

Directions

You have been invited to make a slide presentation to the Parent-Teacher Association about advertising that is targeted to children and teens. Your presentation will need to show parents how media messages are “constructed.” It will also need to show parents how to “deconstruct” these messages – in other words, how to analyze what’s going on in the games, commercials and websites their children encounter every day. The Project Steps document in Project Resources will help you prepare for your slide presentation.

DELIVERABLES

Slide Presentation

Accepted File Types: .pptx, .ppt, .ppsx, .pps, .pdf

▼ Project Resources

These are links to public external resources. Any comments or statements made on these public websites are not representative of College for America.

Project Steps

Follow the steps in this resource to create your media literacy slide presentation.

[VIEW \(VS.COM/AA%20GENERAL%20STUDIES/AA%20REVISIONS%202016/DECODE%20MEDIA/DECODEMEDIABUYMEPROJECTSTEPS.PDF\)](https://www.collegeforamerica.edu/AA%20GENERAL%20STUDIES/AA%20REVISIONS%202016/DECODE%20MEDIA/DECODEMEDIABUYMEPROJECTSTEPS.PDF)

Five Core Concepts of Media Literacy

This resource will help you learn about the five core concepts of media literacy and key questions associated with them.

[VIEW \(HTTP://WWW.MEDIALIT.ORG/SITES/DEFAULT/FILES/14B_CCKQPOSTER+SESSAYS.PDF\)](http://www.medialit.org/sites/default/files/14B_CCKQPOSTER+SESSAYS.PDF)

ADD TO LIST

Media Persuasion

View this resource for an explanation of the three major media persuasion techniques: ethos, pathos and logos.

[VIEW \(HTTP://WWW.READWRITETHINK.ORG/CLASSROOM-RESOURCES/LESSON-PLANS/VIDEO/PERSUASIVE-TECHNIQUES-ADVERTISING-1166.HTML\)](http://www.readwritethink.org/classroom-resources/lesson-plans/video/persuasive-techniques-advertising-1166.html)

[ADD TO LIST](#)

Advertising Ethics

Read this handout to gain an understanding of the ethics of advertising, an important aspect of your presentation and analysis.

[VIEW \(HTTPS://MUSE.JHU.EDU/JOURNALS/ADVERTISING_AND_SOCIETY_REVIEW/V008/8.3UNIT13.HTML\)](https://muse.jhu.edu/journals/advertising_and_society_review/v008/8.3unit13.html)

[ADD TO LIST](#)

Advertising Ethics: Emotional Appeals

Read this chapter on the ethics of emotional appeals in advertisements.

[VIEW \(HTTPS://WWW.BOUNDLESS.COM/COMMUNICATIONS/METHODS-OF-PERSUASIVE-SPEAKING/EMOTIONAL-APPEALS/\)](https://www.boundless.com/communications/methods-of-persuasive-speaking/emotional-appeals/)

[ADD TO LIST](#)

Evaluating Sources: Bias

Read this for ways to detect different types of bias in media.

[VIEW \(HTTP://LIBGUIDES.JCU.EDU.AU/CONTENT.PHP?PID=62895&SID=475324\)](http://libguides.jcu.edu.au/content.php?pid=62895&sid=475324)

[ADD TO LIST](#)

Sneaky Ways Advertisers Target Kids

This website describes ways that marketers use research and newer technology to target young people.

[VIEW \(HTTPS://WWW.COMMONSENSEMEDIA.ORG/BLOG/SNEAKY-WAYS-ADVERTISERS-TARGET-KIDS\)](https://www.common sense media.org/blog/sneaky-ways-advertisers-target-kids)

[ADD TO LIST](#)

Marketing and Consumerism: Special Issues for Tweens and Teens

This resource describes the ways that tweens and teens are targeted in advertising materials.

[VIEW \(HTTP://MEDIASMARTS.CA/MARKETING-CONSUMERISM/MARKETING-AND-CONSUMERISM-SPECIAL-ISSUES-TWEENS-AND-TEENS\)](http://mediasmarts.ca/marketing-consumerism/marketing-and-consumerism-special-issues-tweens-and-teens)

[ADD TO LIST](#)

Disney Games

Select one game from this site to examine and deconstruct. Be sure to use the name of the game in your presentation.

[VIEW \(HTTP://GAMES.DISNEY.COM/\)](http://games.disney.com/)

[ADD TO LIST](#)

South Beach Diet

Analyze this website and deconstruct the advertising techniques used to promote the product.

[VIEW \(HTTP://WWW.SOUTHBEACHDIET.COM/DIET/\)](http://www.southbeachdiet.com/diet/)

[ADD TO LIST](#)

Clearasil Commercial

Analyze this commercial and deconstruct the advertising techniques used to promote the product.

[VIEW \(HTTPS://WWW.YOUTUBE.COM/WATCH?V=IC850TLJK5M\)](https://www.youtube.com/watch?v=IC850TLJK5M)

[ADD TO LIST](#)

▼ Skill-Building Resources

These are links to public external resources. Any comments or statements made on these public websites are not representative of College for America.

Goal Question and Answer Sessions

Read this document to learn how to join a live question and answer session about this Goal hosted by a College for America Goal Mentor.

[VIEW \(HTTPS://CFARESOURCE.S3.AMAZONAWS.COM/GENERAL%20RESOURCES/GOALQAS.PDF\)](https://cfaresources.s3.amazonaws.com/general%20resources/goalqas.pdf)

[ADD TO LIST](#)

Deconstruction Gallery

Use this resource to see examples of media deconstruction.

[VIEW \(HTTP://MEDIALITERACYPROJECT.ORG/DECONSTRUCTIONS\)](http://medialiteracyproject.org/deconstructions)

[ADD TO LIST](#)

Advertising Techniques

View this lecture for details of some of the ethically questionable techniques that advertisers use to increase sales.

[VIEW \(HTTP://WWW2.BAKERSFIELDCOLLEGE.EDU/DMOTON/ADVERTISINGLECTURE.HTM\)](http://www2.bakersfieldcollege.edu/dmoton/advertisinglecture.htm)

[ADD TO LIST](#)

Persuasive Techniques in Advertising

This handout explains basic concepts used in advertising.

[VIEW \(HTTP://WWW.READWRITETHINK.ORG/FILES/RESOURCES/LESSON_IMAGES/LESSON1166/PERSUASIVETECHNIQUES.PDF\)](http://www.readwritethink.org/files/resources/lesson_images/lesson1166/persuasivetechiques.pdf)

[ADD TO LIST](#)

CfA Presentation Guide

Use this resource to learn more about how to develop an effective presentation.

[VIEW \(HTTP://CFARESOURCE.S3.AMAZONAWS.COM/GENERAL%20RESOURCES/PRESENTATIONS.PDF\)](http://cfaresources.s3.amazonaws.com/general%20resources/presentations.pdf)

[ADD TO LIST](#)

CfA Citation Guide

This resource helps to explain how citations should be used in CfA Projects including formatting guidelines and where to get help.

[VIEW \(HTTP://CFARESOURCE.S3.AMAZONAWS.COM/GENERAL%20RESOURCES/CFA%20CITATION%20GUIDE.PDF\)](http://cfaresources.s3.amazonaws.com/general%20resources/cfa%20citation%20guide.pdf)

[ADD TO LIST](#)

APA Citation Question and Answer Sessions

Read this document to learn how to join a live question and answer session about citing information in APA format hosted by a College for America Goal Mentor.

[VIEW \(HTTPS://CFARESOURCE.S3.AMAZONAWS.COM/GENERAL%20RESOURCES/APA%20QA%20SESSIONS.PDF\)](https://cfaresources.s3.amazonaws.com/general%20resources/apa%20qa%20sessions.pdf)

[ADD TO LIST](#)

▼ Rubric

The Rubric is used to evaluate your Project. Satisfying all of the Rubric criteria shows that you have mastered the project and the relevant competencies.

Criteria	Mastery?
Appropriately defines and uses media terms and concepts	Yes Not Yet
Critiques and evaluates each media message (game, website, commercial)	Yes Not Yet
Identifies and analyzes ethical issues presented by each media message	Yes Not Yet
Supports analyses with evidence	Yes Not Yet
Identifies the underlying values and purpose of each media message	Yes Not Yet
Accurately assesses credibility of each media message	Yes Not Yet
Writing is clear, with no major errors	Yes Not Yet
Slides are visually appealing, readable and formatted appropriately for a presentation	Yes Not Yet
Any sources of information are cited using APA format, with no major errors	Yes Not Yet

Purple Path

[Overview and Directions](#)

[Deliverables](#)

[Project Resources](#)

[Skill Building Resources](#)

[Rubric](#)

SCHEDULED: 10/08/2016

SUBMIT WORK

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Decode Media, Buy Me!

Project Steps

1. Familiarize yourself with all the Project Resources on media literacy, except for the three media examples listed in Step 2.
2. Examine these three different media examples:
 - a. A game offered on Disney's website (be sure to name the game in your presentation)
 - b. South Beach Diet website
 - c. Clearasil commercial
3. Create your presentation using Google Presentation or PowerPoint. Avoid including too much information on each slide, and feel free to include illustrations (if you'd like!)
 - a. In your own words, explain each of the following terms and concepts:
 - Construction
 - Deconstruction
 - Source
 - Audience
 - Text
 - Subtext
 - Pathos
 - Ethos
 - Logos
 - b. Deconstruct each media example from Step 2 by answering the questions below. Provide specific evidence from the media examples to support your answers.
 - Who created and/or paid for the advertisement? For what purpose?
 - What is the "text"?
 - What kind of lifestyle is presented?
 - What values are expressed?
 - Are ethos, pathos and logos used? If so, how?
 - What positive and negative messages are presented?
 - What is the "subtext"?



Five Key Questions of Media Literacy

© 2005 / Center for Media Literacy

- 1. Who created this message?**
- 2. What creative techniques are used to attract my attention?**
- 3. How might different people understand this message differently than me?**
- 4. What values, lifestyles and points of view are represented in, or omitted from, this message?**
- 5. Why is this message being sent?**

Five Core Concepts

- 1. All media messages are 'constructed.'**
- 2. Media messages are constructed using a creative language with its own rules.**
- 3. Different people experience the same media message differently.**
- 4. Media have embedded values and points of view.**
- 5. Most media messages are organized to gain profit and/or power.**



Keyword:

Authorship

Guiding Questions:

- What kind of “text” is it?
- What are the various elements (building blocks) that make up the whole?
- How similar or different is it to others of the same genre?
- Which technologies are used in its creation?
- What choices were made that might have been made differently?
- How many people did it take to create this message? What are their various jobs?

Key Question #1

Who created this message?

Core Concept #1

All messages are ‘constructed.’

To explore the idea of ‘authorship’ in media literacy is to look deeper than just knowing whose name is on the cover of a book or all the jobs in the credits of a movie. *Key Question #1* opens up two fundamental insights about all media – “constructedness” and *choice*.

The first is the simple but profound understanding that media texts are not “natural” although they look “real.” Media texts are built just as buildings and highways are put together: a plan is made, the building blocks are gathered and ordinary people get paid to do various jobs.

Whether we are watching the nightly news, passing a billboard on the street or reading a political campaign flyer, the media message we experience was written by someone (or probably many people), images were captured and edited, and a creative team with many talents put it all together.

The second insight is that in this creative process, *choices are made*. If some words are spoken; others are edited out; if one picture is selected, dozens may have been rejected; if an ending to a story is written one way; other endings may not have been explored. However as the audience, we don’t get to see or hear the words, pictures or endings that were rejected. We only see, hear or read what was accepted! Nor does anybody ever explain why certain choices were made.

The result is that whatever is “constructed” by just a few people then becomes “normal” for the rest of us. Like the air we breathe, media get taken for granted and their messages can go unquestioned. Media are not “real” but they affect people in real ways because we take and make meaning for ourselves out of whatever we’ve been given by those who do the creating.

The success of media texts depends upon their apparent naturalness; we turn off a TV show that looks “fake.” But the truth is, it’s all fake – even the news. That doesn’t mean we can’t still enjoy a movie or sing along with a favorite CD or tune in to get the news headlines.

The goal of *Key Question #1* is simply to expose the complexities of media’s “constructedness” and thus create the critical distance we need to be able to ask other important questions.

#2

Keyword:

Format

Guiding Questions:

- What do you notice... (about the way the message is constructed)?
 - Colors? Shapes? Size?
 - Sounds, Words? Silence?
 - Props, sets, clothing?
 - Movement?
 - Composition? Lighting?
- Where is the camera? What is the viewpoint?
- How is the story told visually? What are people doing?
- Are there any symbols? Visual metaphors?
- What's the emotional appeal? Persuasive devices used?
- What makes it seem "real?"

Key Question #2

What creative techniques are used to attract my attention?

Core Concept #2

Media messages are constructed using a creative language with its own rules.

The second *Key Question* explores the 'format' of a media message and examines the way a message is constructed, the creative components that are used in putting it together – words, music, color, movement, camera angle and many more. The goal of *Key Question #2* is to help students build an internal checklist that they can apply to any media message *anytime*.

To build this checklist, we have to, first, begin to *notice* how a message is constructed. Through the activities in this unit, students will grow in understanding how all forms of communication – whether magazine covers, advertisements or horror movies – depend on a kind of "creative language": use of color creates different feelings, camera close-ups convey intimacy, scary music heightens fear.

"What do you notice. . .?" is one of the most important questions to ask in the media literacy classroom. And, of course, all answers are acceptable because different people notice different things. (More about this in *Key Question #3*.)

Because so much of today's communications, including the news, comes to us visually, it is critical that students learn the basics of visual communication – lighting, composition, camera angle, editing, use of props, body language, symbols, etc. – and how the use of these techniques influences the various meanings we can take away from a message. Understanding the grammar, syntax and metaphor system of media, especially visual language, not only helps us to be less susceptible to manipulation but also increases our appreciation and enjoyment of media as a constructed "text."

Just as writing improves not only one's reading skill but also one's appreciation for good writing, the best way to understand how media are put together is to do just that – make a public service announcement, create a website, develop a marketing campaign for a school activity. The more real world the project is, the better. Digital cameras and computer authoring programs provide easy ways to integrate creative production projects in the classroom from writing and illustrating their own stories in kindergarten to creating a personal video documentary in the upper grades.

The four major arts disciplines – music, dance, theatre and the visual arts – can also provide a context through which one gains skills of analysis, interpretation and appreciation along with opportunities to practice self-expression and creative production.

#3

Keyword:

Audience

Guiding Questions:

- Have you ever experienced anything like this in your life?
- How close is this portrayal to your experience?
- What did you learn from this media text?
- What did you learn about yourself from experiencing the media text?
- What did you learn from other people's response? From their experience of life?
- How many other interpretations could there be? How could we hear about them?
- Are other viewpoints just as valid as mine?
- How can you explain the different responses?

Key Question #3

How might different people understand this message differently from me?

Core Concept #3

Different people experience the same media message differently.

How do audiences interact with the media in their lives? Our bodies may not be moving but in our heads, we're constantly trying to connect what we're hearing, seeing or reading with everything else we know. *Key Question / Core Concept #3* incorporates two important ideas: first, that our *differences* influence our various interpretations of media messages and second, that our *similarities* create common understandings.

When you think about it, no two people see the same movie or hear the same song on the radio; even parents and children do not "see" the same TV show! Each audience member brings to each media encounter a unique set of life experiences (age, gender, education, cultural upbringing, etc.) which, when applied to the text – or combined *with* the text – create unique interpretations. A World War II veteran, for example, brings a different set of experiences to a movie like *Saving Private Ryan* than a younger person – resulting in a different reaction to the film as well as, perhaps, greater insight.

The line of questions in *Key Question #3* turns the tables on the idea of TV viewers as just passive "couch potatoes." We may not be conscious of it but each of us, even toddlers, are constantly trying to "make sense" of what we see, hear or read. The more questions we can ask about what we and others are experiencing around us, the more prepared we are to evaluate the message and to accept or reject it. And hearing multiple interpretations can build respect for different cultures and appreciation for minority opinions, a critical skill in an increasingly multicultural world.

Our similarities are also important to understanding how media makers "target" different segments of the population in order to influence their opinion or, more typically, to sell them something. The concept of "target audience" will be explored more deeply in *Key Question #5*.

Finally, exploring this question reminds teachers that they must not only be open to various interpretations among their students but also that students and teachers don't experience the same media the same way, either! The goal of media literacy is not to ferret out one "right" interpretation that resides in the head of the teacher but rather to help students think through the "constructedness" of a media message and then substantiate their interpretation with evidence.

#4

Keyword:

Content

Guiding Questions:

- What kinds of behaviors / consequences are depicted?
- What type of person is the reader / watcher / listener invited to identify with?
- What questions come to mind as you watch / read / listen?
- What ideas or values are being “sold” to us in this message?
- What political ideas are communicated in the message? Economic ideas?
- What judgments or statements are made about how we treat other people?
- What is the overall worldview of the message?
- What ideas or perspectives are left out? How would you find what’s missing?

Key Question #4

What lifestyles, values and points of view are represented in, or omitted from, this message?

Core Concept #4

Media have embedded values and points of view.

In looking at the content of a media message, it is important to understand that there are no value-free media and never will be. All media carry subtle messages about who and what is important.

Because all media messages are constructed, choices have to be made. These choices inevitably reflect the values, attitudes and points of view of the ones doing the constructing. The decision about a character’s age, gender or race mixed in with the lifestyles, attitudes and behaviors that are portrayed, the selection of a setting (urban? rural? affluent? poor?), and the actions and re-actions in the plot are just some of the ways that values become “embedded” in a TV show, a movie or an ad. Even the news has embedded values in the decisions made about what stories go first, how long they are, what kinds of pictures are chosen, and so on.

Sometimes, like us, media makers are careless and turn a generalization (a flexible observation) into a stereotype (a rigid conclusion). We should expect them, however, to strive for fairness and balance between various ideas and viewpoints. But we also need to know how to locate alternative sources of both news and entertainment and to be able to evaluate the alternatives as well for their own embedded values.

What’s significant about *Key Question / Core Concept #4* is not that ideas and values are embedded in media messages but that the values of mainstream media typically reinforce, and therefore, affirm, the existing social system. This explains two of the major complaints many people have about media: 1) Less popular or new ideas can have a hard time getting aired, especially if they challenge long-standing assumptions or commonly-accepted beliefs; 2) Unless challenged, old assumptions can create and perpetuate stereotypes, thus further limiting our understanding and appreciation of the world and the many possibilities of human life.

If we have the skills to question and rationally identify both overt and latent values in a mediated presentation, whether from the news, entertainment – or now especially from the Internet – we are likely to be much more astute in our decision-making to accept or reject the overall message. That’s vital for effective citizenship in a democratic society.

Being able to recognize and name missing perspectives is also a critical skill as we negotiate our way *each day of our lives* through an increasingly multicultural world.

#5

Keyword:

Purpose

Guiding Questions:

- Who's in control of the creation and transmission of this message?
- Why are they sending it? How do you know?
- Who are they sending it to? How do you know?
- What's being sold in this message? What's being told?
- Who profits from this message? Who pays for it?
- Who is served by or benefits from the message
 - the public?
 - private interests?
 - individuals?
 - institutions?
- What economic decisions may have influenced the construction or transmission of this message?

Key Question #5

Why is this message being sent?

Core Concept #5

Most media messages are organized to gain profit and/or power.

With Key Question #5, we look at the *motive or purpose* of a media message – and whether or how a message may have been influenced by money, ego or ideology. To respond to a message appropriately, we need to be able to see beyond the basic content motives of *informing, persuading or entertaining*.

Much of the world's media were developed as money making enterprises and continue to operate today as commercial businesses. Newspapers and magazines lay out their pages with ads first; the space remaining is devoted to news. Likewise, commercials are part and parcel of most TV watching. What many people do not know is that what's really being sold through commercial media is not just the advertised products to the audience – but also the audience to the advertisers!

The real purpose of the programs on television, or the articles in a magazine, is to create an audience (and put them in a receptive mood) so that the network or publisher can sell time or space to sponsors to advertise products. We call this "renting eyeballs." Sponsors pay for the time to show a commercial based on the number of people the network predicts will be watching. And they get a refund if the number of actual viewers turns out to be lower than promised. Exploring how media content, whether TV shows, magazines or Internet sites, makes viewers and readers of all ages receptive target audiences for advertisers creates some of the most enlightening moments in the media literacy classroom.

Examining the purpose of a message also uncovers issues of ownership and the structure and influence of media institutions in society. Commercially sponsored entertainment may be more tolerable to many people than, say, a commercial influence over the news. But with democracy at stake almost everywhere around the world, citizens in every country need to be equipped with the ability to determine both economic and ideological "spin."

But there's more. The issue of message motivation has changed dramatically since the Internet became an international platform through which groups and organizations – even individuals – have ready access to powerful tools that can persuade others to a particular point of view, whether positive or negative. The Internet provides multiple reasons for all users to be able to recognize propaganda, interpret rhetorical devices, verify sources and distinguish legitimate websites from bogus, hate or hoax websites.

Parenting, Media, and Everything In Between

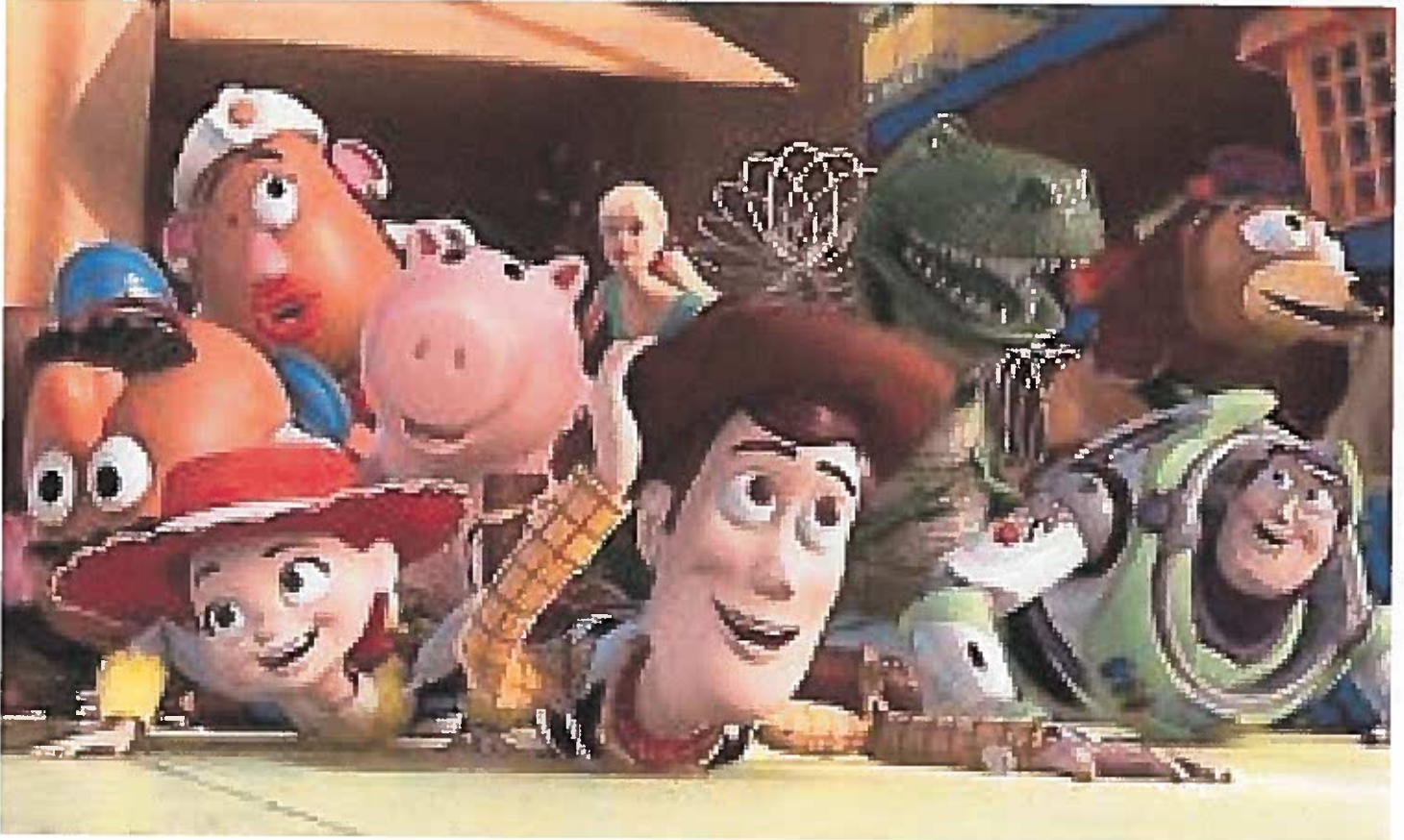
Sneaky Ways Advertisers Target Kids

More than ever before, advertising and entertainment are inextricably linked.

[Caroline Knorr](#) • 2/7/2014

Senior Parenting Editor | Mom of one

• Categories: [Marketing to Kids](#)



You might think you're [hip to the tricks](#) that advertisers use to reach kids online. You've seen the ads that play before online games. You know about the flashing banner ads, the contests, the sweepstakes, and even the sponsored Google links that match your search terms. But as technology advances -- and kids gravitate toward new programs and digital devices -- [advertisers have found sneakier ways to capture kids' attention](#).

So how are your kids being targeted?

- **Social Media celebrity endorsements.** Tweets from reality TV stars, musicians, and other celebs can earn them upwards of \$10,000. That's right, the rich and famous are cashing in on their Twitter fans by tweeting about how much they love a certain product. And unlike sponsored Twitter ads, these celeb tweets are not labeled "Ad."
- **Text updates.** For teens who can't live without news of [Gossip Girl](#), no problem. Sign up for the show's mobile alerts and get the latest news from the show -- as well as ads from all the companies who've bought your kids' information when they signed up.
- **Magically Delicious videos.** Did you see that cool video on [YouTube](#)? The one starring a leprechaun named Lucky? Lucky Charms has a series of webisodes starring its famous animated spokesperson. These animated videos are also

featured on the Lucky Charms website, as is a massive interactive world that plugs Lucky Charms cereal at every opportunity.

- **Playing with Food.** Like Lucky Charms, ads disguised as games are rampant on the web. [HappyMeal.com](#) -- a popular kids' website -- plants McDonald's products throughout its virtual world.
- **Be Careful What You Like.** [Facebook's viral nature](#) plays right into teens' desire for social acceptance. Take [Spotify, a social networking music site](#) that publishes your listening activity on Facebook. It's easy advertising for Spotify.

What You Can Do

Advertisers know that the earlier a child learns about a brand, the more likely they will be to buy it later (or beg their parents to buy it). And children under 7 can't tell the difference between advertising and entertainment. Helping kids understand [how advertising works](#) can help protect them from being exploited. (Visit [Admongo](#), the FTC's ad-education site, for more ways to help kids get ad-savvy.)

Also, talk to your kid about protecting his or her [online privacy](#). Kids give advertisers lots of information just by downloading an app or clicking on a sweepstakes. Social networking sites like Facebook, [Twitter](#), and [Foursquare](#) are conjuring up ways to make money off the behavioral data they can collect on kids. While you can't protect your kid from preying advertisers entirely, you can help them limit their privacy vulnerabilities -- and cultivate a healthy sense of skepticism toward advertising.

Related posts

[Selling to Kids Tips](#)

Related top picks

[Games That Help Kids Think Critically](#)

Related tags

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About Caroline Knorr

As Common Sense Media's parenting editor, Caroline helps parents make sense of what's going on in their kids' media lives. From games to cell phones to movies and more, if you're wondering "what's the right age for...?"... [Read more](#)

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Comments (2)

Teen, 15 years old written by [kuzronk](#)

February 6, 2014

>Social networking sites like Facebook, Twitter, and Foursquare are conjuring up ways to make money off the behavioral data they can collect on kids. Kids shouldn't be on those sites. All 3 or at least FB/Twitter are 13+.

Teen, 13 years old written by [LL1300](#)

December 3, 2014

It's not just kids under 13 that are being advertised to.

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Ethics and Advertising

[William M. O'Barr \(bio\)](#)

[*Editor's Note:* This article is a part of [ADText](#).]



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Fig. 1.
"It Depends on What You Mean by IS." According to Former President Bill Clinton [[Source](#)]

1. Ethics and Culture

Throughout history, famous people have often been cited as exhibiting some of the best and the worst behaviors. Within American history, the very names of some presidents evoke notions of truth and honesty while some warn of the consequences of lying. Abraham Lincoln earned the nickname "Honest Abe" and George Washington "could not tell a lie." On the other hand, Richard Nixon resigned in disgrace and Bill Clinton suffered impeachment because they lied. [◀Sp](#) [◀Ch](#)

The world of advertising has its own set of stories about the good and the bad, truth and dishonesty. This unit focuses on truth and deception in advertising and on the ethical dilemmas of those who produce advertising. These stories show that in advertising, just as in the world at large, there are not only clear instances of good and bad behaviors but also a vast grey area that lies between these extremes—an area where ethical decisions must be made on a daily basis. [◀Sp](#) [◀Ch](#)

2. What is Deceptive Advertising?

Claiming that a product can do something that it cannot is a clear-cut case of deception. Saying that a package is one and one-half times bigger than another (if it is!) is a clear-cut case of telling the truth. But in the real world of advertising, the issues are seldom so clearly demarcated. Is it deceptive, for example, to say that Big Macs and Whoppers taste great without also saying that too many of them can make you fat, raise your cholesterol, or increase your sodium intake above healthy levels? [◀Sp](#) [◀Ch](#)

The public wants and expects advertising to be truthful, but exactly what does this mean in practice? Does it mean saying that a new car can get you from New York to California in style is insufficient? For the ad to be truthful, does it also need to say that driving cars adds to environmental pollution and that you might get hurt or killed in an

Advertising & Society Review

[Volume 8, Issue 3, 2007](#)

Research Areas

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[Images of Native Americans in Advertising](#)

accident along the way? Does "honest" advertising require that some products (like prescription drugs, for example) need to make fuller disclosures about possible side-effects than do ads for hamburgers and cars? ⏪ ⏩ ⏴ ⏵

This unit considers the standards that are used to decide whether something is truthful or deceptive. It reviews both industry self-regulation and governmental standards that advertising must meet. It looks at several specific instances of ads that have raised ethical questions about whether they are sufficiently truthful. ⏪ ⏩ ⏴ ⏵

3. Mock-Ups, Demonstrations, and Simulations in Ads



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Fig. 2.

Is It Deceptive to Use a Prop Instead of Real Ice Cream in an Ad Like This One? [Source]

There are legendary stories about ad campaigns that have used mock-ups rather than real products in order to simulate the way products work. When some of these practices came to the attention of the public, some people called them "deceptive advertising." For example, shooting a commercial for ice cream topping would normally occur in a studio under hot lights. Under these circumstances, real ice cream would melt quickly. Would it be okay to use a substitute for the ice cream (say, mashed potatoes or shaving cream) that would *simulate* how the ice cream would behave under ordinary circumstances? Here are some real stories of similar situations that have caused controversy. ⏪ ⏩ ⏴ ⏵

Rapid Shave (early 1960s)

The Colgate-Palmolive Company and its advertising agency, Ted Bates & Company of New York, produced a TV commercial that showed a razor shaving the sand off a piece of sandpaper. The commercial claimed that Rapid Shave wet the beard thoroughly and held it in place for close shaving. The demonstration attempted to show that even rough textured beards were softened with Rapid Shave. The problem, however, was that the so-called sandpaper was actually a piece of Plexiglas on which sand had been sprinkled, making it easy to remove the sand. When experts tried to repeat the demonstration with real sandpaper and a razor, it failed. ⏪ ⏩ ⏴ ⏵

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**Advertising and
Universal
Compatibility: Does
the Advertising
Industry Have a Moral
Conscience?**

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Fig. 3

The Federal Trade Commission Declared this Early 1960s Commercial Deceptive [\[Source\]](#)

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This case made its way to the courts with the result that the demonstration was declared deceptive under the Federal Trade Commission (FTC) Act (Section 5) and a cease-and-desist order was issued against the Colgate-Palmolive Company. This case from the early years of TV set a precedent that advertisers have been required to follow ever since. [◀Sp](#) [◀Ch](#)

Campbell's Soup (1968)

Another instance in which a product demonstration was deemed too far from the truth occurred in Campbell's Soup ads of the late 1960s. In order to show the abundance of vegetables and noodles in the soup, the ads were shot after placing clear marbles in the bottoms of the bowls and cups, helping the vegetables stay near the top and show up clearly in the ads. A public complaint that the vegetables in real bowls of Campbell's Soups did not float as they appeared to do in the ads led to the discontinuation of the practice and resulted in considerable negative publicity for the company. [◀Sp](#) [◀Ch](#)

FYI...

Use Google, JSTOR, or another electronic data base to locate law review articles that explain the legal reasoning that the courts have used in cases like the Rapid Shave one. Use these search terms in combination: Intrinsic misrepresentation, Rapid Shave, sandpaper, Plexiglas.



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Fig. 4.

The Soup in this Ad Didn't Match What Came Out of the Can (1968) [\[Source\]](#)

Volvo (1990)

When the story broke that the Volvos that survived being crushed by a monster truck in commercials and print ads had actually been reinforced with additional steel bars, the public did not react positively. Although the company and the ad agency defended themselves by saying that the retakes during filming made it necessary to reinforce the cars so that they would not be crushed, the claim did little to quell the sense of outrage that developed among the public. The ads were reenactments of a real event at a monster truck rally, but they failed to state that they were a simulation of a real event. It seemed to the public that the company had lied. The publicity was so bad that Volvo moved its account to a new ad agency, the previous agency went out of business, and Volvo seriously considered changing its long-running promotion of its cars as virtually indestructible. ¶Sp ¶Ch



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Fig. 5.

This 1990 Ad Reenacts a Real Event, but Used Reinforcements for Extra Takes [Source]

4. Full Disclosure

McDonald's and Obesity (2002)

A class action lawsuit filed against the McDonald's Corporation claimed, among other things, that the company's approach to advertising highly processed food caused obesity and other problems, including hypertension and diabetes. U.S. District Judge Robert Sweet decided that consumers cannot blame McDonald's if they choose to eat at its fast-food restaurants. "If a person knows or should know that eating copious orders of supersized McDonald's products is unhealthy and may result in weight gain," Sweet [wrote], "it is not the place of the law to protect them from their own excesses."¹ He dismissed the case, thus providing a victory for McDonald's. ¶Sp ¶Ch

FYI...
Legal cases and popular books like **Fast Food Nation** (2001) and the documentary **Supersize Me** (2004) have resulted in changes in many fast food restaurant menus.

Portions of the case were later reinstated by a federal appeals court that gave the plaintiffs an opportunity to support their claim by focusing on deceptive advertising. The plaintiffs again failed to convince the judge of McDonald's culpability, and the case was put to rest. The case, however, resulted in a "supersized" amount of bad publicity for McDonald's. ¶Sp ¶Ch

Jump

Fig. 6
Commercials Like This Appear to Encourage Overeating (1994) [Source]

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The McDonald's case raises the issue of how much information is enough in an advertisement. Should it be the responsibility of the food seller to disclose all known health risks associated with consuming the advertised product? How much information needs to be given in an ad? And, more practically, how much information *can* be given in a 30-second commercial or in a full-page print ad? ⏪ ⏩

In response to the negative publicity generated by the case, McDonald's now offers nutritional information in its restaurants and online. They also offer healthier options, as well as fruits and salads on both adult and children's menus. McDonald's ads intended for children currently focus on a healthy lifestyle by showing Ronald McDonald engaged in sports and outdoor play with children. The current slogan is "It's what I eat and what I do." But is this enough? ⏪ ⏩

FYI...
McDonald's restaurants provide, on request, a printed list of **nutrition facts** for all food and drinks it sells. A website calculates your total calories, carbohydrates, fats, etc., with "**Bag a McMeal**."

Prescription Drugs

Certain other products, prescription drugs in particular, routinely make much greater disclosure of all the known risks of using the advertised product. For example, Lunesta advertisements speak about the search for a good night's sleep, but they also offer "important safety information" that the drug can become habit forming and has other side effects such as headaches. A second full page, plus an additional column, provides a summary of information about using Lunesta safely. In the instance of prescription drugs, where incorrect use could be dangerous or fatal, these warnings are routine. In order to be "truthful," does every ad need to give this much information about possible risks associated with the product, or do different kinds of products call for different standards about what needs to be disclosed in an advertisement? ⏪ ⏩

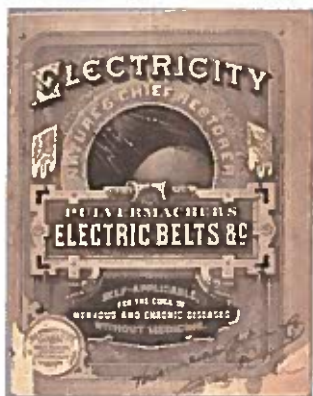


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Fig. 7.
More Space Is Dedicated to the Warnings than to the Advertisement [Source]

5. False Advertising

In ancient Rome, the Latin expression *caveat emptor*, “let the buyer beware,” warned buyers of unscrupulous sellers. It remains a good dictum today, but it is much less likely that a seller would be telling outright lies about a product than sometimes occurred in the past. As recently as the early 1900s advertising was still largely unregulated (by either government or advertising industry standards), and sellers were pretty much free to make whatever claims they could get away with. Patent medicines were among the worst offenders. The claims in such ads were not only often outrageous but frequently completely false. For example, the claims of the electric belt ad shown below have no basis in fact. Rather, they represent the boastful proclamations of the seller. ^{Sp} ^{Ch}



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Fig. 8.
 This Ad Claims that Electricity Cures Nervous and Chronic Diseases (c. 1890) [Source]

Today, such patently false claims are highly unlikely in national advertising. Not only are there both governmental and industry-based standards that regulate what can be said in ads,² but the force of negative publicity that would surround an outright lie, if discovered, would have severe or fatal repercussions for the company making the claims. Cases like Rapid Shave and McDonald's (discussed above) demonstrate the power of negative publicity. ^{Sp} ^{Ch}

6. Misleading Ads

The large grey area that exists between truth and deception contains ads that people often consider misleading. The ads are misleading because they depart from literal truth and fact. For example, if an ad for Brand X soap claims “You can't buy a better deodorant soap than Brand X,” how are consumers to understand this? If asked to paraphrase the meaning of such a claim, how many of them will say that it means *Brand X is the best*? What if the company made the claim on the basis of its studies that every deodorant soap has about the same germ-killing abilities as all the others? What if the company insists, when scrutinized, that they only meant to imply that “You can't buy a better deodorant soap than Brand X because deodorant soaps are all pretty much the same”? Are those who draw the inference that Brand X is the best being misled because of an inference they made? Where does responsibility lie for how an ad gets interpreted — with the advertiser or with the consumer? ^{Sp} ^{Ch}

In the 1950s, many advertisements made claims like “4 out of 5 doctors surveyed recommend Brand Y.” This became widely known as a half-truth because there was never any indication of how many doctors had been consulted. Did the 80 percent of doctors mean 4 of the 5 doctors consulted, or 4,000 of 5,000 doctors consulted, or some other actual number? The public had no way of knowing. Practices like this that lead consumers to draw false inferences continue into the present. Read the Gerber baby food ad. Then read a Federal Trade Commissioner's comments on deceptive advertising practices. ^{Sp} ^{Ch}

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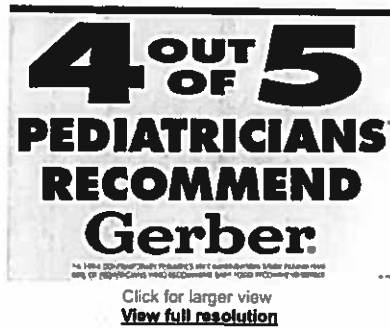


Fig. 9.
Gerber Baby Food Made this Claim in Its Advertising in 1997 [Source]

[The Federal Trade Commission's] consumer protection work mainly involves preventing deception and unfairness. The Commission's standard for deception is that a deceptive representation, omission, or practice is likely to mislead consumers acting reasonably under the circumstances and is "material"—that is, likely to affect consumers' conduct or decisions with respect to the product or service being marketed. A claim may be explicit or implied, and an advertiser is responsible for all material claims that consumers take from the ads, not just the claims that the advertiser intended to make. For example, an ad that explicitly states that a food product is low in cholesterol is likely to imply that the product also is low in fat. ¶Sp ¶Ch

Advertisers must have substantiation—which is simply a reasonable basis—for any material, objective claim at the time they make the claim. What constitutes a reasonable basis for a particular claim can vary, depending upon the nature of the claim, the product, the consequences of a false claim, the benefits of a truthful claim, the cost of developing substantiation for the claim, and the amount of substantiation that experts in the field believe is reasonable. Health and safety claims generally require a high level of support, in the form of competent and reliable scientific evidence. ¶Sp ¶Ch

If a marketer tells consumers that he or she has a particular level of support for a claim, such as surveys of experts or clinical studies, the FTC requires at least that level of substantiation. For instance, we recently settled allegations that Gerber Products Company, a major manufacturer of baby food, deceptively stated in its ads that "4 out of 5 pediatricians recommend Gerber." Here's what one of the ads looked like. [See [Figure 2](#)] Consumers reasonably would think from this ad that Gerber had competent and reliable studies to support that claim. In fact, although the manufacturer had done a survey of nearly 600 pediatricians, only 16 percent of pediatricians who recommended baby food to their patients recommended Gerber's baby food. That was only 12 percent of all the pediatricians surveyed, not the 80 percent claimed by the ad. ¶Sp ¶Ch

The FTC concluded that the Gerber claim misled consumers and it ordered the company to cease making claims it could not substantiate. ¶Sp ¶Ch

7. Impression Management

An area where advertisers and marketers must decide what is permissible (and therefore justified and ethical) is *impression management*. This often involves some manipulation of literal facts to put a better or more favorable face on them. For example, it is well known by visitors to Disney parks all over the world through their own experience that posted waiting times for admission to exhibits and amusements go relatively fast and frequently do not take as long as expected. Is it ethical for Disney to post wait times that are *actually* longer than are likely because they want to make visitors happy about how fast the lines move? Is this good business strategy intended to satisfy consumers, or is this a misleading practice that actually dupes consumers into believing one thing when something else is true? ¶Sp ¶Ch

FYI...
Read the entire Federal Trade Commission report about [Gerber's misleading advertising claims](#) and a [Commissioner's speech](#) about the work of the FTC.



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Fig. 10.

A Disney, Tokyo Sign Indicates a 10 Minute Wait, but Is the Time Padded? [Source]

In 1975, a Delta Airlines advertisement⁴ showed a flight leaving Newark, NJ at 7:15 am and arriving in Atlanta, GA at 9:22 am, a total of 2 hours and 7 minutes. In 2007, Delta's online schedule shows a similar flight leaving Newark at 7:15 am and arriving in Atlanta at 9:38 am, a total of 2 hours and 23 minutes. Why the difference? Some years ago, the airlines adjusted their timetables and schedules to show longer times for the same routes in order to account for delays *without the appearance of being late*. In the 1970s, the timetables sought to convey a different impression to consumers—the swiftness of the flight. Today, the goal of being on time has taken precedence in advertisements over the brevity of the time it takes to travel from one place to another. Does this sort of impression management count as deception? [Sp](#) [Ch](#)

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Fig. 11.

Contemporary Airline Schedules Now Show Longer Flight Times [Source]

Perhaps more significant is the way that corporations portray their good deeds. According to Chris Moore of Ogilvy & Mather, "In the 1990s, a big company donated a quarter-million dollars in food aid to Bosnians in the wake of the war there. By all accounts, the aid did a lot of good. Later, the company spent over a million dollars to advertise their good deed here in America."⁵ Similarly, Waste Management makes claims about the company's beneficial contributions to the environment, but how much did they spend to make this commercial with its high production values and for air time to inform the public about their "good deeds"? [Sp](#) [Ch](#)

Fig. 12

Waste Management Corporation Promotes Its Environmental Concerns in a Series of Ads and Commercials [\[Source\]](#)

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8. Harmful Products

Should products that can have harmful effects, like tobacco and alcohol, be advertised at all? Many advertising agencies respond in the affirmative. They back up their decision by saying that it is not an agency's responsibility to decide which products should be advertised and which should not. Rather, their reasoning goes: if it's legal to sell it, it's okay to advertise it. By contrast, there are other agencies and a handful of famous advertising men and women who refuse tobacco or alcohol accounts on ethical grounds. They do not want to be associated with the social ills of products that appear to be as harmful as these. [◀Sp](#) [◀Ch](#)

Tobacco and alcohol are a good place to apply the most stringent ethical standards. If the products are to be advertised, what should be said about them? This 1929 ad featured Constance Talmadge, a movie star, proclaiming that she reaches for a Lucky Strike whenever she's hungry and thereby stays thin. This was a powerful model to hold up before society. It offered a promise of beauty, thinness, and fame if you smoked Luckies. Today, the FTC regulates tobacco advertising to the point where famous people cannot be used to endorse tobacco nor can claims like those made in this 1929 ad be made about the benefits of smoking. Rather, there is no tobacco advertising at all on TV and all smoking tobacco ads must carry serious warnings about the health problems the products may cause. [◀Sp](#) [◀Ch](#)



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Fig. 13.

This 1929 Ad Tells Consumers to Smoke Lucky Strike Cigarettes to Stay Thin [\[Source\]](#)

Individuals who work in ad agencies with tobacco and alcohol accounts are typically given the opportunity to decline to work on these accounts if they prefer not to do so. In doing so, they are expressing personal moral and ethical positions. Just because they do not work directly on such accounts, they may nonetheless work for agencies that advertise such products. If they refuse to work on tobacco, does this also extend to all brands owned by the holding company? This is a real question which objectors must face. The Philip Morris Company owns Kraft Foods. If someone objects to working on a tobacco account on ethical grounds, how far would this decision extend into the intertwined corporate world? [Sp](#) [Ch](#)



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Fig. 14.
The Philip Morris Company Owns Kraft Foods and Kraft Owns These Brands [\[Source\]](#)

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Fig. 15.
Corporate Headquarters of Philip Morris in Richmond, Virginia [\[Source\]](#)

Finally, do the current warnings and admonitions to use alcohol responsibly absolve corporations and advertising agencies from the excesses of past and present promotions of beer, wine, and alcohol? This 1960s ad for Smirnoff glamorizes Bloody Marys, guns, and vodka. Does a website like www.beeresponsible.com balance, make-up for, or justify ads promoting the product? Ads urging responsible use of alcohol do show concern for the social issues that excessive use may cause, but they also help companies lay a base for defending themselves in case of law suits. [Sp](#) [Ch](#)

FYI...
 See [Anheuser-Busch's \\$675 million commitment to fight against alcohol abuse.](#)



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Fig. 16.
In the Past Many Ads for Alcoholic Beverages Used Celebrities (1966) [Source]

9. Community Standards

Ethical standards in advertising need to take community standards into account. A single set of universal standards about what is good, bad, or just acceptable is difficult to apply everywhere. What may be appreciated in one community may be off limits in another. In addition, local histories and social issues interact with ads to produce unique local interpretations and meanings. [◀Sp](#) [▶Ch](#)

This ad for jeans plays off Leonardo da Vinci's famous *Last Supper* (1495–1498). Here gender is reversed and religious imagery has been put into the service of selling. This ad had to be withdrawn in Italy and Spain because the predominately Catholic public did not like it. When an ad so clearly violates public standards, what should be the process for changing or removing the ad? Is it the responsibility of the company, the government, or the individuals who object? [◀Sp](#) [▶Ch](#)

FYI...
[View Leonardo da Vinci's *Last Supper* online.](#)



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Fig. 17.
This Image Appeared in Ads for Girbaud Clothing [Source]

A Benetton ad intended for global use had similar problems in the United States. Using the company's familiar advertising strategy of provoking social commentary, Benetton pictured a black woman nursing a white baby. In the United States, with its history of plantation society, slavery, and racism, the portrayal of a white child drinking a black mother's milk resonated profoundly with American racial issues. Many saw the ad as exploiting the long history of poor black women nursing the children of white slave owners or domestic employers. Benetton pulled the ad in the US but continued to use it elsewhere. [◀Sp](#) [▶Ch](#)



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Fig. 18.
This Benetton Ad Was Not Received Well in America (1989) [Source]

A more contemporary ad that occasioned widespread complaints is the Dolce & Gabbana ad suggesting gang rape. This ad so outraged Spanish consumers that the ad was banned in Spain. D&G responded angrily by withdrawing all its advertising from Spain. Many people considered this to be a clear instance of advertising going too far.

⏪ ⏩

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Fig. 19.
This Recent Dolce & Gabbana Ad Pushed Limits of Acceptability (2007) [Source]

Similar public complaints about the excessive thinness of top fashion models recently resulted in many companies deciding that it is not in their best interest to continue using models who offend consumer sentiments. These decisions, however, have primarily been based on what is good for business rather than on ethical considerations. ⏪ ⏩



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Fig. 20.
Many Consumers Object to Overly Thin Models in Ads [Source]

10. Disguised Ads

Ads that purport to be something else—a letter that looks like it is from the government, an ad in a newspaper or magazine that masquerades as news, or nowadays a blog or website that is packed with ads—are familiar techniques in contemporary marketing and advertising. Consumers know they should be skeptical of suspicious looking letters and unusual printed “stories” set in typeface similar to articles. ¶Sp ¶Ch

The Internet and trade journals are full of advice to companies who want to break through contemporary advertising clutter. The advice is simple: *do it online*. It does not take long to find a blog on a subject that interests you, but it does take a while to figure out just what is an ad and what is not. Product mentions (like product placement in the movies) are rampant. This new area of advertising is so slick and often so subtle that the ads move in unannounced. Are these online devices merely good business strategy in the digital age, or do they deceive consumers by their lack of disclosure that they are actually commercial announcements and publicity? ¶Sp ¶Ch



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Fig. 21.

It Is Difficult to Tell if the Praise for Diet Pepsi Max in this Blog Is Merely a Personal Opinion or a Disguised Ad [\[Source\]](#)

11. Subliminal Advertising

For over half a century, many people have believed that advertisers secretly embed covert messages into print advertisements and TV commercials. These embeddings are believed to communicate secret messages to consumers that cause them to act irrationally in the marketplace. A variety of Internet sites purport to be constantly uncovering such messages and alerting consumers to such unethical advertising practices. ¶Sp ¶Ch

Eli Hoddap posted such a “revelation” on YouTube in 2007. It is difficult to assess the evidence without knowing the circumstances under which it was identified and whether, like many things on the Internet, it is simply a hoax by someone who wishes to show advertising in an extremely bad light. However, simple logic suggests that most reputable companies would not hazard this kind of behavior because of the negative publicity it might generate. ¶Sp ¶Ch

FYI...

Read about the history of the idea of subliminal advertising in [Unit 3](#) of the Online Curriculum.

Fig. 22

A Posting on You Tube Claims that McDonald's Uses Subliminal Techniques [\[Source\]](#)

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12. Advertising to Children



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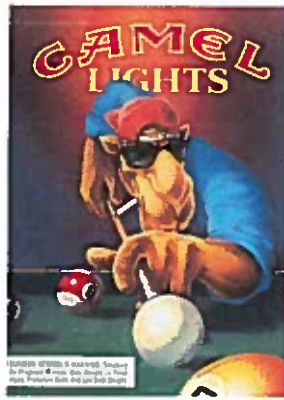


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Fig. 23.

Younger Children Have Difficulty Distinguishing Programming from Ads [\[Source\]](#)

Is it ethical to advertise to children? Some people think not, but advertisers continue to do so. The central question here is whether children should be treated like other consumers, or whether they deserve special treatment or should not be advertised to at all. Canada severely restricts advertising to children as do some European countries. Sweden is perhaps the strictest nation, prohibiting any advertising aimed at children under the age of 12.⁶ Luxembourg and Belgium prohibit ads for five minutes before, during, and for five minutes after children's programming.⁷ In Canada, ads cannot exceed four minutes in each half-hour of programming directed to children.⁸ In the United States advertisements continue to be directed to children for cereals, toys, and other commodities.⁹  



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Fig. 24.
 Many People Believed that the Now-Abandoned Joe Camel Character Appealed to Children and Adolescents (1993) [Source]

13. Industry and Government Regulation of Advertising

American advertising today is scrutinized on many levels. Advertising agencies employ lawyers to advise them on what can and what cannot be said in an ad. These lawyers are specialists in the regulation of advertising by government boards and the courts. In addition, the advertising industry in the United States has set up industry-based review boards that function as self-regulators so as to minimize the involvement of the governmental and legal systems in the management of advertising. At the national level, the Federal Trade Commission has the power to regulate some aspects of advertising. Thus, the excesses and outrageous advertising claims of the past are virtually impossible in the contemporary world. ¶ Sp ¶ Ch

FYI...
 Visit the websites of the **NARC** and the **FTC**.

About the National Advertising Review Council (NARC)

NARC's mission is to foster truth and accuracy in national advertising through voluntary self-regulation.

The self-regulatory system developed by NARC supports advertiser compliance by focusing on three goals:

- ensure governmental involvement in the advertising business.
- maintain a level playing field for settling disputes among competing advertisers.
- foster brand loyalty by increasing public trust in the credibility of advertising.

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Fig. 25.
 The Mission Statement of the NARC [Source]

¶ Sp ¶ Ch

About the Federal Trade Commission (FTC)

The FTC stands with reason that truth is the cornerstone of every American. It is the only federal agency with both consumer protection and competition jurisdiction in broad sectors of the economy.

The FTC:

- pursues vigorous and effective law enforcement.
- advances consumer interests by sharing its expertise with federal and state legislatures and U.S. and international government agencies.
- develops policy and research tools through hearings, workshops and conferences.
- creates practical and plain-language educational programs for consumers and businesses in a global marketplace with constantly changing technologies.

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Fig. 26.

Mission Statement of the FTC [\[Source\]](#)

◀Sp ▶Ch

14. Conclusion

Ethics in advertising, as in other aspects of social life, is a complex issue. What one person considers ethical, another may consider unethical. Every day advertising professionals must make complex decisions about what can and ought to be said in advertisements. Clients want to make the strongest claims possible for their brands, but the border between the possible and the unethical must be constantly negotiated. ▶Sp

◀Ch

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William M. O'Barr

William M. O'Barr

The author wishes to acknowledge the insightful comments and leads provided by Chris Moore (formerly of Ogilvy & Mather, New York) in his published lecture notes on "Ethics in Advertising." Moore's lecture was prepared both for presentation by Moore and as a guide for other speakers in the AEF's Inside Advertising Speaker Series. His original lecture is available at http://www.aef.com/on_campus/classroom/speaker_pres/data/3001

William M. O'Barr is Professor of Cultural Anthropology at Duke University where he has taught since 1969. He holds secondary appointments in the Departments of Sociology and English. He has been a visiting professor at Northwestern, Dalhousie, and Oxford Universities. He has been recognized for his outstanding undergraduate teaching by both the Duke University Alumni Association and Trinity College (Duke University). His course, *Advertising and Society: Global Perspectives*, is one of Duke's most popular undergraduate courses. His many seminar courses include *Advertising and Masculinity*, *Children and Advertising*, and *The Language of Advertising*.

He is author or co-author of ten books, including *Culture and the Ad: Exploring Otherness in the World of Advertising*, *Rules versus Relationships*, and *Just Words: Law, Language and Power*. He has conducted anthropological research in East Africa, Japan, and the United States. In addition to his interest in social and cultural aspects of advertising, Professor O'Barr has researched law in a variety of cultural settings.


In 2000, he founded *Advertising & Society Review* and served as editor from 2000 to 2005. He is author of *Advertising and Society—An Online Curriculum* which will consist of 20 units published as supplements to *A&SR*.

Notes

1. Associated Press, "Fat Suit Vs. McDonald's Reinstated." CBS News, <http://www.cbsnews.com/stories/2005/01/25/national/main669369.shtml> (accessed September 4, 2007).
2. Government regulation and industry regulation of advertising are discussed in Section 13 below.
3. The speech from which this passage is excerpted can be found at <http://www.ftc.gov/speeches/starek/korzaweb.shtml>. Footnotes contained in the original have been omitted.
4. *New York Times*, November 11, 1975.
5. Chris Moore, "Ethics in Advertising," Advertising Educational Foundation, http://www.aef.com/on_campus/classroom/speaker_pres/data/6000 (accessed September 4, 2007).

6. Brandon Mitchener, "Sweden Pushes Its Ban on Children's Ads," *Wall Street Journal*, May 29, 2001, <http://www.commondreams.org/headlines/01/0529-05.htm> (accessed September 4, 2007).
7. Pascaline Dumont, "Temptation-free Television for Children?," *UNESCO Courier*, September 2001, http://indarticles.com/p/articles/mi_m1310/ls_2001_Sept/ai_79007230/pg_3 (accessed September 4, 2007).
8. ASC Clearance Services, "Broadcast Code for Advertising to Children," ASC Clearance Services, <http://www.adstandards.com/en/clearance/clearanceAreas/broadcastCodeForAdvertisingToChildren.asp> (accessed September 4, 2007).
9. A future unit of the Online Curriculum will examine children and advertising, including the ethical dilemmas that it raises.

Media Credits

- Fig. 1.** From <http://politicalhumor.about.com/library/biclitagapjanecho.htm>
- Fig. 2.** *Look*, April 26, 1960, 89.
- Fig. 3.** From the author's collection.
- Fig. 4.** *Parents*, March 1968, 63.
- Fig. 5.** Courtesy of Jef Richards.
- Fig. 6.** From the author's collection.
- Fig. 7.** *National Geographic*, July 2007, 13.
- Fig. 8.** Courtesy University of Delaware Libraries, Special Collections, <http://www.lib.udel.edu/nd/spec/exhibits/tradecat/4daily.htm>.
- Fig. 9.** Roseoe Starek III, "The Consumer Protection Pyramid: Education, Self-Regulation, and Law Enforcement" Dec. 2, 1997. <http://www.ftc.gov/speeches/starek/trans2.jpg>
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- Fig. 11.** Photo Courtesy Paolo Crisante.
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- Fig. 13.** Julian Watkins, *The 100 Greatest Advertisements, Who Wrote Them and What They Did* (New York: Moore Publishing, 1949), 66.
- Fig. 14.** Photo Courtesy Emma Hymas.
- Fig. 15.** Photo Courtesy Anna White of EssentialAction.org.
- Fig. 16.** From WantedCowgirls.com, <http://www.wantedcowgirls.com/Ads.html>
- Fig. 17.** From BestRejectedAdvertising.com, <http://www.bestrejectedadvertising.com/html/?page=print&type=banned&id=1>.
- Fig. 18.** From the author's collection.
- Fig. 19.** *Esquire*, March 2007, 50-51.
- Fig. 20.** *Harper's Bazaar*, July 2007, 52.
- Fig. 21.** From Mark Goodacre, <http://markgoodacre.blogspot.com/2007/08/pcnsi-max-comes-to-america.html>
- Fig. 22.** From the author's collection.
- Fig. 23.** *Parents*, October 2001, 117.
- Fig. 24.** *Rolling Stone*, January 7, 1993, back cover.
- Fig. 25.** Adapted from [NARC.org](http://www.narc.org).
- Fig. 26.** Adapted from [FTC.gov](http://www.ftc.gov).

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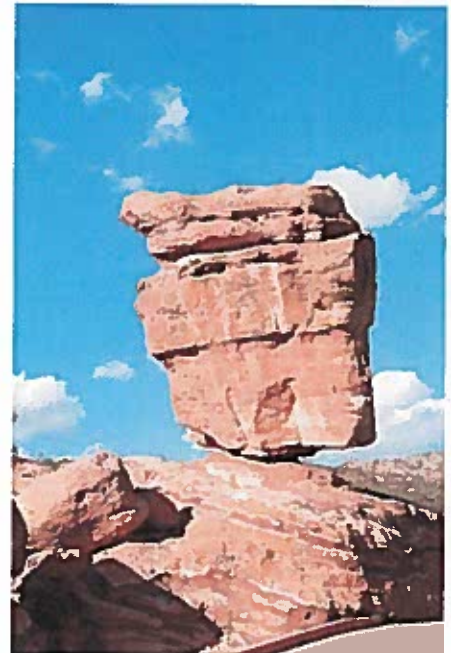
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