

<<<FIRST 10 MINUTES OF CONVERSATION WERE NOT RECORDED>>>

FEMALE 1: ... where we're going in the future. We're seeing this as a museum that [INDISCERNIBLE] the past but we're also thinking about Smart Home devices and what is the future of real estate and kind of a hands-on laboratory, which is what my partner does, so that we can justify this to everybody and not just people who are in the archives who do the history every day, everyone can see the relevance of where we're going.

SHANE MEEKER: That's it. And when you do that look for – we develop themes that basically we designed everything around and so there's three core ones. Not only the story line but all the exhibits follow, which is around serendipity, breaking paradigms in a category and finding unique insights. Those are three things relevant to any company in this room today as much as they were in 1837 when P&G started I will tell you.

GREG MCCOY: I mean, and so the issue there was that everybody was always talking about innovation.

SHANE MEEKER: Right. And innovation is such a generic word. Like whose on the 'Do not innovate' team in here? So how does that word help, right, unless you give it some specificity around what does your company's innovation approach makes it unique, makes it stand the test of time and makes it really something interesting. Just saying you innovate, find me the company who doesn't have the innovation example, right? Otherwise, your company is not going to be around, let's put it that way, right? So that wasn't helpful, so serendipity was interesting, for example, because you can take that and that is when the prepared mind recognizes a unique connection between things you normally don't connect. So we not only show how P&G's founders end up in Cincinnati in 1837, so old example, but then also how we take Glad Press and Seal and add teeth whitening to it and create Crest White Strips, right, which is serendipity and we show those kinds of examples. Or breaking paradigms, which was changing categories. Like when we developed soap operas, right, that's why they're called soap operas, of course, because a big giant company created them, right, which was back in the invent of the radio. But then we also talk about how we, you know, own Trading Spaces, when we were launching Swiffer because that was when the big HGTV craze was starting and so we actually decided one way to actually show new product was to control the show with the products used in it. You get the idea.

GREG MCCOY: Yeah, the best part is, you guys know all your stories. You've just got to dig in and find out what your unique themes are. Three is a just a very nice number.

SHANE MEEKER: It is. Don't have like ten guys.

GREG MCCOY: Right, and when we tour, it's a la carte. We pick and we choose. And so we're going to go ahead and focus in on specifically what are the needs of this audience. If we are touring, the chief executive officer, if we're showing David Taylor around or some of his groups, we are very focused on connecting those innovation stories. How do we go ahead and drive all of those unique brand assets. If we're doing new employees, we're just running the top line kinds of stuff. But, again, you can pick and choose, but you guys know what your stories are so you've just got to figure out what those are.

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SHANE MEEKER: And create exhibits that challenge the different functions. And, yeah, you can do one on a brand's invention but instead try the wall of failures. Like that's one of our new exhibits that I'll tell you is one of our CEO's favorites, which is basically bombed projects that didn't work. And now it's only a failure if you didn't learn something from it, right? So then we also have to highlight the story, but then also the lesson that we learned and then how we applied that culturally, systemically through process, whatever, inside the company. That's gives new hires an incentive to realize that it's okay to screw up because they're going to. You're going to have projects that bomb, you're going to have all those things. So who's documenting those, who's collecting the failures, right, and using those to learn. That's really a clever way to get different functions. And like Greg said, we create this toolbox because if it's our need group then we talk more technology examples. If it's a sales group we talk more sales examples. If it's a marketing group, we talk campaign examples. So we change it up dependent upon who the audience is.

CHRISTINA VIGNONE: What was the third? So you said serendipity. You said –

SHANE MEEKER: Breaking paradigms and then finding unique insight, so how we do our research basically. Again, those three, you can use those three, but you'll have also your own ones too, of course, or variations on those. Those may still find that – like Greg said, they're there because we know the stories.

FEMALE 2: I'll share, oh, go ahead.

FEMALE 3: Oh, I was just asking if any of these centers are open to the public or are you expecting to potentially open to the general public?

CHRISTINA VIGNONE: I think it's, you know, it's different probably for all of us. Ours would be a mix of both internally employees and select members of our clients. I think, to your point, though, you tailor –

GREG MCCOY: That's where we're at as well.

CHRISTINA VIGNONE: You tailor, yeah, your tailor what you're doing.

GREG MCCOY: Yeah, we're primarily internal, but any P&G employee that brings a guest, a business partner, anyone, we're happy to go ahead and make sure that they're getting the proper message that the client is asking us to deliver.

TRACEY PANEK: Well I was just going to share what we do. We have a museum. It's open to the public. And like PG&E, our offices are behind it, our archives. So we have the ability to take people just into our museum, which we call the vault, and then also take them back into the archives. So you can have a more in-depth experience. A word just updating our vault, but our museum is essentially a recreation in many ways of our archives. So bring out things for people to look at and discover. There's a lot of engagement. We don't, in the same way you do, there is a lot of historical elements, so you can tell a chronological story, but there's also some thematic things. For us, it was a way for us to share what the archives really is about and so we've put pieces – we explain what the archives is about and then we put

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things out for people to look at. So we have everything from explore a drawer. And our new center will have a share your Levi story kiosk capture station so that we can also follow-up with people who are potential fans who might have things that they can share with us. So we're getting information not only about their stories that we can then use but also maybe use to add to our and build our collection. And it's not a very big space, but it's also in the headquarters. As soon as you come into Levi Strauss & Company, you'll go off to the right and you see the vault, yeah.

GREG MCCOY: Great, thanks.

STEVE HAUSFELD: So I thought I'd kind of – like I could provide perspective on – so at Nationwide in April we just launched a new, what we call, you know, as archives in a museum, we do use the term museum some, you know, some merchants don't. It doesn't resonate well. It actually hasn't resonated, that term has resonated with our leadership, which is why we actually decided to use that term. So, but I thought I'd talk about like so the work that I did to create the business case around this and it was a long

process. It was a multi-year process for this. So the Nationwide Historical Center was reestablished in 2006. We literally, just when I came on board to restart the initiative, we were just sort of looking for space. And we happened to work with our real estate, our internal real estate partners to find basically an open space within one of the main headquarters' buildings and we fit within that space. We built out a private control vault and then we had an office space next to it that we had a very small exhibit space. From there associates started coming in and wanting to, you know, to see the exhibits and so we started developing this tour program. And so all along the way we were documenting everything from how many people were coming in, our expansion in terms of the amounts of the collection, the size of the collection and all of that. And so we were keeping all those records and the entire time I was regularly having conversations with our real estate, our internal real estate folks to talk about at what point we're going to be at capacity both from a storage perspective, but also from these tour perspectives. So we were getting about 2,000 associates through a year on tours and we had a couple other departments who were moving out of the floor that we shared with them. And because I was having these regular conversations with our real estate partners, they knew that we were part of their planning process. And so, again, this was over multiple years that we had this. And so once that space became available, then it was a conversation with them, okay, how can we partner in terms of making a

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space that is beneficial for our real estate partners, but also for the associates interested in the engagement of Heritage? And so one of the challenges that our real estate partners had was there were always, people are always looking for meeting space. And while we are not on the main drag, we thought, well if have meeting space there, it's a draw for teams to come in, have their meetings and conversations about what's happening today and then it's within the space. And so that was one of the big components of it we have. So we have five conference rooms including a large 25% conference room in the space and those are some of the most popular conference rooms now. Teams will have kind of full day events in those conference rooms. And so we really built it around as a space where people are going to come. We had to really rethink how we were dealing or how we were addressing our exhibits as well. All of our tours had been lead by one of our team, but we just don't have the capacity for that particularly with the additional interest. And so we had to re-conceptualize how we are presenting our displays as a more self-service approach or taking a more self-service approach. And so we have touch screens that are obvious touch screens, you know, sometimes that's a question, so that people can see a lot of our videos and commercials and that sort of thing. So that was, you know, again, a lot of the process. We documented, you know, when we were at capacity, how much we were having for tours and then, also, you know, then how much space we were going to need to grow into the future. And so our space, the expansion was both a

museum space, also an expansion of our storage as well and then also – we also managed a corporate art collection, so it was also a new in the art collection because it was easier for us to manage. So that's my experience.

RON OPPENHEIMER: Can I ask just a really – not to get too tactical, but like how often are folks like swapping out like materials and have you found a way. And if you're not swapping them out, hooray, because that's like, okay, then I can just [INDISCERNIBLE], but if you are swapping it out, like how – like what's your schedule for that or sort of like how or do you have like a set number of exhibits and you're just rotating them or like what's the, I guess, what's the length on that?

GREG MCCOY: Sure. For P&G, most of our displays are consistent and we've got enough stories and artifacts built into them where we can make it so that even if a person has been on a tour before, we can go ahead and we can make that a new and unique experience for them. Most of them are up most of the time because they really do serve that general purpose and we can be, through the staff, we're able to go ahead

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and apply different filters to it. The wall of failures, the newest one, it's been up for about six months now. We are asked, you know, at times, did you have a hard time coming up with – no, the difficulty was deciding which ones to put up there. So you can guarantee we will be shifting that over at some point. Right now it's still getting a lot of traction and so forth, so we do plan to switch that over. The one display that we do a lot of, that we do have a main display case in the center of our room and we do try to rotate that, how often?

LORI CORNWELL: The goal had been kind of every other month trying to come up with themes that are relevant or, you know, if we have something focusing around Mother's Day or something around the holidays with our holiday collections. But right now we have a display that's getting a lot more traction, so we've let it out there longer. But that's our one that we're most flexible with. And it's just a simple glass display, three shelves lit where we can center it in our area, so –

RON OPPENHEIMER: And are you using – I'm sorry, does someone else has a question, I don't want to be –

GREG MCCOY: No, go ahead, Ron, go ahead.

RON OPPENHEIMER: Are you using then – do you have like a method of like capturing sentiment? Like do you have like metrics then, like are you sending out surveys or are you –

LORI CORNWELL: We work actually with our corporate communications team with our internal P&G website to advertise and kind of write those stories and let them know that we have that display available.

GREG MCCOY: Yeah, quite honestly, Ron, we probably should be capturing those metrics. But with the request load that we have and the number of tours that we give, I mean, generally –

SHANE MEEKER: Audiences give you that, right?

GREG MCCOY: Yeah, so, I mean, we're just collecting it that way.

SHANE MEEKER: If they keep coming in and rescheduling stuff for visitors, then it's working, yeah.

GREG MCCOY: If push comes to shove, we would rather, instead of going with the data like that, we would go to those key individuals that are consistently requesting and getting feedback that way.

SHANE MEEKER: And we get those emails when they send them, like qualitative versus quantitative.

GREG MCCOY: Yes. Yeah.

SCOTT GRIMWOOD: Just making that point, on our end, we have the display case, fairly large when we have our [INDISCERNIBLE] office. We have divided it up into sections with kind of thematic sections and we rotate out – we try to rotate a section – each section at least twice a year and we've got six sections so it's a lot of work. We generate our displays to be temporary. We do take in artifacts. We can take the imagery, [INDISCERNIBLE] imagery based and we do real down, dirty and quick and for our people, we've got a lot of foot traffic, just people going by to go upstairs, go to the elevators, things like that. So we don't have the meeting space we'd love to, we've only got a small area to do that. But we've found that this at least gets the Heritage stories, the connections going by when people are there for training, people are there to come in and meet and stuff like that. And we do get a lot of positive feedback and we actually did put in a video piece with a looping slide show that we do where we caption it so we don't have –

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generate sound because then we don't worry about interrupting anything from that standpoint. So the feedback has been excellent. Our biggest thing is just, you know, trying to make sure we've got time to generate the displays and do those kinds of things and make it thematic – we try to make it thematic based on events. We're going to try and do one later this year on healthcare, about the 1918 influenza, which impacted several of our hospitals. We're trying to do stuff that to pull that together. We just did a display. We just acquired a new health care system so we put some stuff related to that and a few other things. So we try to keep it thematic to the time and things like that, different eras. And people, at least in our company, like old stuff. So they like to see it and like to understand it and get to learn something new. So we do like you did, you know, we don't have labels on the things, but something like did you know. So we do talk about topics that people don't realize or bring topics up but we have something based on one of our hospitals. This is what, you know, [INDISCERNIBLE] did to the hospital or something about that. So that's what [INDISCERNIBLE].

LINDA EDGERLY: I have one question that may have a big of a negative tone to it, but I'm interested in it because of the fact that, and you know this from being at P&G and there are several others like it where we've been, we've seen a lot of money spent on putting up an exhibit in some kind of Visitor Heritage Center and then before you know it, it has lost its cache and they take it down or it becomes something that is almost a negative factor in the way people view the organization or the history of the organization. And I'm wondering whether it might be worth just putting together a questionnaire to send around to people to see what we actually know about what causes that and whether there's a way to, you know, what were the things that brought that about? Was it a downturn in the economy? Was it a change in product? Was it a change in image? Was it a change in leadership? I'm wondering it would be worth just trying to do a little bit of research for ourselves before we head in that, you know, head in that direction just to see what does cause those things. And we might have to go back and talk to some people.

GREG MCCOY: Yeah, I was going to say, yeah, you probably will, yeah.

LINDA EDGERLY: About, you know, about who – what happened or what it was because it might change from one business to another. If we put together kind of a, I don't know, kind of a survey and just pass it around and say what do you know about these things and what makes them successful? How long do they last? You know, what brings it to a close or what makes it become sort of more of a ghost than a real help.

SHANE MEEKER: I think you find it, as part of that, this may seem obvious, but applicability plays a huge role in that, right. So when they can find modern day applicability to it – but that’s immensely powerful though.

LINDA EDGERLY: Well, yeah, that’s a good thing to say, but I’m not sure that it’s always quite that straight a line. I think sometimes it is something that is completely unanticipated. It may be something that wasn’t, you know, wasn’t at all

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part of the thinking.

JAMIE MARTIN: I was going to say, yeah, [INDISCERNIBLE] at my former institution. It was a combination of the economic downturn, but a huge change in leadership, you know, like all across the top. You know, where there was massive change and people who had been with the company for a very long and had an appreciation for the history and could make those connections more easily being replaced by people who were brand new to the company and did not necessarily see the value, you know, in looking backwards even if you are trying to be very future forward. And when you combine that with a poor economic time, it’s an easy cut for some places.

LINDA EDGERLY: And we may not come up with a lot of sort of case examples, but I think it might be worth seeing what we could find out about some of them, you know, that one P&G went through a situation like that where for a while there was, you know, one of those sort of elaborate exhibit areas that kind of lost its, you know –

GREG MCCOY: Are you referring to our lobby?

LINDA EDGERLY: Yeah.

GREG MCCOY: Okay. I have comments on that.

LINDA EDGERLY: But there were others too. And, I mean, some of it was other things, but I just wonder if we might be able to put together a few examples.

FEMALE 6: Sometimes tied to a – perhaps tied to a milestone that the years have passed and it seems a little stale.

LINDA EDGERLY: Yeah. Yeah. It might give you – it might give us all things to think about that we might want to try to avoid or keep our eyes open for if there’s a big, you know, if there’s a change coming.

GREG MCCOY: I mean, I can only speak to the P&G example.

LINDA EDGERLY: Yeah. Yeah.

GREG MCCOY: And that timeline, one, was setup in 1985.

LINDA EDGERLY: I know.

GREG MCCOY: And it was a timeline and it had – it suffered from what all timelines do. Every year that passes in time, how you add onto it. Essentially, I mean, it wore down. It was a temporary display that lasted 20 years. But I think the reason why nobody even wanted to invest in, hey, let's keep it up to shape, let's keep it going, was because it was essentially a timeline. It was really hard, it was a look back and it really wasn't leveraging and using your heritage. That's why we're intentionally not, I mean, Ed, even intentionally never called it the history center. It was the Heritage Center. And Ed was doing it, I mean, Shane kind of brought it to life in it's physical manner. We applied story principles to it. But Ed was just doing it by himself and he was able to just weave that story and make it impactful for individuals as they're making very difficult business decisions. I will say, P&G is a unique culture.

LINDA EDGERLY: Yeah, it is.

GREG MCCOY: In that we are a promote from within. So you generally do get a lot of people and we're just now kind of beginning to get more lifeblood at the top – newer blood at the top of our organizational chart. Even that, though, Javier Polit is our Chief Information Officer or Chief – he's Information Officer, we're getting a lot of Chief Executives coming in.

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But, I mean, they're all buying into our heritage because of the way that we're able to present the learnings from that. And when they come to us with one of those hard business questions of tell me about a time when we faced this kind of a situation, boom, we're Johnny on the spot, we can go ahead and we can render that over. So it's just the timeline, I think we were more than happy, honestly, to see that go away. The Heritage Center is really the jewel that we want to protect and preserve. And it is just continuing to grow. I mean, and the fact that the Chief Executive is bringing his folks in all the time is just –

LINDA EDGERLY: Yeah. And I think that's a good thing. I'm just trying to think of ways in which we can both sort of create a kind of – a reminder for ourselves even if it's

just a bullet list or say these are the couple of cases we can cite where things started to, you know, fail. Well here are the reasons why it didn't work or it wasn't a success or it wasn't continuous drawing people.

GREG MCCOY: I completely agree and then hopefully we have an action step to take.

LINDA EDGERLY: Yeah, that's right. No, but if we make it simple, like just bullet list. Here are the things that we've learned. Here are the things that we might keep an eye on if you start to, you know, realize that something is transpiring. And just so that people have sort of a reminder. I mean, I don't know whether you all would find that useful.

GREG MCCOY: No, I think it's a good idea.

LINDA EDGERLY: I would. I'd be happy to help gather that information not because it's all going to apply everywhere, but because it would help things you would try –

ERIC CHIN: Well I think – considering like, okay, we've had changes [INDISCERNIBLE] Coke . I mean, it'll be interesting to see what kind of impact that has on [INDISCERNIBLE] and kind of what kind of traffic, I mean, it's such an institution in Atlanta and you just like – it's a concern now if they're not getting backed by their leadership to see what kind of impact that's going to have on a center like that [INDISCERNIBLE].

LINDA EDGERLY: Well, and they're under some other pressures, I mean, they're under pressures now because sugar is sugar and they've got a whole new message to try to get across.

MALE 7: Now they have to change [INDISCERNIBLE] soda to try –

LINDA EDGERLY: So, I mean, if we identify those instances where case study might sort of encourage people to think a little more broadly, I think it might be worth – I don't know whether –

GREG MCCOY: Mm-hmm. No, I think it's really good – I think it's an excellent addition. If you guys have one that you're aware of just throw it out there.

LINDA EDGERLY: Could we send out a survey –

GREG MCCOY: I don't really want to collect these.

LINDA EDGERLY: That we just ask people to put in information that would – or just a brief description of insights.

RON OPPENHEIMER: And not to like suffer to [INDISCERNIBLE] but if we're thinking about, you know, preserving knowledge, hey, who does that for a living? If, you know, maybe thinking like building on that is like what's one thing that you wish you knew like then that you know today or like, you know, to your point, like pitfalls to

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avoid or definitely want to do this. These are stakeholders you definitely want to involve or like, you know, just things like that, just, you know, kind of taking a collective –

MALE 7: Yeah, I just wanted to kind of mention, we're also talking specifically, you know, about physical center. Not everybody would necessarily be in a position to, you know, to build that out. And so, you know, I think the other component is if we can think about this – we have potential to think about this virtually as well too. And part of the case that, you know, that we're making it into before was we are making a virtual component to this. And so actually this is one of the advantages for us of being in archives. I don't think we're that unique in this that archives, particularly for our technology, internal technology, we're a safe place for our technology partners to kind of play and test things out. We've got a ton of content for them. And so one of the things that we did was we partnered with one of our technology innovation groups to actually do a VR of the space. And so people outside of the home office who don't get to Columbus have that opportunity to literally see what the space literally looks like in a VR environment. And there's different ways, it doesn't have to be, you know, VR, but there's different ways you can create this virtually and you can, you know, do it a lot of times on your own. And, you know, hopefully, you know, you might have some technology partners. But that is another way to kind of think about a heritage center as well.

GREG MCCOY: So guys, we're at 10 after 6:00. I knew that we couldn't get everything out in 30 minutes. It was a ridiculous goal. Does anybody – one last thing?

FEMALE 1: This is a great conversation and the people who are interested in talking more about it and thinking more about it, I encourage you to come to the MARAC Business Forum in mid-October. It's at Wilmington and the business forum will include a cite visit at Gore, where I work. And we'll see the capability center, which is not exactly a Brand Heritage Center, but is a customer facing space where people get to the capabilities of our products and materials and also our archive space. It's very exciting that you'll get to see the capability center in its last year in this iteration and we'll be

talking about of the changes that the capabilities team are working on to help share the story and include Heritage content in the new iteration of the capability center. MARAC, 2018, October.

GREG MCCOY: Yeah, great add. Jamie?

JAMIE MARTIN: I also just wanted to say for those of you who have done this and done this very well, it's a great session [INDISCERNIBLE] idea.

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I'm serious because it's not just business archives, it's large universities, other spaces, that are looking how to promote their heritage and, obviously, there's a lot of knowledge right here how to do it well.

FEMALE 1: Will you talk to Paul about that?

JAMIE MARTIN: Not me.

GREG MCCOY: Neil can override that. That may be a colloquium topic.

JAMIE MARTIN: Well it can be both.

GREG MCCOY: You have veto power, that's what I was trying to say. Yes, you are Vice Chair. It's been a great conversation everybody. I definitely do want to go ahead and use this a jump-off point to that call, to that quarterly call because there is Merck. I know we are always happy to host, to share, you know, our Heritage Center with anyone. Reach out to us, let us know. I don't want to put you on the spot.

STEVE HAUSFELD: Absolutely, yeah, us too, we're internal folks, but we have external folks coming through as well. Columbus, Ohio, come to Columbus.

GREG MCCOY: Awesome, great. We'll go ahead and we'll schedule the quarterly call. This will be the first topic. Let us just go ahead and get some ducks in a row, figure out conferencing and all that kinds of stuff. We'll advertise it through the, what in the heck do we call that thing, business archives email, LIS SERV, thank you. Do you have enough to –

CHRISTINA VIGNONE: I think so. I mean, the only thing that I would add for the call is just if – I know talking about everything is great, but visuals are always great. So if anyone is willing to sort of photo their space and share it maybe ahead of time.

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GREG MCCOY: Absolutely, yeah.

CHRISTINA VIGNONE: In some manner, maybe we could put together a deck and share that so everyone can see.

GREG MCCOY: And with the survey I think it's a wonderful add to map out what are those pitfalls and everything. Any ideas that you guys have, shoot them to Eric, shoot to me and we'll make sure that they're – or just – can we like make folders on the LISSERVE, on our topics or is this just like a long string? Okay, we'll figure it out. Okay, great, all right guys, thank you very much for joining us.

GREG MCCOY: Hey everybody. It's just a little after 2:00 so we'll go ahead and we'll get kicked off, we'll get started because I know that we've only got an hour. And if the experience after the SAA business meeting taught us anything is that this is a conversation that deserves more time than we can give it probably at that point and today. So we'll go ahead and we'll get kicked off. Other folks will join in but hopefully I've muted all the entry tones so as they come in. Kicking off once again, thank you for taking the time out to go ahead and join this conversation and we do want it to be a conversation. We do not want this to be a lecture. That said though, it's the first time we've done one of these and we have had a tremendous amount of response. We have over 50 people that have signed up for this and so technologically that could be a nightmare. So if you don't really – until you plan to talk, if you could go ahead and just self mute yourself that way we won't hear any of the clicking or the background noises going on. When you do decide to talk, and please definitely do, it's highly encouraged, just go ahead and click the unmute button on your screen and that should do it. One general rule, don't be rude, don't talk over anybody, just wait for your opportunity. So, again, hopefully the tech gods will be favorable upon us. We are also recording today's call. Just keep that in mind so no profanity or anything like that when the technology does go sideways. We're going to go ahead, I will have it transcribed and then we will post it to the microsite because there were a number of people that wanted to attend that could not. I was asked if I had intentionally scheduled this for Ask an Archivists Day. I would like to take credit that, yes, I had that foresight that I was able to do that. But in all reality, no, it's just a pure good luck kind of a thing. I think it's good omen though as we kick this off. I wanted to begin with these quarterly calls because I do feel that we have a lot to share and all the feedback that we usually get after the SAA, after the Colloquium is that people want more of an opportunity. So that's what we hope to do with this. To kick it off, I did go ahead and send everyone a loose agenda we'll simply use that as talking points. Attached to that, below that was a summary of the conversation of what we had at BAS. I don't want to rehash everything that we talked about, but there are individuals on the phone that were not at the physical meeting, at the physical conversation in Washington. So we'll run through it. If at any time you have a question, please go ahead and ask that. Again, this is really intended to be a dialogue. I hope everybody walks away with some learning's beyond this. Some folks have reached out to me that they're intending to take on this kind of initiative. Other folks are well into this process

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and other folks are, you know, all along the spectrum of having a Brand Heritage Center. So we'll go ahead and we'll start with the loose agenda and I can kick it off. And, again, at any time if you have anything to say, I'm the one person you can interrupt. So please, I do not want to talk the whole time. So if you have something to say, please interrupt

me. You can also interrupt Eric Chin as past chair. He is also open to that. So, but again, when you're looking at creating one of these Brand Heritage Centers, for me the thing that we always look at is always the who. Who are you really aiming this at? You need to understand who your clientele are internal and external. So you've got to ask those simple questions. Who are we talking to, what are the messages that apply to those and who are the people that you are answering to because they are very often not the same people that you're designing for. At P&G we are an internal Heritage Center. We're open to external audiences only in that if a P&G employee will bring someone in, we will go ahead and we're happy to entertain, not entertain them, but actually tour them through and share those stories with them. However, those people are not the ones that sign our checks or that assign us our budgets. Our director is rarely ever in, she deeply appreciates everything that we do, but really we're not designing messages to talk to her or to her specific group. Does anybody have anything else they'd like to add on who or where to start, let me put it that way? Anybody have any guidelines about where to start, what's square one for building a Brand Heritage Center?

SARAH POLIRER: This is Sarah Polirer, hi. I have a question for the group. Who decided that there was going to be a Brand Heritage Center? Did that come from external to the archives or the archives pushed the concepts through? And are you defining Brand Heritage Center versus general archives exhibits?

GREG MCCOY: I can lead off with that answer just from the P&G perspective Sarah. Thank you very much for joining today. The ask for us actually came from our facilities. It was our corporate facilities group that essentially made the ask for us. We had already had a strong archives presence but the facility that we were located in was too small and too cramped and too out of the way. We have been offering – we had been setting up archives displays, so the latter part of your question, but there really wasn't any kind of a cohesive story or exhibit or experience that they were going with.

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We had a wonderful opportunity that was presented to us from our corporate functions, who was like a real estate, who manages all the space in the building. And they came to us and they said the corporate library is being digitized and moving online. There is this great location over in the headquarters building, would you like it? And we couldn't follow over ourselves fast enough to sign up for that. We already had buy-in for an archives from senior management but the actual, literal ask came from real estate and functions.

STEVE HAUSFELD: Hi all, this is Steve[PH] Osel from Nationwide.

GREG MCCOY: Hey Steve.

STEVE HAUSFELD: Just kind of following on Greg's comments. For us, it was kind of, I guess, in some ways, a natural extension of the expansion of our archives center, as we call it the [INDISCERNIBLE] Archives Center, function in that as we were growing both in collections but also in interest in the organization, we were regularly having dialogue with our real estate partners to talk about what our needs were going to be moving forward and the need for the, just not our needs, but the need for the organization in terms of connecting with our heritage.

[BACKGROUND CONVERSATION]

GREG MCCOY: Again, just a quick reminder, everybody, if you can just go ahead and self mute while you're not talking that's be great.

STEVE HAUSFELD: And so it really was kind of, you know, an expansion from there and through the conversations that, you know, again, that we continued to have with our real estate folks to make sure they were aware of where we were heading.

GREG MCCOY: I think there's a lot to it Sarah. I mean, it's not just the immediate ask, it's a couple things coming to fruition. There's a couple different ways to approach it. I think in our case we kind of sailed under a star and we were just building upon equity that Ed Rider had already established with our senior management and capitalizing on the relationships with all the different functions and organizations. Steve, I think, on the other hand at Nationwide, kind of was one where they were building up a lot of data over time. Is Neil from John Deere on the phone?

NEIL DAHLSTROM: Yeah, can you hear me?

GREG MCCOY: Yes, Neil.

NEIL DAHLSTROM: Yeah.

GREG MCCOY: Can you go ahead and give some background as to how you guys got your center initiated?

NEIL DAHLSTROM: Yeah, in our – so what we call our Visitor's Center, the John Deere Pavilion, came about, I think, in a much different way. Which is we had a big downtown

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revitalization. We'd had factories in downtown Moline for 160 years, many of them had been – it was just kind of a blighted area. And so Deere donated a ton of property to the city, started development and the John Deere Pavilion; our corporate Visitor's Center was the first piece of that. So it was part of this kind of development effort. But the other kind of reality was our visitor's were all going to corporate headquarters, which is also in Moline here and just couldn't handle the volume. So we didn't really have a place for customers to go and so there was just a need to kind of divert traffic. In some respect the John Deere Pavilion is 20 – I think this year is the 21st year. And we didn't have a place where we told the entire Deere story. We have bits and pieces. We have a historic site, which is 1830's and 1840's and we had this kind of historical mural and antique equipment and new equipment at headquarters, but it was bits and pieces. So there was this real desire to tell the full story. So from a messaging perspective, that's how that came to be, but it just came down to how can we divert traffic and send people downtown so we can redevelop this whole area. And the Pavilion today gets 210,000 visitors, I think, a year.

GREG MCCOY: Wow.

NEIL DAHLSTROM: But it's a very different, you know, we help support exhibits and research but we're located the next town over. So we don't actually see those visitors. We've always treated the archive as we like to be in the back room because we're not staffed to actually people come in necessarily, so we push everyone there.

GREG MCCOY: Mm-hmm. Neil, are you guys responsible for some of that display development, that exhibit development though, the messaging and the story telling?

NEIL DAHLSTROM: Yeah, we are. And I'll say, from my perspective, that's our biggest challenge actually. Is, you know, you report to a new group, there's new people involved, there's always this constant struggle for things like how often do you refresh an exhibit, how often do you replace this antique tractor with a different antique tractor and why. So we have very different camps on the frequency of exhibit rotations. And for us, you know, you're driving a semi and a trailer and moving old antique farm equipment and so it's not something you can just kind of pop up in a day and take down.

NEIL DAHLSTROM: But we really struggled with the process. And being disconnected from the John Deere Pavilion, it's got to be kind of a hand off. And we struggle with – they'll say, well, give us ideas based on what you have

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and we'll say well what are you trying to accomplish and they'll say well we don't know what we're trying to accomplish until you tell us what you have. So it's one of those things and we had this very complicated process a year ago because there were new people involved. And now all of the sudden communications wanted a writer involved and then we were doing media and that went somewhere else. We had eight or nine people touching an exhibit, which was 300 words.

NEIL DAHLSTROM: And so by the time we did the initial research, put a draft together and then it came back to us, it didn't make any sense and it wasn't even recognizable.

NEIL DAHLSTROM: But we've basically cut out about seven of those nine people now. And that was something where I could have told you before we put that process in place, that's how it was going to end because this is about the eighth time I've done in my career.

NEIL DAHLSTROM: So sometimes you just kind of have to wait it out.

GREG MCCOY: So, I mean, Sarah, kind of what just struck me was really the fact, I mean, the difference between a Brand Heritage Center and just exhibits is really that experience that you have.

NEIL DAHLSTROM: Mm-hmm.

GREG MCCOY: I would think the Brand Heritage Center, speaking for P&G, is a much more immersive experience. And by calling it a Brand Heritage Center you're actually setting certain expectations with your audience that you're expected to deliver on. I think that happens at John Deere and if you can see my screen, I am sharing my screen, I've got some slides put together that show you the Nationwide Heritage Center or History and Archives Center, sorry Steve, the John Deere Pavilion and the P&G Center. By really, they all have exhibits, we have exhibits around our buildings, but I think those are just those small story capsules. Whereas, the Brand Heritage Center, the Heritage Center dropped the brand, is really more of an immersive experience. If anybody wants to add on to that, you're welcome to.

NEIL DAHLSTROM: I'll just add from the John Deere perspective. We look at it as a Brand Center that includes heritage. And so we kind of look at it, I think, from the opposite direction. And that's been very strategic on our part, which we weren't getting a lot of traction internally focusing on heritage. But when we get aligned with what the brand is doing today and integrating it from that perspective, we got more traction.

NEIL DAHLSTROM: And the outcome is the same. It's just what we call it and the way we went about it was different just because we weren't making any progress.

GREG MCCOY: So talk more about that, Neil, because, I mean, we kind of do it – we do it differently at P&G and, I mean, ironically we're the exact same age, the two organizations. I've got your slides up on the screen.

NEIL DAHLSTROM: Yeah.

GREG MCCOY: If that helps to kind of help bring that to life, but if you could expand on that some more. I would

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appreciate understanding more.

NEIL DAHLSTROM: Yeah, for a long time here – so we've always struggled with what to do with our history meaning we're a company that talks history all the time and a lot of it has been mythologized over the years. And it's just kind of part of the fabric of the company. But we weren't very strategic in how we were doing it meaning we didn't say well here's what we're doing today. And so here's some different stories that we can pull from an artifacts and equipment that we can pull from to reinforce what we're talking about today. It was always, well, we have this stuff so put it on display and it was always well let's build a museum and the word museum felt like a very old term to people. And they're like well we don't need a bunch of old stuff in a building. We tried to do it a couple times, it didn't work out very well, they've been closed and torn down.

NEIL DAHLSTROM: So it was just of based on our experience of we had a hard time demonstrating a return doing just history exhibits and that's because it was outside of the archives. So that's where that kind of separation – I've always had a little bit of jealousy for archives that can set up as part of that Heritage Center or at least next door because there's so much overlap and so much we do together. And the reality for us is just we had different reporting structures for most of the existence of the archives until probably seven or eight years ago. We were mostly reporting to law and now we're part of the brand's...

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NEIL DAHLSTROM: ... first 30 plus years of the archives' existence. So we supported these attractions but it was more in lines of we helped design the right one and then we disappeared for five years till they decided to do a refresh.

GREG MCCOY: Okay.

NEIL DAHLSTROM: Now it's much more integrated because we're part of the Brand Group. Does that help?

GREG MCCOY: It helps me. Anybody have any questions? And, again, I understand this is difficult with the phone, with the technology. It's a lot easier if we're all sitting around a room talking about it. But, no, that's great. So, I mean, kind of moving on from getting started, once you initiate this process, you really need to dig in to exactly what is the content that you're going to talk about. At the meeting and what we shared, what P&G shared really is something that came in being with Shane joined us in 2012. It was our sesquicentennial; the company was turning 175 years old. It was the sesquicentennial, wasn't it?

LISA MULVANY: No.

GREG MCCOY: Well we were turning 175.

LISA MULVANY: Yeah, we were turning 175, but sesquicentennial –

GREG MCCOY: Yeah. that's 150, so I was getting the wrong anniversary. We were turning 175, so it was a big deal for the company and we were also having an experience where our archivist was – our chief archivist was retiring. Shane came in and really kind of helped us set up exactly the Heritage Center as it is today, which is much more of a story, theme-based experience. And I think that that is really a key to a lot of recent success because it's really become more – we've always been a service based group where it's been about fulfilling requests and making sure that we're collecting and so forth. But the data that we collected was always fine, but it really – I don't think it really ever moved heaven and earth for us as much as being able to tell these relevant stories and making the connections to modernity. So we're fortunate to have an extremely large Heritage Center. It's not as large as John Deere's, don't get me wrong, but we are co-located and the secret sauce for us has been that we're drawing conclusions and connections between current business issues and then how they impacted that very recently. For instance, today just before this call, I hosted 15 members of the Pepto-Bismol and their new advertising agency and their communications agency. They had a tremendous amount of turnover. The only people that had been on the brand longer than four months were actually only there for about a year and that was the Brand Manager.

And so they had lost a significant amount of information. They wanted a history presentation. I could have brought them in and just showed a bunch of old bottles, but what was really impactful was that I was able to go ahead and get an

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insight ahead of time into what are their current initiatives and then actually apply and connect them to relevant parts of their past. Without that it just simply would have been a nice little timeline and story. But actually giving them concrete things is what made that happen. The themes that we often hit on, and Shane enumerated this and they are listed in the summary of the conversation from Washington, are breaking paradigm, passion and serendipity. And we've also changed passion a bit to passion and identifying insights. These are three subthemes that every one of your business could apply because they're really universal and they make it possible for, and as you support these themes with stories that your employees and your audiences can actually connect to them in a real and substantial way. So breaking paradigms, nobody wants to just be the innovator, you've got to define it more. So breaking paradigms is those times when you've actually intentionally gone out and pushed the barrier. You're always asking what else and what if we did X or Y or Z. Passion and identifying insights play in, again, we just recently changed this. Passion is wonderful and it's a key driver to always moving forward. But unless you actually have the identifying insight, you don't know exactly where you're going and what your goals are. And then, finally, it's serendipity and it's not luck. It's actually seeing a connection between two disconnected items. So in P&G's example, it's putting peroxide on plastic wrap and you create a new, affordable, in-home whitening kit. So those are the themes that we brought to life and there's no reason why the themes have to be those for yours, but when you are building this cohesive, storytelling center, you really do want to go ahead and take your stories and look at them. What is unique about them? Each one of your brands has its own character and its own flavor. And so what that, in particular, you know, what themes are jumping out at you. Does anybody have any questions?

STEVE HAUSFELD: This is Steve from Nationwide. I just have some follow-up from Greg in terms of our approach to displays in our [] Center. It really is kind of an outgrowth of our early era. We have a very small display space that was kind of a bit off the beaten path and we have, you know, a couple much more public spaces where we have displays.

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But those are, as I'm sure every position has, you know, more political, there's a lot more hands involved. Like, Neil, I felt your pain when you were describing, you know, the

eight people involved in the story. We have spaces like that in Nationwide. But because we were kind of off to the side enough and we had worked closely enough with our internal marketing and communications folks, they gave us kind of enough leash to allow us to tell the stories that we felt we needed to tell at different times related to initiatives that were happening in the organization. And when we expanded to really develop the center and an experience for associates, we continued to work closely with our marketing and communications folks to make sure that, one, they were comfortable with the directions that we were heading around the stories that we were telling and kind of the overall themes that we were developing. Ours are, I wouldn't say, are as unique, I would say, as P&G in terms of, you know, serendipity and that sort of thing. But we have some areas we're focusing on, are founding on our growth, on our kind of innovative spirits and that sort of thing that displays within those sections all we, you know, saw within those themes. But as we are developing this and continuing to involve these displays, we just launched it in April. What we're really targeting is connections with parts of the organization that have initiatives that are significant for them so that we are making sure the stories that we're telling in our Heritage Center are tied to current initiatives. And so we are – we just launched a new customer service this week. It's National Customer Service week so we've launched a customer service Heritage display that ties in with our customer advocacy department and the work that they're doing today and moving forward in this space. And we are, you know, continuing to build on those relationships for each of the new displays that we're going to be rotating through and we're doing that about every six months or so.

NEIL DAHLSTROM: And this Neil again. I'll just from my perspective,

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I think a lot of this comes down to, you know, you're finding those stories but it's all about relevancy to what's going on in the organization today. I spent a lot more time than I ever thought I would listening to our earnings reports and reading annual reports and those sorts of things to figure out what's going on. Where we started to make inroads with, you know, this kind of concept of storytelling and kind of rewriting some of our history was around employer retention and recruitment. We're, you know, now 181-year-old company and probably five or six years ago there was this big push. We had a lot of retirements. We had early separation programs. And all of the sudden we had a company where I think the number was somewhere around 60% of employees had been with the company less than five years. And there was this huge cultural shift going on. And all of a sudden that gave us the opportunity to say, all right, we've got these employees with not a lot of service. It's a huge opportunity to bring the best of our history forward and kind of dump all the baggage of stuff that we don't want with the next generation of employees. I think we got a lot of traction there. We kind of re-

crafted some of our stories. That's where the story of our founder, John Deere, went from well he was a blacksmith who failed a couple times and settled west and, you know, through grit and determination became a success. And we transformed that story into John Deere was an easterner. He moved to an emerging market, which was the frontier, Illinois at that period in time in the 1830's. He was a savvy businessman. He was the head of sales. He built this huge reputation for quality products by listening to his customers. We completely reinvented John Deere internally. And that's because we kind of picked our spots and we knew what was going on in the organization. I think we had a lot of success there.

GREG MCCOY: Great, thanks for adding on there Neil and Steve. I prepared a slide deck. One of the feedback points that we got from the SAA conversation was that it's wonderful to talk these things, but, you know, an image speaks a thousand words. And so I've asked Steve, Neil and then I went ahead and I contributed some of our images to this deck. So hopefully everybody has logged into the WebEx and you can actually see these things. We're going to go ahead and just kind of roll through them. And if, Steve and Neil, if you can kind of go ahead and talk about some of the decisions, why you made them in these particular displays

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and maybe the layout. I know, Steve, your location is, technically you say it's not on the beaten path, but, I mean, you're really close, if you can elaborate on that. Neil, you've already mentioned that you're a town away from your center. Heck, I practically – my office is in one of the displays almost within our Heritage Center. But if you could go ahead, maybe Steve, if you could kick off, I've got the Nationwide slides up right now, hoping your Wi-Fi is up and running. You can just give me a visual queue or I can go ahead and advance the slides if you want. But if you could go ahead and just kind of speak to your space.

STEVE HAUSFELD: Sure, yeah. Yeah, I can see now. Do you want to go back to that image of the car?

GREG MCCOY: There you go.

STEVE HAUSFELD: So overall a lot of the selling points that we were making with the center, so we had three main, you know, arguments that we were making around the expansion. One, we were just physically running out of storage space. Secondly, we needed to have a space that was more engaging for the associates that were coming through now. You know, unlike Neil and John Deere, it's not a public space. We are kind of behind our security gate in one of the main buildings downtown Columbus. But

we were having an average of about almost 2,000 associates through a year and it was a very small space. And so we needed a space that would allow associates to engage with our heritage on their own without us having to lead every single tour. And when we were working with our real estate folks, our real estate partners, one of the things that we heard, you know, from them was around their need for additional meeting space. And so one of the big [INDISCERNIBLE] for this was we are happy to partner with them to integrate conference rooms into the space so that there are generally used conference rooms and, you know, there was a big need for that. And we loved it first of all because it tied our heritage into the space where people were working their normal daily work. They were having a team meeting there. They had a, you know, an event or something like that. And so we were able to connect that way. The image that you saw of the big car, when you first come in

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to the center, you open the door and you see that. You know, we really wanted something impactful to let people know that they were in a different type of space than they are in any other part of our offices. Then when you walk in there are literally conference rooms that surround the displays that we have in the Heritage Center, in the archive center. We wanted to have this be as interactive as we possibly could be, you know, I'm not a big fan of the, you know, the don't touch, white glove kind of concept and we needed to certainly protect a number of the artifacts and we do have the black tower displayed. But we also incorporated a touch screen that allows associates to look at old commercials and various, you know, short documentaries and that sort of thing. Everything in the center, we always talk about everything in the center has a connection to the company. So the display there with the touch screen, that photograph that covers the wall there, you know, obviously makes it look like a movie theatre, but that is actually a significant photograph for the history of Nationwide. We weren't founded as Nationwide, we were founded as Farm Bureau Mutual Automobile Insurance Company in 1926. In 1955 we changed our name and that was the announcement of us changing our name to Nationwide. So that's what that photograph references there. And, it was important to us also, because we did have an opportunity to open up a Heritage Center in a more public space. But because of the amount of connection that we – personal connection we were having with tours with groups, I didn't really want to have that separation even though it would have been in a somewhat more public space. So the archives offices, our main storage is actually behind the center, behind the displays there. And so it was important for us to stay – actually our offices are in that – behind that wooden door there. And then our exhibits or, excuse me, our storage is back farther than that. It was really important for us to make this as flexible as possible, so we have very few items that are, you know, permanently fixed to the wall. Just about everything is,

you know, can be rotated easily and with minimal cost. We don't have a huge display budget. We have a bigger budget than we used to before this,
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but we wanted this to be, you know, as flexible a space as possible.

GREG MCCOY: Cool. Sorry, I was kind of jumping around on the slides. If you touched on the touch screen I wanted to make sure that we were showing that.

STEVE HAUSFELD: This is kind of an interesting, I think these two display cases here, we always struggled with, you know, attaching something to the back, the back of those displays, that's actually magnetic. And so that large photograph there, aerial photo, that's actually just a really big magnet. So that's been a really, really flexible way for us to change that space now. And actually, the way it looks now we've already changed this display. This is where we have the customer service displays. We actually have kind of like four large magnets of actual customer photos and kind of their stories on the back there.

GREG MCCOY: Cool. It's a good-looking guy there in the reflection Steve.

STEVE HAUSFELD: Yeah. Yeah. That's [INDISCERNIBLE].

GREG MCCOY: Just saying, cool.

STEVE HAUSFELD: What else? Am I missing anything, Greg?

GREG MCCOY: I don't think so, no. I've seen your space. I think it's amazing what you guys have done. And it's just extremely well executed. What I like about it is that you were able to go ahead and building the Heritage Center but also your own collection needs, because you were able to expand significantly your storage space. I mean, you essentially took over that entire floor.

STEVE HAUSFELD: Yeah. Yeah, we did.

GREG MCCOY: And they let you, I thought that was amazing.

STEVE HAUSFELD: Yeah, we did take over the floor. We had another department move out of the floor, but because of the semi-regular conversations with our real estate folks, they knew that our needs were going to be expanding and so they actually held that space for us until everybody was ready to move into the expansion. We also needed to, because we managed a corporate art collection, we needed a better space for the art

collection. So we were able to actually, as part of the move, build a space out for a storage for the art collection and move that into our space as well too. That used to be in a whole different building.

GREG MCCOY: How many people do you get through your space in a, I mean, average month or however you measure it?

STEVE HAUSFELD: So prior to this, we were averaging over the last five years or so between 1,500 and 2,000 associates. And that was in the space where we were able to only fit about 20 at a time. Now our space in the display area, we can fit upwards of about 70 people at a time in that whole space. And it's a lot harder for us to kind of keep track of individual numbers, but one of the really nice byproducts of the final space for us is that departments now, and some are senior leaders, are

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looking to use – to reserve the entire space with all the conference rooms and the meeting space or, excuse me, and the display space for evening events. And so Nationwide is the title sponsor for Memorial Golf Tournament that happens every year here in the Columbus area and so we have a bunch of VIP's in for an evening for that event. We've had about two others so far since April and then we have actually three other large evening events that are scheduled at this point before the end of the year. So, you know, we're really pleased with the fact that people are looking at this as a different type of space, it's a destination but also, as I said earlier, a space where they can just come and do work as part of a team meeting.

GREG MCCOY: Cool. Cool. Neil, are you still on the line?

NEIL DAHLSTROM: I am.

GREG MCCOY: Would you mind walking us through your space?

NEIL DAHLSTROM: Yeah, certainly. And we could not be more different than everything you just heard.

GREG MCCOY: Different is good.

NEIL DAHLSTROM: So, yeah, as I already said, as to the archives we're in an old 1950's warehouse building, an old branch house. And we're kind of built to be segregated from the general public. And we've grown to like that existence. Our collections and office spaces are all one big room and then we've got a couple warehouses where we have our equipment collection. And we flirted several times with

doing employee tours, having dealers and we've done that over the years and that always kind of goes in the direction of we feel like we're not doing our actual work because just the numbers are too great and we tend to get overwhelmed with that. And then we kind of go back to well really we should be pushing everyone to the pavilion here.

GREG MCCOY: Okay.

NEIL DAHLSTROM: And so that's kind of the reality we live in. We were doing formal tours of the archives, but our tours of the archives were not about the history of the company. They're about the work we do in the archives. We also ran the record center up until very recently. We did that for 30 years. So it was very much geared to employees, it was very much about our approach to acquiring records as opposed to a history of the company. So that was our perspective of the world. And so now, you're looking right now at the John Deere Pavilion, that's one of 13 copper Deere in our collection, part of the art collection that we acquired in 1893 at the World's Fair in Chicago. But the pavilion is our visitor's center, I already said, a couple hundred thousand people

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a year come in through here. So dealer groups, customers, we have a gold key program. So if you buy a new combine or tractor you get to watch it being built on the line. So this is very much a destination for people. We also host a lot of school groups. So we have educational curriculum that's been developed with Illinois and the state of Iowa. So that's been a big focus. And a lot of the pavilion outside of just telling that brand story is about telling what we call our citizenship story, kind of the philanthropy of Deere. It's just a core part of who we are and who we've always been. And so this is very much about how are you serving your community. If you go to the next one here showing the inside of the pavilion –

GREG MCCOY: Mm-hmm. So, Neil, do you own the budget – you're not responsible for the budget for the pavilion, just for the archives, right?

NEIL DAHLSTROM: Correct, so I'm responsible for the budget for the archives. So the way we say it is we're responsible for the stuff. So we acquire, we preserve, we do the research.

GREG MCCOY: Okay.

NEIL DAHLSTROM: So it's kind of this back room, front room mentality. And so the John Deere Pavilion, we also have the John Deere Tractor and Engine Museum, which is

two hours away and then the John Deere Historic site, which is our 1840's historic site. And those all report to the same place. They all have their own operating budgets. We have a shared services model, so we do research, exhibit development, writing for all of those locations.

GREG MCCOY: Okay.

NEIL DAHLSTROM: But, so it's kind of split up and what you're seeing from this angle is you'll see this is all current equipment. And then kind of in the background there is we've got this corner where we've got the standard chronology, which we're getting ready to redo to get away from this kind of chronological history. And then we typically have four or five historical pieces of equipment on exhibit.

GREG MCCOY: Okay.

NEIL DAHLSTROM: We've got every partition that you see here is movable. So that gives us flexibility. We can show films. We do a lot of advertising. So we can change things out. But typically we have a main exhibit that gets rotated out every quarter. And then everything else, the big equipment tends to stay there for two or three years and it's all representative of our major product lines. And that's where we take our queues for the historical equipment. So right now we have the oldest industrial tractor John Deere built and it came out in 1935. That's part of our collection. We've got a Waterloo boy, which is the first tractor we ever sold starting in 1918. So, yeah, so there's some.

[00:27:00]

So this is very much a place where our focus is milestones. Like these are the iconic pieces that if you're coming from out of town this is what you think about when you think about John Deere. So it's all about the iconic pieces, the major milestones. We've got five, what we call, hinge years, which each hinge year is usually four or five actual years and that's really what we focus on. And then all of these stories are tied into things that our customers care about, like reduce input costs and, you know, great productivity, increasing yields, moving more material, those sorts of things. So those are the themes that we're touching on with this equipment. There tends to be some experimental equipment in here as well and that's what you're seeing in the background there. This is a, you can't really tell from this picture, but it looks like a giant spider. It's a forestry machine for cutting down trees. But it's got these big spider legs, so it doesn't make a footprint, believe it or not, when you're actually using it.

GREG MCCOY: So kind of what I heard, Neil, is that you really, I mean, there's a lot there that you can pick and choose from. We talked about having a toolbox of material.

NEIL DAHLSTROM: Yeah.

GREG MCCOY: It sounds like you guys do the same kind of strategy for your display setup.

NEIL DAHLSTROM: Yeah, we do. And we also, you know, we try to play with it a little bit. We're moving two new pieces in here in October. So we tend to do a change out a year for the historical equipment. And for the first time we're actually putting in a tractor that's not restored. So it was built in 1932, it's all original, which means rust. But it's gorgeous in its own respect and we're really anxious to see how well that's received both internally and externally. Because there's a story to tell around – instead of telling a story, well we got this machine, it's perfectly restored, this is the best it's ever looked in its life. The story on this machine is, well this is how the farm was changing but this thing was used on a farm for 80 years. And when we talk about quality products, this thing is all-original and was used for 80 years and that's a big deal as well. But visually it's going to be such a change from what you're looking at here, which is lots of green and yellow to this rusty machine sitting in the middle of our Visitor's Center.

GREG MCCOY: How often do you guys and everybody, anybody can answer this, but how often, when you're telling a story, are you actually trying to involve the actual participants, the characters, the employees that kind of made it happen? Rather than just talking about a piece of equipment or a box of Tide or something, do you find that that's a more compelling story with your audiences?

NEIL DAHLSTROM: For us that's what we're trying to do 100% of the time now. And that's been a change in the

[00:30:00]

last just few years. It was always very much about well here's the equipment, here's the horsepower, here's the years of production. Now it's very much here's someone who was involved, we talked to this person, we talked to their kids, this was the impact it had and then maybe here's a customer, you know, who can talk about using it or they bought it new or their dad bought it new. The other thing we do is we actually borrow equipment from customers. So when we put pieces in the tractor and engine museum, the focus of that exhibit is the family that bought it.

GREG MCCOY: Okay, that's cool.

NEIL DAHLSTROM: And how it changed hands over the years. So that's, yeah, we've gone that direction.

GREG MCCOY: Okay, love that. Just scrolling through your slides.

NEIL DAHLSTROM: Yep. So just, yeah, kind of a closer up there of – these are some different models that we had on display I think two years ago. But you can kind of see the panels there, pretty standard, you know, advertising featuring that piece. We have a huge collector base so they want to know what day that tractor was built, where it was shipped to, so it's kind of this fundamental information on the equipment that people are interested in. And then we're always trying to incorporate film, if possible. So if there's an introduction from 1935 for that tractor, then we'll include that as well getting a little more interactive there.

GREG MCCOY: Okay. I know Tracey Panek at Levi has mentioned that their vault, which they're updating right now, has a lot of interactivity to it. It's something that at P&G we don't have a lot of. It'd be cool to kind of bring it out. I'm just not sure – we have some small demos but nothing really substantial like Tracey or what you have here.

NEIL DAHLSTROM: And we struggle with that because attention spans are getting shorter. And so, you know, once you get past a minute and a half no one's watching.

GREG MCCOY: I don't know what audience you're talking about there. I don't have any idea. Cool. Does anybody have any questions? We're down to ten minutes.

DAVE MOORE: This is Dave from Carhartt. I had a question just for my own personal situation I'm going through. If anybody else has had a space or had a display, I mean, no matter how small or had something that was then through a remodel or something like that taken away. And if you've been able to get that back or any strategies, you know, you've kind of employed to get back and bring something back. If I'm alone in that I'll just, you know, then cry in my office over here. But if anybody else has had something like that happen

[00:33:00]

I'd just be interested to hear your stories, so –

GREG MCCOY: I don't think you're alone Dave. I'm going to go ahead and not give my perspective on it yet, I'll let somebody else weigh in.

ERIC CHIN: Dave, this is Eric over at NBC Universal. So we had museum space about three years ago off the Universal Theme Park and, I mean, it was a mainly a collaborative project between the theme park employees and us. So we really didn't have as much play or say in how the, you know, how the theme park was going to utilize the

space and stuff. So, I mean, I guess since real estate is really limited on universal lots, they had to take away our museum space to build a food court and to In The Future. Now they're expanding for another bigger attraction down there. So in terms of feedback, I mean, it was the only space in the theme park that was actually dedicated to actual movie history. It like actually had physical items from, you know, everything else was just an attraction, you know, or more kind of an experience like that. But, I mean, we were in a situation where, I mean, we are very limited to what we have on the Universal Studios lot. So between building sound stages, between other items like that, I mean, we always try to like remind them that, hey, you know, a space dedicated to this is real important. But, I mean, but with Los Angeles the way it's materializing right now, it's like we have new museums coming up here with the Academy Museum, Luca's Museum of Narrative Art is popping up near USC. So we do have institutions where we're going to be able to kind of partner with them to kind of showcase a lot of our items. So, I mean, it's definitely a, you know, struggle to kind of work with their executives and kind of, you know, show the value and importance of something that, you know, necessarily isn't going to like, you know, it's not a sound stage that's going to be leased out for, you know, thousands of dollars a day. So, I mean, it's hard to justify, you know, that situation. I mean, I know other studios do have museums on the lot and they're incorporated with their VIP tours and everything. So, I mean, there's always kind of thoughts kind of postured around stuff like that, but it's just a matter of practicality and like the lack of real estate here in LA. So that's our situation.

GREG MCCOY: Anyone else?

KATIE DISHMAN: Can I ask a question?

GREG MCCOY: Yes, please.

KATIE DISHMAN: I have a question about the Heritage Centers. This is Katie at Marriott. How often do you rotate exhibits, if at all? Do you rotate any exhibits like a regular museum or are they all permanent so to speak?

[00:36:00]

Thanks.

GREG MCCOY: I'm just rolling through slides of our Heritage Center, Katie. Most of our content is static. We'll go ahead and we will update it. For us it's always about make sure that the most recent product is out there. The stories are generally staying the same unless we've got something, you know, spectacular, like Tide Pure Clean, which was a bio based detergent and what not. We do have certain spaces within the Heritage

Center, though, certain displays that definitely will shift considerably. One of those is the picture that's up right now and that's the wall of failures. And we talked about this in DC, this is our newest display and it's one where we just want our audience, whether they be new employees, executives to understand that, hey, we are a human organization and we're a learning organization and you learn through failure. We have had great success but still we wanted to bring that to light. Every package, every image that you see on this wall is a story. You could spend an entire tour, which generally our tours are 45 minutes to an hour, you could spend the entire tour just in front of this display. We do plan to switch this out in about just a few months because there's always new stories to tell. We do that there and we also will be updating that display – let me get back to the right spot, and then this glass display case in the center of our room, we try to switch that every one to two months at most. We're working with our Brawn organization right now to bring in – they just achieved billion-dollar status, which means that their Brawn sells more than a billion dollars every year. So we're just going to go ahead and highlight that in that particular space. So it depends on the display for us. Others are welcome to weigh in on what their perspective is as well of course.

STEVE HAUSFELD: So this is Steve. I kind of think we've indicated earlier. We are looking or we're kind of working towards about a six-month rotation for our displays. We're not changing everything wholesale, but it's really key to the partnerships when we are doing – when we are rotating the place to keep the partnership with another business unit and working with them on an initiative that is significant for them. And so we are, as I had indicated, we are tying these two, you know, current business efforts across the organization, it's not just necessarily, you know, the products we're selling or that sort of thing but it can be both internal and external initiatives. But as I had indicated, it's really designed to rotate regularly, the entire

[00:39:00]

space is.

DAVE MOORE: This is Dave jumping back in here real quick from Carhartt. I have to take off, but I wanted to let, just real quickly, just let everyone know too, we're really trying to grow the Instagram account. So if anybody has pictures of their space that they'd like to share or anything they'd like to feature from, you know, if you have a museum space or a display, please send them to the bascontent@gmail.com address. I'd have to get them up on there or articles, anything for social. I'd love to get it up and further appreciate everybody taking the time out today.

GREG MCCOY: Nice plug Dave.

DAVE MOORE: I'll pass it back to Greg. Thanks guys.

GREG MCCOY: Thanks for joining us.

AMY STEPHENSON: It's Amy Stephenson. And I just want to put in a plug for please send the photos because what I'm working on right now is my vision story and in it I'm going to have everybody else's stuff to show what other companies do. So the more photos I can get – I've been sitting here screen shotting everything.

GREG MCCOY: Oh, yeah, Jamie, I'm going to go ahead and as long as Neil and Steve are okay with it, I'm going to go ahead and make sure that these are all posted to the BAS microsite, so you'll be able to download them there.

AMY STEPHENSON: Cool.

GREG MCCOY: Sure. But, yeah, definitely, I mean, and I'll go ahead and for us it's, I mean, being a not open to the public kind of a thing, it's one where you can decide if you want to share those with Dave or not. We do get quite a bit of traffic just from the internal audience. Other questions though, I mean, please, don't be shy. Okay, please go ahead and, you know, send any questions or anything that you may have to the website or to bascontent@gmail.com. You can send those questions to me. Obviously we can take this onto the LIST serve and continue the conversation there. We will be having the call transcribed. It'll be interesting at that 18-minute mark though with the alert that came through, so I don't know how that's going to work with the transcription. But we will have that transcribed and posted to the BAS website. We'll also have all of these images posted there as well. Please give us some feedback as well. I'm not going to send out a survey or anything, but please let me know how you feel this call went. It was our first. I do want to have more. Quite frankly, I was overwhelmed with the response that we had. I never imagined that we would have this many people on the call. But, please, let me know what you think. And any feedback, positive or negative, and guidance, I would appreciate getting that as well. We are, with that, at 3:00, thank you everyone for calling in. Thank you to those that asked questions and thank you to everyone that spoke up and provided their perspective. Unless there's anything else, we'll go ahead and we'll sign off.

GREG MCCOY: Great. Thanks everybody, have a great day.

Nationwide

The
History & Archives
Center

can you stop in time?

Nationwide

Preserving what matters most

Our heritage for our future.



Nationwide



Our growth

NATIONWIDE
INSURANCE

Our Federal 800

Our growth

Our story is one of continuous growth. It's about meeting customers' needs through the creation and acquisition of products, the expansion of the company across the country and our ongoing innovation and offerings.

2013

Nationwide

2012

Nationwide
Provident

2002



1999

ALLIED
GROUP

1998

Nationwide
Financial

1996

FARMERS
FARMERS GROUP

NATIONAL ASSOCIATION OF
INSURANCE BROKERS

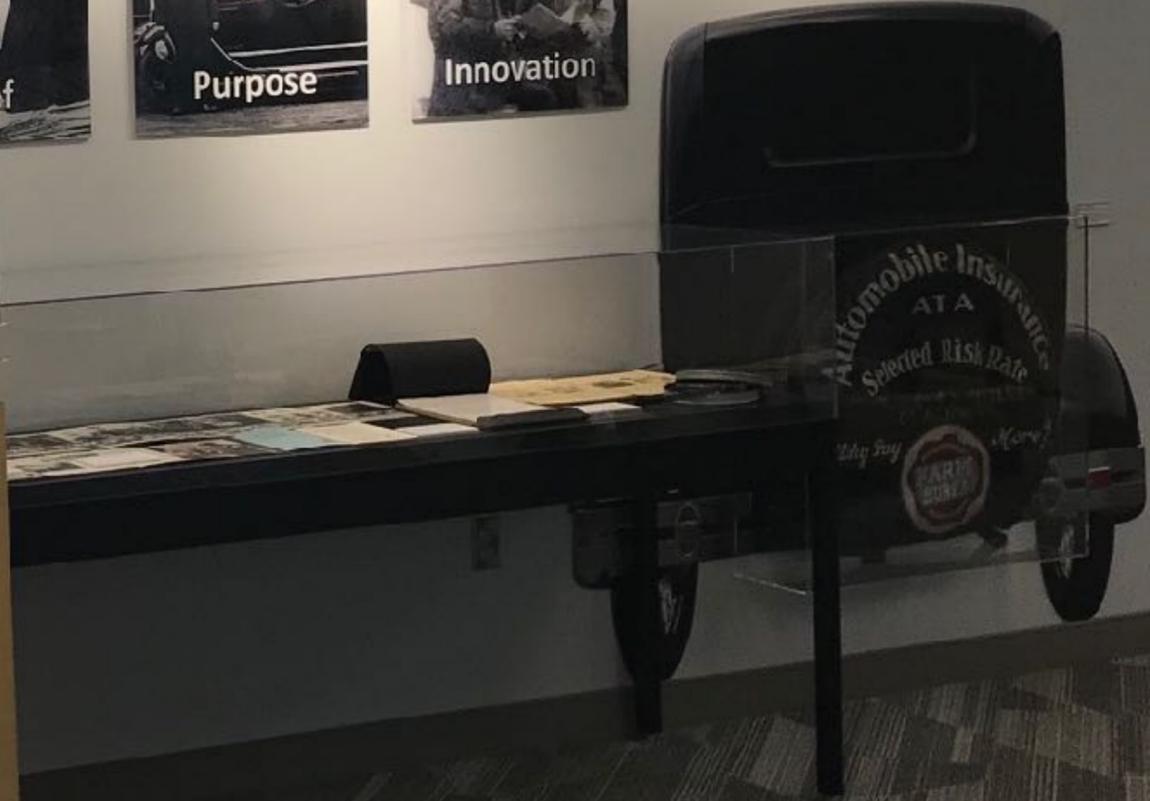
1982

HERITAGE
INSURANCE CO.

1957

Our foundations

Since our beginning as the Farm Bureau Mutual Automobile Insurance Company in 1926, we've worked under the ideals of belief, purpose, and innovation. These principles have served to be a foundation of our success.



Nationwide

Nationwide



NATIONAL DISTRIBUTION
HERITAGE SECURITIES
AN ASSOCIATE OF THE
NATIONWID

Please touch the screen to get
links and more information

Please touch the screen to get
links and more information

Nationwide

EXIT



Nationwide and Peyton Manning
In 2014, football star and Denver quarterback, Peyton Manning, became Nationwide's spokesperson. Manning's first commercials featured the phrase, "Chicken parm you make so good." It became a hit in 2015.
Manning retired from football in 2016 and is currently featured in Nationwide commercials with country musician Brett Parker.



Nationwide and Dale Earnhardt Jr.
As a long-time customer, business owner and sports lover, Dale Earnhardt Jr. was a natural fit to represent the Nationwide brand. We began featuring him in various advertising in 2009 and Nationwide became the primary sponsor of Earnhardt's No. 14 Chevrolet SS team at Hendrick Motorsports in 2011.
When Earnhardt Jr. retired from NASCAR competition after the 2017 season, he was a 15-time NASCAR's Most Popular Driver winner and had 26 career wins including 7 wins of the NATIONWIDE 500 in 2004 and 2014.

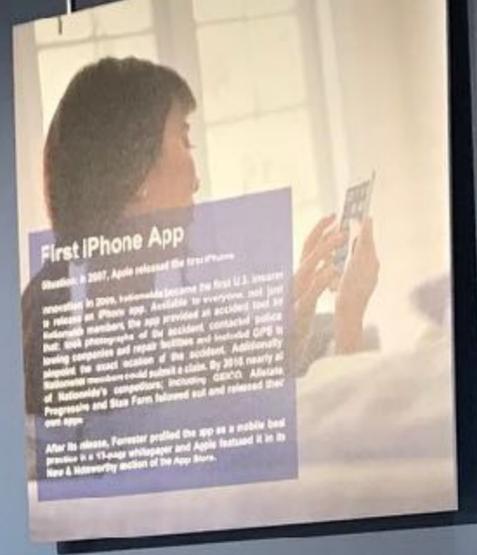
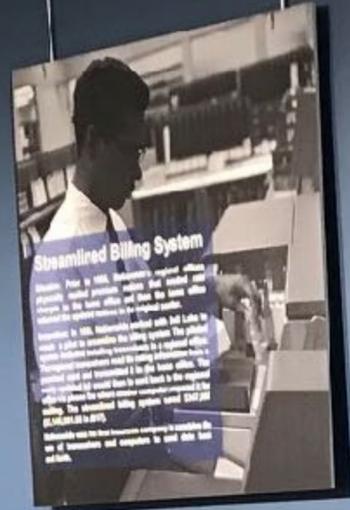
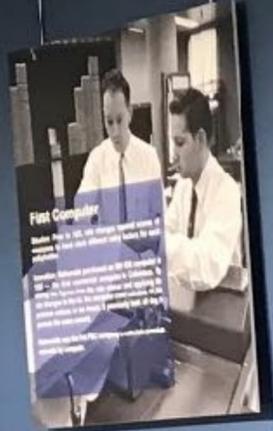
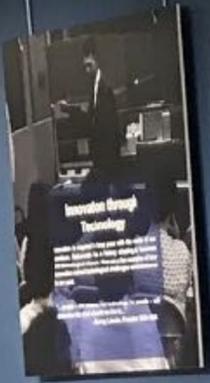


History Helps Build Brand
A collaboration between the History & Archives Center and Nationwide Sports Marketing, the design reflected research into our branding from the 1980s, including an historic orange Nationwide logo. Nationwide unveiled the paint scheme the week of Nationwide's 90th anniversary - April 12, 2016. At the time, Earnhardt claimed, "It's my favorite paint scheme of all time."



Throwback Car Design
Designed for Dale Earnhardt Jr.'s participation in the 2018 Southern 500 at Darlington Raceway, in tribute to "Gray Ghost" and five past schemes were a 1980s "Gray Ghost" (a car driven by Buddy Baker).
Unfortunately a collision sidelined Earnhardt for the Southern 500 and the throwback car was given by Jeff Gordon and the actual five did not run.
In 2017, Nationwide gave fans the unique opportunity to send their favorite version of the No. 88 Chevy for Earnhardt to drive at Martinsville Speedway. They chose Dale's Gray Ghost theme.

Nationwide



Nationwide



Nationwide

A look at our past leaders
Dean Jeffers and Dimon McFerson

Revitalization
Downtown Columbus
1900

"Nationwide Plaza hopefully will serve as a catalyst for the redevelopment and revitalization of the entire north end of downtown Columbus and adjoining areas. Our sizable investment represents Nationwide's commitment to a vibrant and thriving downtown, which we believe is essential to the economic and cultural growth of Metropolitan Columbus."

— Dean Jeffers

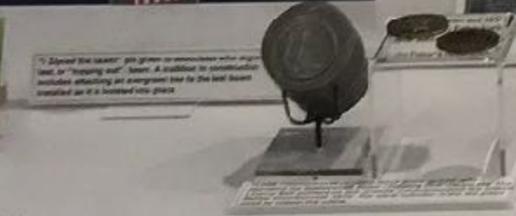
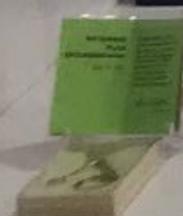
Dean Jeffers
CEO 1972-1981

...led a decision to build a headquarters building in
...of the suburbs of southern Delaware County
...Nationwide Plaza helped the redevelopment of the
...neighborhood and opened doors for restaurants
...of hotels.

...lished a long-term commitment between Nationwide
...that continues today.

NATIONWIDE PLAZA

NATIONWIDE DEVELOPMENT PLAN



Nationwide

"This area's dramatic transformation, from blight and abandonment to this bustling Arena and the surrounding Arena District, reflects Nationwide's commitment to revitalize downtown. We are honored to deliver on this promise for the citizens of Columbus and Ohio."

Dimon R. McFerson

Dimon R. McFerson
CEO 1992-2010



In the late 1990s, Dimon R. McFerson joined several companies to develop the Arena District in downtown Columbus. Under Nationwide's leadership, the movement to build an arena for a new League franchise. After several levy attempts failed, McFerson, along with local business leaders and, "in a handshake and a

NATIONWIDE ARENA
DENVER BRICK

Down for the count
Buckeye's 11th bid for arena fails



Business Nationwide on every side

WATER COOLER
THE BUSS

LAST WEEK'S TOP STORY

Nationwide Arena Funding Members

Chick-fil-A	Bank of America
Wendy's	Wells Fargo
Target	Capital One
Walgreens	Chase
Home Depot	Discover
Best Buy	Marriott
Wal-Mart	Verizon
Costco	AT&T
CVS	Verizon Wireless
Wal-Mart Supercenter	Verizon Wireless

Sideview Arena grand opening invitation and entry ticket (number 8, 2006)

Nationwide

A look at our past leaders
Dean Jeffers and Dimon McFerson

Revitalization of downtown Columbus
1973 - 2000

John Deere



John Deere



John Deere



John Deere



1945 MODEL "H"

Produced from 1939 to 1967

The John Deere Model "H" was one of the earliest "styled" tractors. It featured a vertical front grille, a large steering wheel, and a high seat. It was one of the most successful tractors John Deere built and filled a need for a row crop tractor with high horsepower. John Deere model numbers ranged from 441 000 Model "H" to 500 000.

SERIAL NUMBER 51220

This Model "H" tractor was originally purchased by the John Deere family in 1945. It is the only one of its kind in the world.

The New JOHN DEERE MODEL "H" TRACTOR



Procter & Gamble



WELCOME TO THE
P&G HERITAGE CENTER & MUSEUM
P&G 1857

HOURS
MONDAY - FRIDAY 8:30AM TO 4:30PM
WALK IN ANYTIME FOR A TOUR, TO
ASK A QUESTION OR HAVE A
LOOK AROUND



WORDS OF WISDOM
"NO COMPANY CAN AFFORD THE
LUXURY OF REDISCOVERING ITS
OWN PRIOR KNOWLEDGE"
- J. G. FLYNNANTS,
VICE PRESIDENT OF R&D
(1962-1979)
ARCHIVES CONTACT INFORMATION
513.983.1838
archives@pg.com
1000242781.com

WELCOME TO THE
P&G HERITAGE CENTER & MUSEUM
P&G 1857

IVOR
DESIGN PAT D AU

Procter & Gamble



Procter & Gamble



SOLDIERS,
SOAP
&
CANDLES

P&G DURING
THE CIVIL WAR

FAMILY TREE

Origin Story

1837

It's Procter & Gamble's way
REVOLUTI



TIDE



IT'S FAILING YOU'RE
WASTING ENERGY

GAIN

THE ONLY REAL MISTAKE
IS THE ONE WITH WHICH
WE LEARN NOTHING

"THE C
Yoda

Procter & Gamble



Procter & Gamble

RESOURCES

General Bank	Procter & Gamble	Government Hotel
General Store	Methodist Ch.	Irvingway Bk.
General Chamber	Episcopal Ch.	First Nat. Bank
First Nat. Bank	Episcopal Ch.	Savings Bank
First Nat. Bank	Episcopal Ch.	Chemical Laboratory
First Nat. Bank	Episcopal Ch.	Western Museum
First Nat. Bank	Episcopal Ch.	Lib. & Post. Co. Bk.
First Nat. Bank	Episcopal Ch.	Library of Philanth.
First Nat. Bank	Episcopal Ch.	First Nat. Bank
First Nat. Bank	Episcopal Ch.	First Nat. Bank
First Nat. Bank	Episcopal Ch.	First Nat. Bank



SOLDIERS, SOAP & CANDLES

PROCTER & GAMBLE DURING THE CIVIL WAR

THE BELL DURING THE CIVIL WAR

STATISTICS

FAMILY TREE

PROCTER & GAMBLE

The PROCTER & GAMBLE Origin Story

CINCINNATI, OHIO 1837

VOYAGE SOAP

DEALER IN THE PROCTER & GAMBLE CO'S SOAPS & CANDLES

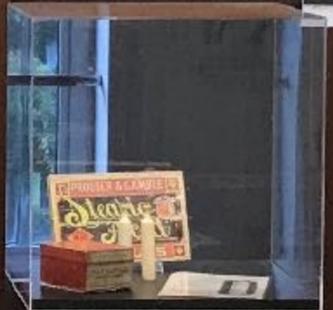
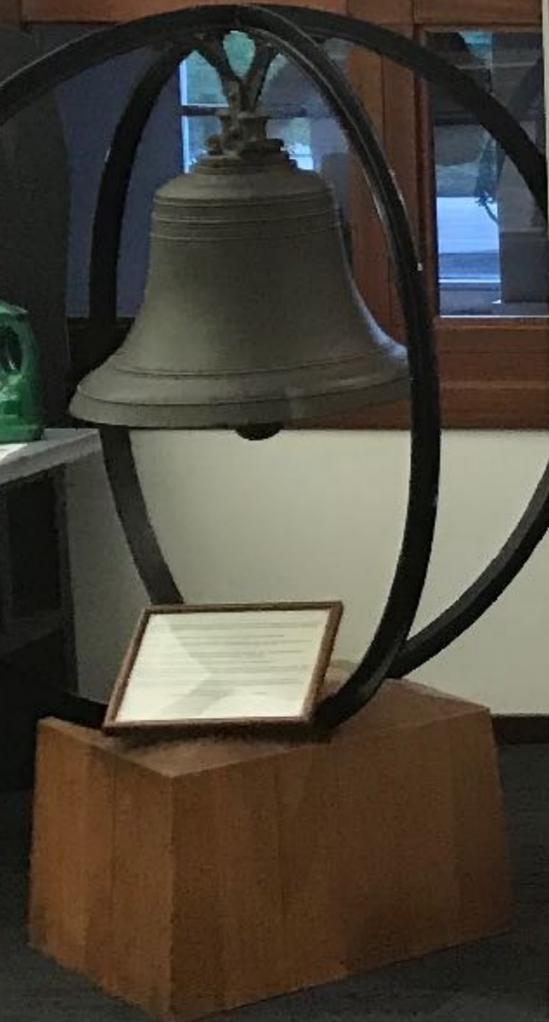
PROCTER & GAMBLE

STATISTICS

CINCINNATI is situated on the north bank of the Ohio River in East 8th St. The first settlement of Cincinnati was made in the year 1788 by Fort Mifflin.

The CREATION OF IVORY

PROCTER & GAMBLE'S FIRST BRAND



STATISTICS

CINCINNATI is situated on the north bank of the Ohio River in East 8th St. The first settlement of Cincinnati was made in the year 1788 by Fort Mifflin.

Procter & Gamble

PROCTER & GAMBLE'S WALL OF FAILURES

P&G 1857

"THERE'S 99x MORE FAILURE THAN
THERE IS SUCCESS IN THIS GAME"

Paul Trokhan

"IF YOU'RE NOT FAILING, YOU'RE
NOT INNOVATING ENOUGH"

Elon Musk



Febreze

Story

Having identified the consumer insight that humans exposed to a scent will eventually get "scent blind", Febreze began work on a product that would rotate different scents within the home. In 2004 the brand launched Febreze ScentScape. The device unfortunately looked cheap, was confusing, too closely resembled a CD player and was loud during use. While consumer experience at the Second Moment of Truth had potential, it was not enough for the brand to overcome the key barrier of product aesthetics and overall user experience. So, despite having a strong and actionable consumer insight, Febreze ScentScape was a failure.

Lesson

DESIGN TO DELIGHT YOUR CONSUMERS,
ESPECIALLY AT A PREMIUM PRICE.

"THE ONLY REAL MISTAKE
IS THE ONE WITH WHICH
WE LEARN NOTHING"

Henry Ford



Charmin

Story

In the early 1990s P&G introduced a number of products designed against environmental and sustainability issues. Construction of products was a key strategy that delivered benefits in terms of storage, packaging materials, delivery costs, and much more. In 1993 Charmin Spacemaker was one such product. Compressed to about half the size of regular Charmin, such product required less packaging and less storage area. An 8-roll of Charmin Spacemaker reduced packaging volume 35% compared to a regular Charmin 4-roll. For consumers, it was more convenient to carry, fit easily in grocery bags and helped reduce the risk of running out of bathroom paper since towels in much could be done in the same space. Charmin Spacemaker didn't just roll, it bombed. Despite all of its potential benefits, the compressed roll of the product would not maintain its original shape once in the bathroom, resulting in a poor user experience.

Lesson

A GREAT FMOT GETS YOU PURCHASED BUT
THE 3MOT KEEPS THEM COMING BACK.



Pampers

Story

Pampers' success for its absorbency superiority was the overwhelming market leader by the mid 70s. As consumer awareness continued to grow, we discovered a large unmet need was better fit around the leg cuff. After working it would be responsible to convert all of Pampers manufacturing lines to this new design. P&G decided to create a more brand-focused unit. Called Soft, it was a 30% premium to Pampers. This quickly backfired as competing GC to launch a brand in 1978 was marketed both absorbency and fit as a single diaper. They called it Huggies.

With the Huggies launch, Pampers' 75% market share quickly dropped to 48% sending the brand into crisis. The new brand's heavy marketing and brand marketing cost Pampers over \$750 million dollars. The brand finally launched a comparable product in 1986 under the Pampers Ultra name.

Lesson

NEVER GIVE YOUR CONSUMERS A PRODUCT
REASON TO SWITCH TO A COMPETITOR.

"THE GREATEST TEACHER, FAILURE IS"

Yoda



Crest

Story

Throughout the 1980s and 1990s the Crest business steadily declined as the brand focused too heavily on the single benefit of cavity prevention while dismissing growing consumer trends for more aesthetic benefits such as whitening. Competition heard consumers and acted. With the introduction of Colgate Total in 1997, Crest lost market leadership in North America for the first time since its introduction in 1955. By not focusing on consumer needs Crest went from a 40% share down to a 25%.

P&G leadership considered divesting Oral Care entirely. P&G Oral Care refocused on consumer needs in both health and aesthetics by launching Crest Whitestrips and reinventing the whitening category.



Procter & Gamble

Military History

Gillette U.S. Service Set
It Fits the Hat or the Pocket

VITAL VICTORY
PROCTER & GAMBLE
FOR THE UNITED STATES

FAMILY UNIT
P&G

Treat the Trough
Donate Now

MOONBEAMS

Social Responsibility

Tide

P&G WATER

United by Water

P&G

Diversity

Procter & Gamble
A Statement of Purpose

P&G

DEI



DEI

39 PROCTER & GAMBLE PLANTS — EACH AN ARSENAL

SPIN

GLYCERIN

EDIBLE OILS

HYDRAL AND FERRO

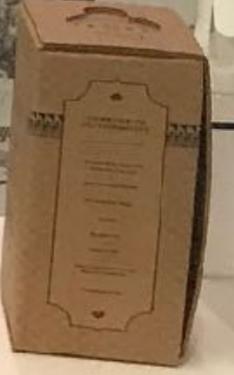
COTTON CELLULOSE

COTTONSEED



HERE ARE LOTS OF REASONS KIDS MISS SCHOOL. BEING A GIRL SHOULDN'T BE ONE OF THEM.

always **EMPAW** **hero**



Procter & Gamble



STAFF ONLY

1903
PROCTER & GAMBLE
BASEBALL FIELD

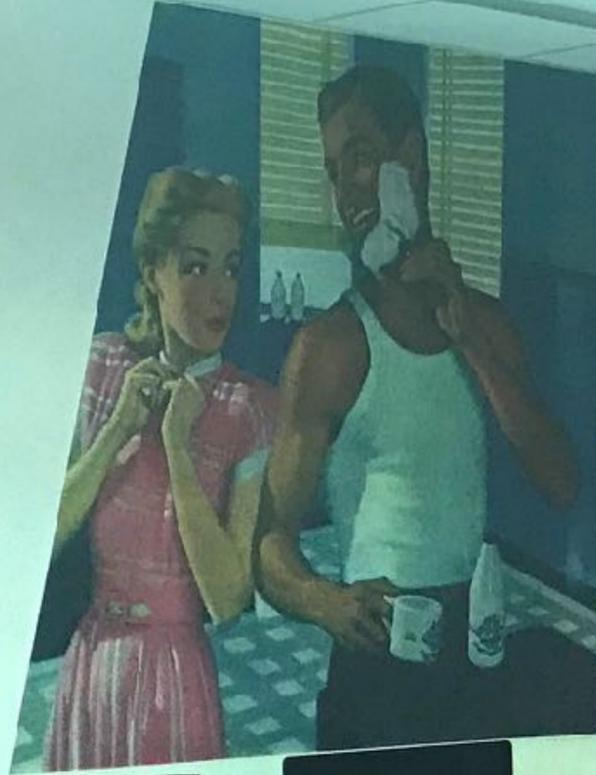
PROCTER & GAMBLE

Procter & Gamble

family size
Crest
PROCTER & GAMBLE
TOOTH PASTE

with **fluoride**

Head & Shoulders
shampoo
dandruff...
s shampoo
ops



so much a part of your life



What a wonderful world you travel! You cross continents in hours... drive fifty miles to luncheon... week-end almost anywhere. You see more, do more—pack each busy day to the fullest. Surely you'd never dream of letting monthly difficulties interfere. That's why you choose Tampax internal sanitary protection. It lets you ignore your own schedule when scheduling activities. You can swim, ride, dance... sit, stand, walk, sightsee for hours... in complete comfort. Best self all the women, like you, modern way! er, Mass.

TAMPAX

ARCHIVE

