One of the best examples of such an idea is the Philip Morris advertising prepared for Marlboro.

SHOW COMMERCIAL 7

Every product is unique. This uniqueness or singularity may come from the product's formulation, its name, packaging, history, effectiveness or appeal. There can simply be no such thing as a "Me Too" product. Uniqueness isn't always obvious and it may take some digging to find. In other cases, the uniqueness is obvious, but the process of communicating it is not. Here is an example from London for a Cadbury candy bar. The uniqueness was that the product was made out of whole hazel nuts - not chopped, not cracked, not smashed but whole hazel nuts.

SHOW COMMERCIAL 8

We must know the product in depth. We must know more than we will ever say. People are genuinely interested in products. They like to look at them, evaluate them, talk about them, learn about them and buy them. But it's not enough to know the product from the manufacturer's point of view. We must know it as well from the consumers'. They are often quite different. The basic advertising direction of this next commercial grew naturally out of some fresh consumer product research. The product is Nestles' "\$100,000" Bar. As was often the case, there were many studies about why people ate candy bars and how candy fit into people's lives. But it wasn't until a new series of group interviews were conducted among both children and adults that the earlier research became properly focused.

In describing candy bars and their experiences in eating them, they described over and over again the taste and enjoyment they got from eating the bars. They accepted or rejected the bar because they did or did not like its taste. Again, after the fact it's very obvious, the essence of eating a sweet is that it tastes so good. Good research usually reveals the obvious. But what about this \$100,000 Bar? The answer came from a second piece of research, a mapping study in which we found what kinds of candy bars competed with one another, in other words, groups of similarly preferred competitive products. The \$100,000 Bar could be placed with the soft, caramel chewy bars. And why did people prefer these bars? It was because of the gooey, sweet caramel, chewy taste. Now here is that commercial which grew directly out of knowing the product in greater depth.

SHOW COMMERCIAL 9

We must always be aware of the social climate in each country. At any given moment there are important social issues which affect the minds and hearts of consumers. These issues shift and change and we must be alert to them. Advertising must always be in harmony with this social climate. The Maytag Company is a major U.S. manufacturer of home appliances. Their products are premium quality and premium priced, and above all, they are highly dependable. For some years this dependability was communicated to consumers through advertising such as this print ad.

SHOW PRINT AD A

The idea was a simple one. The machines were so dependable that even the big families shown in the advertising, with all their clothes, couldn't wear them out year after year. It did not take much research to realize that the growing concern over population growth in the late 1960's was more than just a passing controversy. To communicate Maytag's dependability through its use by large families was not in harmony with the social climate of the country. So dependability, that major selling idea, had to be communicated in another way. Initially, this was attempted by showing families with large numbers of foster children. In this ad, 960 of them.

SHOW PRINT AD B

Today, the product spokesman is no longer the mother or foster mother of a large family, but now the lonely Maytag repairman who is still waiting for a machine to break down. The lonely repairman is lonely because he has no machines to repair. He waits in the warehouse or by the telephone, waiting for a machine to break. Here are two commercials, one from the United States, a second from French Canada.

SHOW COMMERCIALS 10 AND 11

Advertising should always be within the boundaries of good taste. We should address our customers, whatever the language, with amiable respect. All of us want to create advertising that both as agency and as advertiser we can be proud of. Sometimes this can be quite a challenge, and in some

product categories it is almost impossible. This next commercial from Copenhagen was written by a woman to women for "o.b." tampons.

SHOW COMMERCIAL 12*

It's important to keep abreast of what's current and fashionable. At the same time, we must always keep in mind that the majority of our customers may not be wearing the latest hairstyles or playing the latest songs or showing up at all the "right" cocktail parties. We in the marketing and advertising community very often live in an urban subculture that is part of a far different lifestyle from that of the consumers to whom we talk. We must know our customers well. One thing we know is that many middle class consumers often look with a little bit of scorn or disdain on the newest and latest things that the "in people" are doing. Rather than showing these as desirable in advertising, sometimes it's possible to make gentle fun of them. This commercial for Star-Kist Tuna, I think, shows a touch of that. "Charlie the Tuna" is the symbol of what is supposed to be socially "good taste;" however, what consumers want is tuna which tastes good.

SHOW COMMERCIAL 13

Advertising should be right, not merely expedient. This is uncomfortable at times. It may lead to healthy, vigorous disagreement between agency and client. I think all the advertising you've seen is right advertising. I don't have any examples of expedient advertising to show you.

A client's trust and confidence must be earned every day. The agency must prove itself every day. There's no room for complacency in the advertising business. There are far too many good advertising agencies. Any agency needs clients to succeed. Clients do not need our agency, or Ogilvy or Y&R, they only need people who prepare advertising which works well.

We should be the harshest critics of our own advertising. We ourselves. The agency. The more critical we are, the better our work. The more we ask ourselves, the more we can deliver. Our own critics? You bet. For example, last year, we at Burnett showed our advertising in rough form, that is before final production, in a thousand separate tests to 30,000 consumers in order to be better critics of our own work. The numbers you see reflect the results of this work last year. In 18% of the tests we recommended that the commercials be produced as tested and they were. In 30% of the cases, the recommendation was to abandon the commercial, and it was. In 15%, revisions were suggested and accepted. In only 6% of the tests was the recommendation not followed.

*Written by Hanne Jensen of SSC&B for Moelnyche A/S. Ms. Jensen is currently Creative Director for LB-Denmark and Leo Burnett is the agency for o.b. tampons. Hence the inclusion of the commercial in this presentation.

These creative rules do not exhaust what I think good agencies believe about advertising. They are the important ones, though, and mirror an idealistic view of what advertising should, and must, be.

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Now, I begin to talk as a researcher in an agency. I watch a fair amount of television and read a good deal; as a result, I see both good and bad advertising. I also see much research ... good and bad and much in between. While it is possible to take an eloquent and lofty point of view in speaking of creative intent, when I talk about research, I quickly become more pragmatic. There are many pitfalls as well as successes in advertising research and I shall point them out before some case histories. Permit me to be pragmatic for a minute or two:

1. The first rule is that in every horserace there is always a winner. It is not good enough whether in concept testing or in product testing to know which concept or which product came out best. It is also necessary to find if the winner was any good at all.
2. Most research tells us the obvious, and things which are not axiomatic are usually wrong and there's nothing wrong with research that confirms the good judgment of an experienced marketer. That is no reason to rely on judgment alone, but merely to question research which flies totally in the face of experienced judgment.
3. This leads to the third rule. Most surprises in research findings can often be tracked down to errors, usually in data processing. There's a correlary to this third rule and that is that there are almost always errors in research - and usually in data processing - but we only go to look for them when the results are surprising.
4. The fourth rule is never to forget that if you give data to an analyst or a research executive, he or she will always report it. Whether it is sense or nonsense data it is inevitably analyzed, and one can never underestimate the power of an analyst to make sense out of nonsense.
5. The more we use any research technique the less enamored we become of it. A researcher who is sold on a particular technique is like a man with a hammer looking for nails to pound. After a while his world is filled with nails. Experience with almost any product tends to temper the enthusiasm generated by the salesman.

6. The next is to remember that any time we ask a consumer a question, we will always get an answer. You may wonder why this is important to remember - it is important to remember because we will always get an answer no matter how stupid the question. Even though we and the respondents may not understand the question, we can spend enormous amounts of time trying to understand the answers.
7. Those things which are the most critical to research are also those things which are most difficult to research. The things that we really want to know are most likely to be neither knowable or measurable. This is particularly true in the area of measuring advertising effectiveness. I think most good researchers will admit that there is much more to researching advertising effectiveness than we know how to begin to measure.
8. Often research is not only useless it can even be counter-productive. I have heard put more bluntly, "Research is a blight on the business community." A blight, a disease; it can cost too much money and slow rather than speed decisions. Both the user and the generator of research must understand how and when and what to research.
9. Perhaps last and most importantly is to remember that revolutionary ideas hardly ever test well. Most great advertising is revolutionary and one must have the confidence to understand and look beyond what may be poor initial test numbers. This takes a courageous client.

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If these "principles" have appeared to be negative, it is because they reflect a good deal of healthy skepticism. But if I have only discussed how to avoid poor research, I have not described good advertising research. Frankly, I cannot. I do not know what it is. The only judgment I can apply is to the advertising to which the research contributed. If the commercials and ads are good - that is, if they are moving the advertisers' business ahead - then the research was good.

Because I can discuss advertising research only in the context of the development of advertising, I will do that in some brief case histories.

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This first example demonstrates some of the dangers which are often inherent in research done inappropriately in the context of developing advertising ideas. It is an example, I think, which demonstrates most

forcefully the inability of research to cope with truly revolutionary ideas. Here is a concept statement which was once studied for a new cigarette idea.

"A New 100MM Length Cigarette Made Especially for Women.
It is 22% Thinner than Regular Cigarettes with 22% Less
Tar and Nicotine but not even 1% Less Flavor."

When researched, the response was very flat. The concept just sat there with people not knowing how to respond to it - either positively or negatively. It was next studied in an ad format. The results were somewhat better. Perhaps the research was closing in on something. The next step was to study a storyboard of the new advertising with a finished soundtrack. Consumers thought that the whole thing was pretty interesting. But they certainly weren't overwhelmed; they were hardly even curious. However, the concept was a revolutionary one, and the client had the wisdom to approve the storyboard and produce it. Here is one of the first commercials.

SHOW COMMERCIAL 14

Philip Morris continued to pursue the idea in test market and that test market proved to be the best research for Virginia Slims.

I think this example can be summarized in some beliefs about advertising concept testing.

- 1) If an idea is truly revolutionary, a concept test will not produce correct answers.
- 2) An advertising idea can be simple or complex. A complex idea has a hard time when studied in statement form.
- 3) Some ideas are far more dependent upon execution - upon pictures, upon music, upon style and so on. Tests of these statements simply don't do justice to the concept.

This next case comes from Latin America, Mexico City. The company is Miles Laboratories. The brand, Alka-Seltzer. Alka-Seltzer's sales had plateaued in the late 1960's and, more or less, growing at a level equal to population growth. Alka-Seltzer was positioned and seen as a stomach remedy product. Despite its analgesic content and its unique formulation, very few people were aware of its pain relieving properties. Miles took a wise marketing decision in deciding to broaden the base of Alka-Seltzer's appeal and usage. In addition to positioning it as a stomach relief product, it would also be sold as a relief for headache and muscular aches and pains. There were both strategic and executional problems and research contributed to the solving of both. Strategically, there was the issue of how much do you really want to tell people, or perhaps to put it better, how much do consumers really want to know about the chemical properties of the everyday drugs which they take. A dry, clinical presentation of active ingredients is not likely to be communicative and therefore not likely to be memorable. Life style research revealed that people were not terribly interested in how a drug worked or why it worked.

What they sought was the end benefit and the relief and the fact that the drug did work. This was encouraging. It is very difficult to explain in thirty seconds the unique properties of an analgesic, anti-pyretic ingested in ionized form together with antacid ingredients.

A number of executions were tested. Finally the account and creative groups were convinced they had a big, campaignable idea. A series of interviews with "famous" people who had suffered from different types of pain. Here is the storyboard which went into test.

SHOW COMMERCIAL 15

Everyone was confident in the advertising and some were judging the research to see whether it agreed with their own point of view. It did. The advertising was almost there. The research did point out a few problems. Not everyone understood the interview situation; the timing of the interruption was poor and not always understood. The recommendations were:

- 1) to produce the commercial
- 2) to make the interview situation more clear
- 3) to keep the microphone in evidence
- 4) and to strengthen the timing of the interruption

SHOW COMMERCIAL 16

The idea has worked well for years. The campaign has moved the Miles business ahead in a number of markets and shown great flexibility.

The third case I would like to discuss is a Procter & Gamble product, Cheer detergent, in the United States. Here was a well established brand which had been sold on the premise of "whiter whites." But the world had changed and colors had become a more important part of washday and Cheer's share had slipped accordingly. Incidentally, this was a classic case of advertising wear out. The advertising was wearing out because the basic selling message had lost the relevance it previously had. In response to slipping sales, P&G had improved the product in terms of its ability to wash in cold water. So they were looking for a new selling message. They were interested in the fact that laundry practices had been changing. The creative group developed a concept of All-Temperature Cheer. One detergent especially made for use at all temperatures. Research was conducted to see whether our observations were correct. Had the laundry changed and what were the current practices? They looked at washing machine trends and found that more and more machines were made for washing in a variety of temperatures. They studied fabrics and found that there was a greater variety of new fabrics coming on the market and they required a variety of temperatures. They checked the trend of washing by water temperature.

This was all advertising research of the best type. The next step was to test the basic assumption on which the All-Temperature Cheer was to be based.

More research examined the claim to determine:

- 1) The appeal of the new concept - an all temperature detergent - against competitive concepts, and
- 2) Whether there are different types of women who have distinct attitudes about laundry detergents.

A technique called Q-Analysis was used which allowed us to isolate the consumer segments on the basis of the appeal of different types of advertising claims. Cleaning power was the most important single concept and certainly couldn't be ignored in any advertising. Secondly, claims of artificial fragrance and different kinds of chemical formulations were rejected. Third, all temperature claims were moderately interesting. However, among the individual groups of women - five of them - which emerged from the analysis, there were enormous variations in the relevance of the all temperature claim.

There were some clearly definable women to whom the all temperature claims were very relevant. Another piece of research took the concept statement all by itself to women and got their reactions to it. Here was found considerable acceptance to the idea and a good deal of "curious disbelief", a reaction which says in effect, I don't believe it, but I'd like to believe it, and I'll try it and see if it's true. This curious disbelief is a measure of the ability of a new concept to trigger a need, to generate uncertainty which precedes attitude change and usually leads to trial. Life Style Research contributed to the situations showed and the types of people portrayed. The research program continued with extensive testing of rough unfinished commercials. You are going to see two dialogue commercials. The entire product story is told through "slice of life" advertising which are the most difficult kind of commercials to write, cost, and execute. They are effective; watch carefully.

SHOW COMMERCIALS 17 AND 18

The new advertising was researched through awareness and trial and usage surveys and by tracking market trends when the new campaign went on air. Ten research studies, all different, contributed to the advertising. Not only were there significant shifts in awareness and attitude claims, but Cheer's sales went from a rank #7 in 1970 to its current #2 position.

This next case comes from the United Kingdom and the client was the British Government's Council of Information. The specific program was one of rate rebates. To understand the case, you must understand the product. A government program to discount the taxes or rents paid by a defined socio-economic group on their homes. Under this program certain home owners were entitled to have a portion of the rates, or taxes, which they paid on their houses or apartments, refunded back to them. The amount of the rebate depended on one's income and other factors. In general, those things which went to reduce one's income taxes also tended to reduce one's rates. The government decided to undertake a program of public communications in order to encourage participation by those people who were qualified for the program but who had not taken advantage of it. These potential recipients were reluctant to accept the benefits for which they were qualified. They felt ashamed to accept this form of

government aid. Here is an example of the ads being run:

SHOW PRINT AD

People were informed as to the advantages of the program and asked to send in a coupon which would give them more information. However, a newly expanded program made more people, and more reluctant people, eligible to receive rate rebates. The task at hand was a very direct one - get more people on the program. The creative group asked if there were any additional research data available on the potential rate rebate recipients. Through Life Style Research, the researchers were able to contrast the activities, interests and opinions of those who were qualified for a rate rebate, with the population as a whole, and a much more clear and in-depth portrait of this potential recipient came to light. These people were locally oriented people and spent most of their time close to home. They went to great lengths to maintain their self respect. They valued their friends highly, but found it difficult to make any new ones. Doing the right thing was very important to them. They needed to be continually reassured because they lacked self confidence. They did not see themselves as needy; this was a confirmation of the research we had earlier. They spent a great deal of their time reminiscing and they maintained their pride by being patriotic. This analysis revealed the advertising objective itself needed a little bit of modification. It was reworded to emphasize that these potential recipients were entitled to receive a rate rebate. The key word is entitled; there was nothing wrong with accepting these benefits and it was a perfectly acceptable practice, nothing to be ashamed of. Also on the basis of this Life Style information, the media strategy was changed. The decision was to concentrate on outdoor. Why outdoor? First of all it was more local, a very familiar part of the community in which these people tended to spend most of their lives. It was much clearer, easy to read and less complicated. Outdoor provides high levels of frequency and thus was provided a continually reassuring feeling. Lastly it was out in the open. The news of this program was not somehow hidden in the pages of a newspaper or magazine, but it was talked about outdoors and openly. Here is an example of the type of poster which was run:

SHOW POSTER

A picture of the kind of person seen in the research. She's saying, "I got one, my friend got one and her friend got one. Rate rebates and rent allowances, ask you local council - it's as simple as that." With the new advertising, awareness climbed to even higher levels and the number of applications took a fresh spurt of growth. Perhaps an unfortunate measure of the program's effectiveness has been that the value of the British pound has continued to drop because of the deficit spending induced by social programs such as this.

This next case describes a situation in which there was a successful "horserace" or competition among alternative ideas but of only one type - the product endorser or spokesman.

The research was conducted in the United States on characters for Kellogg's Sugar Smacks, a pre-sweetened cereal marketed to children.

The test was in two parts. The first was a study of package designs. Six designs were shown to 60 boys and girls. Each package design featured a different product spokesman. The candidates were:

1. A dog
2. A fireman
3. A frog
4. A hippopotamus
5. A knight
6. An indian

The indian had been used for several years. He was what might be called a control.

The boys and girls, 6-12 years old, were asked which of the six characters they liked best, second best, and which they didn't like at all.

They were also asked for their reasons for first and second choice.

The frog was a clear winner among the total group, among boys, among girls, among the younger and among the older children. And they were able to describe why: He looks funny, silly, and weird. He looks cute and "cool", and so on.

There was a preferred character - out of all those tested - including the one which had been used for the past few years.

The next move was to study Dig-Em (that's the frog's name) in advertising. He went into a storyboard and was shown to a sample of 30 boys and girls.

They were asked what they thought of the frog in the commercial.

89% were favorable

He was funny and made that funny sound
He was cute and made a cute sound
Etc.

The Kellogg people were concerned about a frog's association with Sugar Smacks. The children did not view the frog at all as slimy but rather as a cute animal who does fun things and says "Dig Em" in a cute way.

Dig-Em was studied in many different executions. Dig-Em was seen as a friend whom they would like to play with.

I consider these tests to be tests of an advertising concept. Here are two commercials using Dig-Em. As you look at them, try to make believe you are under 12 years of age.

SHOW COMMERCIALS 19 AND 20

The last case deals with the data that led to the strategy decisions made for the Royal Crown Cola Company in the United States. A bit of background may be of value. Royal Crown Cola is basically the third brand in a two cola market with Coca-Cola and Pepsi-Cola dominating the cola business in the United States. Both Coke and Pepsi have very assumptive advertising as befits their leadership positions. Royal Crown shared with its competition a number of problems facing the soft drink industry. Namely the cost of sugar, cost competition from other beverages, even beer, and the whole area of ecological concerns over cans and bottles. Royal Crown had a few problems of their own. Distribution was quite limited, primarily to supermarkets, and they had very little distribution in "fast food" outlets such as MacDonalds. The brand had no particular image either good or bad and it had little differentiation in terms of taste from the other colas.

There are two sets of research data I would like to share with you that provided background to the strategy decisions on Royal Crown and they involve changes in demography and changes in life style. First of all there will be a dramatic growth among the young adult segment in the United States. If we look at the percentage of population changes projected from 1970 through 1980 by the U.S. Census Department, we see an enormous growth, 46%, among the 25-34 year old segment and a somewhat less, though still dramatic, growth of 22% among the 20-24 year old segment. The younger segment, under the age of 19, which had been the historic strength of the soft drink market is basically projected as declining very slightly. Thus, RC could not count on capturing a "new generation" as Pepsi once did or as you might throughout Latin America. The second set of demographics reflect a change in the century old pattern of urbanization in the United States. While overall growth continues to slow, from 1.7% in the 1950's to 1.3% in the 1960's to 1% currently, there has been a dramatic change in the mix. Within metropolitan areas, we see two distinct patterns. First, population in central cities has stopped growing and started to decline. In the 1950's, these cities were growing at the rate of 1.1%, in the 1960's at 0.6%, but the 1970's have seen a decline of 0.4%. Outside the center cities in these metropolitan areas, population has continued to grow, but at increasingly slower rates. In non-metropolitan or rural areas, the population is growing at increasingly faster rates. While the demographic changes are significant, they reflect attitudinal changes which are dramatic. People seem to be looking for a better way, for a better kind of life out of the city. In 1969, 54% of women in the United States agreed, "I would rather live in or near a big city than in or near a small town." By 1975 only 25% agreed with that same statement. "I often wish for the good old days." In 1969, 18% were looking backward to that better life, that which they believe existed in a somewhat slower and somewhat more rural society. By 1975, 29% were wishing for the "good old days." People were becoming much more casual. In 1969, 57% agreed with the statement, "I like to wear white gloves." By 1975, only 16%. Back in 1969, 44% agreed, "I'd never go shopping in shorts or slacks." Only 17% in 1975. These few statements reflect the dozens of the others through which was tracked the dramatic shift in peoples' attitudes. The conclusions to all this background information were as follows: First of all that the mood of America was changing. People were feeling too much pressure. They wanted to slow down and rediscover

some of the basic values in life and they wanted, with a bit of nostalgia, to return to what they saw were as the good old days. They wanted to identify with a specific life style. They wanted to be more independent, very much to do their own thing and to identify with basic, traditional values. What many were saying, in effect, was that what may be good enough for other people who live in the cities and work routine day-to-day lives, was not good enough for them. The objective of the creative strategy was to use increasingly popular country and western music to create a distinctive and unique personality for RC Cola and thereby, increase awareness for the brand. RC would create a unique style setting and sound to appeal to people who have a yearning to break away from the routine, to think independently and make their own decisions. Let me show you two commercials which I think exemplify how well the creative strategy was executed to echo the changing moods of America.

SHOW COMMERCIALS 21 AND 22

The advertising has worked well. In the first summer, 1975, which it was on the air, awareness increased from March to June four-fold from about 11 1/2% to over 45%. In that same summer period, sales were up over 5% and that was against a decline in the total cola market. And in the Chicago area where there was very heavy spending, sales were up 10%.

Before I leave Royal Crown and this podium as well, I'd like to show you some last commercials. They are for Diet Rite, which is the Royal Crown entry in the low calorie cola market. Once the brand leader in the diet cola business, Diet Rite suffered especially hard from the government banning of cyclamate sweeteners in 1969 as well as from the series of changing advertising campaigns. Here was one of those campaigns, an attempt to portray the user as a special kind of woman. Demographically and in terms of life style, this advertising was right on.

SHOW COMMERCIAL 23

As appropriate as this advertising seemed, it did not represent an enduring idea of any kind, nor was it unique nor did it test well. Perhaps the researchers had overanalyzed the motivations that go into the diet cola business. Basically this whole business of controlling one's weight is simply saying "no" to all those rich and wonderful fattening foods and saying "yes" to a low calorie product such as Diet Rite. This idea of simply "yes and no" constitutes most of the copy of the last advertising which I'd like to show you now. I can even handle the translation, "no & si."

SHOW COMMERCIALS 24 AND 25

Thank you. It's a fantastic city and a wonderful country; I'm glad to be here.

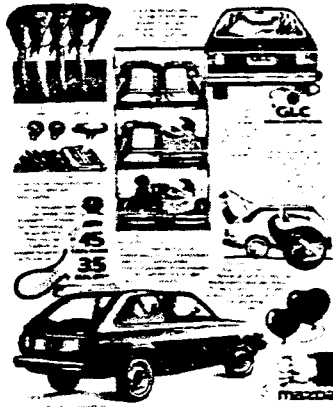
The Integration of Research and Creativity
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International Advertising Association - May, 1976 Buenos Aires

Films Shown

<u>#</u>	<u>Office</u>	<u>Client</u>	<u>Brand/Product</u>	<u>Name</u>
1	Chicago	Kellogg	Corn Flakes	I'd like to be
2	San Juan	Mendez	Dewar's White Label	Long Pour
3	Sydney	Levi-Strauss		Station
4	Caracas	Philip Morris	Astor	
5	London	Shell (Temana)	Facet	Birds
6	Chicago	United Airlines	Passenger Service	Circle of Friendship
	STOP			
7	Chicago	Philip Morris	Marlboro	Best of Marlboro
	STOP			
8	London	Cadbury	Wholenut	Vintage Car
	STOP			
9	Chicago	Nestlé	\$100,000 Bar	Chew-Chew
	STOP			
10	Chicago	Maytag		Lonely Place
11	Montreal	Maytag		Fortune Teller
	STOP			
12	Copenhagen	Moelnyche	o.b. Tampons	Demo
	STOP			
13	Chicago	Star-Kist	Tuna	Sequinned Hook
	STOP			
14	Chicago	Philip Morris	Virginia Slims	Felecia
	STOP			
15	Mexico	Miles Laboratories	Alka-Seltzer	Storyboard
	STOP			
16	Mexico	Miles Laboratories	Alka-Seltzer	Race Driver
	STOP			
17	Chicago	Procter & Gamble	Cheer	Spock's Revenge
18	Chicago	Procter & Gamble	Cheer	Harold's Pad
	STOP			
19	Chicago	Kellogg	Sugar Smacks	Dig 'em Symphony
20	Chicago	Kellogg	Sugar Smacks	Volleyball
	STOP			
21	Chicago	Royal Crown	R.C. Cola	Farm Girl
22	Chicago	Royal Crown	R.C. Cola	Georgia Nights
	STOP			
23	Chicago	Royal Crown	Diet Rite	Antique Lantern
	STOP			
24	Chicago	Royal Crown	Diet Rite	O-Sole-Mia
25	Chicago	Royal Crown	Diet Rite	Yankee Doodle
	STOP			

-END-

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