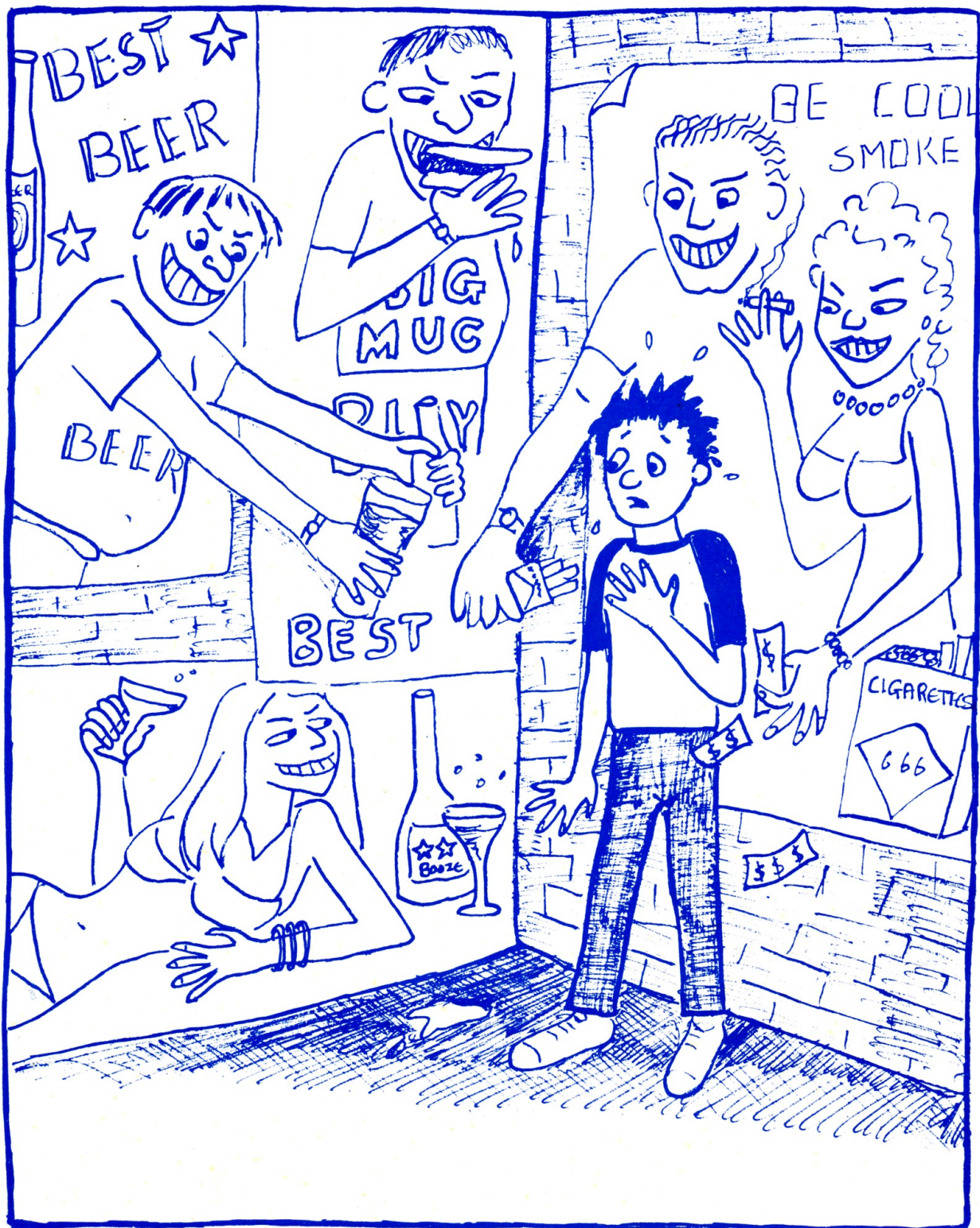


AD EXPO

A SELF-DEFENCE COURSE FOR CHILDREN



B.U.G.A. U.P. is not a group. It has no members. It is merely a concept to which many people subscribe. These people are Billboard Utilising Graffitists Against Unhealthy Promotions.

This manual has been written by a small collective of B.U.G.A. U.P. activists. The information presented and views expressed are those of the authors only. In no way has this manual or the AD EXPO project been authorised or condoned by B.U.G.A. U.P. as a whole, and the authors make no claim that its contents represent the views of the movement.

AD EXPO has been funded by donations from concerned individuals.



Copyright notice

This document is not copyright and may be freely reproduced for educational purposes.

Second Printing, December 1983
Digital version, December 2020

How To Use This Manual

This manual is not intended for use as a textbook. Rather, it is more useful as an aid to the encouragement of a critical awareness of advertising and related areas. The manual is a basic information reference tool with a suggested list of further reading.

AD EXPO is a practical exercise in refacing advertisements which children find both entertaining and instructive. Appendix A at the back of the manual gives full details of how to participate in AD EXPO. The appendices also include some of the more significant voluntary codes in the advertising industry's system of self-regulation and a section on how to lodge a complaint about an advertisement with the Advertising Standards Council.

The class exercises should be used at the teacher's discretion; perhaps teachers and students could create more appropriate exercises. Teachers are invited to send in their versions of the exercises or any additional ideas.

The sections in large type can be read on their own as an outline of the practices and philosophy of advertising. This is written in a language suitable for younger children. The body of the text discusses each point in greater detail, and is designed as a guide for teachers and senior students.

How To Use This Manual.....	3
Why an AD EXPO?	1
WHY DO WE NEED ADVERTISING?	3
WHAT IS AN ADVERTISEMENT?.....	4
WHAT DO ADVERTISEMENTS TELL US?.....	5
HOW DO ADVERTISEMENTS WORK?.....	10
WHAT ARE SOME COMMON "MYTHS"?.....	17
WHAT ARE UNHEALTHY PROMOTIONS?	23
HOW ARE ADVERTISEMENTS MADE?.....	30
WHAT RIGHTS DO CONSUMERS HAVE?	35

Why an AD EXPO?

"If today's children are to develop all their communication skills, media literacy must take its place alongside other important skills such as movement, reading, writing, speaking, listening and numeracy. As with other communication skills, it is essential that every teacher takes the opportunity to be a teacher of mass media."

(Paul Landa, NSW Minister of Education, March 1981)

Advertisements now appear as part of nearly all mass communication in the form of television, radio and print media, as well as featuring ever more frequently in everyday life in the form of packaging, billboards, point-of-sale advertising. Australian children are constantly subjected to a barrage of advertising images. After the United States and South Africa, Australia is the third most advertising saturated country in the world. While the primary message of "eat this", "drink that" exhorts us all to consume products, children in their impressionable years are also being sold lifestyles and stereotypes - re-created images of themselves and others.

B.U.G.A. U.P. started spontaneously a few years ago with a small group of people who decided to retaliate against this domination by advertising. Advertising creates misleading and pervasive images which aim to interpose its products between our everyday lives and the achievement of our dreams. By refacing billboards to reveal the mechanism of this system, B.U.G.A. U.P. turns the one-way communication of advertising into a two-way interchange of images and ideas.

Through creative graffiti, B.U.G.A. U.P. uses billboard advertising to turn the tables on the advertising agency's intentions. The humorous and straight-to-the-point nature of the graffiti is particularly easy for children to relate to. B.U.G.A. U.P. has often been asked to provide speakers to talk to children in schools about the aims and methods of advertising. In response to requests for material to help teachers introduce the subject to their classes, B.U.G.A. U.P. is launching AD EXPO. This manual draws on techniques which are already being successfully used in the teaching of media studies. By following through the steps*outlined in the text and encouraging children to take part in the "refacing" exercise, teachers can help children to interpret realistically the continuous barrage of images to which they are daily exposed.

If children are to read and understand the language of advertising - become media literate - they must be able to recognise the parts that make up the whole image. They need to learn to separate the image from the product and become aware of the exploitative nature of advertising.

Children are constantly under attack by advertising. Participation in AD EXPO supported by the information presented in this manual is intended to be a self-defence course for children.

WHY DO WE NEED ADVERTISING?

ADVERTISING CAN PROVIDE INFORMATION ABOUT PRODUCTS AND SERVICES. IT ENCOURAGES PEOPLE TO SPEND MONEY SO IT MEANS MORE THINGS ARE PRODUCED AND SOLD ALL THE TIME- IT ALSO TELLS US ABOUT ALL THE DIFFERENT BRANDS THERE ARE. SOME PRODUCTS WOULD NOT SELL WITHOUT BEING ADVERTISED.

Advertising gives information about goods and services available to the public. For instance, people can find out about such things as accommodation and government services simply by checking with the classified advertisements in the weekend newspapers. People can become better informed about their social environment. Advertisements also provide information about new products, discounts and sales, sporting and cultural events and so forth.

It is often argued that advertising creates jobs, gives greater impetus to the consumer economy and makes the world more colourful. It keeps the potential buyer informed about different brands of a particular product type. Without advertisements we would not have the commercial media. However this disguises the fact that many corporations need advertising to keep up the level of consumption of their manufactured and processed products. In this context, advertising is simply a tool to maintain the power of those corporate interests, and the largest expenditure on advertising, rather than the quality of the product, ensures the largest number of sales. Successful advertising can even make or break political parties.

WHAT IS AN ADVERTISEMENT?

THERE ARE MANY SORTS OF ADVERTISEMENTS, SHOP SIGNS, BILLBOARDS, TV AND RADIO COMMERCIALS, THERE ARE ADS EVERYWHERE ON CLOTHES, PLASTIC BAGS, AT SPORTS GROUNDS, ON BALLOONS. HUGE ADVERTISING CAMPAIGNS MAKE BRAND NAMES SO FAMILIAR THAT WE BUY PRODUCTS JUST BECAUSE WE KNOW THEM SO WELL. ADVERTISING MAKES US THINK WE WANT SOMETHING EVEN WHEN WE DON'T REALLY WANT IT.

Advertising may take many forms - signs outside shops, billboards, handbills, street signs, posters, as well as radio and television advertisements. All of these forms of advertising originally had the purpose of providing information to the consumer - of the location of a shop, the date of a concert, the price of a hat. Now, however, the nature of the mass media has changed the character of advertising. It is now possible to promote the same product to everyone everywhere at the same time and products become so universally well-known that the use of the logo alone constitutes an advertisement. Shops sell goods in plastic bags with their name advertised on the side, soft drinks come in paper cups with brand names on them, sporting events carry the name of the sponsor. These advertisements are no longer informative. Their effect is to associate the brand name with so many different situations that the consumer feels it is familiar and reliable without further information about the product. (Exercise I - Popular Appeal)

The advertising industry claims that its function is to provide information about products, so that consumers who decide to buy something can make an informed choice. This may once have been the case but more and more the aim of modern advertising is to create a desire in the consumer for particular goods, and more specifically to identify its brand as the most desirable. The effect of this process is that the population as a whole is constantly bombarded by images from the world of consumerism.



1. Sponsorship is an increasingly popular form of advertising with the added benefit of endorsements from sportsmen and politicians.

PROMOTIONAL PRODUCTS
That will work for you!

MAKE YOUR STRATEGY CLEAR— WITH GLASS!

In marketing, it's vitally important to get your product name effectively promoted.

Of course there are various mediums, but what about Premium Badging? This profitable and inexpensive form of advertising is becoming increasingly

popular as more and more companies and advertising agencies realise the benefits

it reaps through heightened product and promotion awareness.

Crown Crystal Glass are expert at designing and producing promotional glassware to suit your needs and we are also professionals at producing complementary packaging to best display your product logo — and the glassware. We also undertake custom badging for sport and service clubs.

"Yes, I would like more information on Premium Badging."

Give your promotion a plus with glass.

Executive & Director _____
Company Name _____
Type of Business _____
Address _____

Send to:
Crown Crystal Glass
P.O. Box 180093 Charlotte, North Carolina
Telephone 493 6400

Crown Crystal Glass

Marketing/ August 1983/85

2, 3. Trade advertisements offer to advertisers the benefits of "Premium Badging" - "It's a constant challenge to find effective promotional items to keep your name in front of your consumer, in a distinctive and memorable way".

WHAT DO ADVERTISEMENTS TELL US?

SOME ADS TELL US USEFUL THINGS, LIKE HOW MUCH SOMETHING COSTS OR WHAT MOVIES ARE SHOWING. OTHER ADS DON'T TELL US ANYTHING ABOUT WHAT THEY ARE SELLING, BUT TELL US TO BUY IT FOR SOME OTHER REASON. THEY USE IMAGES WHICH MISLEAD US INTO THINKING THAT BUYING THE PRODUCT WILL MAKE US POPULAR, GOOD-LOOKING, RICH, OR SOMETHING ELSE LIKE THE PEOPLE IN THE AD. OF COURSE THIS DOESN'T REALLY HAPPEN. IT IS JUST A "MYTH" WHICH THE ADVERTISING AGENCY HAS MADE UP.

While advertisements have the obvious function of providing information about products and services, what they tell us is often much more complex than is at first apparent. A familiar example to everyone is the particular language that estate agents use to describe properties they are trying to sell. "Cosy rooms" means they are rather small; "ideal for handyman" means it needs a lot of work to make it fit to live in. However, when you are buying a house, you learn to read between the lines and understand the implications of that language. Nearly all advertising uses a language of its own, but unfortunately, many people never learn to interpret what is actually being said.

Some advertising is straightforward. A classified advertisement for a car, for example, may just provide the information of make, year, condition, price. There is nothing complicated there. However, in commercial display advertising, very often relevant information such as price and availability are missing, while apparently irrelevant and misleading images are included. In advertising jargon, exaggerated claims for a product are known as "puffery" and are apparently exempt from the rules in the legal and voluntary restraints on advertising which state that advertisements must be truthful and honest.

When you try to sell someone something, you try to convince them that whatever it is is essential to them personally. Advertising in the mass media attempts to create the same effect on a larger scale by identifying its target type of person and showing the product as a necessary adjunct to their way of life, or the way of life to which they aspire.

The Datsun Prairie advertisement illustrated is a good example of the selling of lifestyle rather than information. The headline is "What kind of girl loves our wide open spaces?" and the picture shows two girls preparing to go diving together, getting all their gear out of the back of the car. The copy goes on to talk about

"fashion girls with large modelling bags" (implying success), "business girls" and "sports girls" who are "independent and free-spirited" with "style". It certainly sounds pretty attractive to the readers of Cosmopolitan magazine where the ad was placed. But the association between the car and the image is not based in fact - it is a myth. The real information consists only of a photograph of the car positioned so that its dimensions are distorted by perspective. There is no price given, no dimensions for the much talked of space in the car, no indication of availability, no information on the engine size, fuel consumption, pollution controls or other relevant facts. The myth can also be changed for different audiences - so the version of the same advertisement which appears in Woman's Day is designed to attract the would-be efficient housewife and mother - but is selling the same car. The so-called "information content" of this advertisement, then, can be changed at the whim of the advertiser; it represents only one view of the product.

In this type of advertisement, very often the only information supplied is a picture of the product, which may be useful in association with other information, but on its own is only an accessory to the lifestyle promoted by the myth.

The implication of this association of the product with the lifestyle is a promise that buying the product will make the purchaser into the sort of person portrayed in the advertisement. Frequently, advertisements address their audience directly with the promise - "You can stay with Tooth LA", "You're one wash away from beautiful hair" (Wella). The reality is always that you buy what you pay for. The myth is that you buy an object which has a talisman effect; it magically transforms you into something else in the eyes of the world. The before and after pictures in which the patented slimming device not only makes the subject lose a stone in weight but also grooms her hair and buys her a \$100 dress. Obvious as that particular example is, this is a way in which we in fact often deceive ourselves. We think "if only I had..." - a new dress, a food mixer, a smart car - "... I could..." - be prettier, be more efficient, go to more places - not realising, and not wanting to know, that those changes take a much more concerted effort than just going out and buying they accessories. So the myths that advertisements sell us are of our own making; they play on our own self-deceptions, insecurities and dreams, and depend on our recognition of those images in the advertisement (Exercise 4 - Information Content).

This type of advertising frequently promotes lifestyles of impossible glamour, adventure, efficiency and beauty, and by constantly surrounding us with such images, keeps us aspiring to a vision of ourselves which we can never realistically achieve. The myth of the advertisement is that the product alone can create the lifestyle that we cannot afford, so advertisements keep us spending money as a consolation for our failure to achieve the goals which they set up for us.

See examples below;

WALTONS advertisements

FOR SALE	FOR SALE	FOR SALE
<p>FLORISTRY CORRESPONDENCE COURSE</p> <p>Learn in your own home how to become a professional florist and make corsages, baskets, centrepieces, bridal designs and funeral tributes. Open your own shop, make extra money from home or start a fascinating hobby. Commercial floristry and french flower making diploma courses. Day and Evening classes also available. Full details please write to FLORAL ART SCHOOL OF AUSTRALIA, 533 Glenhuntly Road, Elsternwick, 3185. Ph. (03) 523 5052.</p> <p>SILK FLOWERS AND PLANTS at competitive prices, send SSAE for Mail Order Catalogue to Sue, 30 Lockhart St., Como, WA 6152.</p> <p>CORSETRY. Hard to get styles specially for Large fittings. Corsets, Lacing Corsets, Panty girdles, Zip Stepins, Sus. Belts, etc. Stock or made-to-order.</p>	<p>CAKE DECORATING Equipment. "Candyman" S.A.E. for list. Gordon Mfg., Box 627, Manly, 2096. (7 Parks St.)</p> <p>FAMILY BIBLE Heirloom edition 900 pages. Catholic or Protestant, no obligation, no salesman. FREE details. D. Castle, Box 384 Kempsey, 2440.</p> <p>T-SHIRTS PERSONALISED with your name, club, notation — well known brand T-Shirts. Full range of colors. High quality flock printing 3/4", 1 1/4", 2", 3" — black, white, red, blue, gold. T-Shirt size 1-14 \$4.00, 14-24 \$4.80. Printing 30c letter, postage \$2.00. T-Shirts, etc. Shop 5, 973 Logan Rd., Holland Park 4121. Ph. (07) 394 3995.</p> <p>SPECIAL REMNANTS PARCEL. Value \$40.00. Send only \$30, plus post \$6. Assorted fabrics, plenty stocks available. State adult male or female & children. L.A.</p> <p>PARCEL, 50 metres 5 x 11 lengths, assorted.</p>	<p>KNITTING MACHINE 1983 Colors 1 to 5 ply. WOOL & BLENDS. SENT stamps (refundable) to Shop 25, Bayswater, 3153.</p> <p>PATCHWORK Square cotton, all tiny print 17cm square, \$8.50 from The Patchwork Weston Creek, A.C. Hamersley Pl, Fishers</p> <p>RUBBER STAMP name and address compact and easy to stamp pad. \$1.00. Print copy clear with remittance. 78 Glanville Hills, 2157. made on request.</p> <p>BLUEBERRY child's</p>

4. Cost effective advertising - compare the information per square centimetre with that provided in display advertising.

Solid state ignition for easy starting. 160cc engine.

\$60 OFF!

Save! 51cm BMX 4000 bike

Araya alloy rims; strong yet lightweight Hi-tensile steel frame, alloy cotterless cranks; front, rear handbrakes. Reg. \$199.

\$139

WEEKLY

Waltons Waltons Wa

\$
Ma
is
t
val
\$

Two 2-se
buttones
for really

5. Informative advertising: as well as a picture of the product, it lists price and specifications, and offers a discount.

What kind of girl loves our wide open spaces?

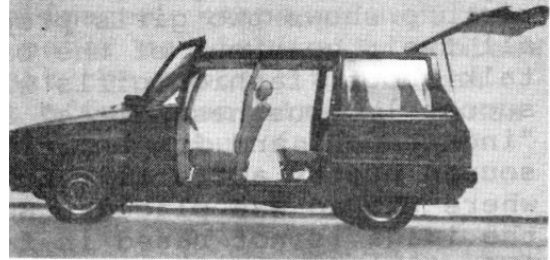
Fashion girls with large modelling bags and spare clothes.
 Business girls with a need for an occasional van.
 Sports girls who like to get away on friendly weekends with all their gear.
 In fact, any girl who is independent and free-spirited enough to feel that the average compact car is too restrictive for her to do her own thing in her own way.
 will love our new Prairie with its wide open spaces.
 Yet, it's not a van, or a mini-bus, or a sedan. For all its space, Prairie performs, rides and handles like a compact car. Just the thing for girls who like to show their independence.
 And show it in style.

Prairie



6. Datsun Prairie advertising to "the Cosmo Girl" offers style and independence but not information...

Wide open spaces for small crowds, school pick-ups and shopping trips.



You know how it is. Drop off the kids at school. Pick up the groceries. Then, to top it all off, it's your turn to take the whole team to the game. A mother's trips are never done.

But the new Prairie thrives on all this. Because it's a whole new concept. An economical 4-cylinder family vehicle with all the style, performance, safety and comfort of a compact car. Plus the wide open spaces of a van, a mini-bus or a wagon. Yet it's easy to drive, easy to park in small spots.

Prairie seats 7 in comfort. Or 5 with the rear seat folded up. And you'll love the way it loads. The rear side door slides open, with no centre pillars to get in the way. The large rear door swings up, out of the way. And the floor inside is low and flat for carting home an antique chest. Or delicate trees from the nursery.

With all this going for you, you can see why the new Prairie, with wide open spaces, is a car a mother can love.

Prairie

NISSAN DATSUN

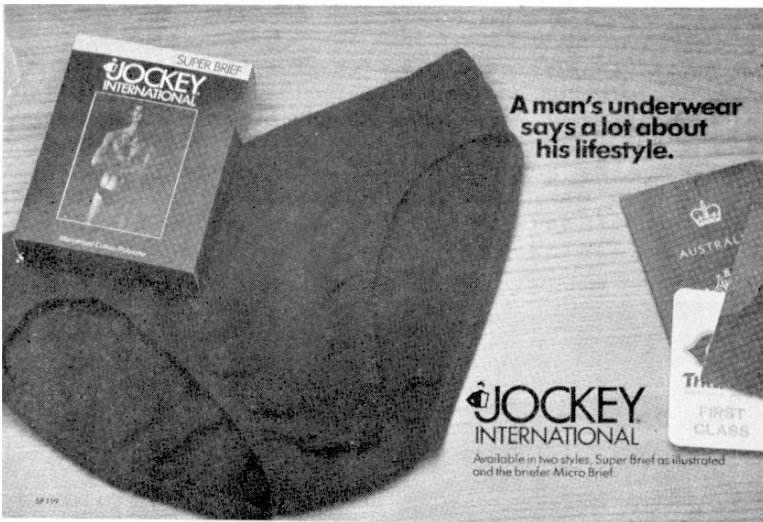
7. ...and the same car caters to a mother's dependants in Woman's Day. Again the ad tells more about the driver's self-image than the car.



8. Rosso Antico: in spite of being "the world famous aperitif", the ad personalises the product - "It's your drink" - while the image offers glamour and sophistication.



9. Impulse not only makes the wearer magically seductive, but also endows her with the power of casting a spell on the man of her choice.



10. Jockey: explicitly associating the product with the lifestyle of the jetsetter. It offers the accessory to bolster the ambition.



11. One ad offers all the accessories for this lifestyle - flashy car, expensive clothes and cosmetics, all exotically Italian, are designed to complement each other in the buyer's self-image.



12. Berlei Love Bra: speaking in the first person, "I've found love catches the reader's attention, then equates the product with "my lover". The promise of finding love is reinforced by the main illustration.

HOW DO ADVERTISEMENTS WORK?

ADS WORK BY PROMISING SOMETHING GOOD IF WE BUY THE PRODUCT OR THREATENING SOMETHING BAD IF WE DON'T- ADS WORK ON OUR EMOTIONS MORE THAN OUR INTELLIGENCE- THEY PLAY ON PEOPLE'S GREED, FEAR, LOVE OR DREAMS INSTEAD OF GIVING REASONS WHY THE PRODUCT IS GOOD. SOME ADS TELL US TO BUY THINGS JUST BECAUSE OUR FRIENDS BUY THEM.

EVERYONE IS AFFECTED BY ADS. THEY ARE ALWAYS AROUND US AND WORK ON OUR MINDS WITHOUT OUR NOTICING.

In the ways outlined above products are sold by their association with "desirable" lifestyles. Advertising is a two-edged sword. It presents desirable images which are held out as promises if we buy the product, while also using undesirable images as a threat of what will happen if we do not. Advertising commonly plays on human emotions such as fear, insecurity, greed and jealousy. Advertisements promote conformist behaviour because they are a by-product of mass-production which aims to sell the same thing to everyone. Therefore advertisements try to persuade many people to identify with the same lifestyle, to which the product promoted is a prerequisite.

Advertisements often convey one message made up of many components and which operates on several different levels. The components are visual images, written text, symbols, logos, voices, music, special language, colour, shape, stereotypes and myths. The interaction of these components must be skilfully crafted to evoke a response favourable to the product. This is why psychologists are often involved in the design of advertisements.

Usually myth-based advertisements work in one of two ways. They can promote all sorts of positive images to which people respond positively and which they seek to emulate. The most common are wealth, success, sex, youth, beauty, popularity. Most people, especially young people who are still insecure in their relations with others, aspire to be part of a group who have all these attributes. Hence the sort of advertising which calls us to "Join the club" (Escort 25's) or recommends Gordon's Gin on the ground that it's the "World's largest selling gin". All those people having fun and sipping sophisticated cocktails must be doing the right thing - everyone wants to be popular, happy, confident, good-looking like that. (Exercise 5 - "Personality")

All the most beautiful women seem to have it...

Oroton Jewellery... delicate, exquisite... pure Sterling Silver, 9 carat gold or gleaming gold finish. Oroton quality... Oroton style - and surprisingly well priced.

... wouldn't you really prefer Oroton?

...The Oroton Touch



See the Oroton Jewellery range now - At Oroton Showcases, Departmental Stores and wherever fine jewellery is sold.

OROTON Jewellery

13. The Oroton ad promises that the reader will become one of "the most beautiful women" by preferring their jewellery. The photo offers sophistication as well as beauty.

Big decision makers know no compromise



Men who achieve greatness often display more than the expected qualities of intelligence and tenacity. These are the lateral thinkers, whose embrace of the unusual represents the stroke of genius that allows them to outflank their competition. And so it is with their choice of personal transport. Ordinary status symbols are simply unable to reflect their individuality and the originality of thought that has made them a success. SAAB has always been, and always will be a different kind of luxury car. Since 1949, the company that makes Sweden's jet fighters has traditionally pioneered ingenious automotive design concepts. Dual circuit braking systems, energy-absorbing bumpers, and headlight washer/wipers are some of the original SAAB ideas quickly adopted by the world's giant automobile manufacturers. This no-compromise creativity has always been within the disciplines of the aircraft engineer. The aircraft heritage is very real, from the deeply curved windscreen to the 'private jet' feel of the luxury interior. Space is created by comfortably seating occupants in an orthopaedically superior upright position. Thousands of computer hours determined the ergonomics of the driver's environment, matching the dynamics of the driven car with the experience of the eyes and the body. And aerospace computers created a chassis and suspension geometry so near perfect that roadholding is virtually fail-safe at any speed. You may recognise the man behind the wheel. A man whose biggest decision was to retire at the peak of a career in which his life depended on razor sharp judgement. Find out why Alan Jones, Australia's former world champion driver chose to drive a SAAB Turbo on his return home. See your SAAB dealer. Unlike the SAAB engineer, he's a man who can often be persuaded to compromise.

SAAB SCANAAL, WOLFFEN, AIRCRAFT EQUIPMENT, AIRCRAFT MATERIALS, COMPUTER, HIGH SPEED PHOTOGRAPHY, RACING, BIGGEST, FASTEST, VEHICLES. FOR THE LOCATION OF YOUR NEAREST SAAB DEALER, PLEASE CONTACT YOUR SAAB DEALER OR SAAB CANADA LTD., MISSISSAUGA, ONTARIO, CANADA.

SAAB
The new distinction in luxury motoring

14. Saab is no "ordinary status symbol" but indicates the big decision maker. The car not only represents success to the buyer, but gives him status in the eyes of others.

One of the most common ways in which advertising links the positive image and the product is by the use of puns. An example is the elegantly dressed beautiful woman holding a cup in a coffee advertisement. The line "Simply a matter of good taste" obviously relates to both the "good taste" of the coffee and the "good taste" of those who buy it, associated with the elegance of the picture. The well-dressed and beautiful woman is a symbol for a whole world of tasteful sophistication entered by the drinkers of Brazilian coffee.

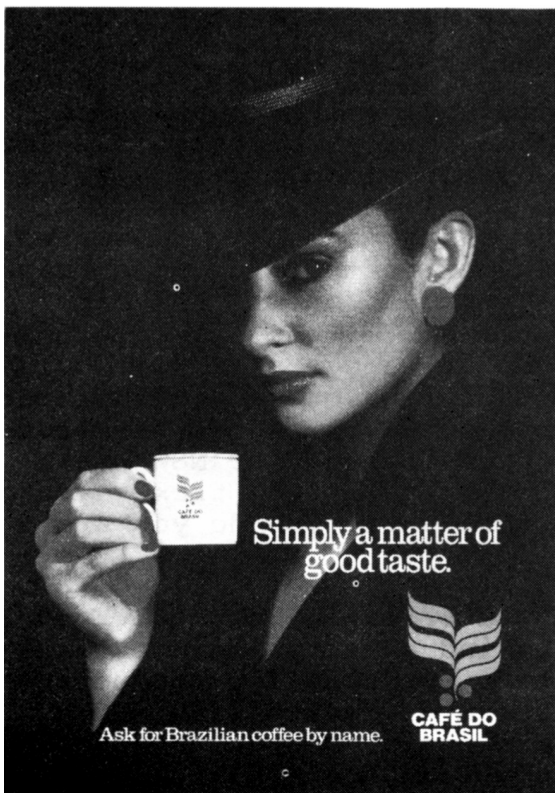
Positive images are also achieved by cultural and sports sponsorship by advertisers. By sponsoring cricket, Benson and Hedges are linked consciously or subconsciously with having a good time and the air of excitement surrounding the Tests, as well as with the sportsmen themselves. Esso, sponsoring the "Dinosaurs from China" exhibition visited by thousands of schoolchildren, gains an image of appearing public-spirited and offering fun. These activities of course have the added advantage of making the administrators of sport and cultural events dependent upon industry for a significant proportion of their funding. In the event of any conflict with governments or public interest (such as a proposed ban on tobacco advertising) this highly visible sector can then be guaranteed to support the industry in question.

The second approach to the creation of myths is the image. This often seems to be humorous - featuring who cannot do anything right. The humour hides the the reminder of our insecurities is still there, an .negative the bungler insult, but implicit threat that by not using the product the consumer is relegated to the status of outcast. The most obvious sort of negative images' are advertisements for dandruff treatment shampoos or acne creams; the line is "no-one wanted to know me until I bought X product and it cured my problem." We all accept that we would rather be identified with the popular friend or successful model than with the pimply/dandruffy/sweaty outcast. A more devious form of the negative image is the advertisement for NSW State Lotteries which tells you that by buying a lottery ticket you can "be somebody". The implication is that until you do you are a nobody.
(Exercise 8 - Myth v. Reality)

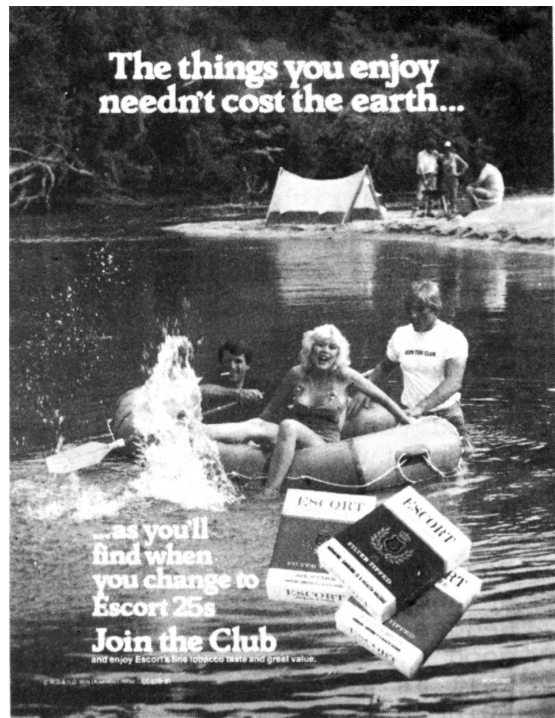
Often we feel that we are immune to advertising images. Even when we understand the principles behind advertising, we think that it doesn't really make us want to buy specific products. But the result of the continuous stream of advertising which passes by us every day is that we are insidiously persuaded that the universal positive images of promotion are a desirable aim in life.



15. Sacha Distel represents an ultimate positive masculine image: French, sexy, successful, wealthy. He "says a lot for Mandate".



17. Good taste is not "simply" a matter of good coffee, but more a matter of responding to this elegant image which defines it.



16. "Join the Club" - Escort 25's offer an image of popularity, fun, companionship which highlights the reasons why so many young people start smoking.



18. The product gives Jill not only self-confidence but also a future which is otherwise closed to her.



19. This ad not only holds out the reward of being somebody (special), but also promises to make your body more significant... "a sheer indulgence in fantasy".



20. Lottery ads never say "buy a lottery ticket and you might win something". The promise is more direct, the threat is that if you don't buy one, you'll never be anybody.



21. Playing on the fear that fat people are unattractive and lonely, SO-LO offers romance, love and good looks in the shape of low-calorie yogurt.

You may not buy that toothpaste advertised on television because you do not relate to the lifestyle the advertisement promotes, but in other areas you daily consume all sorts of products in the competition to be cleaner, more efficient, better-looking, sexier, healthier, or more sophisticated. Sometimes we buy a particular brand simply because its name is most familiar to us (e.g. Heinz, Ajax). (Exercise 6 - Decision Making)

Advertising touches on all the human emotions and so reaches all of us. By promoting certain lifestyles as desirable and linking them inextricably with what is being sold, it creates the desire for goods, and creates markets for its products. By using specific media - e.g. fashion magazines, motorcycle magazines - advertisers can reach audiences whose favourite myths are already formulated by their reading matter. Advertisements in these publications are an integral part of the whole, and so are absorbed with the attitudes and values promoted by the magazine. (Exercise 3 - Target Audiences)



22. In this ad from Penthouse, Suave fulfils the reader's fantasies of "total control" (very macho) and unusual sexual success.



23. The Solution 41 copy targets the particular age group of Cleo readers, and their vulnerabilities.

WHAT ARE SOME COMMON "MYTHS"?

THE PEOPLE IN ADS ALWAYS LOOK AND BEHAVE THE SAME, THEY ARE USUALLY YOUNG, HEALTHY, WHITE, ATTRACTIVE, POPULAR, GOOD AT EVERYTHING. MUM IS ALWAYS SMILING AND HAPPY AND WHEN THE CHILDREN COME HOME FILTHY FROM SCHOOL, SHE DOESN'T GET ANGRY BUT ALWAYS HAS A SNACK READY FOR THEM. WHEN DAD COMES HOME FROM WORK MUM ALWAYS HAS TEA READY. OTHER WOMEN IN ADS WEAR FRILLY UNDERWEAR AND FUR COATS AND ALWAYS HAVE BOYFRIENDS WITH FAST CARS, AND DUNHILL LIGHTERS, TOUGH MEN SMOKE MARLBORO AND DRINK BEER WITH THEIR MANY FRIENDS BUT NEVER GET DRUNK.

MOST OF US WOULD LIKE TO BE HAPPY AND SUCCESSFUL LIKE THE PEOPLE IN THE ADVERTISEMENTS, AND ARE FOOLED INTO BUYING THE THING ADVERTISED IN THE HOPE THAT IT WILL MAKE US LIKE THEM. SOME WORDS ARE ALWAYS USED IN ADVERTISEMENTS TO MAKE THE PRODUCT SOUND GOOD, WITHOUT REALLY SAYING ANYTHING ABOUT IT.

If advertising were to be taken at face value, Australia would appear to be a nation of young, rich, white, healthy achievers, whose success has been attained by buying the latest model car, washing with the newest detergent and by drinking crate-loads of beer and soft drinks at the football and on the beach.

By exploiting common fears and feelings of inadequacy, advertisers cash in on popular ambitions and fantasies. They create role models for those ambitions and interpose their products in the complete image, rendering the consumption of products inseparable from the attainment of dreams.

Many role models are recurrent in a wide variety of advertisements because they represent common aspirations. However, these aspirations may well have been created by advertising in the first place and the consumers' feelings of inadequacy arise from their inability to match the fantasy world of the product pushers.

A typical example of this is the sort of advertisement which suggests that any sort of body odour is a problem, or that bodily hair is "unsightly". The greater the fear the consumer has of "the problem", the greater the consumption of "the solution".

For example, to live up to commercial images of themselves, women have a choice of two popular stereotypes. They can be efficient housewives and mothers, producing meals on time, keeping the house and their family's clothes spotless, cordon bleu cooks and always immaculately dressed even when on hands and knees cleaning the bath - the sort of women who hold the nation together. Alternatively they are the sort of women who break up the home - femmes fatales who wear perfume, furs and silk underwear, are always perfectly coiffed and made up, successful businesswomen, models or actresses with lots of admirers who holiday in exotic places, smoke and drink wine and spirits but never have dull hair, body odour or short fingernails.

Men in advertisements usually conform with either the suave and successful type or the macho and popular type. The first wears expensive suits and aftershave, has a Rolex watch and Dunhill lighter, drives a Porsche or Mercedes and has elegant and well-dressed women around him. The second is more often the true blue Aussie - he watches sport, drinks beer, fixes things about the house, comes home and kisses his wife but is often seen out with the boys having a good time, drinking constantly (but never getting drunk). Men in advertisements are typically in control, moving things, mending things, changing gears.

There are also common stereotypes for children and old people in advertisements which soon become apparent, but generally these groups do not have much spending power, and are therefore not rewarding role models. It is of course in the interests of advertising to discriminate against the kind of lifestyles which do not need a constant supply of consumer goods. As well as their shortcomings through caricature, advertisements could also be said to be discriminatory by exclusion. How many old, ethnic, homosexual, unemployed, disabled or just plain people do you see in ads? (Exercise 9 - Stereotypes in Advertising)

Not all myths are myths of personality. Some are cultural and nationalistic myths. Beautiful images of the Australian bush and the typical pioneering Australian are used to sell totally artificial, pre-packaged products - that is, a lifestyle that is essentially passive. This sort of myth often uses qualities diametrically opposed to the true nature of the product.

Some examples are:

- Wild horses racing over the hills to sell cigarettes (fresh air/stink);
- A family enjoying sunshine on the beach to sell margarine (natural/fake);
- A pioneer's trek to an outback shack to sell beer (fitness & action/beergut & passive consumption).

Believe it or not, some women will never need our extra security.



One could be excused for imagining that super-heroines never suffer from insecurity, even during their periods.

But in the real world, the thought of insecurity in your napkin is a very real fear.

That's why New Freedom[®] has a polysield barrier surrounding three sides to protect you from leakage.

Even our adhesive offers extra security. Instead of the conventional single adhesive strip, New Freedom napkins have two strips.

New Freedom also considers comfort to be very important. That's why we have developed a unique material called 'Alpha' fabric.

Not only is this fabric exceptionally soft, but it has a one way action. Moisture can

get through, but it can't get back. So you stay dry, which is why we call it our 'Stay-Dry' cover.

Extra comfort and extra security. Now that's something every woman can appreciate, no matter who she may be.

If you'd like to try New Freedom for yourself, write, enclosing name and address, to New Freedom Trial Offer, Kimberly-Clark Aust Pty Ltd PO Box 343 Milsons Point 2061.

KOTEX[®] New Freedom[®]
ADHESIVE NAPKINS.



24. Wonderwoman is a fictional character - only super heroines don't suffer from insecurity: if you're not insecure, you're not human. The ad stimulates fear, then explicitly offers security.



Unless you've got problem perspiration, it's hard to know how it feels.

It's hard to enjoy life when you have problem perspiration.

The hotter it becomes, the more you perspire, until your clothes feel soaking wet. Not only is it uncomfortable, it can also be very embarrassing.

Unfortunately, as you have probably already discovered, ordinary anti-perspirants aren't always an effective answer to the problem. That's why we've introduced Mitchum.

an anti-perspirant specially formulated to solve problem perspiration.

Mitchum's concentrated formula will help keep you dry, however hot or however humid it becomes.

You'll find it in most pharmacies, alongside the ordinary anti-perspirants.

So don't worry if you've got problem perspiration. If you use Mitchum, the only person who'll ever know is you.

Mitchum. For problem perspiration.



Face and body hair?



Invisbleach it!

New Invisible Bleach is the only cream to lighten face and body hair. It is the only cream to lighten face and body hair by blending it with water instead of using harsh chemicals. It is gentle on your skin, and will not irritate. It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

It is also safe for use on the face. It is also safe for use on the face. It is also safe for use on the face.

Relief from embarrassing itching



Relief from embarrassing itching

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene

Brozene



A GENTLER SOLUTION TO THE DELICATE PROBLEM OF BIKINI LINE HAIR.

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

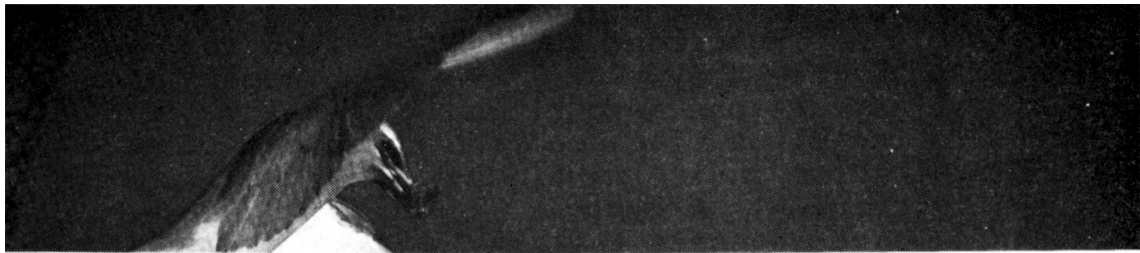
Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

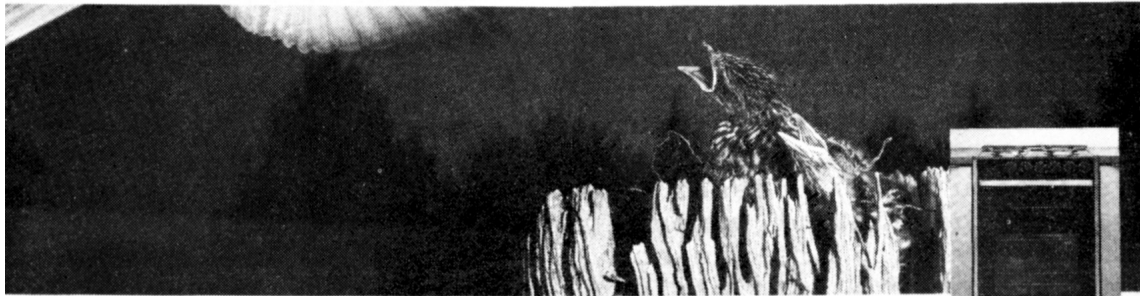
Nair Gentle Hair Remover for the Bikini Line

Nair Gentle Hair Remover for the Bikini Line

25, 26, 27, 28. Four ads which describe more or less normal physical conditions as "embarrassing" and "problem" and offer a "solution" in the form of packaged brand name chemicals. It is hardly surprising that so many teenagers are so acutely and uncomfortably self-conscious of their bodies.



Your family needs you not only your cooking.



In the course of one week, a mother prepares thousands of meals. In fact, she probably spends more time in the kitchen than any other place.
 In the meantime, the children are waiting not only for their meals, but for their mother as well. When you stop to think about it, most of the work involved in looking after a family is done by a mother, entirely on her own. The cooking, the washing, the shopping... none of these is a family activity.
 At Simpson, we are in the business of keeping mothers together with their families.

All our products... from cooking ranges, to washing machines, to refrigerators are designed according to the simple principle that a woman's place is not in the kitchen, but in the family.
 All the features that save time and improve efficiency are designed simply to give you more time with your family.

Australia's leading manufacturer of major household appliances.

SIMPSON
THE ORIGINAL

29. This ad reinforces the stereotype of mother as not only cook and housekeeper but also loving parent - the implication is that she has failed if she cannot combine both aspects efficiently.



Old Port
 Scotch Whisky

30. This woman is a typical femme fatale. The copy implies that she can buy/control her man - a reversal of the traditional image symbolised by the fur coat.



31. The ultimate successful man of advertising - hounded by the press, accompanied by a beautiful and expensive woman, smartly dressed, with all the accessories: "Women don't like anonymous men".

The images consistently promoted by advertising are those of fantasy. Idealised views of family, romance; adventure, success, health and friendship are constantly held up to us in the commercial media. The "key words" used in advertising refer to these ideals. Examples are simple, fresh, sophisticated, international, dream, free, classic, clean, mild, smooth, style, rich, taste, love, beauty, confidence, natural, healthy, pure, luxury, quality. Other key words are used to denote particular aspects of a product; value, bargain, benefits, extra, guarantee all assure purchasers that they are making an astute business deal in buying the product. Key words are often used purely for their own sake, in totally meaningless contexts. Unhealthy promotions are rich in this sort of senseless catchword: "Fresh is Alpine", "Introducing the International Mild - Smooth as...Silk Cut", "Coke Adds Life".

Some of these words take on a meaning different from and occasionally opposite to that in normal usage, for example an advertisement can exhort you to "be an individual" by buying a car which is also described as "biggest-selling". Both "individual" and "biggest-selling" are key words used to praise. Similarly the word "new" is a general-purpose commendation, but so is the word "old" in the sense of "traditional" or "established". (Exercise 2 - Key Words and Images)

Our life was a little flat until we saw Westpac.

"When Peter and I were first married, we had this noisy flat in Carnegie. It was cute - but we always wanted a home of our own. So we saved every cent we could. We were both working at the time. And went without a lot of the luxuries too. But it was all worth it. When this house came up for sale, we couldn't believe our luck. So the first person we even thought of seeing was our Westpac Manager at Ringwood. Peter always and he's the most understanding Bank Manager I've ever met. Now I can understand why."

This year, Westpac will help more than 200,000 Australians buy their own homes. People like the Moys's, who are determined to roll up their sleeves and work for the things in life they want.

At Westpac, we see our job as backing this way of thinking as much as we possibly can. Not only with money, but with advice, with new attitudes, and a brand new spirit of competition that will bring more and more benefits your way.

At Westpac, we're determined to become the kind of bank you want to have behind you.

Westpac
We're rolling our sleeves up.

32. The ideal family consumes as it grows.

The most important people in the world fly in Boeing 707's.

All five aircraft used by the United States Air Force to fly the President, Congressmen and foreign dignitaries are special versions of the 50-year 707 transports used by Air Niugini. The RAAF jet which flew Her Majesty the Queen around the South Pacific is another Boeing 707, and a sister ship to Air Niugini's Boeings.

The Boeing 707 has a legendary reputation for security and reliability. It's among the world's most successful commercial aircraft - and the world's most popular VIP planes.

Air Niugini passengers get VIP treatment, too.

The President of the United States of America is flown by pilots who average more than 9,000 flying hours. So are Air Niugini's international passengers. The Australian Government's VIP Boeings are maintained to the world's most rigorous safety standards.

So are Air Niugini's Boeings. Like other people in high places, Air Niugini passengers enjoy the security of a fine aircraft, maintained and flown by experienced crews.

Our 707s are friendlier than most international jets, and we carry more cabin crew per passenger. When you fly with us, you'll be less crowded, and you should be cleared through customs more quickly on arrival. For information on Air Niugini's non-stop Boeing 707 flights to:

Australia, Hong Kong, Singapore, the Philippines and Hawaii, contact your Travel Agent or nearest Air Niugini Sales Office.

Sydney 222 8900 Brisbane 229 5444 Melbourne 639322 Cairns 0142 19

AIR NIUGINI

33. Air Niugini illustrates the success fantasy - important people fly 707's - and panders to it.

Perèle
every girl dreams of wearing
beautiful French underwear...

SONIA: 3130
under wired bra
B & C cup sizes 15-20
D cup sizes 12-18 \$35
Colours: white, black,
champagne

SWITTY: 2167 bra & C
size 10-16 colours: white,
champagne, black \$35

BSWITTY: 3166 suspender bra
size 10-16 colours: white,
black, ruby \$20

SWITTY: 7106
brief size 10-16 colours:
white, black, champagne
ruby \$15

SONIA: 3130
Bustier without under
wire 10-15 colours:
white, black,
champagne \$25

Simone Perèle
of Paris...

the designers with...
authentic French styling...
authentic French quality...
authentic French fitting...

SLIM-IT SALON
the underwear professionals
20 Block Arcade, 282 Collins St.
Melbourne.

MAIL ORDER COUPON (include \$1.05 p.p.)
I enclose \$..... (Cash, Cheque, Money Order, Postal Order,
or Bank Draft) Or I will pay by Credit Card. If paying by Credit Card
please provide the following information:
Type of card (e.g. Bankcard)..... Signature.....
Name (BLOCK LETTERS).....
Address..... Cup size..... Colour.....
Bra..... Size..... Colour.....
Brief.....
Suspender Belt.....
call at Slim-It Salon or order by mail...

34. Perèle tells *Cosmopolitan* readers that "every girl dreams...". It would not be normal not to want the product.

A beautiful choice from 'Tab'

**Now
caffeine free
as well**

CAFFEINE FREE
TAB TAB
LOW CALORIE COLA
375 ml
LOW CALORIE COLA

It's as 'Tab' as 'Tab' can be...
So if you're going caffeine free,
this 'Tab', this taste, is for you.

35. It's a beautiful choice, it's caffeine free, it's "Tab" - but what's it saying?



36. B.U.G.A. U.P. graffiti explains a nonsense phrase.

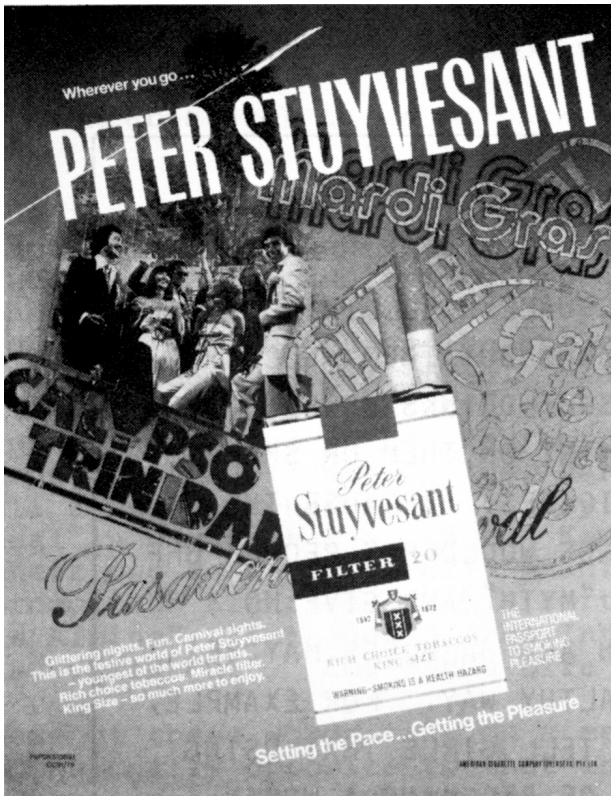
WHAT ARE UNHEALTHY PROMOTIONS?

SOME ADVERTISEMENTS ACTUALLY SELL THINGS WHICH MIGHT HARM THE PEOPLE WHO BUY THEM, SUCH AS CIGARETTES, ALCOHOL, SOFT DRINKS, SWEETS, TOYS THAT HAVE POISONOUS PAINT ON THEM OR SHARP PIECES, AND SOME INSECTICIDES. BECAUSE THE TRUTH ABOUT THESE THINGS WOULD PUT PEOPLE OFF, THESE ADS ARE FULL OF "MYTH" AND GIVE NO FACTS. PRODUCTS WHICH ARE HARMLESS MAY BE ADVERTISED IN AN UNHEALTHY WAY. FOR EXAMPLE, ADS FOR MAKE-UP OFTEN TELL GIRLS THAT USING THEIR PRODUCT IS PART OF BECOMING A WOMAN. THIS IS UNHEALTHY BECAUSE IT MAKES THEM THINK THAT THEY CAN BUY GOOD LOOKS AND MATURITY. MANUFACTURERS NEED US ALL TO BUY THEIR PRODUCTS, SO THEY WOULD LIKE US ALL TO WANT THE SAME THINGS. ADS ALWAYS SHOW "TYPICAL" PEOPLE AND AFTER A WHILE WE AUTOMATICALLY THINK THAT IT IS BEST TO BE LIKE THEM. THIS MAKES IT HARDER FOR PEOPLE WHO ARE COLOURED, DISABLED, OLD OR DIFFERENT IN SOME OTHER WAY, TO BE ACCEPTED.

As well as being simply annoying, many advertisements are plain unhealthy. There are two main categories of unhealthy promotions ads for unhealthy products or lifestyles, or ads which promote a basically harmless product in an unhealthy way.

As discussed above, ads have varying ratios of fact to fiction. As a rule, the ads with the least fact and the most fiction are those for unhealthy products, for example junk foods, beer or cigarettes, dangerous toys such as poisonous crayons and paints, and some pesticides. If ads for these products told the whole truth no-one would buy them at all.

You can't sell tobacco by saying "these cigarettes will give you a small physical sensation which is totally addictive; after you have been addicted for twenty years, they will probably have caused a serious disease; they also stink". Alcohol advertisements are also careful to tell only half the story; they don't push the fact that alcoholism and drunkenness are considerable social problems in Australia.



37. Such a wealth of popular, sexy, fun, jetset images can only mean that there's nothing to say about the product.



38. This ad, which provided no information at all, now gives at least a little to think about.



39. Saturation advertising is used when the product won't sell on its merits.

'Read what a former student says after doing a course at MBC'

"I'VE GOT THE JOB EVERYBODY ELSE WANTS"

Shayne Mead
Now working in the Travel Industry
 That's what Shayne Mead said. Shayne has now got a really interesting job in the travel industry. She's improved her personal skills at the Metropolitan Business College. And you can too. Steps to qualify you as a secretary, stenographer, personal assistant, word processing operator, typist or clerk here.

SHOULDN'T YOU FIND OUT ABOUT THE MBC?
 Hurry—Call the Metropolitan Business College now on: City 232 7666, Parramatta 630 9632; or send coupon.

THE METROPOLITAN BUSINESS COLLEGE and HALES SECRETARIAL COLLEGE
Level 1, A/B, Collins St to High Street, Sydney, NSW 1588 (former names: 1001 Market Street, Parramatta, 2766. Please forward correspondence to: 1001 Market Street, Parramatta, 2766.)

Courses Open Day Scholarships

Name _____
 Phone _____
 Address _____
 School _____ Yr. 10, 11, 12. (Please circle)

40. MBC: aimed at adolescents, this ad plays on insecurity and jealousy - the girl in the photo has "the job everybody else wants", not "the job I want".

Hi folks,

Well it's finally my turn to contribute my two cents worth (I got paid this week) and boy have I been looking forward to it. And speaking of boys that reminds me of the art department. They used to upset me quite a bit (what with Ron aiming rubber missiles at my neck and Peter stuffing me in garbage bins) until I discovered the secret to survival. If you keep stuffing them with a never-ending supply of cakes, pies and lollies they finally shut up and don't have the energy to nab you near the lightbox. (You didn't think I did it because I liked them, did you?) On the other hand the girls are mostly very easy to get along with. Karen is so generous. In fact, she's the only girl I know who'll ignore her allergy and devour half your box of chocolates just so you don't feel guilty about breaking your diet. Cheryl sits opposite me and always has the time for a friendly chat. Well, actually I chat and she nods and smiles and plays with her earplugs. Fiona has been kindly making me untold cups of coffee lately - ever since I found out how old she is. I mean as if I'd tell anyone. Excuse me a minute - Fee I said TWO sugars, and be quick about it! I guess that only leaves Lisa (yes please - who said that??). Unfortunately, though, she says we already have a short story this month.

Bye for now,
Mandy



Hello?
 You snore.
 And you steal the covers. What time did you leave?
 Six-thirty. You looked like a toppled Greek statue lying there. Only some tourist had swiped your fig leaf. I was tempted to wake you up.
 I miss you already.
 You're going to miss something else. Have you looked in the bathroom yet?
 Why?
 I took your bottle of Paco Rabanne.
 What on earth are you going to do with it... give it to that secret lover you've got stashed away in Perth?
 I'm going to take some and rub it on my body when I go to bed tonight. And then I'm going to remember every little thing about you... and last night.
 Do you know what your voice is doing to me?
 You aren't the only one with imagination. I've got to go; they're calling my flight. I'll be back Tuesday. Can I bring you anything?
 My Paco Rabanne. And a fig leaf.



Paco Rabanne
 An after-shave for men
 What is remembered is up to you
 paco rabanne

41. Paco Rabanne illustrates the deodorised society where synthetic smells are more attractive than natural ones. The purchase of a fragrance designed for mass production promises sexual conquests.

Advertising agencies have a very real problem when they are asked to design ads for unhealthy products. When the product has no real merits it must be sold purely on the myth promoted by the advertisement. The more irrelevant the myth, the more likely it is that the reality of the product is unattractive.

Ads for unhealthy products can also be picked by the quantity of advertising, as well as the quality. Because they are things we would not otherwise think of buying, they require a high advertising to sales ratio. Junk food, for example, needs intensive advertising to keep up its market share in contrast to food essentials - fresh fruit, vegetables, bread etc., which are hardly advertised at all. It is the colourful, image-oriented advertisements which first attract children and influence them as part of the "family" market (Exercise 13 - Food as Advertised).

The results of a recent survey of schoolchildren show that the majority eat inadequately because they regularly consume junk foods and confectionery but few balanced meals. As well as displacing beneficial foods from the diet, many soft drinks and packaged foods contain additives and preservatives which cause allergies, hyperactivity and other problems, especially in growing children.

Sometimes advertisers use attractive images to promote unhealthy lifestyles, rather than products. Ads are the mainstay of consumerist behaviour. There is no money to be made from people walking (instead of driving), playing cricket in their backyard (instead of paying to watch it), or having a rest when they have a headache (instead of taking a pill).

The constant presence of advertisements showing us how to behave in every situation influences us all to the point where we consider emulation of our billboard counterparts as the "natural" thing to do.

Some advertisements are unhealthy not from the point of view of what they are selling but in terms of the way they sell it. They may be selling a useful and valuable product or service, but use images to play upon the buyer's emotions instead of providing information.

So, although the ad may appear quite harmless at face value, the device by which it exploits and manipulates may be very unhealthy. Exploitation of basic human fears and desires by ads has been discussed above.

See the following examples.

42. In this case, the woman's body is an accessory to the panel van fantasy.

43, 44- The reduction of people to parts of the body emphasises sexuality, imposing machismo on men and feminine sexiness on women.



Part of the fun of growing up.



45. Happy families sell biscuits with a mixture of nostalgia and guilt; it is not the child who buys the product but parents seeking to offer the image of secure "normality" portrayed.

One of the most pervasive and offensive ploys is to use veiled threats of sexual failure or promises of sexual success; a sure-fire back door into the subconscious of most people from the age of puberty. The half-naked woman draped over a piece of machinery is a familiar example, and is not only insulting to the intelligence of the potential buyer, but denigrates women by using them as decoration for objects. It has been demonstrated that men do not in fact remember the name of the product in this kind of advertisement - only that there was a body in the picture.

As well as exploiting human sexuality, unhealthy sexist promotions perpetuate myths about differences between the sexes. In order to "sell" one gender to the other, the two must be maintained to be as different as possible (Vive la difference!). While advertising continues to condescend to women and use them in purely decorative contexts, showing them as feminine in terms either of submission or of allure, society will see these images as reinforcement of its traditional prejudices. While it continues to promote the "Ocker" image of beer-drinking mates at the pub, or the suave "lady-killer", men will continue to feel imposed upon to live up to these definitions of masculinity.

Sometimes the images and lifestyles promoted by advertising are unhealthy because they reinforce prejudices by omission. Because ads are designed to appeal to a mass audience, they commonly use cliches, familiar sayings and "typical" pictures of, for example, family life, which are known from long use to be memorable and appealing. Subjected as most people are to everyday advertising images, these pictures are quickly accepted as representative of "normal life", and the products as a prerequisite to that life. Conventional sexual roles and materialistic lifestyles are maintained by advertising which does nothing to increase society's acceptance of ethnic minorities, homosexuals, single women, the aged or parents sharing childrearing and earning responsibilities - in spite of the considerable proportion of the population that these "minorities" now represent. Their absence from advertisements constitutes discrimination by omission.

All advertising moulds our attitudes, starting its work even before we can read. Unfortunately, in our society, unhealthy promotions are the most prolific and intrusive of the media images from which children draw their impressions of life.

Until social responsibility replaces greed as the controlling force of advertising, the best we can do is to balance the fiction with fact. The B.U.G.A. U.P. campaign uses the advertisers' own medium (in fact their own billboards) to expose unhealthy promotions for what they are. (Exercise 14 - Unhealthy Promotions) (See Appendix B for more information about B.U.G.A. U.P.)



46. Sex appeal delivers the image with the milk



47. B.U.G.A. U.P. supplies the truth and responsibility missing in alcohol advertising.

HOW ARE ADVERTISEMENTS MADE?

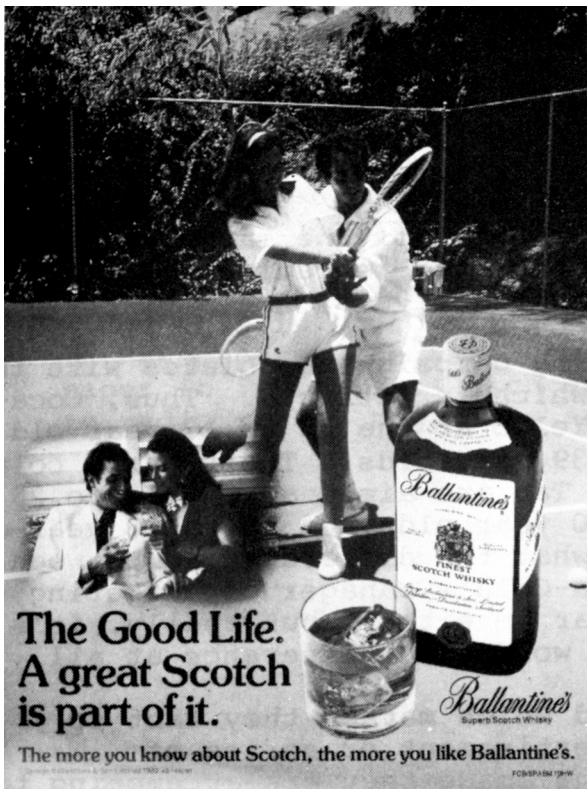
ADVERTISING AGENCIES ARE COMPANIES WHICH DESIGN ADVERTISEMENTS FOR PEOPLE WANTING TO SELL SOMETHING. FIRST THEY DECIDE WHO IS MOST LIKELY TO BUY THE PRODUCT. THEN THEY WORK OUT WHAT THESE PEOPLE LIKE MOST, AND DESIGN ADS WHICH SEEM TO MAKE THE PRODUCT SO WITH THEIR FAVOURITE ACTIVITIES. SOMETIMES THERE ARE DIFFERENT BRANDS WHICH ARE EXACTLY THE SAME THING, LIKE DIET COKE AND TAB. THE SAME MANUFACTURER MAKES BOTH OF THESE, HOPING THAT PEOPLE WHO DON'T BUY ONE WILL BUY THE OTHER. THE ADVERTISING AGENCY HAS TO MAKE UP A DIFFERENCE WHEN THERE ISN'T ANY. THEY DO THIS BY USING DIFFERENT IMAGES, AIMED AT DIFFERENT SORTS OF PEOPLE. ADVERTISING AGENCIES ARRANGE TO HAVE ADS SHOWN ON TV OR PUT ON BILLBOARDS AND WHEREVER ELSE THEY CAN AFFORD TO. A 30 SECOND AD ON TV CAN COST AS MUCH AS \$1500 EACH TIME IT IS SHOWN. JUST THINK HOW MANY CHOCOLATE BARS THEY MUST SELL TO PAY FOR THIS!

If you have a product you want to sell you might think about making an advertisement. Today advertisements are made by professional advertising agencies, companies whose business it is to create images and marry them to products. They undertake market research to identify a target audience for the product and how to appeal to that audience, and then create images to which the potential buyers will respond.

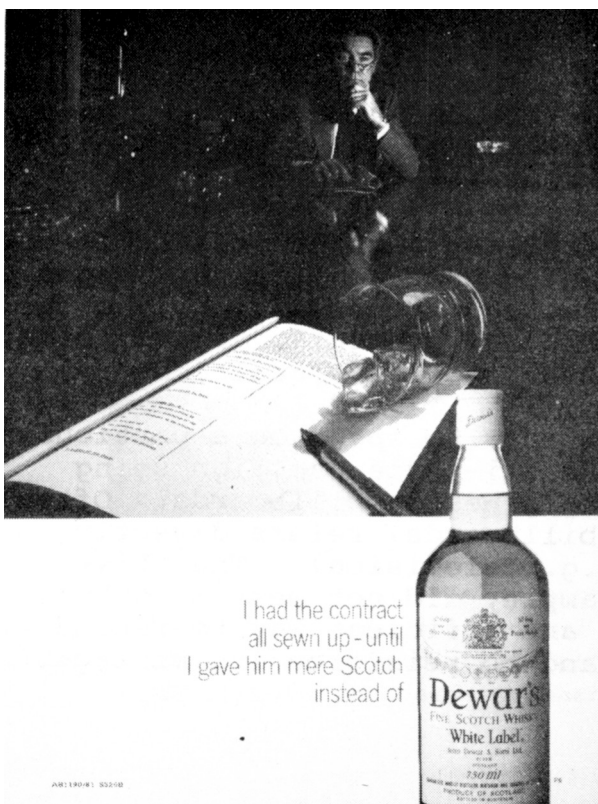
For some products, there may be several brands available which are not very different from each other. Sometimes several of these brands (e.g. soft drinks and cigarettes) are owned by the same company which thinks it can get a bigger share of the market by having one brand to sell to young people, one to housewives, one to businessmen etc. The differences between these products are so small that in fact many people cannot tell the difference between one margarine and another or one type of whisky and another.

So, to make sure that buyers keep on coming back to the same brand (this is known as brand loyalty) it is the advertising agency's job to manufacture a different image for each brand, designed to capture a particular segment of the market. This image

will need to be constantly promoted to remind the public of the product. (Exercise 10 - Garbage Analysis)



48. One lifestyle approach to selling Scotch: glamorous young people combining health and sophistication in the two situations pictured.



49. Basically the same product portrayed as the key to business success and savoir-faire.

The lifestyle which the advertising campaign associates with the product determines the audience which it attracts. Thus, Coca-Cola aims the campaign for Mello Yello at the 10 to 17 year old market, and Sprite at the 18 to 39 year olds. Their three cola brands, Coca-Cola, Diet Coke and Tab are aimed at the 12 to 25 year-old general market, 25 to 50 year olds and 18 to 28 year-old women respectively. When asked what the difference is between Tab and the newer Diet Coke, Coca-Cola's manager of marketing services replied "There's no sugar in either, but really, it's a perceived difference". In other words, no difference at all.

When the advertisers have decided which market they want to attack, they put together an advertisement or series of advertisements which reinforce the image they are attempting to project onto their audience. Often using the key words and images described above, the advertisements are designed to catch the attention of the targeted buyer by referring to them - their dreams, fantasies and problems (Exercise II - Selling a Concept).

The Diet Coke launch uses glamorous people in the right age bracket, showbiz trappings and Telly Savalas to project the image of lots of mature, successful but elegant and good-looking people having a wonderful time with Diet Coke. Tab ads are aimed almost exclusively at the young female market so are based on a sexy, but healthy, fun image of a young woman doing something active and being admired by passers-by. The latest "Coke is it" television campaign, aimed at young people of both sexes, shows a crowd of attractive young people rolling a giant inflatable Coke can down the beach and into the water. It has lots of images of friendship and popularity, and also shows them diving into the water and playing around the Coke can - athletic, active, slim, having fun, cool on a hot day. (Exercise 7 - Visual Imagery)

Depending on how much the customer has to spend on a particular campaign the agency can create a multi-media campaign using television, radio, newspapers, magazines or billboards. Often advertising in one medium (e.g. billboards) refers directly to advertising in another medium (e.g. television). The "Live on Milk" billboard campaign, for example, did not mean much by itself, but is used as a cheaper and efficient way to remind people of the television jingle and to reinforce its message.

Advertising agencies charge exorbitantly for their ideas and so do the media for their space (see next page). Advertising in the electronic media costs a lot more than in print, but generally the cost of an advertisement is based on how many people see or hear it at one time. So "prime time" (mid evening) television is about the most expensive sort of advertising but millions of people see the advertisement at each showing. Just try to work out how many single chocolate bars the manufacturer needs to sell in order to recover the cost of prime time television

advertising - and this is obviously a successful way of launching a new line. In newspapers, the rate can vary according to which page of the paper it is for, or which day of the week. Similar rules apply to radio rates, magazines and billboards and bus advertisements.

63.7%

Reach 63.7% of the most sought after women in Australia with one advertisement.

Yes! One full page colour advertisement in The Australian Women's Weekly will reach 1,688,000 (63.7%) of women 18-39 years for only \$11,750 — less per page if you buy more.

Compare that cost with television!

To reach 64% of women 18-39 years nationally on television will cost around \$80,000 with 30 second spots...that's over seven times more than this reach costs in The Weekly.

Add The Weekly to your TV schedule and expand your reach from 64% of women to around 85% of this elusive target audience.

Check The Weekly's unequalled reach accumulation of women 18-39 years:

- 2 issues 76.1% 2,018,000
- 3 issues 81.6% 2,165,000
- 4 issues 84.9% 2,252,000

Record breaking reach at an unbeatable price.

The Australian Women's Weekly

No other medium matches The Weekly's reach and unparalleled leadership in reaching Australian women.

50. The relationship between the commercial media and advertising is one of mutual dependence. Each medium creates an audience of potential purchasers which it sells to the advertisers who need to reach that spending power.

The following are some approximate costs for advertising space or broadcasting time:

- Channel 7 - varies from \$225 for 30 seconds (weekday mornings) to \$1,650 for 30 seconds (peak viewing hours)
- Radio 2CH - from \$30 to \$150 for 30 seconds (breakfast is the most expensive time)
- The Australian - (Circulation approx 111,000) - \$6,328 for full-page
- Sydney Morning Herald (Circulation approx 250,000) - \$10, 256 for a full-page; \$11,088 on Saturdays; a classified ad in the Herald costs an average of \$3.00 per line
- Women's Weekly (Circulation 1.25 million plus) - \$11,750 for a full page (colour)
- Dolly (Circulation 175,000) - \$3,270 for a full page (colour)
- Buses - from \$30 to \$100 for 3 months for a side panel (depending on the city and the number of buses)
- Taxis - between \$50 and \$75 for 6 months
- Billboards - between \$700 and \$3000 per year, depending on location.



51. This ad appearing in the advertising trade papers illustrates how advertisers expect to reach their audience through their basest instincts.

WHAT RIGHTS NO CONSUMERS HAVE?

PEOPLE BELIEVE WHAT ADS TELL THEM BECAUSE THEY THINK THAT THE LAW PROTECTS THEM, IT IS AGAINST THE LAW FOR ADVERTISERS TO LIE, BUT IF THEY DO, IT IS VERY DIFFICULT TO MAKE THEM CHANGE THE AD, AND VERY EXPENSIVE TO TAKE THEM TO COURT. MANY ADS DON'T ACTUALLY LIE, BUT ARE STILL MISLEADING, THE ADVERTISING INDUSTRY HAS ITS OWN RULES AGAINST MISLEADING OR UNHEALTHY PROMOTIONS, ANYONE CAN COMPLAIN ABOUT AN AD WHICH BREAKS THESE RULES, BUT BECAUSE THE COMPLAINTS ARE JUDGED BY PEOPLE IN ADVERTISING, COMPLAINTS FROM PEOPLE OUTSIDE THE ADVERTISING BUSINESS ARE NOT TAKEN VERY SERIOUSLY, THIS IS WHY SOME PEOPLE SPRAY MESSAGES ON BILLBOARDS WHICH ARE UNHEALTHY PROMOTIONS, THEY THINK THAT THEY HAVE TO DO THIS EVEN THOUGH IT IS ILLEGAL.

One reason why do people believe what advertisements tell them is that they think that they are protected by a number of laws and codes which control advertising and the ethics of particular approaches to selling. True, there are many laws governing advertising, but these are mainly designed by the industry to protect businesses from each other's unscrupulous attacks, while the consumer is virtually unprotected.

There are two principal areas in which consumers are protected by the law. These are the Trade Practices Act and the Broadcasting and Television Act. The Trade Practices Act is administered by the Trade Practices Commission, and offers protection from misleading or untruthful advertising under many different headings. This has been used almost exclusively by one advertiser against another on issues of disparagement of a product by the makers of a rival product or unsubstantiated claims of merit. For the consumer, the cost of an action would probably be prohibitively high, so the Trade Practices Commission in theory has the authority to initiate action against an advertiser whose claims are misleading or untruthful and to impose quite severe penalties for infringements. In practice, the function of the law is left almost entirely to the advertising industry's "self-regulation" system (discussed below).

The Broadcasting and Television Act is administered by the Australian Broadcasting Tribunal. It includes specific sections excluding certain types of advertising from broadcast in the interests of public health and welfare, or in order not to offend principles of "taste and decency", and restricts advertising during children's programmes. Two voluntary organisations examine nearly all advertisements which are used on television or radio before they are broadcast. FACTS (Federation of Australian Commercial Television Stations) and FARB (Federation of Australian Radio Broadcasters) ensure in the interests of the broadcasting station that advertisements comply not only with the law but also with the voluntary codes. In published media, a similar role is taken by the APB (Australian Publishers' Bureau).

In addition to state and federal laws, advertising is regulated by a number of "voluntary codes" formulated by various industry bodies such as the Media Council of Australia (MCA), the Australian Association of National Advertisers (AANA) and the Advertising Federation of Australia (AFA). The MCA represents the media accepting advertisements for publication or broadcast, the AANA is an association of companies which advertise, and the AFA represents advertising agencies. As well as a general code of ethics, the voluntary codes cover advertising for cigarettes, alcohol, drugs, slimming preparations, pesticides, radio broadcast advertising and mail order advertising. (See Appendix C).

A joint investigative committee called the Advertising Standards Council administers the codes and considers any complaints from the public or advertisers who feel that the codes have been breached (see Exercise 12 - Consumer Protection). This system, however, which is called "self-regulation" does nothing to protect the consumer. The voluntary codes are formulated by the industry themselves, which makes as much sense as allowing criminals to write the law. Moreover, compliance with the codes is voluntary, and the ASC does not have to give any reasons for its decisions in upholding or dismissing a complaint. The complainant therefore cannot tell how the advertisement has been judged or take the complaint further, as the codes have no legal status. As the codes are administered by the professional associations, the penalties for breaches are minimal and not sufficient to discourage transgressors. In order further to protect its own interests, the industry has set up another body, the Joint Committee for Disparaging Copy, through which advertisers can force the withdrawal of any advertisement which disparages an identifiable product or service.

An example of how self-regulation fails to work is in the case of a complaint by the Australian Consumers' Association. The ACA complained that the Marlboro advertisements showing a cowboy next to a horse and foal were of major appeal to children, contrary to Clause 4 of the voluntary code. The ASC replied simply that they had examined the advertisement in question, and decided that it is not of

major appeal to children. No explanation was offered. In contrast with the indifference with which the ASC regards consumer complaints, and the length of time it takes to act on a complaint and withdraw an advertisement, it acted swiftly to ban an anti-smoking advertisement produced by the Health Commission, on the grounds that it "disparaged an identifiable product" (cigarettes) when the Tobacco Institute complained.

Overall, despite the proliferation of bodies concerned with the control of advertising, the system of self-regulation works much more in favour of the advertiser than of the consumer, who will generally find using the official channels of complaint a tedious and unsatisfactory business, and recourse to the law extremely expensive. This is why the advertising industry proudly announces each year that the small number of complaints is testimony to the success of the self-regulatory system and the responsible nature of advertising.

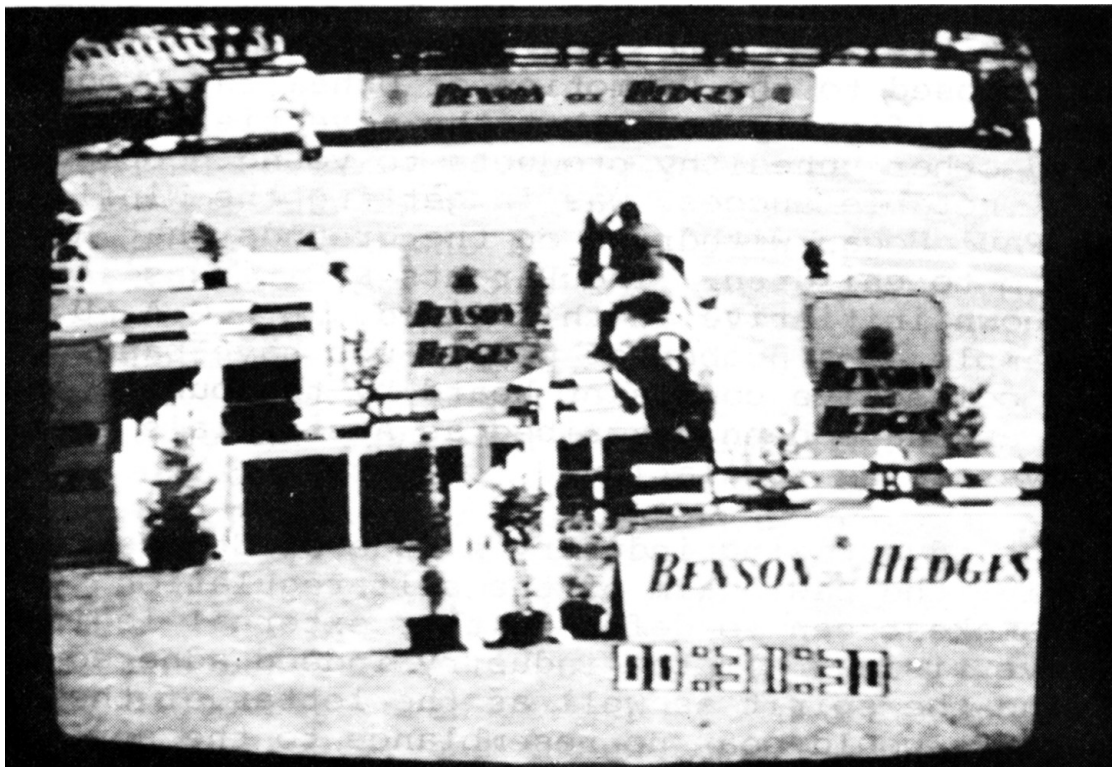
One way in which consumers can sometimes help themselves is by forming consumer groups who can pool their resources to find out more information about advertised products and the sort of information advertisements supply. The Australian Consumers' Association, through its magazine "Choice" reaches a large number of homes in Australia and provides information about competitive brands, dangerous products etc. "Kid's Choice" is a regular feature compiled from children's opinions of toys and other products which they buy and use, and may provide some inspiration for class activities. More specialist groups include M.O.P. U.P. (Movement Opposed to the Promotion of Unhealthy Products) which was formed specifically to combat the advertising of tobacco and alcohol and other unhealthy products to young people. M.O.P. U.P.'s most notable success was in getting the Winfield ads featuring Paul Hogan withdrawn on the grounds that Hogan is a popular hero to children. The Parents & Citizens' Association has also shown initiative in this field. B.U.G.A. U.P. is another example of a number of people who have banded together to make their collective complaint heard by the public and the industry - and have been described as Australia's most effective form of advertising regulation.

Although the advertising industry's Code of Ethics reads quite convincingly, the basic aim of the self-regulation system is to provide a smokescreen to defer further external legislation to control advertising. If the industry indeed adhered to its "ethics" and the spirit as well as the letter of the law, advertisements would bear no resemblance to the sort of glamorous misinformation analysed in this manual. B.U.G.A. U.P. would run out of unhealthy promotions to paint on. Advertising would then fulfil its original function of providing information to the public and there would be no need for further regulation or for consumer complaints. In the meantime, by refacing unhealthy advertisements to expose the deception of the

devices used, any individual can help to redress the balance of information in favour of truth.



52. The public voice regulating advertising: B.U.G.A. U.P. spells out the appeal of the cowboy image - and how dumb it is.



53. The advertising industry's self-regulation: flouting the law by advertising cigarettes on television via sponsorship .