



WILLIAM BERNBACH

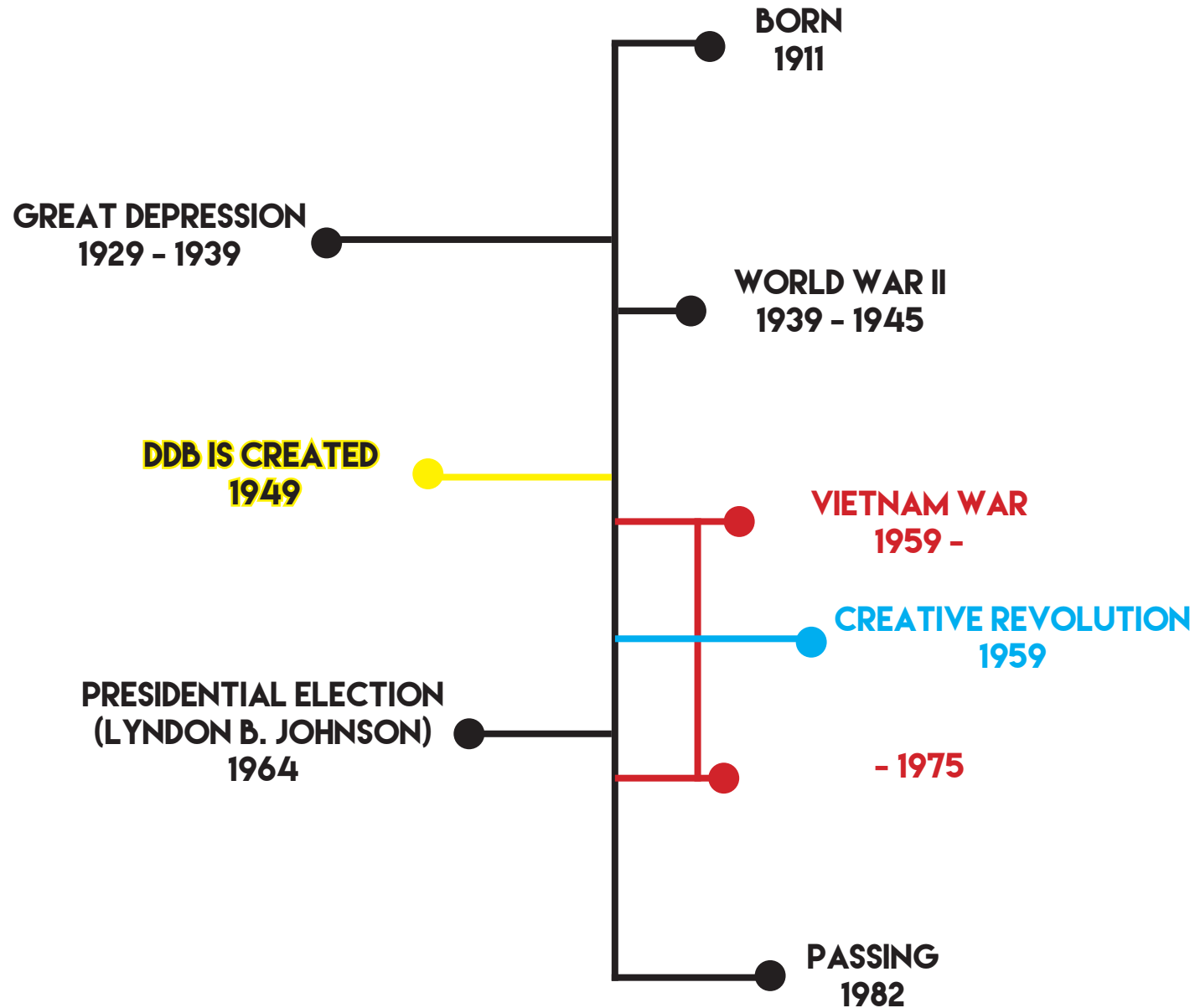
GROUP 3

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HISTORICAL CONTEXT



TIMELINE

1911

Born in New York City on August 13th

1932

Graduated from New York University with a B.A in English

1933

First job in the mailroom at Schenley Distillers Company

Voluntarily sends print ad to the Schenley advertising department

Recognizes print ad anonymously published in the *New York Times* and claims authorship

Promoted to the advertising department within Schenley Distillers Company

1939

Leaves Schenley Distillers Company

Works as a ghostwriter for businessman and public relations guru, Grover Whalen

Head of the 1939 World's Fair in New York

1940

Starts out as a copywriter for the William H. Weintraub agency

Meets Paul Rand, an art director whose style influences later work

1941

Serves in the U.S. Army during World War II

1943

Works at Coty Inc. in postwar planning

1944

Works as a copywriter for Grey Advertising

1947

Promoted to VP and Creative Director at Grey Advertising

Realizes dissatisfaction with the industry's approach to advertising

1949

Opens DDB on June 1st with partners Ned Doyle and Maxwell Dane

1967

Steps down as president of DDB

Steps in as chairman of the executive committee at DDB

1982

Passed away from Leukemia in New York City on October 2nd

INDIVIDUAL BIOGRAPHY

WILLIAM BERNBACH WAS A STUDENT

He started writing verses at an early age

He followed business trends religiously and studied business administration

He played several, musical instruments in college

He frequently read books on philosophy

WILLIAM BERNBACH WAS AN ARTIST

He showed an early love for art and design

He favored innovation and intuition over science and rules

He believed that advertising was rooted in persuasion - an art, not a science

WILLIAM BERNBACH WAS A LEADER

He was an active participant in his community

He viewed those working in the communications industry
as the shapes of society

He saw an obligation to make things better
in the world through his work

He felt compelled to start his own agency and opened the doors to Doyle Dane Bernbach on June 1st, 1949 with his partners: Ned Doyle and Maxwell Dane. It was an agency determined to show the world that good art and good writing could lead to good selling. Bernbach was in charge of the creative, which were always fresh and original. For years, he approved each and every ad campaign before it was presented to a client.

Bernbach's style was extremely visual; he was a firm believer that the image should express the sales pitch on its own. He also disliked the idea of putting his work through any sort of ad testing, explaining, "I am not going to hire a man to make a survey which tells me that there appears to be salt in the sea." Rather, Bernbach's agency went through a process of picture testing where a respondent was shown several sets of portfolios, all containing ads that were identical except for their images. After the respondent was given an hour to look through the portfolios, he was later asked which slogans he remembered. The image that produced the highest recall of the slogan was then preferred for use in the final advertisement.

AGENCY BIOGRAPHY

EARLY HISTORY

Founded in 1949

Administrative head: Max Dane

Account Executive: Ned Doyle

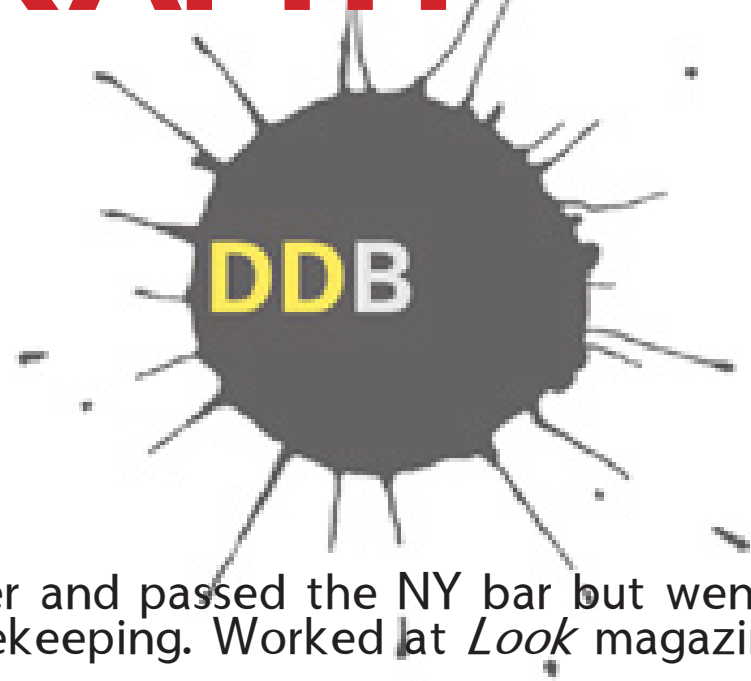
Copywriter: William Bernbach

James Edwin Doyle: From New Jersey, was a lawyer and passed the NY bar but went into advertising sales for *Cosmopolitan* and *Good Housekeeping*. Worked at *Look* magazine as an advertising manager.

Doyle met Maxwell Dane, a promotions director for *Look*. Bernbach worked at Grey Advertising where he met Doyle. Bernbach didn't like the direction Grey was heading, so he wanted to start a smaller agency. Doyle brought in Dane, who had since left *Look* magazine to start his own ad agency.

Failures: DDB creatives had a lot of pressure to produce great work in the 60s that resulted in a mass exodus of employees and clients. These losses continued in the 70s but recovered in the 80s as a result of a merger with Needham Harper Worldwide.

Competition: BBDO, Ogilvy & Mather



AGENCY BIOGRAPHY

The three of them started out in Dane's small office on the top floor of 350 Madison Avenue. They got the office for cheap because the elevator didn't even go that far.

From the beginning, Bernbach wanted to make advertising history. He started out by bringing graphic arts to a new level past just illustrations. He wanted the viewer to be captured by a single striking image.

The text would be clever but would only act as a support to the image. He looked for deeper insight about the product so he could express these insights in very original, fresh ways.

Bernbach had the idea of the creative team. He wanted the art directors and copywriters to work as a single unit.

Bernbach didn't like doing ad testing because he didn't like others telling him if his ads were sufficient or not.

"I am not going to hire a man to make a survey which tells me that there appears to be salt in the sea."

SIGNATURE AD

CAMPAIGN

WE TRY HARDER - AVIS CAR RENTAL

“We Try Harder” was the result of Avis Car Rental looking for a refreshed, brand image.

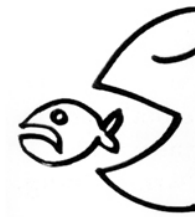
Research conducted by Bernbach concluded that consumers rented a car from Avis because they gave that extra effort.

“We Try Harder” became a promise to customers, a reassurance that their quality surpassed those Hertz - the largest car rental company at the time.

This campaign was very successful, turning a loss into a profit of over one million dollars. According to *Ad Age's* top 100 advertisements of the 20th century, this campaign ranks tenth.

After 50 years of “We Try Harder,” Avis decided to go with a campaign produced by Leo Burnett targeting busy business travelers.

When you're only No.2,
you try harder.
Or else.



Avis can't afford to relax.

Little fish have to keep moving all of the time. The big ones never stop picking on them.

Avis knows all about the problems of little fish.

We're only No.2 in rent a cars. We'd be swallowed up if we didn't try harder.

There's no rest for us.

We're always emptying ashtrays. Making sure gas tanks are full before we rent our cars. Seeing that the batteries are full of life. Checking our windshield wipers.

And the cars we rent out can't be anything less than lively new super-torque Fords.

And since we're not the big fish, you won't feel like a sardine when you come to our counter.

We're not jammed with customers.

SIGNATURE AD

CAMPAIGN

YOU DON'T HAVE TO BE JEWISH - LEVY'S RYE BREAD

Focused on widening the range of consumers for this bread company originating from New York City.

It was a campaign that convinced people who had never tried the bread, to try it.

Judy Protas, a DDB executive, came up with the slogan

Bernbach devised the plan to target new users by using a wide plain of ethnicities and backgrounds in the ads.

Attracted new consumers of all races and backgrounds into purchasing the bread.

Malcolm X, a civil rights activist, loved the poster ad with the black child so much that he had himself photographed with it.

Good example of the soft sell approach of less is more.



SIGNATURE AD

CAMPAIGN

THINK SMALL & LEMON - VOLKSWAGON

In the 1950s, DDB and Volkswagen decided to throw conventional car advertising practices out the window.



Car ads (especially print ads) before this campaign used to have multiple, flashy images.

Bernbach capitalized on the car's liabilities as demonstrated in ads like Lemon and Ugly.

Bernbach broke an unspoken rule in advertising by showing negativity to promote a product's features.

Kept it simple: a picture of the product and the reason why you should buy it.

Ad Age named it the best advertising campaign of the 20th century.

Think small.

Our little car isn't so much of a novelty any more. A couple of dozen college kids don't try to squeeze inside it. The guy at the gas station doesn't ask

Elves don't even think 32 miles to the gallon is going any great guns. Or using five pints of oil instead of five quarts. Or never needing anti-freeze.

Some of our economies, you don't even think about them any more. Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill.

Lemon.

The Volkswagen missed the boat. The chrome strip on the glove compartment is scratched and must be replaced. Chances are you wouldn't have noticed it. Inspector Kurt Kopper did!

There are 3,289 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. 3,220 Volkswagens are produced daily; there are more inspectors than cars!

Every shock absorber is tested (spat checking won't do, every wheel-hub is scoured. VW's have been reported for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsteststand (car test stand), set up 189 check points, gun ahead to the automatic brake stand, and say "no" to one VW out of fifty.

This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. It also means a used VW pays twice as little as any other car!

We pluck the lemons; you get the plums.

SIGNATURE AD

I FOUND OUT ABOUT JOAN - OHRBACH'S

Ohrbach wanted to emphasize the store's commitment to selling high-fashion products at low prices.

"The way she talks, you'd think she was in Who's Who. Well, I found out what's with her I just happened to be going her way and I saw Joan come out of Ohrbach's!"

During the 1950s, it wasn't considered chic to be cheap.

Bernbach personified the brand's Jewish mindset.



SIGNATURE AD

PEACE LITTLE GIRL (DAISY) - LYNDON B. JOHNSON

This was the first political attack ad.

It was created only two years after the Cuban Missile Crisis.

The commercial aired only once, and scared so many viewers that it was immediately pulled after its airing.

Johnson won the 1964 election by a landslide 44:6.



HISTORICAL SIGNIFICANCE

Bernbach was a visionary and ignited the Creative Revolution during the 1960s.

He valued innovation and intuition over science and law.

“Rules are what the artist breaks; the memorable never emerged from a formula,” he said - which is a statement that came to life through his work.

His philosophy was rooted in the idea that advertising is fundamentally persuasion, and persuasion is an art rather than a science.

He incorporated creativity, simplicity, and humor into his work and created some of the most successful and memorable campaigns in advertising history.

Bernbach was a firm believer in the communications industry as a whole, often citing the organizations within as the shapes of society.

He also believed that the communications industry had an obligation to make things better in the world through insight and inspiration.

Bernbach noticed the patterns of the world and correctly predicted where society was headed - a community driven by mass media, mass persuasion, and public opinion.

His major motivation came from the idea that just believing in what one sells would not suffice.

Bernbach stressed that one must sell what he truly believes in.

COMPETITIVE SITUATION

MARKET SHARE

Adidas is the main competitor in the athletic wear industry for Nike. They are a multinational company founded in Germany and holding company that owns the Reebok and TaylorMade brand as well. Last year, they generated \$14.49 billion in revenue, but it wasn't as much as Nike's \$25.3 billion.

STRENGTHS

The Adidas brand is has a youthful appeal that is evident through their advertising campaigns. The scenes ranged from footballs to nightclubs with various celebrity endorsement, which suggests that the brand can be for everyone. In most European countries, Adidas is the leading brand because of its German origins.

WEAKNESSES

However, the company does outsource about 97% of its products in Asia and is the world's second, largest producer in sports apparel behind Nike.

COMPARE & CONTRAST

A pair of Adidas basketball shoes retails for about \$71.99 while a pair Nikes is at least \$110 and also has the opportunity to customize them as well. Even though they are both basketball shoes, the price difference between them is large.

PRODUCT ANALYSIS

CURRENT MARKET POSITION

Nike athletic shoes are a mature product. It currently resides the number one shoemaker that ranges from shoes for football, cheerleading, basketball, running, etc.

STRENGTHS

Their swoosh logo is recognized on a global scale, and all of their products are made to stock that provides fast, customer service from available stock.

WEAKNESSES

Because the company has a such a successful lead in the footwear market, that leaves them vulnerable to changes in the market share if something changes.

OPPORTUNITIES

The brand could expand its products by creating a sunglasses, jewelry, or (as we have seen) wearable technology line. Nike isn't considered a fashion brand but an athletic one, which increase the value of their products.

CREATIVE STRATEGY

PRINT

We took the simple yet effective “You don’t have to be Jewish to love Levy’s Rye bread” campaign. Just as Bernbach created his ads to widen the range of consumers for his product, we decided to do the same by targeting demographics that you would not necessarily see wearing athletic wear. We aimed to reach multiple types of people, just as Bernbach reached many different ethnicities. We believe that these ads are simple and to the point.

RADIO, DIGITAL OR TV

Just as the original ad was dramatic, we tried to keep that same dramatization in our remodeled ad for TV. We chose Nike as our product and used the upcoming Summer Olympics as our topic of focus. While the original ad was ominous and politically charged, we changed that to something more uplifting but still important -- a topic something all Americans could relate to. Just as Johnson’s Presidential Campaign would affect all Americans, the Olympics is something that we would want to convince people to recognize and consider important to their lives. We kept similar themes, with the countdown, zooming into a person, a type of explosion, but we re-wrote the script to match our focus.

Our script is as follows:

Here are the stakes

To show the world that the United States continues to maintain athletic prowess,

Or fade to mediocrity

We will either help each other, or we will lose.

Cheer for team United States this upcoming Summer Olympics.

The stakes are too high for you to stay quiet.

ADVERTISING STRATEGY

PRINT AND RADIO AD

Product positioning: stylish, authentic footwear, professional athlete's favorite shoe

Differentiation: not only fashionable but favored by athletes

Life Cycle: improvement on existing product

TARGET AUDIENCE

Benefits: a modern, attractive lifestyle

Buying Influences: friends, family, coworkers

Demographics: 18-65+ year olds, enjoys sports, adventurous

Chris is a 34 year old physician in Champaign, Illinois. During his spare time he likes watching college and professional basketball with his friends. He used to play on a team in high school and with his friends in college, but lately does not have the time to play because of his work. When he can, Chris likes to go to the gym with his friends or coworkers and slip into his Nike athletic gear. It gives him the confidence to complete a great workout. He enjoys them so much that he prefers to wear them outside of the gym and even at work at the hospital.

ADVERTISING EXECUTIONS

**You don't have to be
an athlete**



to love Nike
real footwear

**You don't have to be
an athlete**

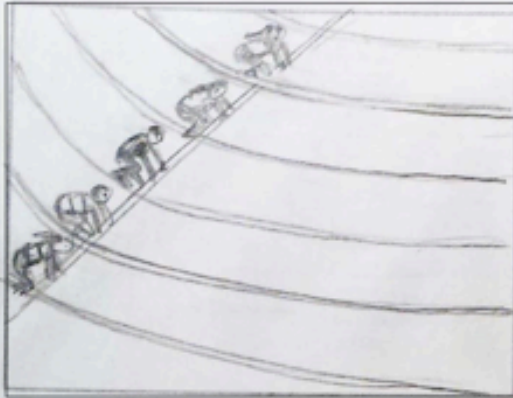


to love Nike
real footwear

**You don't have to be
an athlete**



to love Nike
real footwear



Pan, wide shot of runners

Voice: "Here are the stakes"

SFX: muted cheering, countdown
"10...9...8..."

0:00 - 0:06 seconds



Zoom into one runner

Voice: "To show the world that the United States continues to maintain athletic prowess,"

0:07 - 0:12 seconds



Zoom into eye slowly, NIKE shoe inside

Voice: "...or to fade to mediocrity."

0:13 - 0:17 seconds



Deafening gun goes off

Voice: "We will either help each other, or we will lose."

0:18 - 0:21 seconds



American flag fades to black

Voice: "Cheer for team United States this upcoming Summer Olympics. The stakes are too high for you to stay quiet."

0:22-0:27 seconds



NIKE logo flashes

Voice: "Nike. Just Do It."

0:28-0:30 seconds

ANNOTATED BIBLIOGRAPHY

"BILL BERNBACH AT 100." Campaign (UK) no. 31/32 (August 5, 2011): 22-24. Business Source Complete, EBSCOhost (accessed March 4, 2015).

Bob Levenson and Bob Kuperman, former CEOs of DDB, reflect upon their experience working with Bernbach at the agency. Bernbach is credited for combining copywriters and art directors as equals in the creative field. Kuperman distinctly recalls when Bernbach pointed out that advertising is in the persuasion business, not the communications business. And Levenson emphasized that "the most impressive thing" about Bernbach was his "creative philosophy." His thoughts and ideas pushed outside of the boundaries into art, literature, music and science. Bernbach was awarded the Partner in Science Award by The Salk Institute because of insights in human behavior by working with science and art as similar entities.

Bernbach, William. Interview by David Andrew Lloyd. Advertising Age. Advertising Age. 2011. Web. Accessed March 3, 2015.

<http://adage.com/article/guest-columnists/search-bernbach-advertising-s-greatest-thinker/229245>

Bernbach explains several of his methodologies and approaches to advertising, discrediting the practice as a science and instead claiming that its success lies in the artistry. Bernbach also warns against relying too heavily on research and wasting money - "It should give you facts and not make judgments for you...We are too busy measuring public opinion that we forget we can mold it." His belief that logic is one of the great obstacles to progress shows how much confidence he places in the intangibles: product knowledge, intuition, and personality.

"Ddb.com." Bill Bernbach Said. January 1, 2011. Accessed March 3, 2015. <http://www.ddb.com/BillBernbachSaid/more-about-bill/biography.html>.

Bernbach grew up from a humble background and displayed an early interest in art and photography. He graduated from New York University and began his career advertising at Schenley Distillers Company. Unfortunately, he was not initially credited for his work but was quickly promoted when he was. His career started out in copywriting and quickly rose to creative director. When Bernbach decided to open up DDB, he wanted this agency's creative direction to be different from other agencies. He was widely recognized for the creative revolution in the advertising industry and lived a successful life that was cut short by leukemia.

"DDB Worldwide Advertising & Marketing Profile at Adbrands.net." DDB Worldwide Advertising & Marketing Profile at Adbrands.net. Accessed April 25, 2015. http://www.adbrands.net/us/ddb_us.htm.

DDB was founded in 1949 with Max Dane, "Ned" Doyle, and Bill Bernbach. Doyle met Maxwell Dane, a promotions director at a previous job, and Bernbach worked at Grey Advertising where he met Doyle. Bernbach didn't like the direction Grey was heading, so he wanted to start a smaller agency. Doyle brought in Dane, who had since left Look magazine to start his own ad agency.

Encyclopedia Britannica Online, s. v. "William Bernbach", accessed March 04, 2015, <http://www.britannica.com/EBchecked/topic/62476/William-Bernbach>.

William Bernbach was a pioneer of low-pressure advertising and a founder of the agency Doyle Dane Bernbach, Inc. Bernbach began his advertising direction by writing an advertisement for Schenley Distillers and became part of its advertising department. He worked for other agencies and began to develop his skills in graphics and creative advertising.

Fox, Margalit. "Judy Protas, Writer of Slogan for Levy's Real Jewish Rye, Dies at 91." The New York Times. January 11, 2014. Accessed April 25, 2015. http://www.nytimes.com/2014/01/12/business/judy-protas-writer-of-slogan-for-levys-real-jewish-rye-dies-at-91.html?_r=1.

Though Bernbach is typically given the credit for the slogan, it was actually Judy Protas, a DDB executive, who came up with it. However, it was Bernbach who devised the plan to target new users by using a wide plain of ethnicities in the ads. This ultimately resulted in attracting consumers of all races and backgrounds into purchasing the bread.

Garfield, Bob. "Ad Age Advertising Century: The Top 100 Campaigns." Advertising Age Special Report The Advertising Century RSS. March 29, 1999. Accessed March 4, 2015. <http://adage.com/article/special-report-the-advertising-century/ad-age-advertising-century-top-100-campaigns/140918/>.

In 1959, William Bernbach created the Volkswagon's "Lemon" and "Think Small" campaign for the Beetle model. This was the first instance where advertising was an antidote to conspicuous consumption. This advertisement redefined creative marketing in the advertising industry at that time.

Joshua, Johnson. "Design Shack - Web Design Gallery, Articles & Community." **The Greatest Print Campaigns of All Time: Volkswagen Think Small. August 23, 2012. Accessed April 25, 2015. <http://designshack.net/articles/graphics/the-greatest-print-campaigns-of-all-time-volkswagen-think-small/>.**

In the 1950s, DDB and Volkswagen decided to throw conventional car advertising practices out the window. In the 50s and 60s, cars were fashion statements, ego boosters, and a consumer's way to earn bragging points. What DDB and Volkswagen did instead was being very upfront and honest in their ads. Bernbach capitalized on the car's liabilities as seen in future campaign like "Lemon" and "Ugly."

Killough, Ashley. "Lyndon Johnson's 'Daisy' Ad, Which Changed the World of Politics, Turns 50." **CNN. September 8, 2014. Accessed April 25, 2015. <http://www.cnn.com/2014/09/07/politics/daisy-ad-turns-50/>.**

During the presidential election in 1964, Bernbach created an ominous ad for Lyndon B. Johnson's campaign. It was widely known as the first political attack ad. It was created only two years after the Cuban Missile Crisis, and to see the little girl and the explosion at the end of the commercial touched on people's deepest fears in America during that time. The commercial aired only once, and scared so many viewers that it was immediately pulled after its airing.

Levenson, B. (1987). **Bill Bernbach's book : A history of the advertising that changed the history of advertising. New York City: Villard Book.**

William Bernbach never wrote a book on advertising, but Levenson is able to capture Bernbach's original creative ideas and delivers them into a great story that anyone in the advertising business can learn from. This book tells the history of how Bernbach was able to fix a dull ad agency. Levenson's book tells some of the many stories of Bernbach's career and also includes a catalog of some of Bernbach's most influential pieces.

Mayer, Martin. **Madison Avenue U.S.A. Lincolnwood, IL, U.S.A.: NTC Business, 1992. Print.**

Bernbach disliked the idea of advertising being a science. He was a very visual learner and believed that the image would express the sales pitch on its own. Bernbach even went through an experiment that tested respondents' knowledge on the slogan vs. image. The ad with eye-catching images produced the highest number of recalls of slogans with it.

McFadden, R. (1982, October 3). William Bernbach, Advocate of the Soft Sell in Advertising, Dies at 71. The New York Times, p. 45.

Robert McFadden reflects on Bernbach's influence on the advertising industry. Bernbach is noted for his influence in promoting the soft-sell approach to advertising. Bernbach looks beyond just selling a product but rather at how the product can be improved. William Bernbach wanted to sell to consumers through the use of creativity and doing so with a good taste approach.

Moreau, Dan. "Advertising Exec Bill Bernbach; Follow Your Vision: He Created a Corporate Culture That Encouraged Inspiration." Investor's Business Daily. August 27, 2003. Accessed March 5, 2015.

Bernbach believed in rigorous discipline and knowing the client's product inside and out, to be able to sell it accurately and with a fresh perspective. He demanded originality and aimed for the highest level of success. Bernbach focused on headlines, tone, and distinctive looks of an advertisement. Over time, his advertising trademark became a bold but simple style.

"Ohrbach's." Advertising Age AdAge Encyclopedia. June 3, 2004. Accessed April 25, 2015. <http://adage.com/article/adage-encyclopedia/ohrbach-s/99329/>.

This campaign was the first campaign Bernbach worked on before DDB was even official.

During the 1950s, it wasn't considered "chic to be cheap"; however, Bernbach changed that mindset by providing Ohrbach with a distinct personality that personified its Jewish mindset. The store eventually became one of the most attractive boutiques that attracted the high-profile clients like the Rockefellers and Joan Crawford.

Rupal, Parekh. "After 50 Years, Avis Drops Iconic 'We Try Harder' Tagline." Advertising Age News. August 27, 2012. Accessed April 25, 2015. <http://adage.com/article/news/50-years-avis-drops-iconic-harder-tagline/236887/>.

Originating in 1962, the "We Try Harder" campaign was the result of Avis Car Rental looking for a "refreshed brand image" under direction of their then CEO, Robert Townsend (Parekh, 2012). The tagline came from research that William Bernbach conducted, concluding that the reason why consumers rented a car from them was because Avis gave that extra effort. Hence, "We Try Harder." This would become a promise to those who rent Avis cars, a kind of reassurance that their quality of service surpasses those of their competition despite Avis being the "second-largest car rental company behind Hertz"

"William Bernbach." Advertising Age. March 29, 1999. Accessed March 5, 2015. <http://adage.com/article/special-report-the-advertising-century/william-bernbach/140180/>.

William Bernbach was always the man in charge. He served as a father figure to some of the world's most brilliant talents, all of whom lived for his approval on their work. His style was low-key, focused, and dedicated. He edited the work of those below him with a hint of arrogance. Bernbach first stressed how his client's products related to their users (what human qualities and emotions came into play) and then how to communicate those elements to capture the consumer's understanding and support. This process inspired an entirely new genre of TV commercials centered around brands such as Volkswagen, Alka-Seltzer, Polaroid, and Life cereal, just to name a few. His agency, DDB, also spawned many new creative agencies.