

PUBLIC RELATIONS—
A CHALLENGE TO THE GRAPHIC ARTS

by EDWARD L. BERNAYS

The second of the Printing and Advertising Clinics, sponsored by General Printing Ink Corporation, held in the Gallery at 100 Sixth Avenue, New York City, on Tuesday evening, April 16, 1940, convened at eight-fifteen o'clock, Mr. Herbert Kaufman presiding.

CHAIRMAN KAUFMAN: In opening the second PAC session, I should like to take the opportunity to welcome you on behalf of the Advisory Board as well as the sponsor, General Printing Ink Corporation.

So many of you have been here before that I have decided to dispense with the formalities, the purpose behind PAC, and that sort of thing. I would like, however, to thank those who took the time and effort to write in after our first clinic on color. Your comments were certainly appreciated, and I think you will find that we have taken advantage of your suggestions.

Once again, for the benefit of the newcomers, the Advisory Board welcomes any suggestions or criticisms you care to make.

Before I introduce our guest speaker, may I call your attention to the fact that we have provided facilities for notes. I presume you all received a pencil and a notebook.

It is our aim to make these meetings clinical in character and, after Mr. Bernays has spoken to us, you will have an opportunity to submit your questions in writing concerning the subject, "Public Relations—A Challenge to the Graphic Arts."

Just send your query up to the platform. If you care to add your name and your affiliation to your question you may do so. If not, that will be all right, too.

Now a few observations about the speaker. Edward L. Bernays, Counsel on Public Relations, was instrumental in creating the profession. "Time" has referred

to him as No. 1 U. S. publicist. He has been adviser to presidents of the United States. Our own Government has repeatedly availed itself of his services.

During the War he served with the United States Committee on Public Information, here and in Paris. He has numbered among his clients many of the world's greatest corporations, as well as foundations and social study organizations. His list of clients reads like a Blue Book of American Industry.

Possibly the exploit of his which is best known to you was Light's Golden Jubilee, when Thomas Edison recreated the invention of the electric light bulb in the presence of Herbert Hoover and Henry Ford at Dearborn, an event that was celebrated throughout the world.

Mr. Bernays is the author of two books, "Propaganda" and "Crystallizing Public Opinion." He has been called to Harvard, Princeton, Columbia, and other leading universities to lecture on the subject. His wife, Doris E. Fleischman, is also a well-known worker in this field, as we all know.

Mr. Bernays' daily work with his clients, among whom are and have been industry, trade organizations, newspapers and publications, is dealing with this mass mind, molding public opinion, a subject uppermost in our mind, as it is throughout the world.

It is indeed a privilege to present Mr. Edward L. Bernays! (Applause)

EDWARD L. BERNAYS: Mr. Kaufman, Mr. Schoepf, Ladies and Gentlemen: I feel at a loss here in the presence of George Washington, Abraham Lincoln, Andrew Jackson, and other articulate and vocal speakers. I will try, however, to give you a picture, as I see it, of "Public Relations—The Challenge to the Graphic Arts Industry."

Certainly, public relations is no challenge to the General Printing Ink Corporation. This series of clinics shows that the General Printing Ink Corporation has met that challenge. I think it might be very interesting for all of you to look at these series of talks objectively in terms of your own interests. Relate some comparable activity to your own activity and you will recognize how very potent an activity of this kind is for any corporation, or individual for that matter. You might even compare this activity with the activity of some of the national and international leaders, projecting themselves in terms of their private interest related to the public interest.

Anniversaries are effective ways to focus public attention on the ideas they stand for. Certainly, the World's Fair commemorating 150 years since Washington's Inauguration shows this. Your own wedding anniversary, your birthday, are all milestones that provide an emotional background that predisposes people to the acceptance of the ideas set forth in the celebration.

It seems fitting then that we should discuss the public relations of the graphic arts, the fourth largest industry in the country, on the 500th anniversary of the Gutenberg invention of printing with movable type and the 250th anniversary of the introduction of papermaking into this country.

In other words, these all appear to me good public relations auspices for the subject under consideration, "Public Relations—A Challenge to the Graphic Arts."

Naturally, in this talk I shall not attempt to tell each company represented here how to increase the business on its books, but I do hope, on the basis of over twenty years pioneering in this field, called loosely public relations, to suggest how you can provide the answer for yourselves individually and collectively.

I think you will all agree that any solution to the public relations problems of your industry must develop from a sound program coming from yourselves, from you who make up the industry. I think you will agree that under our system of free competitive enterprise in a political democracy we must take on our individual and collective shoulders the job of solving the problems which confront us. No one will solve them for us. I found that out many times in dealing with many industries. I gather that the only group whose problems are solved for them, let us say, are the farmers.

Some of your problems might be solved if prosperity came in a big way, but again perhaps prosperity is waiting upon your help in solving them. However, problems like yours—and if you will look objectively into the problems of other industries, you will find that there are many industries that have many problems, even though they may not be similar—have been solved by what we call the engineering of consent.

By this phrase we mean only this: Using an engineering approach to get people to think and act as we want them to. If you want to call it by another name, let us call it organized persuasion. In the old days, a golden tongue or the force of a strong personality would do this. Today, we approach the problem scientifically.

The technological elements are different. The distances are different than they were. We base our action on a knowledge of individual and mass psychology and social behavior, of sociology and social psychology.

The graphic arts industry today applies principles of science to its color combinations. Mr. Schoepf applies principles of the science of chemistry to ink making. We apply principles of science to optics and other fields. We go to the physical sciences in many of our industrial activities. It seems to me that the graphic arts industry, collectively and individually—and that means the individual organiza-

tion—must apply the social sciences to their problems of getting support for their objectives as well as the physical sciences.

The problem then is to harmonize the actions and viewpoints of interested groups upon whom you are dependent to bring about a common objective. A united attack, therefore, is basic to the solution of your problems. You must meet your goals by an engineering approach, substituting objectivity, substituting an engineering point of view to subjectivity, to your feelings, to your emotions.

You can arrive if you do this as an industry, or even as an individual organization relative to your publics, at areas of agreement on what the problems are and what the solutions are. Just as there is more engineering in the graphic arts industry than the public realizes, so there is more engineering in dealing with the public, and even with your own industry possibly, than you realize.

A plan for the graphic arts then, which meets the common needs of the industry and these publics, interpreted to these publics so they will support them, becomes social action, becomes broad action. So find these areas of agreement among you on the problem.

I used the sampling method. What do I mean by the sampling method? I tried to find out from leading men in your industry, printers, lithographers, engravers, professors in printing universities, editors and publishers of trade newspapers, type foundry, labor leaders, manufacturers of presses, paper and other materials, by correspondence and personal conference just what they considered the problems and the solutions to be. I tried to find out what agreement is there among the leaders of the industry on the problem.

I brought with me some of the letters I received from some of your leaders. Obviously, the areas of disagreement among you offer evidence of the forces that need to be brought together if cooperation is to be effective. Obviously, areas of agreement among you offer a basis for cooperation on which you can build.

The problems of your public relations, as they were viewed by these men, had many and varied aspects. I am going to discuss them with you, because, obviously, to arrive at any plan of action, we must first arrive at areas of agreement as to what the problems are, and secondly, on areas of agreement as to what the solutions are.

Let me discuss them as you gave them to me in terms of three important elements. First, the problems of the industry in terms of industry problems. Actually, what is the matter with the industry? Secondly, the problem of your public relations as it relates to the broad public. And thirdly, the problem of your public relations as it relates to your customer.

By the industry, I mean, obviously, those engaged in the three processes of

reproduction, letterpress, lithography and gravure, and the allied trades, the suppliers.

By the public, I mean the man in the street, the lay public, whom your buyers are trying to reach.

And by your customer, I mean, obviously, the advertiser, the advertising agency, the purchaser of printed material.

Let us take up these various categories. Let us touch on the highspots. Remember, we are trying to find areas of agreement on your public relations problems before we present a plan of action.

I was interested to find out, in talking to Mr. Kaufman and some of the other gentlemen we had dinner with, that they wondered why a person should go to this trouble in preparing a talk. Well, I found out from my own public relations over the years that to talk to an audience without attempting to find out the basics is attempting to use the tyranny of words instead of using the reference of truth behind the words.

So when I consented to do this, I recognized that we first had to get at the basics of the problem before discussing the problem.

What about public relations in the industry? It seemed to me that industry problems may well be put under six headings. Let us go into these six headings.

You deplore—in other words, I am not doing the deploring; it is you who did the deploring to me in the letters and conferences I had—first, the lack of craftsmanship in the industry as a whole. There are, as one man said, too many printers in the field and not enough craftsmen. And possibly, as one expert stated it succinctly to me, the lack of public appreciation of the graphic arts industry is due to the fact that there is too little appreciation within the industry itself as to what constitutes quality work.

The second point, as you gave it to me—I am still talking to the industry—is the lack of realization of artistic potentialities by the industry. The average printer does not realize the artistic potentialities of his craft, you tell me. You point to his layout work.

As one man put it, it doesn't dawn on the printer to apply psychology and inject a certain amount of personality into the printed piece. Maybe the writer is here.

I used no writer's name who didn't give me express permission. I used no one of the people I talked to without getting express permission.

The printer by and large, you say, fails to find that formula which would make the printed piece more attractive to the ultimate consumer and more valuable to the purchaser.

Let me give it to you as another man put it to me: The printer is more concerned with make-ready delivery and price than he is with the ultimate appearance of the piece. It never would occur to him to have a conference of customer, artist, paper merchant, ink manufacturer and himself, to discuss the projected printing and thus prevent criticisms by one or many of the contributors to the printed piece when done.

With this, you tell me, goes a lack of awareness by many of those in the industry of the highly technical basis of the production operations. Some operations are neglected from the point of view of the technological improvements available.

Your third industry point—I am still talking of the problem of public relations in terms of the industry as you gave it to me—is poor salesmanship. You refer to the defeatist and price conscious attitude of the salesmen and too much representation by graduated journeymen of too much mechanic-mindedness. The average salesman in the several fields of graphic arts does not know enough about his medium. I am quoting Philip Salisbury, Executive Editor of Sales Management, who didn't object to being quoted.

On the other hand, one of your anonymous selves said to me, Mr. Salesman carries printing in his portfolio like so many bananas, instead of displaying his craft as art that the public should be invited to view.

And hand in hand—I am still talking of the problems as you gave them to me—with poor salesmanship, you tell me, goes poor promotion.

Ralph O. McGraw, Editor of Industrial Management, gave me permission to say that the lack of aggressive modern efforts in the graphic arts field is astounding. Artists, printers, type foundries, paper manufacturers, cover embossers, engravers, envelope manufacturers, printing ink manufacturers—he evidently didn't know about the General Printing Ink Corporation—and numerous others are simply asleep at the switch.

With this switch-sleeping, according to you, goes wrong emphasis in promotional methods. There has been a lack of realization, as one man said, that appreciation, whatever its degree, is based upon benefits derived from the public from the use of graphic arts products.

You appear to be wholeheartedly of the opinion that there is far too little advertising of your industry, and that when it is done, it is poor advertising. As one of you puts it, the printer spends less than 1 per cent of yearly receipts in doing for himself what, if customers stopped doing for themselves, would put them out of business.

It was interesting to see that a number of the men talked to and written to re-echoed that point of view, as for instance J. E. Allen of the Inland Printer and John Thrytten who recently wrote a very interesting article on it. That printing was not used more by printers to sell printing was generally deplored.

As to the advertising, the advertising most of you do is poor, you tell me. One man said it contains practically no help, information or creative ideas. Well, let me be the mouthpiece of this comment: Individually, printers and lithographers are the worst possible users of advertising.

The fifth point, you tell me—and I am simply the spokesman now for yourselves; I am sure there are a number of you in the audience with whom I am in accord—is lack of cooperation in the industry.

William Papworth, Editor of Paper Progress, who didn't mind being quoted, said, "The public relations problem is more important at this moment within the industry than between the graphic arts and the general public."

Another expert put it this way: "Today there is knocking instead of unified selling. The artists knock photographers. The letter press printers pan the lithographers, and vice versa."

F. G. Rudge of William E. Rudge's Sons, who is a most enterprising young man, echoes this conclusion when he says: "There is lack of correlation in any promotional material due to decentralization of the industry."

There is the sixth industry point, if you can still stand the sixth: You stress the need for a coordinated and well-planned promotional campaign using every form of promotional media. One of you wanted—I am quoting him—some sort of messiah who could sell a national promotional plan to the industry.

So much for the public relations problem of the graphic arts in relation to the industry. I said there were two other elements in a study of the problem. The first element, the relation to the public, the broad lay public; the second element, the relationship to the customer.

As to the public, you stress two points. I am still talking about the problems. First, you say the public doesn't know much about the graphic arts; and second, that no real public appreciation of the artistic values of the graphic arts exists.

I think F. D. McHugh, Executive Editor of Scientific American, put it very effectively when he said, "The general public looks upon publishing and all that is connected with it as one great mystery."

Another expert, consciously or unconsciously, punned the truth when he stated, "The graphic arts are almost a closed book as far as the general public is concerned." By and large, the general public is completely ignorant of printing

standards and is unable to recognize the difference between good printing and bad—again I am quoting what some of you told me—and the average person has little knowledge of the complexities of printing today.

The public does not appreciate the artistic and aesthetic values of the graphic arts, you tell me. And you bring out this interesting point: That the fine arts are appreciated and revered by the millions who do not understand them, but the graphic arts are rated on the same level as canned beans on the grocer's shelf.

Lack of encouragement in elementary schools and colleges toward understanding and appreciation of the graphic arts is mentioned as a cause. I was interested to find out from Mr. Kaufman that there was only one university in the country giving a degree in printing. And the industry has been culpable, you say, in not educating the public regarding the high degree which printing has reached today as an art.

Here we saw a number of men seeing eye to eye on this point, Eugene Ettenberg, of the Publishers Printing Company, Justus Ebert, the Editor of the Lithographers Journal, Elliot D. Moore of the Moore Press, and others.

I have touched on the problems of the industry, the problems of public relations relative to the public. What about the customer, the user?

You brought out two points: First, the customer's lack of knowledge of the graphic arts; second, the lack of awareness by the customer of a need for more and better printed material. The two, obviously, go hand in hand.

Even among professional production and advertising men, there is need for complete information about all the processes in the graphic arts, you told me. There is no one place where a man can go and see all the processes, one expert put it.

Daniel Moscow of the Wickersham Press said to me, "The failure to consult—" this is talking to the customer again—"the printer at the inception of a job results in specifications which prevent successful and economical production."

Customers are not aware, you say, of a need—I am taking up the second point—for more and better printed matter. The average advertiser is putting off for tomorrow what he should do today.

One student of the problem writes—and this is an interesting rationalization of all this—"New buying habits have grown up since the beginning of the depression, more careful consideration of expenditures, weighing each potential purchase against competitive items. Major executives are now in greater control of expenditures than formerly in order more effectively to carry on business economically. This has meant new hurdles for salesmen, since those who okay purchases are no longer

easily accessible. It leaves printing as the only medium which can be depended upon to make each advantage of a purchase clear and to omit no detail."

These executives do not realize the contradictions involved when they cut down appropriations for printing for economy's sake. They do not realize that their new buying practices are those of the whole country and make completely informative printing a more necessary item in sales programs than ever before.

The comment to this point of one of your trade paper editors is enlightening—I am talking of the customer again—There is a necessity for executives to realize the presence of situations where the use of printing is indicated, to realize just how much and what kind of printing will fit that situation. Then they must know how to get the right kind of printing when they need it.

This brought up from some of them this other point: That the customer should develop for his printing needs the same kind of evaluating measurements that he does through market research for his product or through the type of poll that is being taken today on consumer attitudes.

A printer says, "Too much attention is given to the message and too little to how it is presented. The use of cheap processes, cheap representation, cheap material and cheap price are the order of the day."

Then you tell me—another point relative to the customer—The printer has permitted too many other relationships to disturb what should be the relationship between him and his customer to get the best results.

Here are some of your public relations problems as I gathered them from the conferences I had and from the correspondence that I carried on with some of your leaders. Obviously, it is vital that these problems be dealt with in a realistic way if the graphic arts industry is to develop as it can and as it should.

But before we get to a plan of action, let us see what some of these same men proposed as solutions for these problems, as we have outlined them to you. What areas of agreement are there on which you can jointly unite in an attack on the problem which you will concede has certain areas of agreement from all of these different individuals?

You put forth certain suggestions of what your industry—I am taking up the industry again as the first element—can do to solve its problems. You are united in the conclusion that a national promotion campaign with a central organization is the basic solution to your basic problems, but it was pointed out that it was vital that the many organizations in the field—and I gathered from the letters that I received and the conversations that I had that there were myriads of them—coordinate their efforts instead of competing with one another.

It was startling—I mean it was startling to me—as I read over these letters to see the unanimity of opinion and how little variation there was in even the very words that gave expression to it. Some men called it a national promotional plan; others an organized promotional campaign of some sort; others a formation of a single organization to map a promotional campaign with united support of all branches of the industry; others a united or well-organized public relations department supported by printers. Such an organization, you said, should have unrestricted support from all the allied trades, serving as a source of information for public buyers and potential buyers.

You recognized the importance—I am quoting again—of a thoroughgoing, long-term research and publicity promotional campaign on a factual basis. Some of you even suggested specific research men and other advisers to lay the basis for such a program. One expert recommended the establishment of a well-organized bureau operated preferably through the trade organizations seeking ever to establish the graphic arts in their rightful—I am quoting him—and important place in the scheme of business of life, never losing the opportunity to point out the part printing plays in the news and the inability to achieve success and make news without it.

One of you suggested that—I am quoting—a committee, representing artists, printers, ink companies, paper manufacturers, equipment manufacturers, trade organizations, trade publications, and others in the graphic arts field, be brought together for a series of conferences in which the advisability of a campaign could be discussed and in which the various steps for the creation of a campaign could be set up. So much for the first solution as you outlined it to me.

As the second solution for your problems, you urge self-education of the industry, self-education along technical and aesthetic lines. You urge particularly a more thorough knowledge of technical details. And this that I am going to tell you was not a plan; it came in one of the letters: Work such as that carried on by the Advertisers Research Bureau of Sigmund Ullman Company, Division of General Printing Ink Corporation, with Norman Draffin at the head of it, was lauded as a step in the right direction. As I said, that came in one of the letters from one of you.

If the technical side of the industry, said one of the educators in the printing field, one of the university educators, were given the proper attention, the result would be a general improvement in quality and, at the same time, a reduction in cost. This would stimulate interest and promote the industry economically.

Another man said, "An educational program to impress upon the members of the graphic arts the potentialities of paper, ink and type, in creating a picture that is beautiful and magnetic, as well as utilitarian, is vital."

Better products, of course, are proposed as one solution. Produce better and finer literature both typographically and in color. Printed matter, as one man put it, should be awake and sane. You agree that there should be more promotion.

One man said, "If your investigation will do anything to change this condition and awaken the Rip Van Winkles, it will not only do good for the graphic arts industry, but will be of mutual benefit to all concerned."

In addition to the cooperative promotion, individual promotion was stressed as one of the important elements in the solution of the problem. Certainly, if those in the graphic arts expect to stimulate public appreciation, said D. J. Casey, Vice-President of the Miller Printing Machinery Company, there is no better way to do it than to use the facilities they are selling every day.

Good, strong direct-by-mail advertising, better quality, more color, carefully prepared mailing pieces, were generally advocated.

When it came to salesmanship you were very articulate. You said that salesmanship should be for accomplishment and not for price as a consideration. It was interesting to me that almost universally you state that you desire to attract selling personnel of better education, experienced salesmen who could point out intelligently many facts concerning the best printing; as one man put it, "Showing tastefully prepared displays and examples of graphic art which of themselves would evoke admiration and curiosity instead of just showing samples and say, 'This can be had for so much and that for so much.'"

You want to see the industry use salesmen who go in to see a prospect, analyze his sales problem and sit down and think out strong promotion ideas that will sell, good salesmen who suggest layouts, submit dummies.

You expressed yourself on the matter of eliminating the old-fashioned, obsolete methods of salesmanship. I am sure you know what I mean. I have seen salesmen in our own offices who just seem to sit and do what they used to call in the last war "fraternizing on the front." (Laughter)

You want to eliminate these old-fashioned, obsolete methods of salesmanship and substitute the servicing kind of salesmanship. In other words, you see as one solution as one man put it, the offering of a service that will convince the potential user that the way to market his wares is through the graphic arts.

What about solutions as to the general public? I have taken up the matter of the industry. Education of the public, you say, must be undertaken to increase appreciation. There is agreement that a joint campaign would meet the problem, and you go into suggestions on how that campaign is to be carried out. You suggest lectures in public schools, colleges, universities, libraries, forums.

One of you urged exhibits in public places, in parks, museums, railroad stations, hotels, restaurants, theatre lobbies, advertising clubs. I said to Mr. Schoepf when I came in, when I saw all these interesting and fascinating pictures here, that it seemed to me these pictures would do a good deal more good out of here than in here, because what you could do is to take that Robert E. Lee picture and show it at the next convention of the Daughters of the Confederacy. You could take the George Washington picture and make it the keynote of the Washington Celebration. Or you could take the picture of Lincoln and it might have been the frontispiece to Carl Sandburg's book; articles in magazines on the romance of printing and its effect on civilization are proposed. Collectors of books and libraries on graphic arts should be encouraged, you say.

A great and good friend of the graphic arts—I happen to know him; he didn't want to be quoted—said, The only way I know of stimulating public appreciation of the graphic arts is to take hold of any promising idea and run with it, something everyone of you can do individually, something all of you can do collectively.

A press agent-minded advocate made this proposal: The newspapers should carry a blank page on a certain day to bring home the absolute necessity of printing to the American people.

You went into detail as to ideas for other activities. Printing is an art and, like any other art, the only successful method of stimulating public appreciation is to educate the public regarding the principles which underlie the art. The public must be educated to the principles underlying the use of primary, secondary, and other degrees of color, the art of balance in color schemes, uses of color, printing design, principles of different printing processes, printing plates, just as children are taught music to give them greater appreciation of it, whether they become musicians or not.

I am just interpolating. This thought occurred to me that Stewart Chase in his book on the "Tyranny of Words" makes the statement that "only those words really carry a specific tyranny that have a specific connotation in the mind of the individual who hears those words."

The word "table," obviously, means a table to everybody. A "chair" means a chair to everybody. But when you get into other words, let us say "Liberal" or "Leftist" or "Rightist" or "Communist," you are getting into a situation where the words mean only what the pre-conceived attitude the person who hears the word had of that word before he heard it.

The more you can do to build up reference of facts for the words about the concepts of printing, the more will your public understand and appreciate printing.

just as the children who listened to the Damrosch Hour over the air had a better appreciation of music, because they got these facts and this reference to the different concepts that attempt to express meanings for music.

Any public relations effort must stress the benefits to the public in terms they can understand. Scientific research to study the effect of ink, paper, type and various processes on the human eye and brain, should be expanded.

You suggest that information in graphic form—and when I say "graphic form," it can be anything from pictures to motion pictures—would be welcome by P.T.A. groups, teachers' associations, parent magazines, consumer groups, and would fit into the present movement of truthful labels and factual buyers' information.

The public should know that the graphic arts are simply a great business of education and dissemination of knowledge, each part of the business falling into its own little niche and doing an efficient job, as one man put it. Schools should be influenced to teach students enough to show them they have a right to expect easy-to-read and clean printing.

Next, you add, there should be behind-the-scenes details. The industry should talk a lot about itself, should become self-conscious and give the public details about itself through articles and in advertisements. The public is usually fascinated by the inner workings of business, when explained in the proper fashion.

If you follow the history of the last ten years you will find that a number of the businesses that have maintained their good will in this deflation of business as a whole, are the businesses that have attempted to rationalize what goes on in the inside, so that an identification is created between the individual who is exposed to the rationalizations and the business itself.

Take the American Telephone Company. The American Telephone Company is showing a cable and indicating the number of miles of that cable that are used for a five-cent message, which develops a relationship that immediately creates an associative process of good will and friendship for the particular company.

As to customers, the problem, of course, is to increase their demand for printed material. How are you going to meet that problem? What is your solution? I believe that a program will educate users about the industry so that they will know how to get the best results in printing and, therefore, more effective work.

There is a problem of getting them to understand technical problems and the art of the industry. There must be a greater appreciation by the buyer of printed material of the problems an operator of a printing press encounters when applying ink to paper, so that the customer will be more ready to consult the printer before an important assignment.

The customer must be made to recognize that printing is both an art and a manufactured product; that it requires craftsmanship and exceptional ability to produce really exceptional and acceptable printed matter.

I know from the clients we have had that they are very apt to see only the finished result, and to judge the finished result in terms of an ideal that may have no relationship to the realities, so that the only thing they can possibly base their judgment on after that is price. You get a situation in which a lack of knowledge affects the very ends and objectives that they are after.

As a third solution, you urge, customers must use more printed material, more advertising. The industry must do promotional work with customers showing them how available products and services have been applied effectively to problems such as theirs, as is done in Litho Media and in the many stories and house organs showing corporation-publishers' use of lithography; as one man said, "what one of the letterpress and gravure people are doing comparable to Litho Media."

Such demand, the demand of the customer, will be increased, you say, by educational activities directed towards teachers of advertising courses, production men associations, account executives, idea men in advertising agencies, advertising managers, owners of small businesses, creative printers.

Such activity, you point out, should show them the inter-dependence in printed advertising of direct mail, of salesmen's kits, literature, follow-ups, package and envelope inserts, labels, instruction books, after-the-sale contact, standard sizes.

We very often have been called into situations where there was no coordination, either as to type size or as to color or as to feeling or as to interpretation of what the company or the product was in the varied phases of the printed appeals and projections they made to their various publics.

Obviously, success depends upon the way material is laid out and printed, but copy alone, art alone, or fine printing alone, is not enough, one of the keymen of the industry told me. The success of a mailing means nothing, unless the user continues along the same broad lines, tests scientifically and improves his techniques.

So much then for a short resume of the problems as they were given to me: (a) Problems in terms of industry problems; (b) Public; (c) Customer. And so much in terms of what I have been able to give you in a short cursory survey from the correspondence and conferences in terms of the solutions.

Of course, there is no unanimity of opinion among you either as to the extent and importance of the various problems you have pointed out or their solutions. Some of you emphasize one point very strongly. Others of you emphasize another

point very strongly. But it is important, it seems to me, to decide upon areas of agreement among you in the problems and the solutions.

You will note from what I have already said that there are such areas of agreement among you, both as to your problems and as to your solutions. These areas of agreement, which I explored simply in the last three or four weeks, certainly demand further exploration. Then, on the basis of this further exploration, a plan of joint action might well be based upon that.

You should be a united front, one organization, in dealing with common problems and common solutions without in any way sacrificing your individuality or your individual business. I know again, from having worked with other industries, that the whole tendency of industry today, even in a still highly competitive age, is to unite on a broad front to meet common problems and to bring about common solutions of those problems. We had such an experience recently in the brewing industry, just as an example.

In the graphic arts industry you already have groups that have tackled the situation. I noticed, for instance, that the American Institute of Graphic Arts wrote in. We corresponded and I had some very interesting letters from them on their broad approach to the problem.

So much then for the statement of the problem. So much for the statement of the solutions. So much for the suggestion that you find common areas of agreement on a united front both as to problem and as to solution.

What then are the concrete suggestions I offer you? First, that you should call together or that you should cause to be called together leaders from the various divisions of your industry to study the problems and suggest solutions and find areas in both on which you can agree as a broad unit, the graphic arts industry.

Secondly, I recommend that your Committee develop a program of broad principles and practices for the graphic arts industry to follow. You will find this matter of a broad program of principles and practices has been used effectively from the time of the Ten Commandments to the Fourteen Points. The whole basis of adherence to codes of practice and standards is this formulation in terms of numbers, in terms of ideals, standards, that one looks up to and that one aspires towards, even though it may not immediately be met.

Thirdly, I suggest that competent technicians be engaged to make a study of the public mind to find out just what the attitudes of your publics are, not public attitude, but of your various publics, and that is even your own attitudes, towards the principles and goals you have decided upon. This survey will attempt to find the extent to which it is possible to modify attitudes and actions to bring about

the results decided upon and will provide a sound basis for the next step.

What is the next step? A campaign of public education, as you yourselves have brought forward, using what we might call the engineering of consent, organized persuasion, from advertising to mailing pieces, from personal suasion to industry resolutions, to win the support both of your industry and public to the principles and practices you have decided upon.

In other words, what you are doing here is to apply to your industry, as an industry, the techniques—I don't care from what field you take it, educational, political or religious—of what every great movement has depended upon to gain adherence and to grow and to develop.

However, let me say just a few words about this public relations approach now that we have attempted to give you the steps that are necessary. I am very eager to do this, because I find that just as political words like "liberal" need definition, so that they will mean the same to everyone, I think it is important that the words "public relations" get definition, so that they will mean the same to everyone.

Public relations activities are founded, as I said, on the social sciences. Public relations is simply relations with the public. Good public relations are good relations with the public. Counsel on public relations is simply advice on how to improve your relations with the public. A counsel on public relations is a man or a woman who gives such advice and sometimes helps carry it out.

Public relations is a two-way activity in this plan that I envisage. This is not a matter of your saying one thing to the group upon whom you are dependent. Public relations is a two-way activity. It interprets the graphic arts to its publics, but it also interprets the publics to the graphic arts. It covers the whole field of policies and practices in every contact with the public, not alone promotion, advertising or selling. It covers the telephone operator's voice and the annual report as well.

Social scientists in the last twenty-five years have intensified their studies of the human behavior of groups and individuals. From these studies they have developed conclusions about human conduct. The social sciences of sociology and psychology have developed from these studies. Man has been studied as an individual in terms of response to certain stimuli, words and pictures. Man has been studied as a social animal.

His adherence to group patterns, the evolution of his patterns, his response to leadership, his conduct under very economic and social conditions, all these and many more elements of his attitudes and actions, individually and en masse, have

been grouped under sociology and individual social and mass psychology.

This body of knowledge is available to all of us interested, procurable at any public library. The Rockefeller Foundation recently supplied funds to the University of Minnesota to get out a large bibliography on all of these activities of what you might call persuasion.

Modern advertising has applied some of the techniques of individual and mass psychology to business. Public relations has, in addition, applied the broader fields of sociology and social psychology to business.

In its activities of persuasion of the public, public relations work covers the whole field of opinion, management and engineering of consent, as you yourselves have pointed out to me in giving me these varied attempts and these varied activities in the type of campaign you propose.

Public relations activity must work with and through every legitimate available means of persuasion. Public relations work, of course, includes advertising. Those interested in maintaining the force of advertising should recognize that in complement with other tools it gains in potency.

I can just make a specific point. The gentleman who is wearing that red tie thinks that he is wearing that red tie because he chose that red tie. But actually that red tie represents a series of planned circumstances that may have to do with the definite desire and interest of certain Englishmen to carry conviction to their constituencies that by wearing that kind of tie to be different, let us say, or to help the mills at Manchester, that tie in turn affects certain individuals over here on the basis of known sociological action, and those individuals in turn affect other individuals in groups.

Obviously, in order to get somebody to wear that tie you never say to the man, "Wear that tie," but you bring about a juxtaposition of circumstances so that the wearing of that tie will be the inevitable result.

Public relations activity, such as I have described, must identify every interest of the individual as a unit and as a member of a group with a product or service being projected. Obviously, the ideal situation is to take, let us say, a family in a small town, in Milwaukee, and have the child exposed to the ideas we have projected in the school, have the woman exposed to those ideas at her women's club, have the man exposed to the ideas through a speech at the Rotary Club, if he is a member, and have the members of the family exposed to the ideas in the other stimuli that reach them, whether it be the motion picture or the radio; have them exposed to it in terms of the group leadership that they respond to, so that the

end result will be as inevitable as is the end result that men today wear ties and not high shoes or that we wear soft collars instead of stiff collars.

Selling is a social function. The buyer must identify himself of his own volition with the product or the service. The graphic arts, then, must be made part and parcel of the experience of the buyer and of the public.

Graphic arts, it seems to me, will never be bought in the abstract as an economic necessity by an abstract economic man. At some future time—I think the time has drawn to a close—I hope to explore further the possible strategic timing and planning of such activity. But I do believe that the inter-action of all the groups in the graphic arts working together in this coincidence of the public and the private interest should bring the end result of revitalized and stimulated industry.

Certainly, the graphic arts and the prosperity of this country are inter-dependent. The graphic arts are the fourth largest industry of the country. Every sound attempt should be made to solve the problem of their mutual inter-relations and public relations.

Thank you very much! (Applause)

CHAIRMAN KAUFMAN: Thank you, Mr. Bernays!

There will be a slight breather or seventh inning stretch to give Mr. Bernays a chance to catch his breath and you people a chance to jot your questions down. Then we will go into the clinical session of PAC.

Short recess

CHAIRMAN KAUFMAN: Are there any more questions, please? Evidently not.

MR. BERNAYS: I have a question here that has no name, but let me read the question.

"With respect to such comprehensive cooperative sales promotion as you broadly outline, has it not been the practice in other industries for at least the exploratory cost to be primarily underwritten or subsidized by already well-established national trade associations?"

Well, the whole field of united action in a highly competitive economic world is so new along the line that we have been discussing, that I would say there is no defined practice or procedure that could be termed a principle upon which to develop such action.

In our own experience we have found that in certain cases the inspiration or instigation to an activity of this kind comes from enlightened leaders of the industry. I find that those enlightened leaders are usually from the middle bracket. The organization at the top is usually sure of its position. The organization at the bottom has not the money or the time to give to the effort. So that you usually get a median line organization in the industry to undertake work of this character, to instigate, to be the inspiration for work of this character.

In connection with such activity, sometimes a group simply gets together two or three competitors in the median line and they underwrite a given amount for the exploratory work. In other cases, rare cases, a very large corporation undertakes it as a beau geste to others in the industry, particularly when the others are allied to it or dependent upon it in some way. This large corporation will then, as indicated by this leading question, undertake the exploratory work and build up good will for itself.

I find that the trade association itself rarely instigates or initiates an activity of this kind, for the very reason that the trade association has to represent every one of the viewpoints in the particular industry and usually only proceeds as fast as a common denominator wants them to proceed.

It is perfectly true that in industries where it is a case of life or death, as a result of bad rumors, let us say, or bad practices, socially unsound practices or legislative action, that activity of this kind stems from the association. But in an industry which is moving along without having what you might call crisis politics, a crisis situation confronting it, it is not usually the trade association that undertakes, that instigates or initiates activity of this kind.

As I say, usually it is either a large corporation that does it on the basis of enlightened self-interest or several of the median line corporations that recognize, again on the basis of enlightened self-interest, it is to their advantage to carry out work of this character.

Another man asked, "Could we have a case history to illustrate the various procedures outlined?"

Well, I can give you a case history that is a matter of public record. Otherwise, obviously, I wouldn't feel free to give it to you, but it has been discussed in the trade papers in the field.

The brewing industry recognized that it needed some type of united effort. Some of the key leaders in one of the trade associations got together and initiated a survey, which was to be a study, first, of areas of agreement that could be reached;

secondly, of public attitudes and the extent to which such public attitudes might be modified; and thirdly, a study of what modification there needed to be in the practice of the particular members of this trade association to conform to the public interest as the survey indicated it to be.

After that survey was made and the recommendations were made part of that survey, one of the trade associations in the industry definitely supported the activity for a period of time. They invited other trade associations to come in and to participate both in the activity and in the adherence to the principles and practices that the one trade association had definitely voted for and passed upon as their trade association membership practice.

As I say, they invited certain other trade associations to come in. Within a period of a year several of the trade associations of the field came in with the one, even though these others had been highly competitive. And within a period of two years the entire industry supported the situation on the basis of what might be called a bandwagon technique, or what we might again call the engineering of consent technique, building up a situation in which it is to the interest of those whom it is desired to reach to join.

So that will give you a case history to illustrate the procedures.

Here is a question, "What has personality to do with public relations?"

Well, my answer to that is that it has a lot less to do with public relations than with private relations. (Laughter.) I don't quite know what the gentleman means, but it would appear to me that, if by personality you mean the glandular equilibrium of an individual, I would say it has a lot to do with everything.

As far as public relations are concerned, I regard, as I attempted to tell, the whole problem of public relations as a problem of organized persuasion, finding a coincidence between your interest and the public interest, or the interest of your publics, and then going about developing technically sound practices and procedures to bring about the objective which, obviously, must be in terms of the public interest, if we have any belief at all in the survival of our system and in the validity of the broad pattern under which we live.

I think those are all the questions I have. If there are any others I would be glad to answer them.

Thank you very much! (Applause)

The meeting adjourned at nine-thirty o'clock

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