

Web Edition of How Media and Advertising Are Killing You.

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HOW MEDIA AND ADVERTISING ARE KILLING YOU

New New New

**UNHOOK
AND
LIVE!!**

by LOWEN CLARKE

**PREFACE TO THE 2008 WEB EDITION OF
HOW MEDIA AND ADVERTISING ARE KILLING YOU**

Twenty years on, and the theory and practice of ‘How Media and Advertising Are Killing You’ still holds well. At many times over the past twenty years, both media and other ‘conditioners’ have colluded in quite controlling ways. But, people continue to get together in unexpected ways and produce new ideas and energies and visions. They move forward, and the media and others interested in keeping things back just have to take a leap forward.

The rise of Salvation narrative and increased apocalyptic in media (and politics and religion) is something to watch out for. We are swamped by such salvation stories. They have a deep meaning for us, but can also be overwhelming. Apocalyptic has increased from a number of source conditioners, including religious sources. But, it is so often resorted to by would-be manipulators that it is wearing itself thin.

I’d criticise the book now for even pretending that the Christological Concept was more than a nicety in thought. The concept is just so prone to being captured by regressive elements that it does damage to its own cause. This is true for Monotheism as well. I wonder whether the price paid for Monotheism was too high. Good rational thinking seems to produce more progress. It seems to take the new welding of about three concepts to produce a genuinely new and useful idea. The inclusion of the concept was meant to be about possibilities and opportunities, not for religious purposes.

Remember, the book is a means to externalise what might be in the mind: it needs to be applied interiorly as well. It is a metaphor.

The arrival of the Internet has meant there is a new medium that people need to get information from with care. You don't have to argue with it, just slow down acceptance of what you are told or provided with until you have checked it out.

With a gradual process of:

- 1: 'How Media and Advertising Are Killing You' and
 - 2: the work I have written called '**Ancient Greek Empowerment Script**', (also available on lowen.com.au), and
 - 3: by doing some group dynamics work,
- most individuals will find progress towards their own individuation and hopefully find a place for themselves and their loved ones in the world.

In the work called 'Ancient Greek Empowerment Script' there is a positive affirmation/self-suggestion therapy to help Unhook from media and advertising. It was originally planned to be in 'How Media and Advertising Are Killing You', and people who knew of it were disappointed at its unfortunate omission. However, it works even better in the 'Ancient Greek Empowerment Script' format.

I hope that 'How Media and Advertising Are Killing You' continues to attract people who find it helpful, and that they enjoy the new script format as well.

Lowen

February 2008

Our whole family have been helped by this work. We have all now got a basis for understanding each other – reality.

The work is a must for all advertisers, journalists and anyone in or contemplating commerce.

A great personal help. I'm now in charge of my own life, and able to relate to people, and see them clearly. I don't blame them for a tenth of what they say, and that leaves me free to just get on with life. If Lowen's work doesn't end up changing the world, it will still utterly change your world !

From Manhattan Transfer by John Dos Passos. 1925:

"So there's the cub reporter, the yellow journalist is it, looking as if butter wouldn't melt in his mouth is it ? Do you know what my opinion of you is, would you like to know what my opinion of you is ? Oh I've heard all about you from Ruth and all that. I know you're one of the dynamiters and aloof from all that. How do you like being a paid prostitute of the public press ? How d'you like your yellow ticket ? The brass check, that's the kind of thing. You think that as an actor, an artiste, I don't know about those things. I've heard from Ruth your opinion of actors and all that."

"Why Mr. Oglethorpe I am sure you are mistaken."

"I read and keep silent. I am one of the silent watchers. I know that every sentence, every word, every picayune punctuation that appears in the public press is perused and revised and deleted in the interests of advertisers and bondholders. The fountain of national life is poisoned at the source."

"Yea, you tell 'em," suddenly shouted Stan from the bed. He got to his feet clapping his hands. "I should prefer to be the meanest stagehand. I should prefer to be the old and feeble charwoman who scrubs off the stage, than to sit on velvet in the office of the editor of the greatest daily in the city. Acting is a profession honorable, decent, humble, gentlemanly." The oration ended abruptly.

"Well, I don't see what you expect me to do about it," said Jimmy crossing his arms.

HOW MEDIA AND ADVERTISING ARE KILLING YOU

LOWEN CLARKE B.A., B.D.

For further information and application of the techniques and information contained in this work, feel free to contact us at lowen.com.au

Lowen continues to consult to organisations and groups. See Website.

Also on the lowen.com.au website: Ancient Greek Empowerment Script. 2007

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THANKS:

Thanks to all those who have helped me with the work, by making me aware that I needed to write it to you.

From those to whom one would naturally turn, hoping for help assistance or support, or even kind words, that is the literati, the intellectuals, the thought leaders and those with the wherewithal, nothing ever came.

Occasionally, it would from an unexpected source, the odd dedicated journalist or disc jockey, or the man you thought didn't hear a thing. They suddenly saw what I was saying, and rejoiced in what I had discovered.

DEDICATION:

To broadcasters, hoping that they can get their machine back on the rails, as servant, not master.

To press, hoping they can find some responsibility to go with all that privilege.

To advertisers hoping they can see more sales in a society of democratic capitalists.

To all viewers, listeners and readers, as a warning to be very careful at the moment while some parts of media and advertising are so far off the rails.

To those 'ordinary folk', amongst the many I have spoken with, who saw what I was saying.

To a charming aboriginal youth I met on a train once, whom I've long hoped would get this book, and add to his strength by using it.

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To a young gay man who showed me that this book is the work merely started, that the real person to whom I wrote this book will never see it, because society began to oppress him so early he never learned to read. He has been my inspiration to write better, simpler, clearer.

To a young bisexual woman of great talent in England who has been prevented by all the false ideals and worlds in her head from getting on with using her creativity, and about whom the media sing victory songs because they've stamped out the rebellion in her.

To everyone else, because they are so afraid of these three heroes.

The final responsibility for the vision of this book and the great perilous treason it spreads is mine. And that is rather funny.

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KEY TERMS

THE MEDIATED PROCESSES:

The processes and occurrence over time whereby human tendencies get turned into the major filters through which we perceive what is around us:

BASE PROCESSES: THE REACTION GAME:

Dichotomisation: where no fact, incident or issue can be left just as it is, but must be dramatised into an event, where we react.

Comparison: where we are constantly having to justify ourselves, or wish we were like this or that, or envious.

CATALYSTS:

ADMIT: The basic catalyst system to whirl up Dichotomisation and Comparison. The advertiser creates a heaven ahead of us, in product, and the media enforce that, and make us think that there is no alternative, by confusing us and continuing to order us about, mucking up our own sense of time.

(Aspiration, Delusion, Moral Imperative, Time Warp)

Media Rules: the basic set of catalysts that journalists use to weave us into the mediated world

Apocalyptic: a specialist set of catalysts brought over from religion, used by senior journalists and editors

Dehumanisation: the process whereby we gradually distrust being human, and hate the major elements: being lonely and being able to overcome this by love. It takes two parts:

Reification: where human beings actually become the product sold between products and by media to advertisers

Animalisation: where we are lead to constantly think we are merely superior animals, and where we can be lead to see certain groups as animals.

KEY CONCEPTS AND TERMS:

Revelation: a wrapper in which the mediated world is presented to us. As it is in fact an ancient and powerful way of thinking, a part of life, it is very hard to beat.

Time Warps: are a precondition and a catalyst. One pulls us out of now, and the second gives us a false sense of time.

Normatives: any other societal conditioner. These can have good influences, though we as maturing people, do need to overcome them. Media make us distrust them, unless they have a use for them.

Knockout: the means used to install an apocalyptic world view, and self destructive opinions

Metaphoric Event: This can be a simple sales presentation, where the object is to convert a non-purchaser into a purchaser, as distilled, say into an ad or direct mail approach, or the process or event where we, by the metaphor of externalising our heads on to the media, get free of what is in our heads. A christian conversion event works similarly.

Classifying Advertisements: A system to try and break down the mass of them, and follow them. Basically, it is analysing the ADMIT elements, and the mediums through which the ads portray the message, such as sex, family (belonging and the stigma of not belonging), and observing the habits of certain product presentation.

Classifying Media Events: A system to analyse the mass of Media Events at any one time or place, or to help build up a collection. It relates to how the story grows and bounces around between media, picking up more and more other images, and dichotomies and comparisons.

Supernatural: where the expression of our perception takes on a reality which we give precedence over the materiality of our own existence; where we externalise and then fall prey to that externalisation.

Image, Symbol, Totem, Metaphor, Belief, Self Destructive Opinion: The route of expression of what is around us, and feelings we have. We perceive the Materiality around us, and

use images to communicate it. If we know that is what we are doing, they are Images. If we use the Image with meaning, it is a symbol. If we use the symbol with notions of identity or sexual expression, it becomes a totem. If we use the symbol with opinions, or morals etc., it becomes belief and opinions and attitude.

Myth: can be a false world or notion, or the depth of experience, containing compressed human experience.

Paranoid: where the objective part of our mind is taken over, and either feels watched or watches on behalf of those who install a belief that they are always watching, (public opinion, respectability, the right thing, big brother, media)

Schizophrenia: where the route from thought to action is cut. This is usually from thought to feeling to action. If this is not working, conditioned solutions need to be sought.

Multiple Personality: where the individual's personality is split into many, each of which needs to be thoroughly provided for.

Suggestion: a basic element of communication, between people, or of sales, and of installing consumer habits and mediated world view.

Hypnosis: Suggestion over a period of time

Replication: where the whole world view or brain is also taken in to the mind

Introspection: The natural thought process which leads us to individuality and consciousness. It is altered and stopped and confused by the mediating processes

Christ Principle: a symbol meaning the ability to overcome dichotomies of all kinds, by transcending yet holding the components, whether they make a polarity or a (logically) impossible combination.

Creativity, Visualisation: The process of seeing in the mind an image, and then turning that energy into materiality

INTRODUCTION

The object of this book is to provide you with enough information to be able to see for yourself how you and your society are being affected by media and advertising, and for you to be able to start saving yourself, and your society.

It is to show you how to see through media and advertising, a wall of images, through to the material world beyond, and to be able to see what is happening, and to be able to take charge of your life, and direct it how you want.

It is not designed to make you throw the paper or the television out. It is to help you glean real information, and maybe force those who produce the ads and media to treat you with respect, and respect your humanity.

In a real sense, today, the only person who manages to make sense of their success, or become successful, or do or achieve anything is the person who knows not to take any notice of media and advertising. That is why practically all pop stars, all film stars, all "media personalities", all leaders and thinkers and businessmen advise others against believing anything the media has to say.

And let's straight away look at someone who has said the same.

QUEEN'S CHRISTMAS MESSAGE: 1987

In a dramatic break with precedence, The Queen lashed out at media in her Christmas Message.

She laid the increasing bitterness and intolerance of British society at the doorstep of Fleet Street, in an obvious attempt to wean the people away from media and to get them to listen to other sources. She mentioned in particular the media keeping

up hatred of the Irish, and she used that as a step to talk about strife from football inspired loyalties to the increased scapegoating of homosexuals, as society tries to expiate its guilt.

"Like everyone else. I learn about what is going on in the world from the media, but I am fortunate to have another source of information."

In what will be seen by some as a lash at the Prime Minister, Mrs Thatcher, she implied that all was not well with British Society. "This year I hope we will continue to remember the many innocent victims of violence and intolerance, and the suffering of their families."

LITTLE CHANCE

However, she thought there was little chance of her message lasting. "I am afraid that the Christmas message of goodwill has usually evaporated by the time Boxing Day is over."

In suggesting that acceptance, forgiveness and love are the proper channels for human energy, the Queen has put herself in the direct firing line of most media. "It is only too easy for passionate loyalty to one's own country, race or religion or even to one's favorite football club to be corroded into intolerance, bigotry and ultimately into violence.

"We have witnessed some frightening examples of this in recent years. All too often intolerance creates the resentment and anger which fill the headlines and divide communities and nations and even families."

In her attack on the media, the Queen said: "Like everyone else. I learn about what is going on in the world from the media, but I am fortunate to have another source of information."

Earlier, she had made the point that people should value and use their hard earned human abilities and experience as the window through which to see the world: "Experience should help us take a more balanced view of events and to be more

understanding about the foibles of human nature."

The speech is expected to mean a very troubled year ahead for The Royal Family, who are struggling to keep showing the people that their role is as human beings, not fodder for commerce, or as tools to keep the rigid english class structure going, or to keep people buying to prove themselves.

*

It is not enough to know that something stinks out there: we need to arm ourselves against it, and by so doing, force those in media and advertising to realise what they doing, and to take action to stop.

There is no conspiracy: neither advertisers, producers, big companies, journalists or media magnates know what they are doing. The advertisers are only just realising that what they practise on the woman shopper is hypnotism, or that the effect of television subliminals is as deep as it is.

So don't get angry: get strong.

There are plenty of people both in the media and in advertising who are deeply distressed by what is happening: but who feel as equally powerless as the most affected consumer.

After you have finished , use the tools in this book to put under scrutiny every advertisement and every news item. Then, extend that to looking at your own thoughts, the thoughts of others, your own actions, and those of others. Take it wider, assess the beliefs you have held, and your desires and dreams.

You'll find that if you can clear out the dreams that are forced on you by the advertiser, and the powerlessness encouraged in you by the media, many of those dreams will come true.

*

As humans, we are heirs to many bad thought patterns. If we know they are destructive, we try to disempower them. Good thinking, like love, can make life longer and sweeter.

By exploring the largest source of bad thought patterns, the Media, you will be able to build up a "Filtering System" to help you eliminate a lot of the noise and free you to see what you have picked up from other "Conditioners". By examining media as an external source, gradually, you will be able to see what habits have instituted themselves in your own heart, mind, and identity.

Our personhood is made up of our humanness, our mind and our identity. If any of these is "taken over" by external structures, we are thrown into conflict, and our personality split. Advertising and media seek to take over these areas, and sell them back to us, at a ransom. We are forced back to the struggle to survive, and our minds are reactive and conflict ridden.

You will be able to judge whether you need to reclaim your humanness, get control over your mind, or build identity. You can use this book as a means to move on to the next stage of human development – getting many more benefits of being, gaining awareness of life itself, untrapped by the need to survive, or by the world of images, and living in this wonderful material world.

As you read the book, you will thus see what has happened and at the same time, just by becoming aware of it, you will be freeing yourself and moving to a peace of mind which is dynamic and bright.

*

We are all ready to make a solid advance in liberating the mind from Images and external conditioning, to find the inward

freedoms of life and love.

To do that, we are presented with a great challenge, perhaps the last of the great challenges man has had to overcome.

Advertising and media have been selling by creating consumers out of us all, and squeezing the life out of us. Little have they realised the goose they are killing. Their mentality is one based on a scarcity mentality, instead of the boundless opportunity of creativity.

The good news is that it doesn't have to be that way: media and advertising can assist us to be happy, productive and loving humans. They will, when they realise that sales will be up if we are all producers, not tied down consumers.

We are going to have to free ourselves fast too. Those who are disabling the individual are not as in charge as they make us believe. It's more than a matter of using clear thinking to create new habits of thought.

*

"Mr Murdoch has desensitised people. I don't think he intentionally wants to increase violence but that is what he is doing." Dr. Thomas Redecki, Spokesman, National Coalition of Television Violence, U.S.A.

"It is clear that Mr Murdoch's newspapers sensationalise anger and violence. They tend to incite anger and revenge and make the readership accept this violence." Herald Editorial.
10 August 1985. BEFORE MR MURDOCH BOUGHT IT.

We all need to fulfil our ability to be people who can overcome dichotomies, and show how a dynamic yet laid back existentialism can work.

Our society is not facing the doom it believes it is; it is a

healthy and democratic and dynamic society, with great things to offer the rest of the world. But it is being thrown off track by a journalism which, rather than attempting to state facts, seeks to present dichotomies in drama, and to elicit reaction and involvement from the reader. Add to this dichotomisation process an increasingly frustrated apocalyptic and constant barrage of pseudo-revelation in which we learn that everybody is evil, on the take and lying, (except for the reporters), and you've soon got a constantly frightened and confused people. A people made ready for the advertiser.

Papers don't even pretend or aim to be unbiased, and practise a classism that keeps people constantly having to show who they are or where they are going. A "reaction game" is used constantly.

The new thrust of advertising and journalism shows every trick of pseudo-apocalyptic propheteering. And where it sets up the questions and needs, it's no coincidence that advertising cloaks the big companies as the priestly answer, a heaven on earth. Or that a major Australian bank, Westpac, utilises a mix of heavy sexual imagery alongside adopting a religious stance, as it calls its cheque account "The Spirit", and talks about its "Ascension" as a leading bank. In England, an equivalent is the "Credo" account.

The only real obstacle to us achieving the goods and goals of humanity is home grown accidental media brain washing, overriding us as people who have decided that they like a fair and easy society and are willing to pay for it. It's a corporatist media which loves the cash flow of elections, the largesse that follows them, and the chance to make Governments spend up big to correct ideas which they are at pains to imprint into the population.

Everybody tends to disbelieve journalists; yet, when they get dramatic, enough sticks to make repetition a sure way to get

the whole lot believed.

*

Britain, Australia and the United States lie decked out in coffins, hermetically sealed years ago by the advertiser and the media, with the national traits of "being English", "being Australian", "being American" turned into afflictions. Around the coffins the leaders prance, adding bits of sticky tape, thinking they've got can openers.

It's as if we have all have been turned into zombies who are programmed only to be able to say "We are not zombies, we are the free."

What about the mass of the people ? They are kept busy by being kept on the treadmill of classism from getting aggressive or making the most reasonable of demands. This keeps the intellectuals and the liberals and the ordinary man looking upwards, and ogling a lifestyle that exists in advertisements and the social columns.

Our society is strangling itself on a classism based on hope and hearsay, a secrecy and non-disclosure of information that stifles any attempt to use knowledge efficiently, a reliance on "right thinking" that is based on distrust of the commonality of humanity, and the self-flattery of tradition. These things prevent us functioning as a democracies. Instead it is 'value-ocracies' between symbolic elections.

People are forced to measure their acceptability by a thousand and one external value systems. It's a crime to be human. Success is seen as something just "got", no matter that every successful person is constantly saying "anyone can do it."

The media is intent on keeping people fighting against each other and so unhappy with the world and themselves that they are powerless to make it a better place, except by following the

guidelines laid down by the advertiser for the consumer, and by trying to buy back some of the identity which media has mangled.

No one is surviving the media, the supposed window to reality. The window is a voyage to a paranoid and schizophrenic consumerism.

Media has created a supernaturalism over everyone, and people can't even see or feel the problems they want to solve, can't make or accept changes, or use the freedoms they already have.

And everybody carries through the lie by presenting themselves as self-content and ok, hiding the anger and the disappointment, for fear of being seen by a journalist to be kicking the can, committing a reportable offence. Yes, the Third Eye of the mind has been taken over by the media, and causes a national paranoia only the insane or rich can afford to ignore.

*

Throughout this work, I have remained as calm and objective as possible. This is because anger would only inflate the size of the book, and alienate some readers, and also because I want it to provide a safe house for the reader, as he will go through a lot of anger as he realises the enormity of the tricks being played upon him.

However, before we get any further beginning the journey, let me describe it for you. Perhaps knowing it will make it easier. Once you allow yourself to admit that advertising has a much stronger effect on you than you would wish to acknowledge, the cracks are opening up, and an acute sense of being had, of loss, may occur. This may surface as anger.

Then, when you realise that practically every single item of news presented to you by the media is as good as a deliberate

lie, and is more often than not the exact opposite of the truth, you may feel like going and bombing the newspaper office, the radio station, and the television station.

Don't: very few of them have any idea of what's happening, and they already feel rotten enough about what they know they are doing.

And you may feel angry at those who have been using the media against you. Again, don't: they just thought it was the normal thing to do. Instead, start breaking out of the world that has been created for you. Look at the real material that the world is made of, and enjoy it. What you are learning to do is to see things without seeing IMAGES with them.

You will see sunsets as color and movement, not "the long sad end of yet another day". And oak trees become color and shape, with you a part of it all, not "the proud tree of strong England."

Then, you may start to see beyond other sets of images that are in your head. Beyond national images and traits, to religious images still in your head and working, accidentally, against you.

So, the journey is of clearing out the mind, putting in positive images and realities, and then letting yourself become whatever you become, and liking yourself for being the you you have become.

The book is not just about advertising and the media: it's about everything that gets into our heads, and prevents us enjoying the materiality of the world. Once we can get through media conditioning, we have the tools to get through other sorts of conditioning. Not all conditioning is bad. Not all media conditioning is bad. There is nothing intrinsically wrong with social, class or sexuality conditioning, provided it

ends up natural to the individual. However, when such conditionings are mainly being kept up so that the advertiser can pull strings easily, that conditioning is not an enabler, it is a cage.

This book is merely to give you the chance to think about the nature of the conditioning in your head, and whether you want to follow the road out.

It's not just about media: it's about freeing the mind, getting creative and all that. The things we've all heard a thousand times from visiting gurus and mind dynamos. But, the metaphor it uses to do is a study of advertising and the media. I believe that freeing yourself from their web is the major task to be undertaken before any of those other mind systems work. But, studying the media really is just a metaphor for finding out what the heck is already in that sponge we call a brain.

And there's no right way or wrong way, because we have all soaked up different information and experiences.

And, we all know the important things in our own way. They might be confused edifices, they might be crystal clear, but in the structures of our own lives which we all build in our own ways, we learn our own truths. We all develop our own systems of metaphor. And "Life" itself, whatever we each mean by that term, becomes a metaphor. For Being Here and Now, Doing, and Loving. We all already have the knowledge to free the mind, and ourselves. But we don't all know that it really is worth doing, and that we don't need to go to the gurus to have it done for us.

That means discovering that we've been turned inside out by the major information and image suppliers of our world: advertising and media. While the other conditioners, such as religion, family, often have good effects or intentions, media

does not. As you learn to see and laugh at the media, you will also pick out the rotten bits of the other conditioners, and be able to use the good.

Who knows, you may even find good things coming out of the media, as they have to respond to you as a valuable person, not the paranoid schizophrenics they've turned us into.

There's nothing necessarily anti-advertising or anti-media in the book. There are wonderful people in both fields really trying to do well by us all. And those are the people who will encourage you to read this book. Indeed, they themselves will be reading it with eyes wide open, and glad the book exists.

Over the years I have been writing it, I have researched an enormous amount of media stories and advertising events, assiduously following their effect on the reader. Every point in this book is backed up by roomfuls of evidence. Thus, I avoid spending huge amounts of time and space showing what already many people know and, sadly, accept.

We all tend to dislike and distrust advertising. We've been told often enough of the sexual subliminals that they contain. We all know, and most journalists agree, that there is something wrong with media reporting. If they are not directly lying, the reports are distorted, sensationalist, callous or just plain wrong. And there is a shocking disregard for minority or nonconformist groups.

Current awareness of the partisan nature of the media is quite high. However, those that allow this knowledge to be turned from powerless acceptance into anger or expectations of change are few, and tend to be the members of the groups so constantly mauled.

This ends up only further convincing the "majority" that they are under attack. Thus, if anyone attacks a newspaper as

having been dishonest, that paper these days will tend to turn around and say, 'you are insulting our readers, how dare you'. It will then say to its readers, 'You are being insulted, do not worry, we will take up your cause'.

Current awareness, then, somewhat fails the majority of victims of the media: the "majority." Fewer each day are the members of the majority who realise that every victory for rights won by a minority is a new right FOR everyone, not against everyone. In a real sense, the only users of democracy are the minorities, constantly extending the realm of self-determination.

The current state of media and advertising concerns everyone. Indeed, at some time in his life, everyone will be a member of some or other minority group. It is in everyone's self interest to know what is going on and the minority's survival chances will be increased if it can get control over some information, some voice to the general public.

How long advertising and the media have had control over people's minds I do not know. Certainly, there have always been press barons of great power, and media has taken utterly partisan views before. But, there was a sense of them thinking they were "doing the right thing", exercising some sort of "Divine Right".

I have worked with many theories as to how the present state came about. Generally, though, I have had to leave them. I think many were correct, but I wondered whether now was the time to worry about the why and how, when the greater urgency is to see it and stop it.

The only point is that perhaps for the last time, perhaps for the first time, man has an opportunity to breakthrough yet another supernaturalism, yet another mythic world which has been woven over our sight, our feelings and goodwill.

Because media has such an effect on us, if we do overcome it, perhaps we will be entering into a new sense of reality, not just finding an old one. Perhaps, out of the journey, we will move into a level of existence that simply was not available to past generations.

I hope that is true.

The only claim I have to "correctness" or "efficacy" of the method and information I am going to give, is that it happened. To me. And as a result, I am just a human being offering some thoughts. I'm not a wise man, not a magician, and I've got other things to do than worry about the media.

I was a nice, normal, confused person, and I wanted security, peace, holidays and happiness. I wanted an end to war and wished I could do something about the war in Vietnam or Angola. I was a seeker, yet also a consumer. I didn't want to opt out of this society; except by succeeding in it. I still needed a decent set of beliefs and a good way to understand life and this crazy world, this worrying world we all duck whenever we can, when we pack out bags and go off into the wilderness.

As that person, I could never have finished anything, done anything, or created anything at all: I was beaten before I began. I was bound to be a rebellious consumer at most, as I didn't accept this and that, and right through kept searching and seeking to maintain my individuality in the mass mess.

I was thus forming myself as negative reactions: negative against the positivity of our society: its progressive go ahead nature: its lust to survive, its inability to stop. Even the process worker was more creative than I was likely to be.

And the proof that I did unravel it is that the book exists, and
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is in your hands now: without this book, I could never have written it.

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"There is no conflict at all between advertising and theology. It's the same business - it's all selling promises, pie in the sky, a better lifestyle, something you dream of. It was perfect training for advertising."

That is how Michael Ball, one of the top three executives for Ogilvy and Mather world-wide, passes over his transition in the late fifties from seven years as a theology student and tutor in New Testament Greek to copywriter for J. Walter Thompson Melbourne. (National Times April 7 1983)

There's a lot of "theology" in this book. Creating a free person out of a "mediated" person is a battle for the soul. It's a real theological battle. A major metaphor for life these days is alienation.

Loving life is religion. You don't need the "religion". The maturity of today's world requires flexible reality bearers capable of dealing with and using and encouraging dynamics, risk and nowness. They also have to be capable of "falling away" when understood by the hearer, rather than becoming an -ism to which the individual subjects his personal destiny.

And that means that other messages and mistaken or harmful perceptions and rationalisations which enter our heads have to be cleared out of the way. The rush to rationality has left us unable to cope with the real centers of creativity and feelings within us. And that means we are more susceptible to brainwashing. It is only theology and, lately, quantum physics, which have preserved a holistic mental and thought process, one that doesn't set up unnecessary battles between head and heart and treats the individual as capable and sane.

And theological knowledge has been slipping into advertising for a long time now, unnoticed by any of us. Where I thought I was almost first into the field, and in the sense that I am trying to get people away from it, I am a pioneer, I was shocked to find I wasn't the first one there. It seems that some of the many theologians who have been disappearing over the years were slipping into advertising, when they went over the edge of faith and lost pleasure in life, and hope. And they brought with them their specialist knowledge and control of Image, Metaphor and Moral and Behavioral Formulation (Ethics). Linked with the Psychologists and the Propagandists spawned by Hitler and Hollywood, they make a pretty potent machine, one that has the capacity to rationalise its existence.

They rushed into advertising, and out of what was an information service, they created a new metaphysics, a new Supernaturalism.

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JUST HOW DOES ALL THIS HAPPEN ?

The very beginnings lie in how we are constantly being enmeshed in **Dichotomies and Comparisons**. For the sake of drama, ("get an angle on that story", yells the editor), all facts are now presented as a dichotomy. If a Prime Minister cries, or a Prince ski's beyond the verge, we are all drawn into a welter of should he shouldn't he ? And should he be our leader, is he fit ?

This happens to every item of information. As well, we are constantly being forced to compare ourselves with someone else, or an ideal that is created for us to crawl towards.

Both of these are natural parts of life: but they are parts only. Today, they represent almost the whole of life, unless you have set up a walled off castle in the "suburbs" of the mind where life is comprised of keeping things the same.

So, first of all, be on the look out for all dichotomies, and start saving yourself from being drawn into comparisons. Then, start using the analysis tool I have developed called ADMIT. Apply it to all you see and read, and to what is in your own head. Most systems of analysis rely on external absolutes as the measurers. And these are usually seen as more important than the person. The elements within ADMIT are about humans. They are about what we do as humans, and how we relate to the world, and our society.

They are what the advertiser and the media are really playing on. So when you see an advertisement, or read an article you would firstly see how it is dichotomising you, then what part of the ADMIT formula is being used. ADMIT stands for Aspiration, Delusion, Moral Imperative, and Time Warps. By using these natural parts of our humanness, the media and the advertiser can mould us, get us to trick ourselves, and order us around.

Before we look closer at the ADMIT world, I want to look also at the difference between **Materiality and Image**. We all know that the world is made of a real solid substance. We feel it, we are a part of it. But as soon as we try to describe it we need to use Images. We do this because our first impulses as humans are to Communicate, to Express, and to Love what we are and have. The set of images we develop for this purpose are Language. A word describing an object is not the object: we can differentiate it. The word "rock" is not a rock.

However, some Images are more complex than the single word, or even the simple description of how we feel. Feelings are not Material, though they are no less real, and solid. As Images develop and grow, they attract other Images. And, eventually can become whole opinions and beliefs. The theological representation of the world which we attribute to the Church is a set of Images which are used to represent reality. The theological set of Images is not Reality itself.

Theology has for a long time been trying to do away with Supernaturalism. This is where the sets of Images become more important than the reality they represent.

We humans live in both the world of reality and the world we create to communicate it.

Just as Religious Supernaturalism became more important than reality, so the Advertising Supernaturalism has become more important than reality.

This is what we are pointing to when we say "Advertising is selling Image." So, when a person buys a car because he thinks that that car is right for his self image, or because he thinks that if he has it, he will have the image of being sexy, or forward, or rich or powerful, or up to date, the person is actually buying an Image with an attached Materiality.

As we will see, the complexity of Images that can be bought or sold or instilled into people is huge. They can range from the simple product to complex sets of belief or self-image. And most of them are not necessary, or useful to good living.

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How can we overcome Dichotomisation and Comparison ?

We are overcoming them merely by noticing them. Then, we can work out whether they are apt, whether they are valuable, whether they are just made up or they are real. We can decide whether they matter to us, whether it will really help us today to be concerned about them. We can put them into perspective. (A newspaper may involve us in the gassing of some hamsters one day with Scum ! 300 cuddlies murdered !, then the next day have to deal with a real tragedy Scum IRA bombers strike again !) We can also accept that the dichotomy is real, and we can evaluate our situation, and perhaps do something about it. We can also jump right over it, and transcend the dichotomy, and the comparison. If we do this,

we are using a tool called The Christ Principle. Even before I show what that is, I have to clear away a few Images that surround it.

In fact, I have to do this very consciously. If I possibly could, I wouldn't be using the term in this book at all. I have very little time for religion. But luckily, I realise that the Christ Principle really has nothing to do with religion, it is to do with Life, and solving some of its dilemmas. The fact is that some 2000 years ago, someone had an idea which opened up a whole new way of thinking about possibilities and how it is possible to think something that seems really silly, or breaks the enforced images (rules) of society or thinking; instead of calling that impulse "the X impulse", people tried to make it more down to earth by saying that a Mr Jesus thought it up.

So, it has nothing to do with the Churches, which are usually more concerned about How people live rather than the possibilities. They are interested in morals. Morals are a set of Images that reflect some guide lines that help communities run efficiently. These days morality is based rather more on the feeling that Bad Actions are those which hurt other people, or reduce their ability to translate into reality their potential as fulfilled human beings. However, Christ-Images tend by us to be associated with morality based on rights and wrongs. We need both, but only with the old kind helping the people based one work more efficiently.

The Christ concept was found by man, not by an institution. Institutions which sprang up to protect and nurture the concept soon figured as more important than the concept. As a result, churches themselves have portrayed it as utterly complex, and too hard for mere humans to understand.

This is nonsense. What one man was able to figure out and accept is the inheritance of all.

So, what does the Christ Principle mean ?

A dichotomy is at base a pair of opposites, or mutually exclusives. Thus, we say that Good and Bad are a dichotomy. We may extend that and say Good Versus Bad is a dichotomy. Many dichotomies occur naturally, and we need them. But we don't always need them. One way of dealing with them, is to side with one of the elements of the Polar Relationship, and to wish to disdain the other.

Thus, if there were a Dichotomy between Radical and Conservative, I may solve the problem by declaring Conservative to be right, and then moulding myself as a Conservative. This is an either/or approach. We may even extend that to say, "oh wouldn't everything be so much better if that other polarity never even existed."

We could see though, that we need both elements. That they are Complementary.

Our next approach may be to say "oh, well we'll make the best of a bad lot, and try to strike a balance." And this often happens naturally in the cut and thrust of society.

But, there is another alternative. We could say **Both/And**. One could be Both Conservative And Radical. One could say, I am a Porsche driver and a Mini-Minor driver.

Next, we could try to remove ourselves from that Polar Relationship altogether. But, knowing that the Dichotomy may be real, we can't just dismiss it.

So, we could say, let's look for a way of saying that we know there is a dichotomy, but we're not going to get trapped in it: instead, we are going to envisage a state where we are above the dichotomy, in some other plane, but we can still use the tension that existed in the dichotomy.

We could say, oh, we are all both conservative and radical because we are all social beings subject to different attitudes to change and time; and within our lives, we will welcome change sometimes, and at other times not.

But what if the Dichotomy is not one you could say is a Polar Relationship ? Let's say you imagine a state that is both an apple and an orange. "It's impossible. You can't be an apple and an orange." Why not ? It doesn't mean I have to look like it, but isn't it something important to be able to think up the possibility ?

I may love victorian furniture, and have a lovely set of six dining chairs. The prevailing set of Images enforcing what I can do with them says that I should have a victorian dining table with them. Instead, I'm going to get a brand new one, and also get a tudor carver chair.

Further, you could imagine the combination of a material thing with an Image that usually doesn't go with it.

The Christ Principle in creative action is the declaration of recognising a possibility, irrespective of conventional knowledge, followed by the creative work of trying to bring that into materiality.

A problem in our society is that it very greatly runs on Dichotomy. For the most part, this is good. It works well enough. Our Parliamentary and Legal systems run on it, and also try to get above it.

However, that does not mean we as individuals have to be enmeshed in Dichotomy all the time. Yet, every advertisement is a Dichotomiser, and the basis of media reporting is Dichotomisation. The result is that while society has Institutionalised certain Dichotomies so that they won't always have to worry us, we as individuals are bombarded with dichotomies we cannot deal with, and we are confused and

cloudy in our vision as a result.

The Christ Principle was a solution based on Paradox. There seems no logical way that one person can be both god and man. And, logically perhaps it's impossible. It's not even a polar relationship.

Yet, in spite of that, we declare that we need that vision. It helps us transcend our situation, yet not throw it away. And with it, we can enter more fully into life.

Any dichotomy which tries to set one man choosing against another is a false dichotomy. It may sell product, but it doesn't help man to his potentiality.

I hope this is a reasonable preliminary look at the Christ concept, and that you will be able to use it more throughout your reading of the book. It is a good way out of the mess our minds are in, and can free us from many unnecessary dichotomies, without having to resort to "religion" or other image systems.

The very furthest reach of the Christ Principle is that we will completely throw the term out. Instead we will understand it, by freeing it up to be working for us and in us almost magically, and feel it as the creative impulse that gives power to transcend dichotomies, which through love, can save and direct our being. It is innate in all of us, and needs no externalising into a Person, such as a Jesus. Too often we see only instances, and do not feel or understand its continuing essence. It is a human kernel in us all which when freed and trained can become creative and peristatic and which can resurface above despair or boredom, at strange times, or to answer strange needs, to create the quirks of nature and life we seem to be amazed by. It is life's dynamic ability to transcend dichotomies comparisons and apparent impossibilities through the power of creative love. We create

our own future using it. If it is not free, we create a hard future, in which we externalise our needs onto a cry for a Christ Savior. If, however, we have freed ourselves and our creative love, untangling ourselves from conditioners such as media, we regain our powers, we create a real world, here and now, and in the future, and we open our lives to the strange and mysterious flow of life. **And once we have understood and felt and experienced that, and see then that it is the heritage of all man, we can throw the whole imagery of Christ Concept in the bin. The person, the hope, the meaning, the lot. When we have done that, we have De-Imaged reality and won control over the material world.**

PART ONE

THE WONDERFUL WORLD OF ADVERTISING

CHAPTER ONE

YOU'RE IN CHARGE OF THE ADVERTISING

We'll go quickly into a voyage. It's a discovery, and a sad one at that. I found that the journey is full of grief, although I was glad to be released from the full chill winds of the consumer state. It's worth the trip, but the discovery of having being had for so long, that a good deal of your own personality and life has been taken from you, and that you've been in a desperate hunt for things that are already yours is a melancholy revelation. It's reclaiming your past so that you will have a future.

Let's talk about you: you are intelligent, and ads do not affect you overly: you dislike them sometimes, and can shut them out when they are too annoying, when they're really getting to you. You can take them or leave them.

And maybe there's an activity you enjoy doing, even if you feel you shouldn't, but you hardly get the time enough to spend on it. You can't allow yourself that self-indulgence when there are so many other things pressing you for time. You may be good with your hands, yet be an office clerk; be an inventor, yet empty garbage bins; an artist, yet have to provide for wife and family; or you may be wanting to further your career by putting out on your own, as a quantity surveyor, solicitor, or trader.

Some loathing of the commercial process may now prevent you from seeing success at your talent in terms of monetary success. What holds you back? You believe in yourself. But

that's not enough. You have to tell others that. Just as in love and romance, you have to work hard at either picking up, or convincing that perfect partner that you are right for them. Because you will never make it unless you can market yourself: whether consciously or unconsciously.

The nub of the matter is that most of us live inside three dichotomies:

Creativity and Marketing. Creativity is killed by Marketing. If we are an artist, we must keep our hands clean.

Class and Marketing. It is not Gentlemanly, or Upper, or even Solidly Middle to Market. One should be aspiring at the least to a Profession.

Personal Success and Marketing. In the activities of meeting people, getting on, enjoying people and finding romance and love, Marketing is at least not a very nice description.

It is worth thinking seriously about where these ideas come from. They do stop many people from even printing the most basic of business or personal information such as the calling card. And it seems positively wicked to steer a conversation where you want it to go to.

Some come from society itself. But much of the strength of these beliefs arise from media representations which accidentally make marketing and marketers seem flawed. And a lot comes from the advertising industry. Although it is always trying to look like one of the professions, it really is working harder at keeping secrets.

But then actually, that is what professions are: Marketing systems based around a mix of Nondisclosure of information anyone can get from a library, and Class, so that sales are made as a matter of course to those most able to afford higher prices.

And, strangely enough, it has been the artistic mediums and
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people who have not been afraid of marketing either themselves or their work who have been most influential in moving society along a bit.

The upshot is that it is worth considering that if marketing is something that stops those with talents or charm or endeavor from getting on with it, it is Marketing they'd better come to terms with.

Creative people may find that their Creativity becomes Free.

Classy people may find that become Free from Classism.

Charming people may find that Love can be theirs.

Even if you stay just as you are, which is in the interests of producers and advertisers, you will still have a problem with marketing: you are being sold to. I think this is the state most of us experience: a feeling of distrust of the commercial process and what it can do to us, yet there is an uncontrollable need to own, and an addiction to the produce of our world. Knowing we've got something to offer, something we'd like to show to others, but fretful that the whole process of selling will destroy what we have, we protect our inner goods by shelving them.

And, you may believe that to have to market yourself is degrading, anti-you, will ruin your standards of excellence in what you aim for, and worse, is a nasty thing to do to the people whom you would like to see with your product free, only the money is a problem. There are loads of people who think that gentlemen don't sell, not knowing that the gentleman is a professional salesman of himself, of charm, and of care for others.

Getting people to believe that selling is not classy is one of the greatest boons to someone who wants you to buy all the time. Maybe once, when a small number of people were landed and

could pretend to be apart from all commercial process that sort of belief was applicable. But, even then, that only really explains why so many families lose their fortunes: they stop having business sides to them. The feudal system was one where beliefs in the inherent quality of the "uppers" was enforced by power, not skill or subterfuge, as today.

Even so, you probably do have talent, and you have plenty of time. The company for which you work and the society you live in manage to waste so much of it, that it's easy to believe it can't be worth all that much.

You are not free. Marketing is a problem for you. If you can't use it, it's using you. That's why most people fail: they sell themselves the wrong way, if at all.

You will notice at the outset that it's the larger, more successful companies who best use the advertiser's science. That is no coincidence. But that science is just as available to you, provided you escape the clutches of an advertising industry that will always agree with you when you say "It doesn't affect me". Don't they know it !

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Now, I want to indicate a broad marketing strategy which anyone in business is likely to develop over the period from his first putting a sign up to say "I'm here", to the time he is a fashionable commodity, and then a monopoly. It will represent the extreme case to which we are all constantly exposed. And, fortunately, not all advertising follows this pattern to the full.

I want to start pretending that you are going into business. You get premises. The sign goes up. That's meant to signify to people that you are in business to serve them, or to do something for them, or just to sell them a product you like and you think they will also like.

Good, this is the very basis of advertising: it's presenting items

of information, putting them forward as an option for the viewer to deliberate over.

You hope he will choose you. To try and help him feel comfortable, you will try to keep things clean, fresh and in keeping with the norms of your industry. Then you will go out and try and get some business, or wait for recommendations, or have an opening sale. As time goes by, you will find that, while you will always get enough business to get by on, you are not getting ahead very fast. There seems to be a lot of work just in getting business. Holding it, and then doing it and servicing it. Yet others don't seem to have that trouble. But, then, they're just selling image, not product, they're not like you ! They don't give service for money, goods for money. The overheads they run are an imposition on the customer ! They are giving nothing to the world at all.

At this stage either you break through or remain trapped forever. **This is the time, the threshold we all fear:** it's the one we all hope will never happen to us. It's what keeps us out of business. We have to study our client; then have to accept him as he is, and in doing that we have to accept ourselves as we are.

We have to accept the market as it is; then we have to do things which will attract only the people whom our research tells us are profitable. We have to start treating the market as more important than the product and, in understanding who we are, we have to realise that we have something in ourselves that we have to protect from both.

To do so, usually means that we are on the long downhill run where all the ideals we started off swearing we would never dilute are gradually sold off: for expedience, for the sake of keeping going, for another dollar, another pound.

We'll either be unhappy about it and become cynical or realise

it can be the best thing that ever happened to us, because we'll see just what has been happening to us as a consumer for many years. **We discover that we are more important than the product.** You can leave the business by selling it, or taking a promotion, or becoming the manager. You will realise that what you want to do is to set it up as a self regulating machine that makes money. **A business is a machine which converts time or labor or knowledge or ideas, (yours or that of employees), into money.**

When we come to this stage, we have begun marketing, rather than selling our product or just holding it up as information. Our relationship with the product has begun to change dramatically.

So, on with research and professionalisation. We would study our way of dealing with the people, to seek out tricks and formulas which will always work and we would make everything look right for them. The product will be okay if it's a good one, so don't worry about it. And if it's a shoddy product, you are not worried anyway !

The nature of Sales is also something that would need to be more carefully thought about. A Sale can seem to be a necessary evil, a triumph, a badge of courage, something that makes one feel comfortable at a salesman club.

SALES and SELLING are to be seen as a part of a process. As part of the creation and organisation process. It is the Final part: it is the Value Adding part. If the Sales processes are working properly a large amount is added. This is not "stealing", it is organising or delegating to the final customer the task of materialising the physical money you have just created in your sales process. Getting over distrust and fear that abounds about selling, which are hallmarks of modern middle-class life, is important. It is important to keep in mind that we actually create money by organising our visualising

energies into the physical. The supply is boundless.

Very soon, we are faced with choice about the Sales Process we will undertake:

Is the process of sales to be Ellucidatory or Manipulatory, or a mix ? Is the marketing to be for people's good, or to get them to buy the product ?

This is the extension of your choice:

ELLUCIDATORY or **MANIPULATORY**

System: aspiration, delusion, moral imperative, time warp

Power pack: dressed as a **Metaphoric Event**

(THROUGH REVELATION)

THEN ADD PROFESSIONALISM,

THEN ADD SEX,

THEN ADD SEXISM,

THEN ADD SEXUALISM

THEN ENSURE THE MEDIA BACK UP THE SALES PROCESS, BY PROVIDING YOU WITH READY CONSUMERS

The **Metaphoric Event** is the actual way that you make the ad work. It means making the ad or the sales process into an Action which changes the viewer from a potential buyer into a buyer. Metaphor is a very powerful form of Image.

It's a conversion system, where you get the person involved, then present some information for them to work through, and give the product as the answer. In the case of the **Manipulatory Metaphoric Event**, the object is to "clear" them through to agreeing with you, and symbolising agreement or conversion as purchase. This is done by using a sneaky system I have called the "**Knockout**". It is not important to explain this too much here, but it is made up out of sneaking up on the customer, hitting him over the head, and then running away with the money ensuring he doesn't know he has been hit.

In the case of the **Elucidatory Metaphoric Event**, the object is to get the person through a set of problems and free from them, to be able to live more fully. An art experience, or a religious one, is such a thing. They are good things, and can be sold as good things. They are usually actually Experience, or Happiness, or Love, Change, and Opportunity, or Critical Comments which our society needs.

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Well, we are looking at our customers as an analysable group: we have broken our faith with ourselves about never treating people as objects. Good. They change, but your product is stable. Business is a matter of controlling stables, so that's where we start; and remember throughout your life there is one thing you don't necessarily want to be stable, and that's you. You want to be changing or capable of having change but if you turn yourself into product or if you identify yourself with the product and the product has to remain stable, then you are forcing yourself into being stable commodity.

We'll have to start admitting it now, that most of the clients are crazy, illogical and don't listen to you.

Know your customer. Accept them.

Know yourself. Accept yourself.

This constitutes the basis for a marketing strategy and for marketing research. The person who is pure marketplace is: aspired, deluded, ordered about, and lost in time: interiorized, alone, and with little understanding of how life works. This is the discovery that man lives by symbols not sense. It is important and saddening.

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The major work of the Sales Process as **Metaphoric Event** is done through **Images and Suggestion**. The simplest image is a Word, the most complicated is a Belief. **Suggestion is the implanting of an Image**. In sales, for instance, you want to implant the Image of ownership or use of a product. Soon, though, you learn that it is easier and cheaper to implant an

Image, and then convince the consumer to pay for it.

There is a whole branch of thinking called Hermeneutics. It is concerned with how different people at different times think differently about ideas, or objects. It is also concerned with how people interpret information, what filter processes data goes through before it rests in the mind.

In the sales process, hermeneutics fulfil a different function. In sales it is a matter of using the filters you can count on the customer to have, or be trained to have, so that the customer will do all the sales work. For instance, if I continually implant you with the word Sex, and then later just write se!, I can count on you knowing I meant sex. You are revealing the missing letter to yourself. Actually, I had made you do it, but you don't know that. Try and think out what meanings the image "IT" has for you.

The Hermeneutics Of Image is **GETTING THE AUDIENCE TO DO THE WORK.**

From this you could probably assume that for an ad you could put forward 50% of the image and the consumer will do the rest of the work. Actually we will see how you can increase the amount that they'll do about 90%. That 90% of the work is how much you are doing for an awful lot of advertisers.

The Image that you create can be a word or a picture. As already mentioned, the simplest image is a word, and they can be as complicated as beliefs, opinions and so on.

An Image which is combined with a Meaning is a Symbol. An Image which is combined with Sex or Identity is a Totem. In sales, as in art, we are hoping to create an Image which is a Metaphoric Event. Though sales will use many symbols, it prefers to create and work with Totems.

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What a Sales Process looks like, when it is made into a Metaphoric Event:

The Sales Process is Persuasion, whether we are selling our services, a product or trying to get a lover at a disco. This is mainly done by Suggestion and eliciting response.

How to use Suggestion:

Two suggestions are made at any given point: the one you want them to accept without knowing it, and the other as the mask whereby that happens. The first suggestion is one that you want them to agree to, so you say it, then glide into the next, which is one that they will almost automatically agree with.

Johnny, stop annoying the cat; what a good boy you are.

We shall be in love forever, oh, you are so wonderful.

I want to see your house, your house is nice.

I want to come and list your house, it sounds very marketable.

I want you to buy this cigarette, cigarettes look sexy.

Another component is **Objections:** Objections are the customer providing you with shortcuts to the destination, the sale. They are speed up zones. There is not necessarily any need to counter them, they can be praised, used, agreed to. Cigarette companies think it is good that people are concerned about their health.

You have to decide: is it a real objection? What really matters? What is the answering mechanism: to ignore, to counter, or to thank?

However, the best way to USE an objection is to Change the Criteria. Objections tend to Polarise around Money or Time. Simply change the CRITERIA. Cigarette companies rarely bother to answer objections to smoking, instead they argue in terms of democracy, people's freedom, governments running people's lives. The question of the individual's health

or life no longer seems to matter amidst the welter of social ramifications they make us worry about.

When a customer says, "But your price is high, I could do it for less", you say "Yes indeed, but have you the time ?", "Yes, but should people undersell themselves ?", "Yes, if you have the time to learn how."

The resulting Sales Process distilled into the form of Metaphoric Event may be a long spiel, a long marketing campaign, a direct sales talk etc. If you can you will end up with an Advertisement.

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WHAT OUR SALES PROCESS AS METAPHORIC EVENT, DISTILLED INTO ADVERTISEMENTS AND/OR MARKETING STRATEGY, SHOULD BE DOING: WHAT WE NEED TO DO TO THE CONSUMER, TO KEEP HIM OR HER BUYING:

The product should be presented as something that people think is desirable, whether because it's useful, or because they think it will make them acceptable, in terms of social status or image. This is making the product one that people **Aspire** to.

But, there are customers who do not aspire to something, because they believe that the product is "just right" for them. For instance, someone might already have a Mercedes Benz, and they need a cigarette to match. Or they might just have lots of money, and need a car that reflects how they feel about themselves. They buy a Mercedes Benz. This is making the product something that **Delusions** can be woven around.

More than getting the product to project image, though, you can use image to order the customer to buy. This is what most large companies and long term products aim to do. Get power over the individual, and use it. This is by **Imperatives**, and they can be either **Moral or Modal**.

And, one thing we must do is to stop people enjoying life right
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now, and to think that they will be happy when they buy. Or, you can get the customer to believe that he or she is wrong in today's world, and that there are old values which, by having the product, they will be protecting or projecting. So, you want to stop the person being a here and now person, and also, make them think of life in terms of possession, and years, rather than in terms of personal fulfilment, growth and experience. This is making **Time Warps** around the product and the customer.

Then, you want to create the ad so that the customer thinks he is **Revealing** all this to himself. This is part of getting them involved. Get them to supply the name of the product, by leaving it out, or make them laugh at a funny joke or scene. This is making them do the work, by making the ad transparent.

It's a good idea to make people think that it's a **Professional Product**. So you authenticate it. This is adding Professionalism. Latin Inscriptions are wonderful Professionalisers.

Then, there are certain things about us humans that remain central to our existence. Things like **Being Happy, Love, and Sex**.

If you do well, you will make the customer think he is happy when he has the product, or that he will find love in the product. And you want to make them confuse love of another human being for love of a product. You want them to replace human love with loving ownership of a product.

We know that the Product can be anything from a produced item to opinions and beliefs. The best thing to be selling to anyone is themselves. If we can be doing this, we will have an endless sale. We need to substitute Identity or Being in place of the product.

Then it is a good idea to make them think that they are having sex when they use your product, or that the actual handover of cash gives them a sexual tingle. So, we need to put sex into the ad. Not just a pretty girl, but a hidden (transparent) Sex Act. If you do this over long enough, you will train the customer to have your product instead of sex.

Then, because we know that boys are boys and girls are girls, it helps to Genderise the product, and train the customer to prefer not to want to see the other sex as equal. This is adding **Sexism**.

Along the way, it would be good if we also dealt with hidden sexuality. Auto-eroticism is the main one, but if you appeal to latent homosexuality, and make it seem as if it's a really butch (regular masculine) or frilly (regular feminine) product, then you're able to train the customer to think that he or she is heterosexual, yet be actually appealing to their latent state. This is adding **Sexuality**.

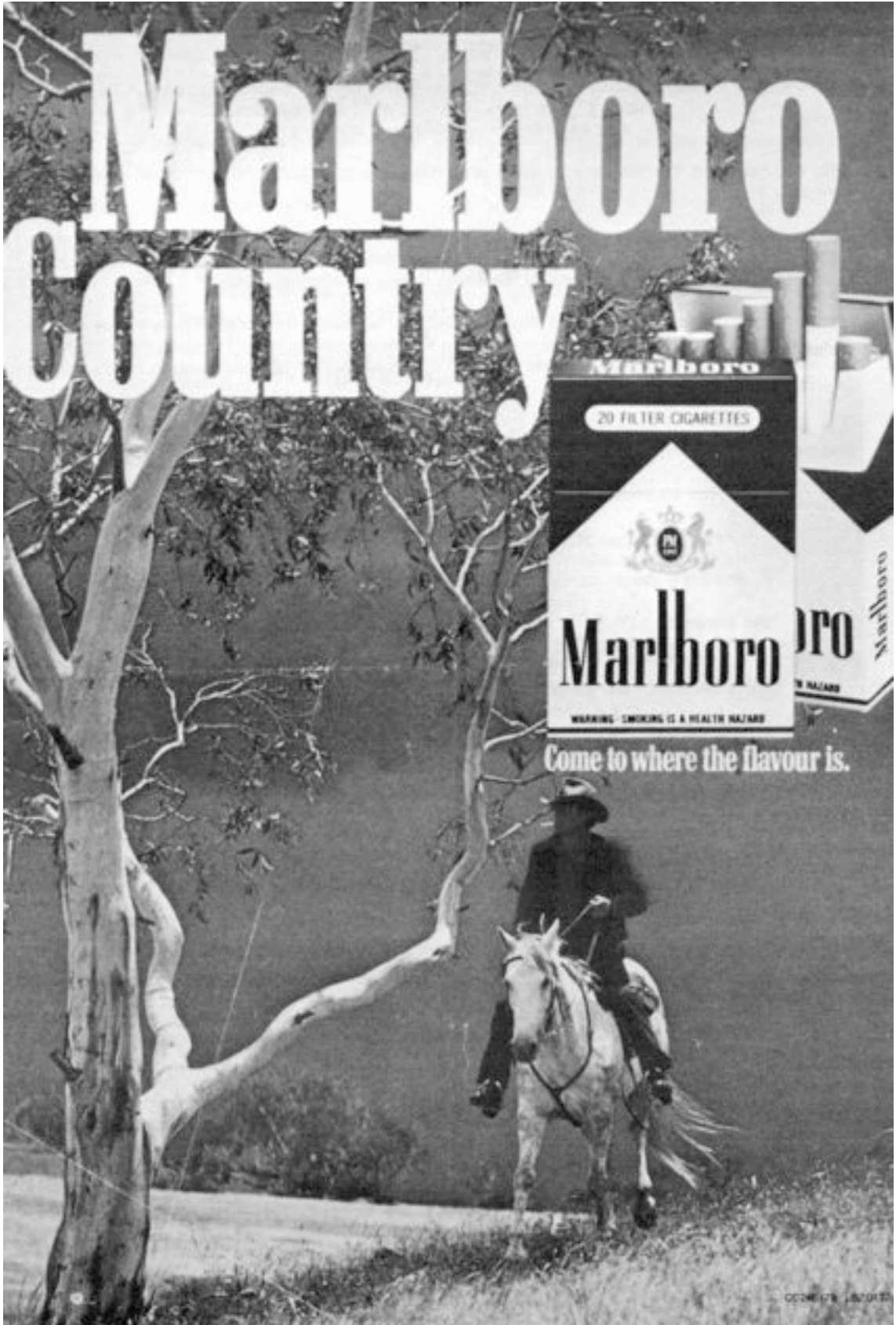
If you can, along the way, it's a good idea also to make the Product International. **LET'S GET THE MEDIA WORKING TOO.** Stop the customer leaving home, by getting him to think that here is the best place, and that anywhere else is crime ridden. And, if you have managed to get sex into the advertisement, it would be nice to find a way to stop people from having sex, so that they get their pleasure and release from your product.

We'd need the media supporting our rights to advertise. And, if we haven't internationalised, we need the media ensuring that our target market, whom they are meant to supply to us, don't leave town, and have an unreasoning fear of strangers. We could expect the media to keep conditioning them to wanting, and we would expect the media to attack anyone who dislikes the consumer system of selling as much as possible to those with the money, extracting it, So, we expect them to attack churches when they speak about materialism, and so

too, any professional groups who try to change things. We'd expect them to create the climate within which our product sells. Upset the customer, scare them, worry them, tell them not to go outside, tell them it's vicious or too hot, or too cold: but keep them glued in to the ads except when they are actually purchasing: and we would expect the media to make purchasing seem a greater thrill than having sex, almost a duty.

Then, we just need to keep the ads going for long enough to create habit, addiction and belief. And just for the sake of it, let's suppose that you're not worried about selling the product as something that helps people learn to be free, and get on with life. Let's suppose you have a product that is really a useless one. Or that, in moderation, may be all right.

Congratulations. You have managed to follow the intuitive trail of one of the finest marketing strategies evolved. You've just created your own MARLBORO ADVERTISEMENT.



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CHAPTER TWO

"I CAN ASSURE YOU, IT WASN'T INTENTIONAL" THE INK BLOTS OF OUR MINDS

There should be no difficulty with such information about the Marlboro cigarette campaign. Others work in a similar way. Before we expand looking at the Marlboro Campaign, some other points could be covered. And Philip Morris have a right to be proud of both their product and the campaign. It works so well that they spend a lot of time and effort trying to decode the magic. Let's have a go at this Ink Blot of our minds, their minds, and fully appreciate it as the work of art it has become.

The objections to the idea that a Marlboro advertisement could contain so many suggestions and seem to be so contrived, are many and varied. In fact, one advertisement cannot usually hope to be a complete selling program in itself. This is why those that do so aim tend to follow the model of direct marketing.

But, each and every ad is a compression of all the ads that the viewer has seen, along with all the meanings the viewer has put there, along with the intended ones, and a lot more as well. Looking at one Marlboro ad is looking at hundreds.

To sell cigarettes, all you **need** is a picture of a cigarette. To make a cigarette sell through sex, all you **need** is a model guy or girl. The range of what the viewer does with that, is what counts. And that is anything from seeing a cigarette and a nice model, to seeing a complete supplied fantasy and repression. If an ad can do all that, the people who put it together are not going to argue.

It's just no use turning around and saying: "But that's just what you see, it's not really there." Or "You can only see that cos you've got a dirty mind." That is exactly the point. And, in fact,

it's the point for most of us. It's only natural to resist it.

In Britain, Marlboro is sold in a Red 20's, and recently a Gold Mild. In Australia, a Long Gold has been around for years, and there is a Mild and the classic Red. All are available in 20's or 25's. Further in Australia, **remarkably**, the Classic Marlboro campaign has been superseded, leaving the US with a full running Marlboro man campaign.

This is one of the differences in cigarette marketing between the countries. Whether what has happened in Australia will be repeated in years to come in Britain or the U.S., I don't know, but a comparison helps clarify what would surprise the peoples of each country.

In Australia, cigarettes are sold through presentation of people enjoying the various brands. Thus, billboards will have couples or threesomes smiling and captions like "You're laughing with Peter Jackson."

And, a large number of cigarettes base their appeal about making the viewer believe he or she will get a partner by smoking the brand, or can substitute a cigarette for a partner. In amongst this, a large amount of sexual imagery and swapping of partners is woven. Thus, in the campaign for Peter Jackson, two girls are depicted with a guy. In some ads the brunette is with the guy, and the blonde makes clear she's just as happy with the cigarette. In others of the same series, the blonde is with the guy, and the brunette smoking. In others, all are smoking. Yet another range depicts two boys with a girl. Clothing is actually also swapped as well, to confuse the subliminal messages.

In Britain, people are not seen in cigarette advertisements in direct association with the cigarette. Most of the work is done through clever involvement subliminals and self revelation. Almost all concern themselves around things.

A general study of the cigarette advertising shows slightly different concerns of societies. Australian society seems more concerned with relationships. Thus, cigarettes are sold as a replacement for relationships, or as sex inside a relationship. British society is more concerned with possessions, from material to status. American society is more concerned with competition. Thus, you are actually encouraged to cheer for your brand in government tar trials.

Marlboro advertising is amongst hardest to actually work out, as it works on many different levels, is different for many different groups, works for many groups with different perceptions of themselves and the roles of men and women, from different times and social conditionings.

Marlboro was the median people worked from, whereas now that median is contained in the Peter Jackson–Winfield/Benson and Hedges–Raffles nexus.

However, it is still the major seller. Once, when society pushed "being a man", young people flocked to Marlboro. Now, when the goals are relationships or possession, the others are what early smokers go to. But, it is a heavily smoked brand, and very influential. And also has managed to keep up, by changing its advertising strategy from showing Mr Marlboro, to a new graphics presentation.

All the old messages still work on long conditioned viewers. The new campaign isolates the actual and real trigger of the old set up. It works on both conditioned smokers and new smoker potential.

We will gradually see what the essential product of Marlboro was, and is still.

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The brand uses several presentations:

Classic Marlboro: 20's and 25's

Marlboro Mild: 20's and 25's

The New "Graphics"

What Everyone Knows About Marlboro:

Marlboro is a man's cigarette. Except that they now have Marlboro Milds, which it is OK for women to smoke. (You couldn't miss out on that market forever, could you ?)

The man that is aspired to, or deluded, is a strong tough man, who is fiercely independent, and knows what he wants in life, is not afraid to turn his back on the world and get it, is straightforward and brutal in his honesty. He is the masculine prototype. He is masculinity.

Thoughts people have:

Well, there's nothing wrong with that.

In this society it is important to have the odd "macho" symbol you can identify with. City life is a bit of a jungle, so it's good to go to the wide open spaces every once in a while.

It is good to have such role models around.

It's certainly not anti-women to be directly affirming masculinity, independence, and the demand that sometimes both women and the world have to respect that occasionally a man just wants to get away on his own.

And, anyway, that's what a woman actually wants in a man.

*

I can't say there's anything wrong in any of those statements. Nor this approach:

It's teaching people an outmoded gender based approach to life. It's definitely chauvinist, maybe only subtly, as few Marlboro smokers actually come anywhere near to being as tough as the ads, but it's still selling slightly wonky values. It came out soon after the Kinsey Report.

Build up a collection of Marlboro ads, and you can work it

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out for yourself.

WHAT'S IN THE BASIC MARLBORO PRESENTATION:

The pack: Red and White. A crest: Veni, vidi, vici. Which is what Julius Caesar is reputed to have said on his conquest of England: I came, I saw, I conquered. White background, with a red chevron. (Compare with Winfield, Alpine).

It's a good looking pack, simple, yet effective. Not snobby, nor crass. There's action in the chevron, and the red is a good strong color. Try to work out if it does anything, or has any significance.

Basic Elements of the presentation:

An order dressed as an invitation: (Suggestion)

Come to Marlboro Country

Come to where the flavor is

Come to real flavor

A Reason: (suggestion) The world's no. 1 cigarette. Now, the world's no. 1 selling cigarette.

The Pictures: The pictures tend to center around these images:

A horse. A man in charge of horse. A man with rope, hat and cigarette. A man enjoying his cigarette, minding his own business.

The pictures are powerful and tend to fall into three scenarios:

1 : Ones of man returning from activity, or work, or perhaps beginning, but usually finishing, beginning to relax. Classic Marlboro.

2 : Ones of man lighting or smoking cigarette.

3 : Ones of man in action.

The LINK:

In 1979 Marlboro put out an ad which gives the whole strength of the Chevron away. It's just so obvious when you see it, you can scarcely believe that you didn't before.

The ad shows Mr Marlboro riding a horse. He is dressed in black trousers, and a red shirt. The horse is white. The red chevron is Mr Marlboro riding the horse. Every such split in the ads is a chevron. That is the way that "Sex Act" is mediated. The trouble has been that in looking at the graphics, we tend to expect straight lines, whereas, here, the straight line of the chevron is repeated in meaning and import, not shape.

Note Well: The Chevron represents ANY and ALL KINDS of sex act.

Have you ever seen Mr Marlboro with a woman, yet he does appear with other men ? Is their kind of independence such a big thing ? What is the cross connexion between the pack and the graphics in the pictures: it's there, but hard to directly see.

The one replicates the action in the other. They verify each other. The importance of the pack is also indicated in that the new series is able to completely do the job of the old series by just showing the pack.

Mr Marlboro doesn't worry about women too much. Nor, does he always need the company of fellow Mr Marlboro's although that is there often. Much of the looks are directed to the viewer. The pack and the relation between the pack and the "story" behind each scene is important, but almost impossible to see. There are bondage hints, dominance hints even aside from the type in the family series, which is authority based stuff.

Yet, no one thinks of Mr Marlboro as tough BAD man, or as a
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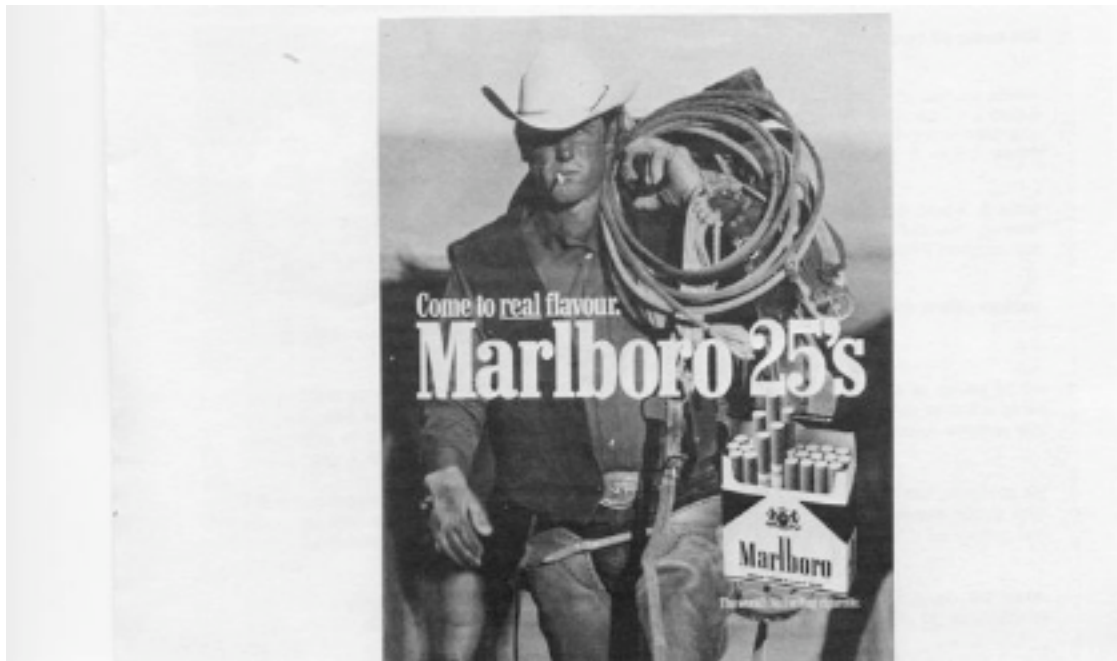
threat. He's OK, he's safe. He's reliable. Yes it would be OK to be working with him, it would be OK to be him.

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1 : Ones of man returning from activity, or work, or perhaps beginning, but usually finishing, beginning to relax:

A : The Classics shows him with full regalia

Rope, hat, saddle, buckle, gloves, leathers. A tough shot. They seem to just point to toughness, directness and have an overlay of masculine sensuality.



What does the rope mean ? The gloves ? The hat ? The exact positioning of the hands ? What is he looking at ? What do the colors mean ?

The stern look is the look of a man with only one action in his whole being. Surging of release.

Any hand holding the saddle is holding a penis.

And notice how carefully central the crotch area is to the meaning of the picture.

The cigarette is in the mouth. Pack is open, an odd number of cigarettes ascending.

Anticipation or actually doing it now ?

The Hat is the chevron. The crotch is the chevron. The rope and the holding of the saddle as penis signifies what we will be doing to ourselves when we light up, that is: Masturbating. It can also be what is going to happen to us the viewer, when Mr Marlboro catches up with us.

It is what we as Mr Marlboro are going to do when we catch up with woman.

B : The ones with the horse put away, he can start to strip off riding gear:

Same basics. He is often looking directly at and right through the viewer.

Crotch covered by hand is tension heightener. Looks directly at viewer: we are in there. Crotch area important, moving up from brown, through high energy red shirt to the white hat. He is smoking. Actually, he is an erection.

Mr Marlboro as penis. The hat and shirt reproduce the chevron. Coming is done by having a cigarette. I don't now whether the hat also represents coming, but in addition to the word "Come", I feel it is.

*

2 : Ones of man lighting or smoking cigarette:

In these there is a greater emphasis on the oral nature of smoking, and on oral sex.

Have rope, hat, wears blue, red. He will hold cigarette peculiarly. Mouth.

The action of the photo will rise from pillar or such with rope, through red shirt, to action at mouth and then through past hat. Pack open, two cigarettes ascending.

Mr Marlboro, in blue, is sucking hard, and his hand rests on the pillar. Signifies that oral sexual satisfaction is had by smoking, and the sublimated thought is that either Mr is doing to to you, or you to him, or you to a woman, or a woman to you.

Some show face only, showing oral satisfaction: two cigarettes ascending.

The hat actually works also to signify the open packet: the upturn of the hat is the upturn of the white bits of the opened pack. Further verification of the activity in the cigarette packet.

Hands may be cupped around the lighter. Hat. Looking at viewer.

If the pack is closed, he may be looking directly at viewer.

*

3 : Ones of man in action:

On horse, often towing other horse. He is on dark horse, other one is blonde, and male. Rope. Hat. Red shirt. It will be a male horse being towed, and not a family member. Rope is central.

The supplied fantasy is usually, though, with the viewer being out with Mr Marlboro, and things happen.

In Racing along shots: Hat, red shirt, dark horse, rope. Marlboro man as erection.

Where he is talking with another man: Both have cigarettes, one in blue, one red. Hats. Note gloves and trousers will be the same color. Two Mr Marlboro's beginning to engage each other.

Action shots, such as two Mr Marlboro's apparently chasing cows. Actually, for instance, a brown Mr Marlboro chasing a red one.

*

In all Marlboro ads, there is not just the suggestion of sex WITH Mr Marlboro, or AS Mr Marlboro, but there is also enough detailing to supply a fantasy. This will be different

for each of viewer.

- 1 : The viewer is the caught horse. We are being taken in.
- 2 : We are being chased.
- 3 : We are chasing.
- 4 : The lead up to oral sex.

The action series do tend to present the sex as with or by Mr Marlboro. Thus, they can be appealing to women. The "buddy" genre of film works off the same ambivalence.

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MARLBORO MILDS:

Basic Elements of Ad:

A **statement** which brings to mind the order of the regular :

The Flavor of Marlboro in a mild cigarette.

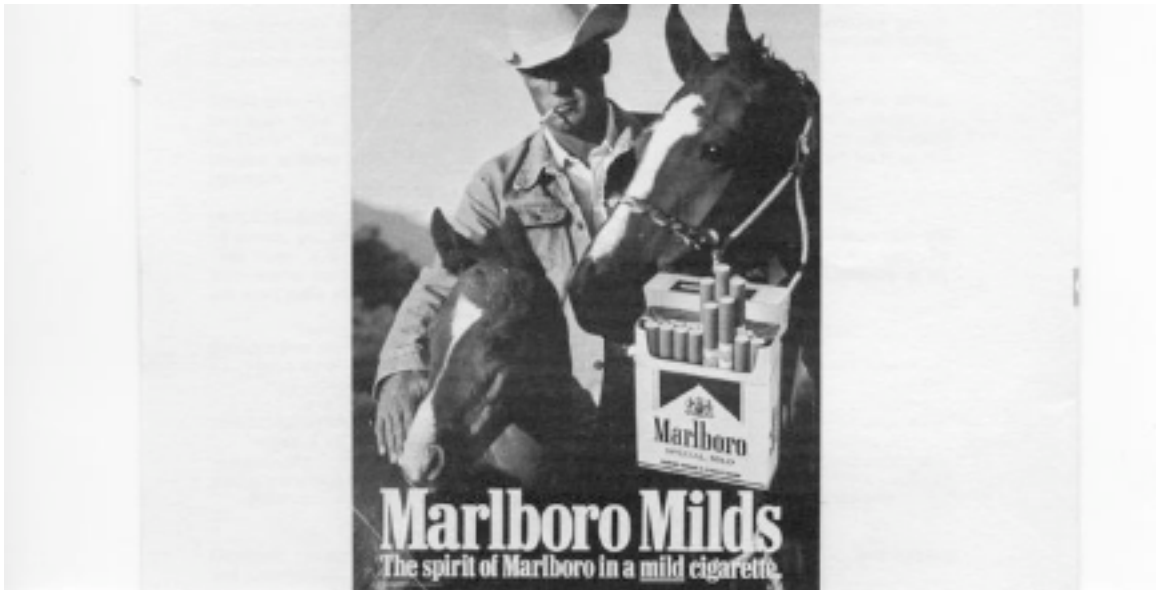
The Spirit of Marlboro in a mild cigarette.

Pictures:

The mild cigarette was established around 1980, with an "Introducing" approach, then a series showed Mr Marlboro just in calm wandering ride situations, on own, at sunset etc., or with a friend (Hats, ropes).

The full story had developed by 1982, and has been kept up:

Images: Horses: one male, one female, foal. A man in charge with rope, hat, white shirt



The pictures are powerful and tend to fall into three scenarios:

- 1 : Ones with Mr Marlboro looking to the wants or needs of the female horse and the foal
- 2 : Ones with three horses, with Mr Marlboro riding.
- 3 : Ones with two horses with Mr Marlboro riding.

I think you can already see that what we are looking at is Mr Marlboro as Family Man. Not as someone who has developed a relationship, but as the man who has acquired a family, and is willing to go along with the responsibility of looking after the new possessions. He needs to care, but be willing to show who is the boss. Try to work out what "family" means here.

*

So, there we seem to have it. On the top level of the ad is a created auto-eroticism: whether that is the viewer in sex act with himself as Mr Marlboro or wanting to be Mr. Marlboro. This is a very large thrust of the campaign. It can be incredibly cruel.

The next layer is the one we usually think we are on, Masculinity as definitely non-homo-erotic is pushed. And all homo-eroticism is SUBLIMATED. But, in fact, for a large part of *How Media and Advertising Are Killing You (C) Lowen Clarke 1988 (PDF1) 60*

the viewing audience, that is what they are using as the sales trigger.

Then there is the level where it is working on male/female sexuality: and it doesn't look too healthy.

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Summary : of POSSIBILITIES

In years to come, when people are free about sex, Philip Morris will turn around and say how they were in the forefront of making such sexualities acceptable, that they were trying to lead us to openness. They do this to women, when they congratulate women for the emancipation they have achieved, and say, We always knew you had it in you, only we weren't allowed to say so. "Virginia Slims remembers when women first went to work in the stock market. (Graphic shows woman feeding pigs at the municipal stockyard) **You've come a long way, baby.**"

By Purchase groups:

Woman:

Wants her man to be Mr Marlboro.

Wants to be caught and ridden by Mr Marlboro.

A heterosexual male:

Wants to have the sort of masculinity as Mr Marlboro.

Wants a woman, and to ride her.

Has sublimated homo-erotic feelings, and is having sex unknowingly with Mr. Marlboro

Is being auto-erotic.

A homosexual/bisexual:

Wants to be Mr. Marlboro

Wants to be caught and ridden by Mr Marlboro.

Wants oral or anal sex with, or as Mr Marlboro.

Is being auto-erotic.

In all cases, the sexual needs and wants of the person are being sublimated, and turned into having a cigarette.

*



THE NEW SERIES:

The new ads are just the sex part of the old campaign: it is being freed from being tied to males, and thus is opening wide open the audience.

The packet is shown in various states of opening, and cigarettes being taken out, or put in. The Chevron is repeated in the way the pack is opened, and represent lips etc. The images look great, are very powerful. They depict Oral sex or Auto-erotic or Insertive sex.*

It's important not to take analysis of Marlboro as a criticism or a revelation of those who smoke it, or those who are subject to its subliminal messages, because that's all of us.

Revealing some of the levels on which Marlboro works does not say that all those who smoke it have such reasons for so doing. After all, even if someone did know, and had got through the repressions, smoking is still a hard thing to give up.

It only points to possibilities for us all. We all receive the messages.

I've spent an awful long time trying to work out how to put the experience of the Marlboro Revelation in a way that would not have people fighting it so strongly that they believe nothing, or even therefore disbelieve all the rest the book. And yet, of course, it all seems purely obvious to me, and probably will to many people. I feel as if it's been said a thousand times before. And it probably has. The real object of showing Marlboro is not for me to have said it, but for some readers to say it to themselves, or at least leave it and continue reading. And, I have some explaining to do about what it means.

Am I objecting to sexual imagery? No, I have no objection to sexual imagery. I have no difficulty with pretty faces or bodies of either sex being presented as worthy of looking at and

admiring. I have no objection to the sex-act itself being mediated. But, within a sales message, it's really a no-go area. If some advertisers fail in their ad-making abilities and the bodies are all that is seen, and they fail to sell properly, at least I will have seen a nice presentation of body.

Often it is possible to collect an ad, and remove the message. But usually, the message comes with the image. And increasingly advertisers use images of both sexes to sell product. Are they ahead or behind? Does that question matter compared to us wondering if this will make us freer from the Marlboro type ad? If advertisers have realised we think it's OK for all and any male to look and admire males bodies, won't much of the power of Marlboro fade away?

Any society that defines masculinity by contrasting it with homosexuality runs the risk of being held to such ransoms. In fact, neither homosexuality nor heterosexuality is the major sexuality sold to. It is mainly auto-erotic.

And, we should be raising ourselves above the hetero/homo dichotomy and looking at an 'auto/hetero' one wherever the advertiser has been at work. By auto/hetero I mean that Auto as a person having, even if only in part, sex with himself or herself or a desired image, and Hetero as meaning having sex with someone else, 'an' 'other' person.

Advertising, along with many other social conditioners, such as early peer groups, parenting, masculinity etc., continues to make us want to be able to fulfil certain images. We should be so masculine, so beautiful etc. At the same time, advertising needs to makes us feel we are not masculine, not beautiful etc.

So, we have the need for linking. With ourselves as desirable, as acceptable etc. One of those linking means is sex. Perhaps others do buy the images.

Imagine a Marlboro smoker. It is important he does not see

what he is doing. Let us imagine that instead of the pack being marked with the chevrons, there were pictures of Mr Marlboro. For the purely auto-erotic smoker, this would represent homosexuality, and the habit would be unacceptable. For the latent homosexual, who may also be auto-erotic, the same would happen. Yet, that is what they are doing.

Introducing the notion of auto/hetero (i.e. 'an' 'other') alongside the homo/hetero axis, seems very confusing. It's not nice and straightforward, like we would like to think it could be.

Actually, if we realise that sexuality is a three dimensional journey we are freed from the incredible overemphasis society puts on the homo/hetero one with its attendant repression of both homosexuals and heterosexuals.

We begin to measure people not in terms of their sexuality, but in terms of their self-unity. And this is, as you will see, anathema to anyone interested in suppressing sex, or in creating new identities within us.

Thus far, too there has been a tendency for us to say "All that may well be, but Marlboro surely didn't mean all that to happen." No, I don't believe they did. Their product itself does enough damage, with them having to now take blame for all the sexuality unhappiness around the place.

Actually, this book is not about blame. I don't care whether they knew it or not. The point is that we need to arm ourselves against such advertising. Let me put it this way, if the advertiser never knew how it were working, but merely that Marlboro seems to be able to sell across the widest of borders, he'd say to himself "What a Great Ad". And not question how it works.

If the ad were an Art image, it would be judged successful if it conveys a meaning through many different ways, and allows

many different viewers to get more or less out of it. In ten years time, people may be finding that it works so well, and says so much that it is recognised as a Brilliant piece.

In a film, "The Last of England", by Derek Jarman, one of the central images is of a man having sex with a 'soldier', (we don't know whether it's a boy or a girl: that is part of the ambivalence) in a drunken stupor on a Union Jack flag. But it's not trying to sell. Its basic message is "Something is wrong with England".

So, when we praise Art because it can be multidimensional, and when we hear the advertiser saying it's a great ad because it sells in a multidimensional way, we are hearing the same thing. Except that the art is good for us, and the ad is just to sell to us.

At a cursory glance, Jarman's work seems to be homo-erotic, but really there is no evidence that the "soldier" is a man. Many of the colors and details are echoes of the Marlboro system. And that should be no surprise. It's a remarkable spiritual rendering of the Marlboro ad.

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Of course, Marlboro has long been the envy of other cigarette companies. Finally, Wills got the secret. In 1987 they produced the Freeport ad system.

It has the works: a chevron with movement built in, a classy subplot of rich and lovely times at the beach, a pack with a foil you pull and save, 'cos it gets you cheaper sports gear, the right colors, the right faces and combinations of boy and girl (three couples, and two boys picking each other up), the right adulations of the senior male, a profusion of sexual symbols, and a wonderful message "Let Yourself Go."

The homosexual element, however, is not being suppressed to be sold to. This is a big step forward.

If we as individuals or as society can move forward beyond the old dichotomy, both heterosexuals and homosexuals become free of the walls of what they are "meant" to be. And life can continue to be the quest for fulfilment. And families can be places where the rich tapestry of people can have a sense of belonging.

As we move away from the prescriptive heterosexuality pushed by advertising and the media, we can also notice other new sexualisms that have been forced on us, while our attention has been caught up in the gay versus het dichotomy, keeping us from exploring Bisexuality. And, of course, we are saved from many of these dichotomies if we understand the concepts of Bisexuality.

These new sexualisms are That you should own the person you want, and That it's only OK to have sex with good-lookers, with those acceptable to the image makers. This can also make it hard on those who are good-looking as they feel guilty for having something they got given to them, and also can make others secretly wish them ill. Sometimes this leads people to wanting to own good looking people as objects.

To a large degree, the heterosexuality that the advertiser and media push is one that is so twisted about enjoying sex, and so abundant in claiming that procreation is the goal, and so good at repressing love or friendship, that it tires people out so much that they have to have children to keep their personhood alive. At this stage the procreation value of heterosexuality is not based on the joy of making life, and nourishing it, but because heterosexuality has become a degeneracy.

It is not in the advertisers' or media's interests that anyone should look beyond the dichotomies that they can so easily keep us bound in.

CHAPTER THREE

ADVERTISING RULES, OK ?

It doesn't matter whether the ads of the Marlboro Campaign were the work of one brain, or a long evolution process that nobody is to blame for.

The problem is that most advertising is along these lines, and that most of the information we receive is also similarly distorted, even from the most reputable media. And that's not just changing us, but it distracts us from being able to solve problems of this world, or create new sources of wealth to share.

The odd advertisement or information that doesn't get done over like that simply isn't powerful enough to get over the massive insistence that the totality of advertising and media thrust at us. The individual is left cowering, unable to solve his own problems, because his whole way of perceiving things is illusory or hypocritical.

"Radio. On average people spend 22 hours a week listening. Radio. Its loud repetition gets results. Radio." *Ad for 2 GF*

"In just a minute, we'll tell you about some fantastic weather coming our way. ...Just when you thought it was safe to go back to work, a fantastic day."

3 MP, last day of a mixed weather Easter, 1985.

"Just in, news of a double fatality. Well, that brings the Toll to 12. 3 MP, with only hours to go before the Easter Road Toll gets closed for 1985."

**It's a glance,
It's cool,
A smile, a chance,
It's breaking a rule,**

**It's how you feel when you know it's for real,
It's a hit,
It's a Coke
Coke is it.**

Pepsi is Today, Forever.

I'm not concerned at the extensive ramifications of all this for our society: things will get better, and the world will be around for a long time. But we humans have only so long to enjoy life, and, as individuals, the less nonsense we carry around in our heads, the more we can have and share the benefits of life. But if I wanted to look at the ramifications, this is what I might say:

Man stands at the Threshold of the Future. But he's also standing perilously close to taking a step into a future so dark and treacherous that the Mediaeval Dark Ages look spot lit. Through mistaken ideals, deliberate intentions and sheer inability or unwillingness to see the effects of what he is doing to himself, man has been preparing the framework and structure for a voyage out of humanity, back to whence he came, but with every mod con.

He is preparing to swap for trinkets that one thing he possesses which makes him human and not animal: his knowledge of his existence.

Through a complex interwoven web of structures and command systems, dream worlds and terror places carefully constructed to sell product, man has cut himself off from the world he lives and works in. He has lost the ability to understand and enjoy that world, seeing it as barren and awful, and the only escape is consumption. He is barraged constantly by non-information, non-fact, distorted visions and new pseudo realities. His mind, far from having to cope with an information explosion, is the battleground of an information implosion: – his mind is closing in on itself,

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sucking itself away, and in that vortex is swept away all capacity to touch, sense, feel, and all ability to reason, to discern, to express or communicate himself as a whole person. The vortex sucks in all contact with the physical world, a world he now only passes through, like a ghost or shadow, as his mind can only see the images shoved into his unthinking head. And once he enters this gaping abyss of the mind, there he will stay, never to escape the terrible void of the Minds' Black Hole.

Man, far from being on the horizon of an information revolution, is about to move into a self sustaining mental black hole where information, presented as image-reality, blocks any contact with the real physical world. His sensory awareness is blocked off by training and perception alteration by mediated sources.

Unless there is a determined effort to escape the image-creating process which dominates our society, by being able to produce information for himself, or correctly interpret what is thrown at him, the individual will lose self-determinacy, and lose the knowledge of being that separates him from the lower forms of life.

Have you ever returned from holiday just feeling as if you are just pleasantly existing here, now, and without cause to be troubled? It's the same feeling you hope to create in your own home, or find in the botanical gardens, or the supermarket. You feel good, like you could do anything.

Yet, soon, the impressions of the city take their toll, making you feel as if you're being pulled here and there, dragged, poked and prodded, coerced, and you also become worried about the strangest things; the weirdest, most irrelevant issues and a thousand worries become yours. It's not the city: it's the ads and media.

You attempt to escape, perhaps into the world of TV, but that's

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no help; and the world you venture out into becomes increasingly dirty-looking and ugly. You feel incapable of achieving anything, and perhaps many of your dreams and hopes seem to recede further and further away. Or perhaps you achieve your dream, but it turns out to be an empty shell and you can't enjoy it.

If this has happened to you, you're being swallowed, your world is collapsing within your head and you are losing all ability to control and create your own destiny; and the gap between you and those who have not been swallowed widens; it will soon be unbreachable, and anger will be your only resort. Useless, ill directed anger. The current anger of the young, the indifferent and bored anger of the older. We have feudal aspirations to wealth, fed by socialist anger masquerading as the same aspiration and delusion of all of us humans who fall into the ad and media machine.

Peter Ustinov has pointed to the problem in these words:

"The great Struggle these days is not between East and West at all, but it is the struggle for an open mind. The issue we must all be concerned with is mind control."

(Bert Newton Show 24 10 85)

Clive Jenkins puts it this way:

"The Press is a continuing form of fiction which actually has the ability to harm us."

(Clive James Show 8 6 85)

And Pope John Paul has declared:

"It is not possible to ignore the danger of certain messages transmitted during peak broadcasting time, which are slipped in under the cover of explicit and aggressive advertising."

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Few descriptions of the world today stand a chance of communicating the confusions and crosscurrents of interest, power and goal that we see all around us, and which we feel in

our personal situations as jeopardy on a huge and ever increasing number of fronts. Our abilities, rights, and individuality seem increasingly under attack from the general malaise in society as traditional values are demolished, and from specific areas such as the ever burgeoning demands of government, the threats from big brother, large corporations, and the virulent destabilising that the younger generation are presented as carrying out.

Our world seems rift. A chasm yawns between our personal abilities, rights and actions and those seen in the public world, where all activity, all its rights, seem vowed to reduce us to a self-perpetuating mediocrity. This public world, the one we worry about, is full of war, death, woe and threat.

At no time in man's history has the rift been so great. The individual seems unable to alter the slightest course of events; and even within the scope of his own life, where he is apt to feel guilty, we the same individuals seem utterly travailed and bordered on all sides by the threat of disruption, disagreement or personal peril. We are bound by the limits of morality, the limits of safety, the limits imposed by job, home and security.

Yet the individual still seeks to be free, and continues to seek a solace. Sometimes this is found in searching, sometimes in religion, more often in consumption or material goods or material accomplishment. But always in escape.

Realities continue to burst through the protective coatings of day to day living, and either inspire us to continue or deject us as we are reminded of what little we have got.

You can't think clearly, can't make up your mind, can't grasp the simplest things you used to be able to. And you can't see or feel beauty the way you used to. Every time you see a fine sight or the countryside you know it's great, but you can't reach it, can't touch it, can't "be in it". Unless, you go on

another holiday, far away from it all. Although by then, you'll be carrying the seeds of your own destruction with you everywhere; you won't make it through and the holiday will be a chore.

"What has happened to me ?" you'll perhaps think, "Have I failed my early potential, my dreams ?", "Have I let the world down, myself down, and become a failure, or at least not reached as high as I knew I could ?" "How the world has let me down". "Life has been unkind, life has robbed me of my vigor as I sit here quietly waiting for time to pass, hoping it will bring me these things I want. Success, love and happiness, and the ability to do what I want."

Although consumer society began last century, it was not able to perpetuate its own existence except through the habits of society. Fashions came from the consumer, and it was clear that the world of ideas and progress was distant from the mass-ownership goal of the pre-world war two society: the idea was to produce so that the bounty of society could be at the disposal of all. Thus the great scientific breakthroughs that lead to cheaper materials and productions were enthusiastically picked up by both the manufacturer and the consumer.

Somewhere along the line, advertising was discovered: it was a way to tell people what was available to them. Newspapers eventually came to carry advertising: at least initially, the two mediums were complementary.

In the 20's and 30's the remarkable growth of the mass-produced item was a symbol of progress of society, a statement that the modern world could produce so efficiently that all were entitled to have some part in it, and have the basics of modern life.

In that period, a real foment of the mind went on too, a real
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freeing from old ideas and customs. The journey was well advanced when the challenge to both the functioning of that society and the freedom of the mind had to be met in the Depression. If you study the period closely, you will see that the consumer was freer to choose than ever before. And much was tailored towards suitability for the individual and his personal journey through life.

And the people of those times wrote often of the joys of life, and of simple pleasures which could be enjoyed and recorded; they wrote of joy more than pain. And faced the pain too. And if something wasn't good, then there was at least the carefully considered determination to right the problem. This is shown in the swift way improvements were put into place after the first world war and the depression.

So, these people freeing themselves from old ideas and old nonsense, became able to produce their own environment, and, knowing the structures were in their favor, could do as they chose. Hard times for many, but their own times, and increasingly able to be worked through: the ability to produce was not dissipated.

The Second World War proved two things: that 'the good' world could overcome evil and that, henceforth, nothing was worth fighting for. Battle, yes, be virulent yes, but no ideology was now worth the loss of life. No more -isms could capture man; he was free of all that, free in every democratic sense.

Religion was no longer a military camp, nor was man shackled by idealisms that could not help shape the world he had had to realise he was living in: a physical world, full of different peoples, different persons, different abilities and desires; yet, on the basic functional level, each and all capable of gaining the basic needs; and then the extra freedoms gainable by either self-improvement or by the hunt for material wealth, for consumer product.

And here lay the trap. Now free from the 'absolutes' of religions and -isms, free floating, and experiencing the benefits of functionalist thought, which was beginning to shape his relationship and perception of the universe for the better, man fell under the web of advertising. Just when those hard and serious lessons he had painfully discovered in the 20's, 30's and 40's, the lessons of and the expression of existentialism, were beginning to have benefits, advertising took over from religion and began mediating the standards by which we should live, and the perceptions and systems by which we should see our lives and our world.

At a time when it was becoming possible to live however one could wish, advertising respread the message of how one should live, aim and think. It taught one thing: consume, buy, buy, buy. This, buying for the sake of possessing, was a new message. Soon, advertisers were able to make it seem that merely the state of possessing conferred benefits and long term betterments on the individual. Buy to possess to be self-improved.

When advertising saw that the main existence of the product lay in the presented image, and not the materiality, the message became: Buy, to possess to be seen to be self-improved. Along the way, the radio joined the game and sought only to do their real job: sell product. When advertising became important, the world was shaping up fairly much on functional levels: all that was important was to keep going, and produce as much as possible, for all. "Forget the great dreams, get on with it, and let visions of the future guide us to action for the good of now", had been the attitude discovered after the second world war.

Two other things happened which, as they coalesced, were to make this process of disseminating advertising information even stronger and more pervasive: during the second world war the producers of the celluloid medium discovered

propaganda, and, more importantly, the visual medium of TV became universal.

With the lessons of propaganda and the increasing use of mass psychology and behavior studies in the 1950's, advertising became a potent force, capable of not just informing response but, soon, enforcing response. Since then, it has developed the capability to breed response.

New systems of behavior were mediated to the consumer. Since the benefits of new products were novel, good and freeing, they were accepted. So too it was seen as a "good", as it is still, that the industrial system was capable of supplying infinitely. That was a benefit to be accepted.

However, the human attributes of class, ambition, fear and greed and sexuality, the very areas where the whole thrust of civilisation had been towards trying to improve, became the base of model systems for keeping people purchasing more and more from a machine which could not be slowed down. If you could discover a neurosis people could be proven to have, you could capitalise on it, and sell to it. After all, it was the job of the advertising industry to sell to the world as it is, not its job to preach or improve it.

Throughout the 1950's and 1960's, this was fine, because the world would always keep increasing production, and also because people had a lifebouy in their own experience of life, their own contact with reality, as they contained within themselves the reality bearers they needed to continue as human beings.

But by the 1970's a certain generation came to their purchasing time of life. This was a new generation, a generation, a people who had been taught life not just by advertising but also by TV. The experiences of their life had come to them, not first hand, but vicariously in what they saw

on TV.

TV, by constant repetition, had made tight a web of experience, habit and perception which could not be broken. The Black Hole of the Mind had a material presence. By actually becoming life, TV imploded experience and bound it up tight in our minds. Thus a "Black Hole" becomes self-perpetuating, because, unless a non-TV mediated life is experienced, each person may become more and more lost and unable to communicate or perceive reality.

By the late 1960's and early 1970's newspapers had learned how to play the game; if TV could spin a web about us, they could too. What's more, between the various media and the advertising which kept it propped up, there arose a stringent compact of what could be said and seen, and the methods of product authentication were finalised. One would serve the other, henceforward.

Newspapers, radio and TV since the 1980's began have become extraordinarily effective at showing us such a bad world that we are forced to escape the world through the only means which 'mediated' life provides: purchasing product and pretending to be someone as seen on TV.

Advertising since around 1980 has found new simple means of enforcing purchase. These, coupled with new insights in symbology and structures of meaning, are laying the conditioning for a type of life where (1) we can't imagine any other to be possible, or as good (though life is good, no matter what), and, (2), where we are so conditioned to simple mechanisms, we respond automatically and unknowingly.

We might never escape, unless we realise consciously what is happening, and recondition our brains. Unless we do, the products will choose us, and, just as newspapers present us in their trade papers now, the consumer will be the real object

sold.

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We've made strides, got past religion and intolerance into a take it or leave it world of easy coexistence of unlikes; we've got the advantages of a positive pluralism. **But no joy. Where there should be joy.** We've done nothing that shouldn't be a source of joy. We provide more to more, are theoretically freer than ever before, help more people, solve more problems than ever before. Yet we are so very unhappy that we envy and eulogise past generations, and seek to return to the past, fearing the future will be worse.

What's the real cause for all this, what's preventing us from enjoying what we deserve to enjoy ? Who's visiting punishment upon us for sins we haven't committed ? Why can't we use our brains productively ? Expressively ? Why are we always reacting, and racing from argument to argument ? Why are we so incapable within ourselves that we feel that we are being torn apart and not able to control our desires and wants, nor stop the many competing selves within us from tearing us apart ?

Why are we in such desperate need of a Resurrection, a return to the world as it is, and an exorcism of the images, myths and dreams that advertising and the media have tricked us into believing are reality ?

Swan Smooth,
makes it taste easy.
Swan lager,
Come lift it up,
It's Australia's Cup,
Swan lager smooth.
If you could only have one,
This would be the one.
Swan Lager Smooth.

In the game of life, real life,

We make it taste easy,
Real easy.
Hey, smoothey, taste it easy:
Swan Lager Smooth

That's why it's vital now to understand this whole area of mind control: we can't be dynamic, go-ahead peoples if we can't understand words like life, freedom, success and happiness except in terms of consumerism given by the media and advertising. Nor can people read pre-TV books or speak to pre-TV people and understand what they're on about. And religion has no meaning.

The mind battles of the sixties and seventies were fought against a non-existent enemy. And while those battles were seemingly won, the war was lost. It isn't the world or the system that is the enemy, it is the mediators. When Hollywood discovered propaganda during the war, and found a weapon in TV in the fifties, it was soon overcome by the advertisers. Together, they can mould not only what the world will be presented as, but they can creatively mould the consumer to whatever shape they require for the consumption of product.

If the real enemy is recognised, other ways to happiness, religion and mind dynamics, can really work. What is 'revealed' in these systems is the ground work of legitimate belief: Life As Good; but when they are also forced to support the weight of the pseudo-reality poured daily into our heads by advertising and the TV, they cannot fulfil their intended function, as experience bearers. They cannot support both escape and reality, the ground of being. In this situation their real messages stand no chance of being understood. They become as bad as the advertiser and the media.

Those few people who do break through often lose contact with our society, as they cut themselves off, and forego the radio, the TV and the papers and drop out of consumer

society. We've all seen the closed ranks of the non-consumer groups, and sects, and their happy ignorance. The one point that we need make here is that those who stay in the consumer society are being trained to despise those who no longer spend, or who spend for different reasons.

Manipulation of societies can be achieved by sexual repression. The rise of Hitler was due to a large degree because he took direct control of the sexual desires and needs of his young followers and, forbidding them the self-expression of sex, was able to enforce expression of their desires to identity and love as support for him, and slavish execution of policy.

To most of us, dropping out is now seen as a form of immorality, or seems too high a price to pay. And some people do drop out, go to the country, and shoot themselves, because the images were still in their heads, haunting them. If the right enemy is outsmarted, by learning how it works, you break through all its pain-giving nonsense and get to a level where you can understand, grasp the messages of any of these systems of help, as well as the orthodox ones, and remain part of orthodox society. Or leave with a freed mind, rather than leaving to free your mind.

If it seems immoral not to bother with the media, remember that that's just an idea they implanted to keep you buying.

CHAPTER FOUR

MAKING A NEW SUPERNATURALISM

The advertisers and the media at least accidentally manipulate you, your mind and your abilities, and as soon as you become wholly aware of it, you will become a person who has achieved or regained control over your own life, and you can start being a producer.

There is a wonderful advertisement for Knitwit Clothes making.

"I was educated to think I was an idiot."

It's true. The advertiser and media educate you to think you are a stupid consumer.

Let's look at what the advertisers always say when we wonder about advertising, and its power. "No", they tell us, "Advertising doesn't work, it can't make you buy. Don't let people upset you." But remember that there is a flip side: what if we go to the advertiser with a product, he'll say "Advertising really works," and if we approach media, they'll agree, and tell how much audience they can provide us with. Whom should we believe, and when ?

This is from an advertising book, "An Introduction to Advertising":

"You only get one chance".

'A university professor doesn't understand what a housewife knows about a cake of soap.'

Ian Millar, Chairman and Managing Director, Hansen Rubensohn-McCann Erickson, on the ABC's Monday Conference.

"Australians are intelligent people. This man may not know how to grind the valves in a car; that one may not know the taxation deductions still allowed to farmers - such things call for special training. But most Australians know quickly whether a liquid carpet cleaner does remove the marks, whether non-crease trousers do need pressing.

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"The intelligence, plus a healthy streak of cynicism, of the average Australian could be the advertising industry's biggest problem; instead it is its strongest protection. For if you could repeatedly sell people shoddy products, goods they don't want or ideas which are destructive, advertising would be the hunting ground of rogues and confidence men - although mark you, there are still as many villains in advertising as there are in medicine, stockbroking or the churches."

The intelligence of Australians has been assured to us by the advertising industry. It is pretty obvious that you would have to be intelligent to even understand some advertising. But, how many intelligence tests use being able to tell whether trousers need ironing or not as the test of intelligence? How many intelligence tests divide people up between those who can see a spot cleaner works or not?

Australians may be an intelligent people. But being intelligent has nothing to do with whether advertising works on them or not.

Being intelligent is how much productive thought you can do and create when your mind is freed from advertising. Yet intelligence defined as whether or not advertising works on you or not, is the approach the advertising industry seeks to implant in the consumer: get him thinking that he is intelligent enough to make choices, shut out advertising, when all the while the good advertiser is directing his messages not to the intelligent part of the brain but direct to the subconscious, to the habit areas. And intelligence is no barrier.

In fact, it is the class which conceits itself as inherently intelligent that falls for more advertising than anyone else. There is immense confusion and unhappiness of a mental kind in the middle class. The gulf between wanting to "do" something, and a trained inability to get up and go is vast.

And even the structure of the above quotation is an example in itself of how the industry works to get past your "intelligence" guard. It skirts it, and, by re-associating itself, ducks any attack. Did you realise that the article associated advertising with the "purity" of the church, with the honour of stockbroking or the erudition and concern of medicine by disparaging them ?

Australians are intelligent people. They can do simple things. This is good for advertising as people can always count on there being a crook or two in the church, stockbroking or medicine. Advertising is an industry which sits beside those industries in goodness.

That writer could have said, "as there are in painting, plumbing or electric inspecting" but being associated in that trio would not stand as an unchallengeable argument about the cleanliness of the industry. In accepting a suggestion of basic cleanliness of the church, you are accepting it of the advertising industry. If you deny one, you are made to deny both.

It takes more than intelligence to get to grips with the constant barrage of cheap arguments and associations used to get you to remain a consumer. But perhaps you could learn to enjoy being able to spot the trick before it lands. You will probably discover that there is a real you underneath all the nonsense you have been trained to accept.

Marketing and Religion:

In a world which has realised that no beliefs or possessions are so true or valuable that they can claim any ultimacy of their own, and which has got beyond the fight for survival, it can seem as if there isn't anything left to give a deep meaning to life. Marketing layers over this by trying to make beliefs and possessions perceived as valuable. Marketing is an attempt at

a unifying meaning. It prevents us from realising that life itself is its deepest meaning.

The forebear of marketing is religion. It sought to analyse man's predicament and then supply a belief structure and a hope that would be a framework for action, and continuance. It correctly identified the existence of the tensions in whose 'plane' man exists, and sought to use them constructively and for betterment. In its simplest level, religion is a working solution for dealing with the conditions of existence and preserving self in the face of the enormity of anonymity.

Where the elements of religion become substantial on their own, that is where elevated to ultimacy, where they are given rights and powers over the human being they sought to edify, religion becomes out of touch and dangerous. It seeks to teach by rule. An important part of this process lies in the deferral of "solution now, within man himself", to some far off future and coming from a place somewhere else, heaven. You can see that this is what advertising is all about.

Religion becomes a metaphysical supernaturalism portraying a world that is ideal and happy, all on a promise that is never fulfilled, and ultimately one is meant to get more kudos by being good or gaining grace.

Advertising is a metaphysical supernaturalism portraying a world gained through purchase that is ideal and happy, all on a promise that is never fulfilled; happiness is gained by having more possessions.

Religion can work, can be useful; but mainly on an existential individual level. While it continues to function alongside marketing, it continues to perpetuate the same confusions and false dichotomies that marketing builds on. I have generally termed this sort of approach "religiosity", in the contrast to "religious or theological understanding" by which I mean

seeking to understand the conditions of existence and the individual's relation to them in terms of finding solution. Yet it is this religiosity that most of us identify as religion. Later we shall see this connexion even more closely, when we examine how the media do the same as the church has done for years, in telling us what a vale of tears this world is.

In almost every way marketing, and its major method, advertising, seek to achieve the opposite of what clear thought struggles to do. It seeks to confuse rather than elucidate, create tension instead of ameliorate it or point to its non-existence. It seeks to create false problems and dichotomies, and force a saleable, desirable product in as the solution. It thus begins to perpetuate its ends.

REACTIVE DANGERS:

Advertising can work by making you react. This is done by working off dichotomies and comparisons. Advertising itself doesn't have to set up the dichotomy. As we shall see, it is largely the job of the media to do this. The main reaction around which advertising works is comparison. Thus, you see an ad for something nice, you have to compare the you now with the image in the ad, and declare whether you are that good or not. If not, the ad becomes a continuing source of self-negation, and you will be even less resistant to an image that you can afford to get, or feel is you.

Comparisons dog us all through life. They can ruin our chances at communication and achieving satisfactory relationships. From going to a disco and all evening accidentally making it impossible for you to meet that nice person, because you are ripping yourself to pieces, to trying to make it socially, or carries, we all use comparisons in a destructive way. If however, you firmly fix on the fact that you are a nice person, and stop yourself from negative comparisons, you may click the connexion you wanted.

For the viewer, comparison leads to the dichotomy of 'to buy or not to buy'. Even a "For Sale" sign on a house does this. Whether or not we want or need the house, we all have to state our position.

However, there is another kind of reaction that some of us fall into. People who hope to be very certain of their mental status, those in the 'know', who are sure they can fend off "unintelligent advertising", can get to the level of full or partial rebellion: they measure their individuality by the degree to which they see themselves as not subject to or not responding to ads in general or some ads in particular. (This someone might respond to some products, but laugh and joke at people responding to others, or products that are aimed at a different social class: "I see them, but they don't make me buy or trick me: I am a whole person.")

The trouble is that by being prey to react, we are still subject to the ads; it's only the effect that has altered, and often to our own loss. We start becoming a person whose first reaction to anything is a negative reaction. And sometimes this becomes wedded to a political or value belief. Say, anti-capitalist or anti-consumer, or some strange snobbishness based on poverty, disdain or brain power.

Such people have not escaped the advertiser: rather they have trapped themselves into a mental conflict they need not have. They think they are real because they are buffeted about by great forces opposing each other, because they are living in a tension which seems to be exciting, judgemental and universal: they thus have an identity they can see as deriving from outside themselves, from the realm of absolutes.

Neither marketing nor society recognises those realities as real; they are not useful. Those who do see them as real continue to be perplexed and are prevented even from the functions of society (work, achievement), or any order or

control over their situations as they are still subject to advertising. Advertising still plays an equally important role in shaping their lives.

The pity is that their good hopes and intentions thus get thwarted by the very influence they think they have escaped. And, though these are often the people who are calling for social change, they can't come up with something positive or possible.

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Marketing Formulas:

The methods are attraction and problem-creation, with the product-as-solution: in short, advertising as we have already explored, as a Metaphoric Event.

The methods are used as solution-bearers correlating or linking the market and the product: human needs, desires and failings, (that is, the human predicament) and the goods. It seeks to cover over the reality of the human predicament, especially the true possibilities of man in today's world; it thus picks on would-be delusions people would prefer were true, and gives them a veneer of substance. The market willingly accepts this as true.

Thus, a marketing strategy comprises:

**People turned into
problem created or real.**

Human needs
aspirations etc
Elements of the conditions
of human existence

**Product Presented
as Solution**

correlated
with
fulfilment, power, time, love,
sex etc

The solutions marketing presents as the correct ones are conveyed through Dichotomy and Comparison. The power of the dichotomy or comparison is enlarged or made effective on us by the use of different sets of Catalysts. These are just as

much used by the media too, but we look at them first in connection with just the advertising part of getting you to want and buy. Likewise the sets of catalysts, which we study more in Part Two, The Media, are also used in advertising. The first set of Catalysts is a set of four, called the ADMIT Catalysts. Of these, the first three are:

**The First
Catalyst
Aspiration**

**The Second
Catalyst
Delusion**

**The Third
Catalyst
Moral Imperative**

They are used singly or in the combinations appropriate to product and target group.

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MARKETING TRIES TO HIDE THE HUMAN PREDICAMENT FROM US:

Modern man, in discovering that the old fashioned God and the supernatural are irrelevant, attempts to accept for himself the reality of the conditions under which he exists. He tries to accept at least partial responsibility for himself as his own creation. Advertising tries to get in before he has done so, and put a new cloud over it all.

The conditions of existence are inalterable, are permanent and the same for every man in every generation, period or culture. The means of dealing with them differ. Sometimes we accept them gracefully and the tension of the conditions are used constructively. Sometimes they are not identified and other 'structures' are built over them, and hide them; the individual has probably subjected himself to 'concepts' which he perceives as having existence independent of himself.

The conditions of existence are explored by us all in the first main question we as individuals must face: **What is our ultimate concern ? What are "preliminary" or "lesser" concerns?**

Our ultimate concern is about whatever determines our being and not being. Do I exist? And we claim humanity when we answer, Yes, I am. The questions of "Who am I" and "Why am I" then lead us to the self knowledge of what it is to be human. However, we have already become human by the action of recognising we are.

"Being" or "Life" is the ultimate concern of man, and the threat of not being is what makes it the ultimate concern.

Marketing seeks to elevate other concerns to ultimacy: to make them as important as life itself (*Without Coke, you're not living*), or at least qualifying life, (*Life would be unbearable without this or that perfume*). When successful, marketing thus creates an idolatry. The Indifference or the Cynicism of the Reactive person is an alternative.

There are two types of perception of the universe: ontological and epistemological. They can cause a false dichotomy. Much unnecessary disputation between theology and philosophy is caused because some thinkers believe these two ways of having a relationship with the universe form a polar and dialectic relationship. They are complementary.

Ontology: the analysis of those structures of being which we encounter in every meeting with reality: it is not a world-on-world or a 'system' which exists outside our being. Generally this is the approach people work with, especially in an existentialist society.

Epistemology: However, often the structures of being are seen as having independent existence: "Even if I weren't alive, good and evil would still exist". This is true enough, but the real point is that it is only of any concern to me, if I exist; its power is dependent on my existing and perceiving such structures as relevant to my life. If I don't see them as existent, as of

concern, then to me they do not exist. "It is my knowledge of human existence that makes me exist" is a similar trap. (Advertisement: *"I think, therefore IBM"*).

Marketing works on this level, the level of epistemology, and tries to make it the only one we will consider, while it is directing its message to our untrained ontological "brain": it presents real independent existences of structures as knowable things: that there exist beyond us concepts and qualities such as consent, good and evil, good taste, class, etc. These are presented as the "absolutes of life". It makes the object of knowledge more important than the knower. It then takes over the ontological realms. This is done by establishment of values. For instance, the value of "being internationally recognised" or "being a person who knows the finer things of life" are values that Dunhill pretend are more important than you just enjoying being you. And Dunhill push this over you, in its claims that

"Dunhill is internationally recognised to be the world's finest cigarette.

For those who know the finer things of life."

If marketing can get these things believed and given priority over the ultimate concern of a person's being, then it can get the person to subject his identity to achieving existence by having (knowledge of) the objects it markets. This knowledge is often dressed in the old sense: possession of, with a sexual connotation. This is because having knowledge is an attempt at merging with an object, and the sexual image is one that we know well.

Marketing deliberately rejects the truth that Being precedes Knowing and that Knowing is dependent on Being. Philosophy claims its reading of the world as due solely to reason. Knowledge is a part of Being. This is a false tension Marketing relies upon for success.

*

TIME TENSION: THE FOURTH CATALYST:

I deal with this catalyst straight away in some detail, because in itself it is not just a catalyst of media and advertising, but is a precondition for all media and advertising.

Really, there are two Time Tensions, both of which I call Time Warp. The first one is the attempt to stop people from living in the present. The second is a confusion of what Time really is, in so far as it matters to us as humans, rather than how it relates to the universe, or how it is used in epistemological realms.

Traditional religion and marketing share a common and falsely imposed time scale. Traditional religion envisages a future time where happiness is achieved and the conditions of existence in death are overcome. Marketing gives the same future. And both rely also upon false or sentimental recollections of the past to also keep us from just enjoying the present moment.

Marketing attempts to overcome this by a past/future message, just as religion has since it first realised that the return of a Christ would be a long time coming. Marketing sees 'Now' as only the time for action to purchase, but doesn't care when you use what is purchased. The pleasure is usually illusory, the promise that never gets fulfilled, but just becomes a bigger want. Religion reckons Now as the time to Redeem ourselves, in order to one day get to heaven.

However, both are using chronological time (clock time, spatialised time) to try to appeal to individuals whose major feeling for time is "real time", that is, the sum of their experiences.

REAL TIME, CHRONOLOGICAL TIME:

The ancient Greeks measured time spatially, while the ancient Hebrews measured it by its content. Noon to the Greeks was

when the sun is highest, to the Hebrews when it was hottest. We need to practise de-spatialising time. We need to use both perceptions, and be aware of them.

In fact people measure time by its content and every moment or completed experience interval is the last, that is, the fullest, most deep, most satisfying. "Now" is the sum of all my past experiences and the accumulation of all my past makes this Now moment deeper and more full (more "last") than the preceding.

This is perhaps one of the most important realisations you can make. It does require some free thinking. Marketing attempts to lull our concept of self with a promise of fulfilment now, or in the attainable future.

TIME AND ADDED TELEOLOGY:

Marketing also adds in a goal orientation not totally necessary to the individual; it seeks to sell. And it tends to treat its market similarly and inculcate in that market the need to have the goal of purchase.

Certainly, individuals can add depth and meaning to their lives by having goals. Goals can also be destructive. Contained, they are useful. As methods of visualisation they can help you create the desired future. Goals as goals for themselves – as in institutionalised goals – are not part of individuals' lives, but of societal systemisation. Larger corporations and bureaucracies are major examples, with their overbearing and tense relationship with the individuals within and without.

Marketing seeks to make the tension seem less, the dangers seem small and the true alienations invisible. Larger companies do this by using marketing to put a human face on them. Marketing also seeks to entrap the individual into making a goal of achieving this or that product. Where experience should be the medium through which we as

individuals perceive reality, marketing seeks to have us perceive and seek reality through someone else's experiences.

*

To try and finish this "theological analysis" of marketing, a description of the "Goal" of modern theology will help unravel the complex of supernaturalism and modern imagery that marketing now uses. The Goal is the hope by which our direction and experience tend to be assessed for fitness for purpose. It is a measurer of value.

The Goal present in today's world relates to today's situation: disruption, conflict, self destruction, meaninglessness, despair: conceptualised in existential philosophy, actualised in political and social cleavages, analysed in the psychology of the unconscious.

The hope which arises is for a reality in which the self-estrangement of our existence is overcome, a reconciliation and reunion of creativity, meaning and hope: called "New Being." **The Goal, theologically, used for our time, is New Being In OUR OWN SELVES as CAPABLE OF BEING HAPPY HERE AND NOW.**

**Marketing seeks to answer the quest with this Goal:
New Being in the Self as Purchased Product, and
Image Thus Gained.**

CHAPTER FIVE

MAKE ME LOOK TO HEAVEN

ALL ABOUT THE 'ADMIT' WORLD: THE WORLD OF THE FOUR CATALYSTS

Start now by looking at all the ads you see, and all the articles you read in the papers and the glossy magazines. Work out how they are working on you. Merely analysing them and seeing how they are meant to work will begin to free you. Also, you will begin to enjoy the advertising and media from the point of view of an investigator: the reward is your freedom.

Anyone who is selling through Images uses advertisements based on these human traits. You need to be able to instantly recognise this level in an ad before you can see and uncover the deeper meanings.

A marketing strategy which contains Dichotomies, Comparisons and these Catalysts, provided it is targeted properly and has the right images, will succeed.

ASPIRATION:

The primary human trait used by advertising to encourage action-response-purchase is aspiration. It is a natural trait, and a good one for humans to have. Naturally, though, we as individuals, and societally, try to keep our aspirations in line with what is right and feasible for us.

Aspirations are an easily created or found "wedge" which can be exaggerated into a need, and this forces response. If you get your product up as 'something to be aspired to': as a goal for individual or society to attain and subject identity to, you are getting power over his identity, claiming greater understanding of life, and probably confusing time concepts. You will be producing elements which you portray as

chronologically everlastingly "high" or great, and trying to inflict them on the target person's real perception of personal fulfilling time.

Every advertisement suggests there is someone or something that you could be. Every advertisement makes you concerned that your life's schedule is slow. If you live your life in the future, the present just slips by.

"There is no point in banning cigarette and alcohol advertising in the advertising slot up to 9 pm when one minute past nine Robert Redford is going to come in on the movie smoking a cigarette and having a drink – if I could hire Robert Redford for a commercial I'd be overjoyed, he's far more effective than anything I could imagine." Geoffrey Cousins, Chairman and Chief Executive of George Patterson Advertising Agency, Australian Nov. 24 1984.

New Mercedes-Benz 230E
Exciting news for the person who has always longed
for a Mercedes-Benz
Here is the car designed in every detail to welcome you to the
proud ranks of
Mercedes Benz drivers

*

(as a letter from Sophia Loren): ***It is not often one of your dreams comes true. But one of mine has. To create a perfume that embodies everything about my personality, my emotions. Coty and I have created that perfume, nursing it through every stage of its precious evolution. The perfume is "Sophia" – A very rare fragrance of flowers and spices reminiscent of the mysterious Orient. "Sophia" is warm, romantic, sophisticated. "Sophia" is definitely me. Maybe it's also you. I would love you to try it. Sophia Loren***

*

How to Pick up Girls: Aelous 6 is a scientifically proven undetectable female attractant

HOLD A DREAM IN YOUR HANDS

WATERFORD CRYSTAL

Are you cut out to win this new Porsche? *Graphic of a Porsche, with scissor cut lines .*

American Express: A way of life. Expressing her good taste in Melbourne: She shops at Georges, chooses the Old Melbourne Hotel...Evening finds her dining at Lazar restaurant...Cornelius Furs, American Express Travel Service, and she's on her way.

DELUSION:

We all know about aspiration. Delusion is like an aspiration, but it has an element of belief and self-perception in it. Those perceptions may or may not be true. To the advertiser, it doesn't matter.

From the advertiser's point of view, delusion is like a distilled Aspiration already implanted in the target's head. You actually agree with him in his own reading of himself as special in such a way as to require your product to fulfil what he already is.

Marketers need to undertake a long training program to get someone to the point of Delusion, but there are a lot of societal pressures which will do this work. The idea behind it is: That we have got something they already really own, and they are welcome to come and get it.

Take your good name with you: *Graphics: young couple enjoying being served by waiter in a garden pavilion.*

Diners Club International

FOR THE LIVING GODS. KOUROS

Graphics: man standing next to a row of the bottles of the eau de toilette, dressed in same color, white.

You've paid the price for success. So why not show it.

Beauti Wood Doors: Graphics: Picture of young wife looking out through the new front door of her and her husband's Victorian home.

When you've been privileged to be the hosts at the perfect dinner party.

When your guests left late, but all too soon, and the company of close friends has brought tranquility.

When sleep must be delayed, until those moments of enchantment have been committed to the treasure house of memory...

When you have the occasion, we have the coffee.

Nescafe - When you have the occasion, we have the coffee

LADY SCOTT - SO LIKE A LADY. IN CONTEMPORARY COLOURS, SOFT PRINTS, ELEGANT GOLD OR SILVER PACKS

(A toilet paper)

It was for an elite group of Georgian gentleman that England's great country houses were built, pictures painted, music composed, literature written, and furniture made. In all of these, the Georgian gentleman seemed to possess an unslakeable demand for excellence and the latest fashion. Witness, for example, this rather stately bureau bookcase.....In sum, the embodiment of art, history and craftsmanship so much a part of the Georgian gentleman's life. On one of three floors at Florian Papp. (U.S. Antique dealers)

Both aspiration and delusion come from inability to accept what is,

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**or to make good of what we see,
or ignorance of the fact that you can act
to become what you want,
or look beyond your own garbage.**

MORAL IMPERATIVE:

The advertisers, the media, professions, institutions and the larger companies, have one more very strong route to your loyalty. They can demand it; they can order you to do the right thing. And the media join the game.

Mercedes Benz market and advertise by Moral Imperative:

He who compromises is lost.

The ad is composed of this line, beneath a picture of the front badge and grill of a new Mercedes Benz. 'He who compromises is lost' was once a imperative about morals and belief issues, not what to buy.

Mercedes Benz use it as a consumer imperative. They use their position of strength and longevity to do what churches used to do; to say "We will be here, we have been here and we know what you must do." The eternal church.

Mercedes Benz says: We will be here longer than you: we have been here, we know what it's all about. You must buy the Mercedes, (to get everlasting life), to get happy life, to be moral. And we will be around long after you have gone, spreading the same message: Bow to our infinite life.

If you give the customer a moral imperative, you are giving them a reason they can attribute their probably selfish actions to:

"Oh yes, I bought a Mercedes Benz, but really you can't allow yourself to compromise in these things, can you."

"Well, it had to be done", (the purchase of furniture), "I'd no
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choice, with Mr and Mrs National Trust coming to dinner."

*

Imperatives are drawn from moral or modal. They are direct or inferred orders to the consumer mediated through authoritative symbols or spoken from a position of moral strength based on knowledge, rectitude or longevity. This distils to Moral Imperatives. Here one can use old pre-training symbolism to their own advantage.

Behavioral (Modal) uses new knowledge to predict and enforce consumer behavior. Modal work on things like fear, lust or blind ambition – a range of suggestions inferences and commands that insist that you measure your life in terms of the ways that an 'aspiree' image person will measure his or hers.

*

Seek and you shall find: Mitchelton wines. *The graphic is a diver undersea finding a billboard bearing this inscription and a bottle of wine.*

A secure investment in turbulent times: *graphics: looking up to the grill and badge of a Mercedes, beyond to dark storm clouds.*

Once a Mercedes Benz driver always a Mercedes Benz driver, *with picture of steering wheel and looking past the dashboard cluster out into the dark of the world the Mercedes driver is thus enabled to pass through, unharmed.*

How to achieve power with integrity: Mercedes Benz: *graphics: picture of the car coming towards us on a dirty country road, showing that although the car is travelling a road it really shouldn't have to, the driver still retains personal power and integrity. There should be no questions asked of him.*

Not all business decisions are difficult: Mercedes Benz, *graphic showing front of bonnet and the badge.*

"The best or nothing at all" Gottlieb Daimler: Mercedes

Benz, graphics showing only the badge and part of the symbol. The damage done to our minds by this mentality is hard to estimate.

Form must always follow function: Mercedes Benz, *graphic showing the back of bonnet and the windscreen*

Living well is the best revenge. B and B: The drier liqueur. Imported from France.

Chivas Regal \$45 in Japan (Count your Blessings)
"Part of the art of living is living with art"
Rosenthal Studio Line of expensive crystal glasses.

It's the little things that count....Dartington.
The English Crystal.

There will always be those who prefer their favourite scotch with a little water – don't be vague.

It's always been Haig.

What she does in the next 15 minutes can affect her in ten years time You shouldn't risk your skin to get a great tan. Eversun: *(sun lotion)*

It's only natural. Ovaltine.
Graphic of a little blonde blue eyed boy looking up to his glass of Ovaltine.

Life within Perfect Design. Pierre Cardin Paris
Graphics: picture of well dressed woman, and available accessories.

"I wouldn't dare just condition my hair. I moisturise it with Enhance."

Life's Essential Luxury: Luxury, for skin, means getting the best of care. The best of care comes from qualified

dermatologists. They treat thousands of skins a year, with visible results.....To learn how your skin can enjoy this privilege, consult the Clinique Computer at any Clinique counter. For good-looking skin, the best of care isn't luxury. It's essential.

Your business will fail by 1986. Unfortunately the odds are against you. Call us before you need us:
Arthur Young (*Business services*)

You'll Squeal if he finds your sewer – Vitclay Pipes
(*Picture of a rat in a drainpipe*)

Free at last! –Westpac:
graphic, picture of cheque books flying off free as birds.

Our life was a little flat until we saw Westpac:
graphic: young couple and child with new house.

"No pain, no gain" Body by Soloflex: gym equipment.
Graphic, young man.

You make them unhappy or play on their unhappiness to make them aspire to your status.

You tell them what you're selling is theirs already, whether because they want it or because it solves a delusion they have, and that they'd better come and get it.

You order them to get it via a moral imperative, not just the suggestion that possession is good.

*

THE FOURTH CATALYST: TIME WARP

Finally we have touched on the fourth catalyst, the insistence and confusion of time. We can further understand it after we examine what it means to us.

We can beat some of these if we keep in mind:

(1) it is not difficult to realise that "Now" is acceptable. It is the, so far, fullest expression of all my personal and society's past experiences.

(2) the present is a process, not a fixed time, and so already has a place, (in time or in concept or direction), where it is headed: the marketed direction is not always relevant, and can readily be seen as such.

(3) the present can be adequate.

The present is a process of becoming. It is the totality and the fullness of all that has gone before. And what has gone before is over, and can claim no intrinsic power, relevance or truth. The present is the result of past (human) activities, with a vision of what it may be can be, or is hoped to be. The present is thus change, it is a dimension between any polar relationship.

But more than anything it is differentiated from the past and the future in one major aspect: it moves, and contains movement. And in movement it unites time and space without the contradictions these concepts call up when considered as objects past present or eternal.

*

Who has the best time warps ?

Now there's a new way to keep you looking Quenty - Quenty slows the hands of time

This contains many warps. The Now should be superfluous with the New, but is used to deny any other moisturisers have existed. Quenty is there to play on Twenty, bringing the idea of number of years to denote whether one ages or not. In fact, it's the experiences and how they are perceived that age a person. The present, Now, is only an opportunity to buy new, new, opportunities to avoid the onslaught of age. The idea is

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culminated in the ridiculous notion that it is Quenty, and not attitude and openness to life, that stops one getting old. Fear of the Future is thus encouraged and built on.

*

Such a fear soon becomes an inability for the individual to plan or face his own future without a big friend:

We have a Super idea to help you face the future with confidence – Westpac

*

Fear of the future is usually tied up with fear of change, but sometimes an advertiser will actually encourage change:

**The things you enjoy needn't cost the earth...
as you will find when you change to Escort 25's. Join the Club.**

*

*When the one you love arrives from far away – as always,
unannounced but somehow sensed.*

*When there are gifts and reminisces to be exchanged,
and chess battles to be fought.*

*When there is closeness to be restored by look,
and touch and conversation far into the night....*

When you have the occasion, we have the coffee.

*

*When you've been privileged to be the hosts at the
perfect dinner party.*

*When your guests left late, and all too soon, and the
company of close friends has brought tranquility.*

*When sleep must be delayed, until those moments of
enchantment have been committed to the
treasure-house of memory...*

When you have the occasion, we have the coffee.

Parasitism based on time abuse, and building up people to hunger for and anticipate such scenes as of magic fantasy.

*

The Age of Craftsmanship is not yet Dead:

Adulphus Joinery (for old houses) uses Tradition, a structure of
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the past, to eat into our sense of time. We are to devote our lives, to archaic building methods.

*

Inability or preference not to have to accept change as part of what keeps us young is a constant usage:

It's been centuries since the Viking stormed out of a mist at the Isle of Skye. But there are mornings still that a MacLeod walks the bluff. Just to make sure. - White Label Whisky

*

At Dusky Sound in 1773, Captain Cook brewed the nation's first beer, and was awarded a gold medal for his efforts.

It's surprising, and more than a little educational, what lies behind the popular everyday image of beer and brewing in New Zealand.

The Captain Cook connection is just one example from a treasury of historical and social fact which sheds light on beer's place in our society. For Cook...beer was an effective means of combating scurvy...His beer, and his life long crusade against the disease won Cook the Royal Society's coveted Copley Gold Medal..... Lion Brewery. Since 1869.

*

Captain Cook might have experienced more Terra in Australis without the backing of a long established bank.

When the Royal Society financed Cook's first voyage of discovery, they needed an all-round approach to funding.

It could well have been ours. We'd been around for the previous 140 years.....Age has not wearied us, it's simply made us smarter.

Nat West Australia Bank

*

On our 100th Birthday, a lad was born who later went

on to Victory.

(We may even have floated him a loan.)

Horatio Nelson showed great bravery – in all but financial circumstances.....

With an experienced bank behind him, his worries would have been history.

After the fuss of Waterloo, we made several strategic mergers.

(Wellington would have approved).

The elation over this victory was followed by a depression. While other banks foundered, we made some shrewd amalgamations....For over 300 years, we've lead the trends conservative banks have followed.... Nat West Australia Bank

*

Preserve America's History and insure a tomorrow for America's significant structures –

Universal Restoration Inc.

Completely ignores the present, and the activity of those now.

*

It's taken us 133 years to produce our premium champagne.

But it's worth its wait. – Orlando

(power of everlastingness)

Sixteen months of craftsmanship – Boral Bricks.

You can't buy a better brick

(power of everlastingness)

How to make a month's salary last forever: A diamond is forever

Buy a torch you can hand on to your grandson –

Eveready

(Posterity)

Pepsi is Today forever.

Time Warps with the power of Moral Imperative is a special characteristic of Television and Radio, especially when they are advertising their major product, Television and Radio.

*

MARKETING MOVES US TO SPECTATOR STATE BY ABUSE OF MOVEMENT:

The present, because it can become, because it moves, is good, everchanging and intrinsically and intriguingly interesting. When marketing and media keep on presenting movement as the trigger to purchase: they force us to be spectators, the ones who want to run to dance, to live.

So, marketing and the media are forcing us to spectator state and further to see life as a marketed product. This occurs as marketing grabs hold of everything that moves and sticks its tag on it. Since movement is the chief constituent of life, it becomes associated with marketed objects: a stream of cars is a row of moving symbols/products; footy, buses, trams and everything has a tag; people's jogger suits have to have a brand; life is what moves and what moves is product. When I move, though, I also feel free.

The result: nature, which in fact teems with movement, is seen as the static place of recluse away from life: it is the opposite of the marketed world: it's quiet, calm, peaceful reposing; in fact it is exactly the opposite. This reinforces the message that product = life.

An analogy is seen in how people are often joyful, or 'full' when doing sport or dancing; these are examples of the few occasions when spontaneous movement is allowed. People always feel alive at those times, exhilarated.

*

If we have understood the false bases, false dichotomies, confusions, and time muck-up found in marketing and media (as event), we begin to experience a real power base from which we can carve out our own experiences and world. We begin to become aware that we hold the potential for application of our ability to create and sustain change: for ourselves, for others.

What are the deepest underlying preconditions for us to want to let marketing and its supernaturalism to be true ? What use do we make of it in our lives ? What have the marketers taken advantage of ?

- 1) The natural tendency to discount the present world as bad; denying the essential goodness of the 'creation';
- 2) The natural tendency to idealise either in the future or (now) in a different place (i.e. the upper areas of society);
- 3) The natural tendency for people to seek statics, security etc, and make these the goal using the above two as the evidences/reasons.
- 4) It seems easier to live in the dream, take the least line of resistance, and it might be painful to change.

Given these preconditions, marketing works. We will see more of these preconditions in the Media sections.

One realises that the essential goodness of creation is overlooked. Why do people think there is so much evil around? The universe is not a dialectic of equal forces. It's rather that evil has the potentiality, not the actuality, of being as great as good. The fact is that indifferent circumstance makes up the most. And those indifferent circumstances are capable of being seen as good or bad. We are trained to see them as bad.

So we don't need to think that it is good versus an equal
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amount of bad; the vast 'good' or absence of difficulty in the world should indicate that the backdrop against which we exist is more capable of receiving and sponsoring 'good' positive action or thought than bad. But believing in or being frightened of bad is a cause and an excuse for not doing anything. And basically doing is the great good from which all other positives spring.

The words like "being" and "life" and "experience" have been downgraded and robbed of meaning by the advertisers, through their portraying them as what they represent and now do for us. This has meant that old philosophy and theology and people using these words now are using them out of totally different "visions" and are hard to follow. They seem silly because we don't really know just what life is, on its own.

We can realise that our power is power to change 'things' for people for the better, or just to be different and growing.

*

THE PARTS OF US AND OUR AWARENESS THAT MARKETING PLAYS ON:

Marketing looks at people in terms of personality and psychological makeup to see what they are that will be useful to sell to. We as people and society in general try to look at people in terms of what they are, and what they can be, given the right advantages. There is a vast difference.

As beings who have achieved consciousness of being, and therefore of non-being, human persons are unique. We are capable of overcoming what we are, and growing to be whole, loving, giving and sharing, as well as enjoying life. To the marketer, though, people are collections of problems, tendencies, traits, and odd hopes.

Faced with the conditions of existence, of the possibility of success and failure, of sadness and happiness of good and bad, we respond in many ways. Generally, both as individuals

and as the constituent part of society, we see "bad" in terms of self-loss, and so to be avoided. Societally it may however, be seen in terms of bad quality, poor upbringing etc. However, since self-loss is its own punishment, these sorts of measures are not worth considering.

Marketing considers such measures, however, as basic tools and self-loss is what it pretends to seek to redress. For present purposes we can state marketing's analysis of its market (whether as individual, or group) along these lines:

The individual seeks to state, create, preserve and display his identity in face of, in relation to or with, society and the perceived universe, the material world and conceptual vision. He also seeks to do this in relation to other people: Individuation and Participation.

Identity is comprised of Selfhood in relation to:

individuality and union

situation (material, natal, mental, social, economics, status)

self image and perception

aspiration: what I want to create of myself (lifestyle)

needs

wants

autonomy/loss of (absolute dependence, directed dependence, self direction)

autonomy/destiny

Identity copes with these Elements of Existence:

Time

Space

(and Movement)

In terms of freedom and the achievement of selfhood and avoiding loss.

Existence can be a struggle to achieve selfhood within these

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conditions, and of each item above, we can say: there is the struggle to maintain autonomy, against the threat of subjection. This is the level marketing not only perceives life as, but seeks to maintain.

*

HOW WE AS HUMANS TRY TO VIEW OURSELVES AS HUMANS:

Existential theology sees selfhood gained not when a balance is achieved within these polarities, but when the individual rises above that whole concept-polarity while subsuming the elements, and then is able to use the tension between them constructively. He is able to use the dynamics without being worn by them.

If selfhood is not gained or is still coming, the tension in the polarities and the individual's relationship to the conditions of existence (rejection, struggle etc) is conveyed and communicated as anxiety. It may indeed be used as an identity badge in some cases.

So, while religion seeks to move the individual above the conflict, both marketing and misplaced statement of self identity seeks to keep the individual balancing in the middle buffeted by the extremes, searching to attain the best, avoiding seeing themselves outside the concepts they hide between.

In a 20th century society which has solved the problem of survival, there is not a real need for huge anxieties arising out of social status, property etc. However, they are pinpointed and exacerbated by marketing as important and as 'stagings' the ideal life will come to.

The threat of anonymity and disintegration of this period need not manifest itself in terms of need to get status, position or property. It is better manifested by the individual seeking interdependence, creativity, facility, and integration within.

However, we see that marketing seeks to keep up fake idols as the means to self integration: this is as we said before, its major norm: the new being as comprised consumption of product, rather than the new being as overcoming the polarities of existence, yet using their 'power' of tension.

The media and advertising supernaturalism is similar to the old religious one: to be a believer you had to have faith, to have faith you just had to believe. Escape from either circle is difficult, especially when the whole thrust of religion and marketing is to prevent one breaking out.

When either the advertiser or the media realise that it is better for sales to have everyone out of that cage, and making money, and being human, the present squeeze may end.

CHAPTER SIX

FREEING THE MIND

I want to get some preliminary thoughts across and show some of the potential of communication. The object is to make you feel comfortable with the thought of writing or self expression yourself, and to give ways of understanding other things you will read and see. The more you know about it, the more you can appreciate good stuff, and escape the bad effects of bad stuff, and eventually create your own.

What is the most prominent or earliest cigarette jingle/memory from your earliest years ? If you are a smoker, what cigarette have you smoked most of your adult years ? And if you don't smoke, just try to figure out what cigarette would most likely be the one you would be attracted to.

Try to analyse why you smoke that one, or why you may be attracted to it. It's not what you remember but what associations you make. This leads us to our first point.

We know now that advertising communication is the combination of Image and Concept/Suggestion, in order to enforce purchase. Thus, there need be no logic or even common-sense thought process behind it.

This needs to be fully understood, because so many people believe that since they are sensible thinking people, they can't be affected by advertising. Yet, it is these very people who have little defence against a form of communication that in no way relies on logic, or being reasonable .

We spoke before of it being a myth that people are smart and don't get affected by advertising. It is a myth that effective advertising can hide behind. Yet, sometimes they forget to.

This is part of a letter to The Age Green Guide of 28 11 85: from a Copywriter at Ogilvy and Mather.

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"I read with mild amusement the article "Sceptical Look at Advertising" (of 31 10 85), and after considering its gross generalisations and the fact that it continually appeared to contradict itself, I suggest that a much more appropriate title would have been, "Much Ado about Nothing".

Generalisations such as "most advertising doesn't work" or "the lack of success of most, if not all advertising campaigns" are laughable when contradicted by later statements as "everyone remembers Marlboro cigarettes."

Why does everyone remember them ? Quite simply because they are one of the most heavily advertised brands around !"

It is very much the person who thinks he is smart and educated that deludes himself he safe from advertising. Advertising does not work on his smart areas. It is not a logical argument. And his defence mechanism becomes his Achilles' Heel.

It is by understanding how the advertising gets in to his brain underneath his logic areas that he will build an effective filtering system. And that means admitting we are much more affected than we like to pretend.

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Communication is either elucidatory or manipulatory. Marketing can be communication of an elucidatory type, but for the moment all we are going to see marketing as a manipulatory type of communication.

Generally speaking, all communication must have a degree of effectiveness. Some art work pretends to have none and it disappears, unless later someone discovers it as an unknown communication. There are different levels of effectiveness: a novel may be effective if just enjoyed or it may also get a

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message across or be a word–world experience.

For marketing, all communication must be totally effect oriented. Its success or failure is measured on its effectiveness alone: not its moral, educative or leadership qualities.

Communication is better or worse depending on how easily its understood, how well it gets across its complex messages, how greatly it presents its content to a wider number or class of people than would "normally" have been seen to be able to comprehend it. When a novelist tries to portray his feelings in words, he does so to share them, not just to express them.

We need though now apply the distinction between elucidatory and manipulatory communication to the marketer/advertiser and the writer in general.

It is a distinction of Intention, the goal for which a piece is being written or composed. It is either to Elucidate: illuminate, illustrate, convey, explicate, inform, advise, analyse, tell it as we feel it, sorting out. Or it is intended to Manipulate: order, command, trick, cajole, confuse, mix up, layer with images.

The one major exception to this distinction is journalism. It is a confusion of both.

Irrespective of whether the writing is intended to Elucidate or Manipulate, we need to understand the levels on which we either intend or expect it will be received by the reader. This is the matter of Response Mechanism of the reader's mind which we need tailor the piece to.

REVELATION:

We have seen from the formula and initial definitional work on advertising that the best way to ensure effectiveness for an advertisement is to use the ADMIT in a Revelation Frame. We want now to study closer the nature and ramifications of the

Revelation Frame.

It's easy without even any thinking about the matter to see that Revelation makes an ad much more effective. It would not always be necessary or even fitting to use that Frame. A report in a scientific journal needs to be written on the same level it will be received on: a logical and rational frame. So too, much straight reporting of events and stories (not narrative, or jokes), and history would seem to require a straight frame.

At this point, we must specifically exclude journalism from the discussion.

In the next section, we will discuss various type of thought patterns and ways in which we can perceive things. It is not an exhaustive discussion. But it is enough. It is what you already know put into words. I am going to deal now with the subject of Revelation.

As a theologian, it was not an area I had to explain to myself a great deal. As a normal thinking person, I long been capable of thinking in what now I would consider a revelation manner. Otherwise, I was not terribly interested in the subject. It is easy to talk about revelation, but quite a different matter to show it.

It's about how you receive information and how you yourself also create information. It is also about how the advertiser is getting you to receive information.

It seems strange in this day and age, that right when the very idea or notion of Revelation is in such general utter disrepute, is seen as the very antithesis of the proper thinking our society professes to work with, and when the traditional practitioners of it are scared to, that those who do use it, and use it constantly, are the advertisers, and the media.

I think that this says that we'd better have a closer look at *How Media and Advertising Are Killing You (C) Lowen Clarke 1988 (PDF1) 115*

what's going on.

Why are they using it, very successfully, at the very time, when they and the media would be denying that they work in any way other than straight logical rationality ?

We are meant to be safe from the nonsenses of Revelation. And Revelation is still seen as the special outpourings of truth from a mysterious and ineffable source. A special set of truths that need no proving, no justification.

There are some theologians and religious who still use it that way. Their stupidity makes them the natural allies of advertising and the media. They are to whom the media and advertising go if they require a religious opinion. Because, they all abuse Revelation in the same way.

Revelation is the thinking process we use as the way to learn about life, and ourselves, and our relationship with the world.

It is an experiential and ontologically based mode of thought which consists of a gradual unfolding and disclosure to ourselves of who we are, what we are, and what we want to be. It arises from within, and is translated by the conscious mind into "logical Symbols" that is, words.

Its basic medium is suggestion, and when it is left to develop, in concert with a developed logical rationality, it is the prime mover of insight, intuition and creative response and activity.

I'll describe more closely the range of methods of thought available to us, and, as we study the ones you already know, the meaning of Revelation will gradually isolate itself.

We need to deal with what Reason is generally. Reason is usually contrasted with Revelation as the two opposite ends of the scale of possibilities. This is an unnecessary contrast, but
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one we can work with for a while.

The method of thought that no one has any difficulty understanding is the major one of today: Technical Reason. This is also known as Controlling Knowledge because it usually happens that the basis of knowledge is to control the object being investigated.

In a limited way, today such modes of thought as Intuition and Insight are becoming acceptable, if the results are good. But there is uncertainty as to just what those methods are.

Basically, they differ from Technical Reason in this regard: they do not seek to necessarily control the object, and they can cope, in various degrees, with Paradox. Technical Reason, or Logical Rationality has little place for Paradox.

Interestingly, even Physics, where you would think Logical Rationality reigns supreme, has, in Quantum Physics, moved over to methods of thought which try to understand the object being studied by uniting and empathising, and by accepting and working within Paradox.

The other way that Intuition and Insight differ from Logical Rationality is that they use and value experience.

Thus, methods such as Phenomenological Thought, and Existential Understanding are based on Experience, and how the individual uses and responds to experience.

When this is done right down in the back of the head, and the nitty-gritty of the thought process is not seen consciously, it becomes Intuition.

And Intuition, with the aid of a highly trained "Visible" mind, is one of the most powerful forms of thought. It is Revelation.

Another difference is that those types of thought that are "on the way" to Revelation, are also Mood Affected, and Mood Affecting. This is dependent on the scale of the Experiential Reference. In Creative Intuition, for instance, even the color of the sky has a lot to do with what is produced. The color affects mood, affects the process, affects the product.

Often, the Affective Mood arises from the natural anxiety man feels in the world. However, the moods can also be of Joy, of Fulfilment, of Leading. This is where the terms Inspiration and Ecstasy are used to describe the non-visible thought processes of the thinker, from scientist to artist. All really productive thinkers use all methods, and eventually arrive at Revelation for their main source of productive thought. We'll see why in a moment.

The mind is made up of two different thought-process areas. The Visible or Conscious, and the Non-Visible or Unconscious Areas. Both areas are trainable. The Visible Area is trained by Education, by Thinking and so on, and the Non-Visible Area is trained by Suggestion, in various forms.

In the trained mind, information is received and processed. Some by the Visible Mind, most by the Non-visible Mind. Depending on how the Non-Visible Mind has been trained, the information is processed either negatively or positively, with or without safeguarding. The trained Non-visible Mind can sort out rubbish from good, and store useful from not. The untrained Mind cannot discriminate at all. The untrained Non-Visible Mind, the Subconscious, takes all as reality.

And this is where the advertiser uses Revelation to his advantage. While the society in general pooh poohs such non-rational methods of thought, the advertiser takes advantage of untrained subconscious minds and trains them to his mould.

I'll just illustrate this in a simple way. You have something you
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want to work out, and you spend ages working on it, thinking, worrying perhaps. You go to bed, and you have the answer the next day, or a week later, a month later, after you have stopped thinking about it. The Non-Visible Mind was still working on it, collecting information, perhaps even taking you to where the answer was.

You have something you want to work out. You have spent time thinking on it etc. You read a magazine, and all the ads sink in. You try to sleep on it. But, all of a sudden loads of other worries creep in, and your Non-Visible Mind, still just a Subconscious Mind, cannot get to the problem.

When the answer does come, it is as if it is an "unveiling" of what was there.

This is the process of Revelation. It is you uncovering or disclosing to yourself something that is there already. Never the discovery of something that was not there. It's not like travelling to a new country and suddenly seeing things you've never seen before.

The Content of Revelation is, basically, of anything. However, there is something which we all disclose to ourselves. The first thing that is unveiled to us as human beings, is Being, is our existence. We do not come upon Being in a logical Controlling knowledge method. We encounter it, and our relationship with it.

Depending on how our subconscious Mind has been trained as a Non-visible Mind, will be our response. If negatively trained, we have a negative response, and, in the long term, we will create negative circumstance for ourselves. If positively trained, we will have a positive response, and create positive circumstance.

As I said, the basic "training" unit of the subconscious is
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Suggestion. There are two types: positive and negative.

Prayer, and Mantras are forms of positive suggestion. Advertising is generally a positive suggestion couched amidst such negativities that the overall effect is a negative conditioning. But the basic unit of advertising is Suggestion. And the strongest suggestion advertising uses is Suggestion through Revelation.

This is in marked contrast to the approach of Positively Suggesting to the Subconscious so that as a trained Non-visible Mind, it can use Revelation as its thought method.

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It's nothing new to acknowledge that Advertising works by suggestion. Before the full rise of Technical Reason in the sixties and seventies, people could see what was happening.

"... Almost all television commercials and most of the display advertisements in national daily and Sunday papers and large circulation magazines - a very high proportion, in fact, of all the nation-wide advertising which is addressed to the ordinary purchaser or final consumer..... these advertisements carry a minimum of informational content and set out primarily to work upon our feelings and half conscious attitudes by non-rational suggestion."

(Discrimination and Popular Culture, Advertising, Frank Whitehead. 1964)

Knowledge about Suggestion and Creative Intuition has been accessible for years. But use of it has been curtailed, because it tends to happen that the advertiser and media have trained your mind before you get to the consciousness needed to be able to train it yourself, or to want to, or to know what you want to train it to be.

In the meantime, you are forced to rely upon whatever rational training you may have had, to cope with living, functioning, and to cope with all the negative conditioning of your subconscious that you didn't even know was there.

The important things to have learned here is that there are different thought methods, that the mind can be trained, and that you should be doing that training yourself, by positive suggestion, and not let the advertiser do it for you. The net result will be ability to think in a revelation method of thought.

And that means that Life will unfold for you as a process of discovery, and depth of experience, not as a lusting search for product.

REVELATION IS A PROCESS OF LIFE AND GOES ON RIGHT THROUGH LIFE.

The first thing that Revelation reveals is Being. Logic says 'being is being, let's look at it'. That is an innate experience of revelation.

Suggestion is the base ground for Revelation. If positive, then the revelation deepens life and experience, if negative, it leads to the externalisation of life as product.

Advertising does not want people to experience, and tries to replace experience by vicarious suggestion.

Life as revelation is fulfilling life. Life as negative suggestion is non-experiential, is product oriented. Our innate sense of being is abolished by the negative suggestion.

To show the difference graphically:

Logic: Controlling Knowledge

Epistemological.

Calculating Thinking

Uniting Knowledge.

Experiential

Existential

Creativity

Insight

Intuition

Inspiration

Revelation

Ontological.

Some Types of Information: Information really means what you want to express, and getting control over it. Sometimes, in fact, the best way to get control over the Information is to Express it. Start expressing your feelings now, and all the way through this book.

Communicators of the Elucidatory type will usually be trying to express:

facts description scene incident people dialogue idea
feeling dreams perceptions moral view life view

Communicators of the Manipulatory type will usually be trying to express:

Product Service Orders Pleas Visions Dreams Disguised as facts. etc.

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That the work of the advertiser is carried on by the process of suggestion is one thing, but does not explain the full range of just what is suggested.

The advertiser really has only the aim of getting you buy, and buy regularly, if he can. To do that, he will suggest anything

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he can.

We have seen the range of these subsidiary suggestions, and are beginning to see more that the advertiser may not have put in deliberately, but are effective in his cause anyway. The range of subliminal ideas, notions, desires and strange lies is endless.

The sum of them is the implantation of suggestion as a vicarious replacement for experience, and the implantation of the idea that experience is gained through possession or use of various products.

Where the mind has only such vicarious experience to process, and such experiences are not true to life, it begins to weave a life perception that is wrong, and, over repeated exposure to similar messages from different advertisers also begins to pick up not just single suggestions but whole **Structures of Meaning.**

The whole structures underneath the iceberg of the ad also eventually get taken up in the mind, as the frame work against which the ads are processed.

As the advertiser then tries to create the correct consumer for his product, he continues to tighten these structures of meaning, so that they are not challenged, so that there is no other way of doing things envisagable.

In some ads we must infer that a situation or a character is full and complete outside the advertisement just as we know there is a great deal more of an iceberg beneath the surface. The perceptive person will test the quality of such a situation or character by exploring for what is not directly seen or heard, or what is not obviously correct.

Any response the author of the advertisement wishes his
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audience to notice particularly, anything he wishes to "tell" them requires special techniques of "signalling." These signals are being made all the time and are the real life of the advertisement.

Graphic design is the translation of ideas and concepts into some sort of structural order and visual form. The art of books, magazines, advertising, packaging and propaganda. Since the second world war the boundaries of graphic design have broadened to include as well as the traditional individual designer, large industrial corporations and flourishing advertising agencies. Advertising and corporate images now play an important role in graphic art and today constitute an exciting new language – the full potential of which is not fully understood – in the electronic age, computer–graphics, system design and media graphics.

The understanding of psychological states in the hands of corporation and advertising companies is going to be used to sell product. Why else? How do they use it to sell – by looking at our sensitivities and our sensibilities, by looking at what's put us together and what we are afraid of.

A later development of the symbology approach has been the growth of ads that are based solely on your old training, and therefore make you reveal to yourself what the ad is.

The discovery or revelation is couched in these terms: If you get past the intelligence of the ad, you're our kind of person.

Even in our own dealing with people, we use suggestion. Often, we think it is just being polite, or is softening the impact of what we say. Often, we think it's cleverer or educated or upper class to put things in an obscure way.

Thus, instead of saying "I want a cup of tea", when we order one at a cafe, we may say "I wonder if I could have a cup of

tea."

Again, often we load our questions, trying to influence the answer, or hide a suggestion in what should be an open question. Instead of "I wonder if today will be a nice day", we may say "I don't suppose it will be a nice day, will it ?" There are two questions there. Will it be a nice day, or not, and do you agree with the way I put it: negatively. If you do agree, then it means that the questioner has gained power over the answerer.

The long term effect of the sustained and repetitious use of "Revelation" and of Suggestion, by both journalist and advertiser, is that sooner or later we start to take on all the sub-inferences, and soon REPLICATE the whole mind-world of the advertiser and the journalist. Hence, we get firmly stuck in the ADMIT-product world, and also in the maze of dichotomies, comparisons, confusions and reactions and self-destructive opinions the media keep pushing our way. We replicate that entire universe. So, while we can say that we use only 10% of our brain, we also need to realise that we live in only 10% of our world.

CHAPTER SEVEN

WHY LET A GOOD AD GO TO WASTE ?

GOING FURTHER INTO THE glamorous ADMIT WORLD, we will look at a number of ads, from various product families and various device classifications, along the lines shown.

I'm not going to try to keep laboring the point that most of the information you pick up from an ad is picked up by the mind through non-logical means, through suggestion from symbols, as words and pictures and ideas. Instead, I'll try to give some pointers that will help you see and feel it for yourself.

Everybody should have their own collection of ads, just as we tend to have a collection of favorite pinups, art and books and recipes. **We should collect the ones that work on us, that we like, that do lead us to want and purchase particular products.**

What I have said about ADMIT is actually that it is a whole world developed within our heads. It is the basic building block in a long conditioning, that starts as soon as we ogle cars or houses, and is usually complete by the time we are about 25. Just when we should be beginning to show our potential, our brain gets involved in a rush to get things.

There's a BMW ad:

When you invest so much in an engine, you ensure it's beautifully wrapped.

Get such an ad, and paste over it these words:

When you invest so much in your identity, you ensure it's beautifully wrapped.

All that work and money that the advertiser has spent need not go to waste, nor need the message. **Alter your favorite ads to Positive Suggestions for yourself.** You argue, but that's

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not allowed ! No, the advertiser and the media make you think it's vandalism. Ignore them !

Get an ad with someone like Sophia Loren, and change perfume to apple, or a walk. Get a cigarette ad. Over the pack of cigarettes, mark a big red X. The message, is Don't Smoke. Although it's negative, it's an improvement. Get a cigarette ad that's got a lovely looking boy or girl. Paste over the Buy Cigarettes, some Chips, the ones you know are so fattening; mark over them, a big X. Get a beer ad, and change the picture to man with a beer belly.

After a while replace these slightly 'prohibitive' ads with positive messages. With the hard to beat products, like fats, foods, cigarettes, and drink, though, do spend time just with a negation of the ad. It shocks the system a bit.

Soon you are ready for the positive messages. Change the fashion ad, by captioning on it: "This is what you'll look like if you wear this. Now you don't have to." Change the Chips, and put an exercise bike there instead, or a message to relax, or a message that you are a nice person, and that people can like you.

At first, after a while, you'll look at the ad, and react. Suddenly, this man who normally tells you to smoke is saying not to. And you'll react by saying **"Don't tell me what to do. Don't yell at me !"**

Now, you're discovering how strong the messages have been.

So, although in the following, I'll try to cover some of the hidden messages, **it's you who will do it best:** we've all got different messages we read into ads. That's why they don't rely on words alone, but spend so much effort on non-rational and non-verbal communication. We all do in ordinary life.

A fruit shop ad for apples just giving the price is not the same as a car ad actually selling class. Logically fighting off the crap about the huge engine and the automatically adjusting doors, won't help you fend off the meaning of the young couple in jewels who are getting into the car.

Of all marketing, the most important, in terms of how well they work, is the cigarette advertising. Even if you don't smoke, give their ads attention: if you are creating your own ads, theirs is the style and manner to watch; if you are freeing yourself, theirs are the ones to beat.

After them the beer and liquor then the perfume ads, then the beauty ads are the best devised. In fact, the best advertisers are the ones with the least to sell, or, as in smoking, those with potential harm. Because they have no product they can rely upon to sell itself they've developed marketing to the highest peak, and they know what they are doing. Remember that what you see in an ad is what is there: the more you look, the more you see: and the more you free yourself from.

SOME SUGGESTIONS FOR ANALYSING ADS AND MEDIA

Analysis of Other's Work : Gaining Freedom

Analysis of Own Work : For Effectiveness

Evaluating Your Own Response : Gaining Self-Knowledge

The purpose of analysis is:

- to see how the advertisement or marketing strategy was put together, where it gets its effectiveness from, or why it fails,
- to see how well the creator has understood the medium,
- to understand and immunise oneself against the power and its false notions,
- and as a guide to construction of your own ads,
- and as a checking system.

The Analysis system given below can be applied to anything:

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elucidatory, literature, novels, essays, painting, art works, radio, T.V., serious or comic; anything you yourself want to do: it can make a difficult task seem possible, be logical, and well within your abilities. Later, there'll be extra methods to cope with your increasing abilities and creativity.

However, it should be stressed that unless you feel at ease with analytic criticism, it is often best to ignore it. Sometimes, the habit of reduction analysis can stick, and prevent you from producing or getting overall pictures. This is what happens to University Students. Try to use the criteria as a means of appreciating everything, even things you don't like or feel you have any affinity for, and as a means of creating your own work. If you just use it as a de-constructive analysis, you may lose the ability to appreciate the object for just what it is, or respecting it for its greatest asset: that it exists. Continuance in that habit may lead you to see other things, and, in the long run, yourself too in that way. This can lead to a self-destructive form of introspection. Introspection can be a positive part of living.

If a piece has "magic" for you, don't pull it to pieces unnecessarily. If the piece is really good, it will take it and give a thousand new reasons to enjoy it, but it is often unnecessary as you in a sense automatically put it to the test as you read it, and your mind will keep on studying the piece anyway. Again, the intention can make it all right: if you're doing it to learn, it's usually all right, as here.

The meanings and ramifications of an ad may not be easy to pick up, consciously or unconsciously. But, whenever it's difficult to grasp it in the top of your head, trust your feelings, and your hunches. Since so much of the advertising is pitched below your intellectual responses, if you can grasp it intuitively, that is what was right for you. It can take a while to see and understand those responses cognitively. In time, you will be able to, and without losing your intuitive abilities. In

fact, they will be enhanced, or possibly revealed to you. Thus, great art and literature aim to work on non-intellectual levels of the mind, experience and empathy, to effect a result on the reader, get across a message, or convey a world-perception.

ANALYSIS: A SUGGESTED ORDER FOR ADVERTISING AND MEDIA:

WHAT IS THE CONTEXT ?

SUPERFICIAL OR IMMEDIATE EFFECT: A STATEMENT ABOUT WHAT THE AD DOES STRAIGHT AWAY:

emotions stimulated: angry, sad, forcing us to be moderating, lost, alone, hungry, isolated etc.

CONSTRUCTION USED: Design Pointers, color, written, graphics % etc.

Physical Description

WORDS, VISUALS, CONCEPTS, IMAGES.

DOES IT USE OLD MEMORIES OF IMAGES ?

REACTION USED: DICHOTOMY OR COMPARISON ?

CATALYST USED: ASPIRATION, DELUSION, MORAL IMPERATIVE, TIME WARP ETC.

WHAT ARE THE RAMIFICATIONS: on you, after repetition; on you, as a purchaser; on you, immediately as a doer.

how long was it able to interrupt us,

when did it come

did it change the color of our day

did it make me forget anything I was seeing or doing

did it start off a chain of thoughts

did it alter the normal progress of my day

could I have made the day exciting on my own

did I get jealous of anyone

did I think any behavior pattern e.g. "get it while you can"; "who knows about tomorrow".

CRITICISM:

REDACTION, INTERNAL AND EXTERNAL

How the ad came into being, who put it together, what their intentions were.

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Verbal and Visual: how it evolved. How many people and committees involved, process of compression, distillation? Single hit idea, or arising from neuroses, illogically? What does the ad tell us about the persons who put it together: are they at all like us?

SOURCE AND TRADITION

Does it continue, or evolve from some tradition or system of belief? How does it relate back to what we have already been influenced by?

BELIEF PRINCIPLE: WHAT STRUCTURES OF MEANING DOES IT WORK OFF?

CONTENT ANALYSIS: DOES IT COMPACT IMAGES FROM DIFFERENT PERCEPTIONS OF LIFE, OR DIFFERENT MORAL OR **PHILOSOPHICAL SYSTEMS:**

RELATIVITY	ABSOLUTES
ONTOLOGICAL	EPISTEMOLOGICAL
REAL TIME	CHRONOLOGICAL
HUMAN BEING	TELEOLOGICAL

FORM CRITICISM:

This relates to information we can know from the shape or form of the ad. A billboard has different characteristics to point of sale advertising.

What magazine is it in? What format has it got?

HISTORICAL: Where does the ad fit into the long term campaign of the advertiser? Does it use history?

CLASSIFICATION REVIEW: This is working out what kind of an ad it is, along the ADMIT system.

MESSAGE: By understanding total expressed image meant: is the ad an experience, a revelation, parable, allegory, myth, metaphor? What response system does it work on? Intuition, faith, etc.

LITERARY AND GRAPHIC: Language, shape, meaning of colors, meanings of movement. etc.

REVIEW OF RAMIFICATIONS: THE PSYCHOLOGICAL CHANGE WROUGHT: LOWERING SELF ESTEEM, OPENING UP FEAR, LEVERING FALSE SOLUTIONS, CREATING FALSE PROBLEMS TO

SOLVE. CREATING FROM THAT AREA BETWEEN REAL EXPERIENCE AND EPISTEMOLOGICAL KNOWLEDGE OF BEING, A FEAR RATHER THAN DESIRE FOR LOVE. EXISTENTIAL ABYSS, DISALLOWING WAYS OF ESCAPE.

STATEMENT OF WHAT TO WATCH OUT FOR:

PRODUCTS WHICH SPECIALISE ?

CAN THE BRAND NAME COME OUT AND ANOTHER BE PUT IN ITS PLACE ?

IF SO, THE AD IS NO GOOD FROM THE ADVERTISER'S POINT OF VIEW. BUT IT'S STILL DOING THE JOB FOR THEM ALL.

DID IT SUCCEED IN FREEZING PAST AND FUTURE AS PRESENT WORRY, AND HOLD THE ALREADY/NOT YET TENSION AS A MOVEMENT MAKER, OR IN REVELATION ?

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We have already seen how our human traits are used against us in the ADMIT world. There is another layer of humanity used as well: Gender, Sex, Family and so on.

Male/Female Sex Exploitation of roles fears etc.

This is one of the most used mediums of all. Obviously everybody would be familiar with it, although we tend not to know the enormous ramifications of its present use. And when we do hear about it, it tends to be from people who think some old moral code is better.

There is also a general feeling that when you see sex or sexual innuendo in advertisements, that that is a sign of our society getting more mature and tolerant, and open. Sometimes the argument is even taken to the extreme of saying that advertising and also, say, TV shows, are actually pushing society forward a little along the road to emancipation. Read the newspaper article next to the ad, to see if this is really true.

Look carefully into ads. Doors can have hidden meanings, the sun or moon are often orifices of the human body, there are tall buildings and lampposts and lighthouses all over the place. If you know they are there, they won't trick you. You can let them be there.

There are many sexual symbols long used. Porpoises, conch shells, pillars, chains. Note how models hold their hands, or objects. Turn the ads around. Often, they are masturbating. And that's what we're attracted to.

Sexism is very hard to separate from sex usage, as to a large degree it is sexist even to use sex. However, when stereotyping either sex role or turning either into a possession or product is involved, sex usage has widespread ramifications beyond being perhaps merely reflective of what is going on society.

Jockey Underpants – Girl says: **"I know what to look for in a pair of men's underpants"**

Lipstick ads: One of the problems about this type of advertising is that we are tired of being warned about it. We tend to think that because we know it's there, we're safe. Also, too many of the people who warn us are doing so from an anti-sex point of view. The best thing to do, is get these ones, and block out the product, just write over them, 'Discover Sex', or some such message.

Using family as medium

Another very important part of our existence is the family. We grow up in them, we leave them. We raise our own families.

We also fear for and through them, whether we really need to or not. We bask in their security, and their quality of respite from the world.

We are also heavily sold through the family, through both the desire to have one, and through our love of our children, but also heavily through fears for our children and dependents. Many women report being sold to through created feelings of guilt.

Here, the natural feelings that people have about families get turned into oppressive structures within the family, and in society in general.

The complementary dryer – Malleys Dryers
Protection that won't wash off in the water – Sundown
Someone so precious needs something so pure –
Johnsons' Baby soap
Dontic – the name on babies' lips
The GMH Love Seat pampers as it protects
Part of the fun of growing up – Arnotts Biscuits
Mamma's little darlin' loves....Dixibell



Part of the fun of
growing up.



Arnott's famous **Biscuits**
There is no Substitute for Quality M63

AN ANALYSIS:

THE ADVERTISEMENT:

Part of the fun of growing up – Arnotts Biscuits

CONTEXT: A youngish looking grandmother and a father, joining in together in the joy of being together. The immediate way that joy is expressed, or caused, is the proffered biscuits: the knowledge of a grandmother of what really pleases passes over any generational or societal differences.

Junior looks to dad for role modelling as to whether he should enjoy the gifts of a woman. Yes, it's ok. Grandmother, knowing better, does not expect a kiss from junior, but derives her satisfaction also through dad. (Quite often grandpa's can have direct relationship with junior. Grandma's usually do in jam or banking ads). Even though dad is related, the look of admiration from grandma has a gender subservience. There is the déjà vu also between dad and grandma, as they recall that for dad too the pleasure of growing up was the biscuit.

SUPERFICIAL OR IMMEDIATE EFFECT: A STATEMENT

Emotions stimulated: Whistful, time passing, but glad there are some things that don't change, even will outlast the pleasure of having mom around as she becomes granny, glad for Arnott's

DOES IT USE OLD MEMORIES OF IMAGES ?

I don't think there is anything outstanding. Obviously, the color repeat between Arnott's and the Tee-shirt is a signifier that, in fact, Arnott's, while being forever, are a young people's place.

That Grandma is the one with the watch is significant.

If you get an arrowroot biscuit and hold it against your hand, you will notice there is a lot of difference. Yet in the ad, there is no difference between the color of the biscuit and the flesh. And it's not just that the color reproduction is bad, as the three biscuits on the pack are the same color as the real thing, and very different to the flesh.

The background undertone goes from yellow, left to grey/blue, right, emphasising the depressing thing of moving on in life.

CATALYST USED: **All: A D M I T**

There is Time Warping. And, in so far as everyone wants to be or have been a part of a happy family unit, there is as much aspiration and delusion as the reader carries in his head.

Actually, of course, since the ad is most likely directed to the absent person, as a warning to her, there is moral imperative to the mum, to make sure she fits into the system, if she wants to be a part of an Arnott's continuity.

CLASSIFICATION: **ADMIT, THROUGH FAMILY MEDIUM.**

Effects:

The ad works on a sentimental level in the mother, with some warning that dad will go back to his mother, unless things are done right. And it is the men who decide what is right.

The implications of not doing the right thing are great.

RAMIFICATION – on you, after repetition: Repetition of the family message has become a conditioning system Arnott's has always followed.

– on you, immediately as a doer: the viewer would feel merely part of the system of rearing children the right, the Arnott's, way. There is no temptation placed for the

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mother or intended purchaser to want the biscuit herself. She is merely a vehicle for the sale.

SOURCE AND TRADITION: This Criticism will tell us just how long and how successfully Arnott's have been dwelling on images of family. Since the early 1900's.

BELIEF PRINCIPLE:

ABSOLUTES: yes, it has an absolute value system in which ONTOLOGICAL happiness is gained by being handed down through EPISTEMOLOGICAL knowledge of what are the right things to do in CHRONOLOGICAL order for HUMAN BEINGS to be TELEOLOGICALLY satisfied, and have meaning. (Human happiness now is gained through being sure you are doing the right thing for you to be happy in due course, and if you qualify to belong.)

RECOVERING AND STATING THE REAL MESSAGE AND THE SUGGESTIONS USED TO EXECUTE THE SALE:

MESSAGE: If you want to be the right sort of Mum, you buy Arnott's. The Selective thinking suggestion is: You buy Arnott's: You're their sort of mum. Good on you. Join the Fun.

You've bought the role model, now get the biscuits. Get involved in this, don't be absent from this ad. Be the one who provided the biscuits.

This means that it is a man jumping at her every time she passes the biscuit rack: do you want to keep your husband, and child, and win the approval of the time keeper ?

STATEMENT OF WHAT TO WATCH OUT FOR:

Well, that seems tricky, but reasonable enough. After all, Arnott's are a family company, aren't they ? (No, but there's nothing wrong with biscuits from a huge company.)

Well, it's nice to see pictures of people having a nice time, and
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having some meaning.

Sure. And, as a matter of fact, just eating Arnott's biscuits can make up for unhappy childhood, or take you back to it, if things are getting to you.

After all, we'd all like to be a part of that family, whether as junior, mom, dad, or grandma. It's important to belong, and Arnott's are a good family to belong to.

Woha. Just a minute. There are extensions of that. What about people who aren't part of the Arnott's family. How is this Ad going to get them to join in?

Well, this is where we can see how Arnott's wield a bit of a stick, and build on the training ground and historicity of this approach. They just tell them that they "Don't belong". It's a pretty big stick, which, thanks to this harmless seeming ad, they have no trouble using. Here's an ad published later that these ones enabled:

**If you didn't know Arnott's You wouldn't
be Aussie,
you wouldn't be true blue.**

Suddenly, all the undercurrent threats and nasties of family rear up as a powerful condemnation.

On the larger societal scale, where we see the relationship between family and some minority groups, this is exactly replicated. Without the threat that Arnott's have been trading on "Do you want to be a PART of the family, and part of the other family based groups, like Australian nationality?", the ad would be just an anachronism; as it is, it's a part of the hidden systems of oppression of women and groups perceived as non-familial groups.

There are lots of groups always saying they are standing up for the family. By this they usually mean some "moral" group, and not what a real family is: somewhere we can have a sense of belonging. A lot of family people, such as parents of growing families, feel just as victimised as those who are presented by the users of family imagery as the enemies of family. No one is an enemy of family, nor is family an enemy of anyone else. But, the advertisers, media and some political and social interests have a real use in getting us involved in a dichotomy about family. The advertiser and media do more effective destruction of family than any group ever could if it chose to try to change 'family'.

It is very important to remember that family is a quality of belonging, (one of our most important needs, yet one the advertiser needs to ruin by making us think we are outsiders, do not belong), and not a type of sexual relationship or a possession.

Unrelated Image as Medium

This is a growing usage, as modern art gradually shows us that all things are statements and worthy of appreciation. Usually, the medium are of an ADMIT nature. However, increasingly they are pop or fashion culture oriented, where the meanings become relative.

Personality as Medium

A major, and well known usage, these usually work on aspiration or delusion, with the fame or power of the personality giving moral imperative force. It is a clear cut Comparison enforcer. These perpetrate ideas that those who are successful are utterly different to the ordinary class of man, the consumer. A lot of myths about what the individual can hope to achieve or get in life are given reality within a world of jealousies and what if's.

*Caffeine free Tab. That is beautiful! Delvene Delany
You can tell a lot about Jan Stephenson from Jan
Stephenson's Glomesh Bag
Me and Trent Nathan
Tommy Smith's wife bets you'll love her Curried Chicken
Peter Allen's mum sings the praises of her spaghetti and
tuna sauce –Vetta
"More than a mild success, Mr Heinz" – Robert Morley
When it comes to popularity Rowena Wallace has the
Logie. When it comes to bedrooms Rowena comes to
Sheridan.
Why Dame Zara feels so at home in a Sunshine Kitchen*

Biggest Boasts:

Again, a fairly well understood type of advertisement. However, when we see the ramifications of all this easily seen hype, we can begin to wonder more about the subliminal effects.

Amplifying System: Some hair isn't very impressive. It's too fine. Looks skimpy. Hair like this needs help from a special source of power. It needs Clinique's Hair Structuraliser. Hair structuraliser is the simple system that can amplify any hair. It turns up the volume.

*

Decore Understands. Every woman experiences changes in the condition of her hair.

Australia's Most Popular Daily ?

Kleenex Bathroom Tissue.

*

Silkience knows how to deep clean your hair without hurting it. Silkience self adjusting shampoo.

Now there's a shampoo that recognises your hair is different all over.

Silkience Self Adjusting Shampoo. It has been scientifically formulated to adjust automatically to the varying needs of your hair. To work hard only where

your hair needs it.

It cleans deep near the roots, gently on dry delicate ends. Silkience cleans your hair beautifully without being harsh or damaging.

You may not know how much cleaning your hair can take. But Silkience knows.

CHAPTER EIGHT

IT'S YOUR BIRTHDAY, AGAIN

SOME OF THE GOODIES IN THE ADMIT WORLD

These are particular products which are very important in the world of advertising and media: they actually constitute the majority of advertisements. Cigarettes and alcohol are an important strand throughout the work.

COSMETICS

If you haven't got the skin you want, come to us.

*

Save Your skin
Before another day passes, save your skin
from the drying signs of ageing
with exclusive CHR from Ultima 11
Save your skin....
Save your skin.....
Ultima 11
CHR adds what age subtracts

A very high power Moral imperative, based on the call to Save Your Soul.

*

*Creating a body is nature's work
Keeping it beautiful is Jeanne Piabert's*

Again, a religious moral imperative gone wrong: "God made your body, it is your responsibility to keep it in good condition." The training is to ensure that for anything at all, the consumer will always seek out a specialist.

*

"If my hair's not perfect, I just don't feel right."
Kathy Pereira. fashion and Photographic Model
"That's why I insist on Lady Jayne Hair Products.

We have seen an example of this subordination of the individual to the idea of the perfect. The real thing hidden, is that, really, she is not going to "get the hair perfect", unless she makes a few mistakes. Relying on someone else, or on product, for the experience will prevent anyone from getting anywhere even acceptable.

*

You've only one face, save it from wrinkles.
The sun.
Symbol of summer and warmth, well-being, holidays,
happiness.
Impossible to believe that the sun can do you harm.....

*

All of me.
*Every inch of your body needs the moisturising care of Nivea
Skin Milk... It makes you feel all woman, all over.*

Is there a presumption that to feel dry is to feel male ?
Languorous lines.

*

*Payot... A most exceptional skin care system created by a
most exceptional woman doctor.*
If you've never had a blemish in your life, ignore this ad.
Payot

*

DST restores the ability you had as a child to prevent dry
skin.

*

You breathe ...so should your skin.
Nice selective thinking suggestion.

*

Will the memories of Summer 83 be permanently etched in your
face? Eversun cream.

You can see many of these as comic, as long as you realise that there is a great deal of danger. The ads have a lot of very strong moral lines in them "If you don't use Nivea on your toes,
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they will grow hairy and turn into 8 toes."

PERFUME

Perfumes for males have a lot of trouble finding criteria by which masculinity can be measured such that it is OK for a male to wear perfumes. The meaning of masculinity in a perfume ad may run exactly counter to what is in a cigarette or drink ad, yet the same man is presented.

The "new man", rather than being a nice man who just does things because he wants to, becomes a modern marlboro man in the social world. The man is to be a man of spirit: either he is willing to risk illness by smoking, or buck the old social system, by wearing perfume.

The simple notion that a man can wear perfume if he wants to, has to be immediately replaced by Only a Real Man wears perfume: Try to work out from these ads what the advertisers really think masculinity is.

It's important to note that many ads that seem to be selling through "sex" are actually dealing in gender: making you feel the way a man or a woman should etc.

ANALYSIS OF THREE ADVERTISEMENTS:

ONE :

*Does your man have it ?
Some men have both steel and flame.
Both daring and passion.
Prince George Machiavelli was such a man.
And this fresh, distinctive fragrance was inspired by him.
It still exists today, because men with spirit still exist.*

Does your man have it ? : Initial question asked through the woman.

Dichotomisers: Steel and flame, daring and passion. In neither case is a really different quality described.

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Suggestion through: the trappings of success, how it looks.

*

TWO

There is a breed of man who will never run with the herd.

May there always be men spirited enough to break free from the merely acceptable. Hennigan. A quietly defiant line of men's jewellery. Soon to appear in fine stores everywhere.

General statement: a prayer, or deep hope.

Selective thinking: you won't run with the herd. You are spirited enough to break free aren't you? Suggestion by dare.

The object is to make you feel that you are that sort of man, and that to prove it, you will buy the offered gear. Or that, you are nearly that sort of man, and that possession of this one product will complete the picture. It is thus as a complementary addition or as a completing or enabling thing.

Just what are these men, as notably different to any man? How does the advertiser see these men as different in masculinity to any other? What are the general traits of masculinity meant to be?

In almost every instance, by changing what masculinity is, these ads make the perfume or jewellery more integral to being masculine than the normal concepts. In each case, though, they are accepting the normal concepts.

The main things are: standing out from the general crowd of men, living fully, committedly, having "spirit", being individual. And having a strange ineffable confidence, and still being sensitive. Having "style".

If you now look at how women are sold to, you will see that the same qualities are the vehicles for enforcing action. So, if you
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said, but a man is a tough rugged thing, they'd respond, yes, that is a good objection, but our man is also sensitive, aren't you? So, they get over the dichotomy by using both concepts:

THREE

Antaeus: A reflection of man's strength and sensitivity.

Antaeus. The myth becomes the man today.

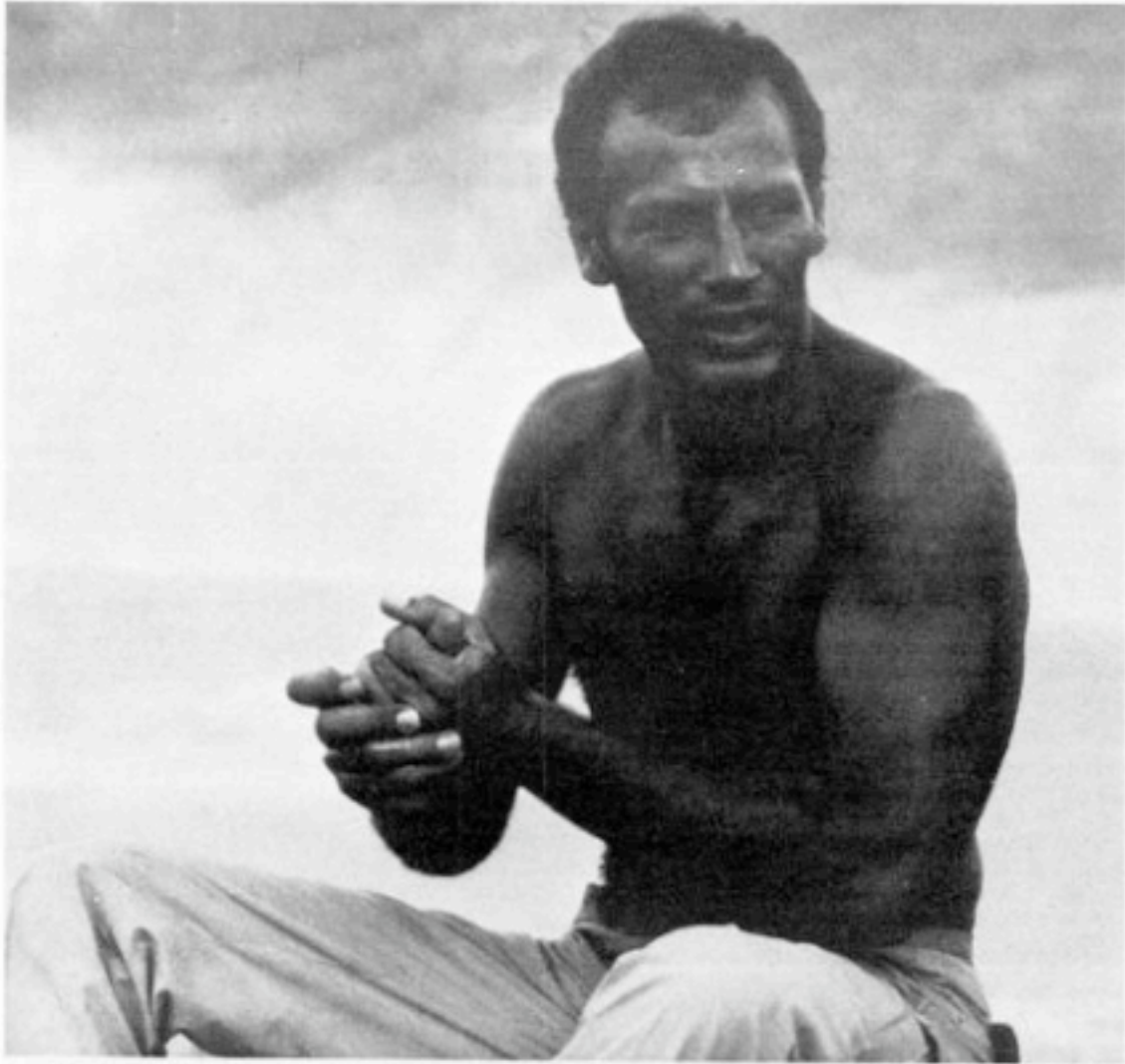
Powerful. Rich. Distinctive. A reflection of man's strength and sensitivity.

This is quite good. It's just a pity that men now have to prove men are sensitive, by spending more money.

MODE USED: Aspiration Delusion Male bonding moral imperatives

RAMIFICATION: Likely emotions rallied: fierce spirit of competition: I'm as good as he is. I can look that good. Relief: hey, he's only about (my masculine) weight. Jealousy, envy. And auto eroticism.

*



L'Homme est rare A RARE KIND OF MAN

The kind of man who makes a total commitment to life. A man of style and confidence who is equally at home in city or wilderness.

His forceful lifestyle makes constant demands on his body. Driving it to the limit yet treating it with care and respect. Uncompromising in his

insistence on correct skin care.

The solid woodiness of L'Homme Eau de Toilette suits him. He uses it to please himself alone. Like him, it too is different, far removed from the group. Assertive? Certainly, but with a quiet self-assuredness that's characteristic of certain rare men.

L'Homme Roger & Gallet.

At selected department stores and pharmacies.

Roger & Gallet. Paris.



© 1988 R & G

ANALYSIS OF ADVERTISEMENT : L'homme:

L'homme est rare. A rare kind of man. The kind of man who makes a total commitment to life. A man of style and confidence who is equally at home in city or wilderness.

His forceful lifestyle makes constant demands on his body.

Driving it to the limit, yet treating it with care and respect. Uncompromising in his insistence on correct skin care.

The solid woodiness of L'Homme suits him.

He uses it to please himself alone.

Like him, it too is different, far removed from the group.

Assertive ?

Certainly, but with a quiet self assuredness that's characteristic of certain rare men.

Against a painted background, the man looks as though he is washing in the refreshing river, and feels, but revels in, the chill. His attention is diverted, concentrating.

He has a wonderful body, one anyone would be proud of. But men tend not to allow themselves to really see other men's bodies. Therefore, they have to be aware of their own. Look closer at the lips. Then the hands. Now try to copy that pose.

Auto eroticism at work ?

*

He won't wear anything else: Pierre Cardin.

Bottle shaped like a penis, as also is Pinus and god knows how many others. This applies to any bottle, any product. Check them out. Many cleaning bottles are men disguised.

*

*"My man wears Yardley Leather for just one reason....
Because I give it to him.*

*There is nothing quite as masculine as the scent of genuine leather.
And nothing quite as exciting to touch. Or stroke."*

WOMEN'S PERFUME

Madame Rochas:

"It's an extraordinary fragrance. It made me famous.
Maybe it can do the same for you."

STRESS

Calm Down: New Hag Decaffeinated: The quiet cup of coffee.

Life Got tougher. We got stronger. Excedrin Pain Killers .

TOILETRIES: Soaps Shampoo Deodorants Toothpaste

The Femfresh answer to an intimate problem

*

**You're one wash away from beautiful hair.
Wella Balsam.**

*

*Brush your hair over this page.
Sunsilk Anti-dandruff Foam*

*

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

(graphics: woman driving a car, full of water)

*

Introducing Affinity Shampoo for hair over 40

STRUCTURES OF MEANING:

Mediated images are what go together to make up our 80's person. After all, that's where the information comes from and therefore, that's where the choices "to be" come from. Unless there is other input to the 80's mind, a distortion of that input is what constitutes the output. So if you look at the nature of the beast that controls the input and what it demands of the

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communication to the ever hungry consumers, one can depict or measure the limitations of the output of those consumers. They are what they ingest.

Form Pinching –

How Winfield have based a package design from Marlboro. How Bosch packet design maybe based on Winfield. Anybody who uses a version of the Marlboro man – like Solo lemonade, can express everything that Marlboro ever wished to expressed about the guy and a whole lot of particularly-Solo-type-people-aspiration by picking up the Marlboro man stereotype.

It's a perfect and proven consumer stereotype, which we have already become used to. Companies will always draw on others for messages: they are always tailor made for the consumer message. They probably have been worked on in great depth years ago to ensure that the subject exposes as many insecurities as possible, when compared with the normal man. This is the guts of the Structures of Meaning.

Symbols of the church are being borrowed and diluted down for advertising consumption. The advertisers follow any successful area and like wolves preying on a pack of sheep, they will pick up the symbology that is useful. Unfortunately they turn it into a cliché at the same time and weaken the symbol. The humblest symbols, those have power by being closest to the human situation, lose most, which is really unfortunate.

Silk Cut have been cleaned up by aligning with the Cadbury's feel. Marlboro man has been borrowed by various people. But the point is not that images have been used, not that the graphics have been stolen, but that the meanings below reinforce the initial ideas about the symbol.

There are other long used symbols now reinforcing philosophies which the world had apparently grown out of.

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We can see how advertising keeps alive a whole lot of really bad dead imagery and bad dead philosophy because it wants to draw from power from just about anything. It will pick up on a lot of dead out of date issues and somehow make them powerful by using a powerful image from them. A lot of the philosophies might be out of date but a lot of the imagery in them was very powerful for instance.

Women's Liberation has been strong for years and yet it hasn't touched ads. The 80's have been very chauvinistic and the ads that pretend to promote individualism for the female sex are really the ones that reinforce male domination – they are so patronising.

When Carlton and United Breweries (Fosters) take the Marlboro man, they are authenticating the Marlboro man. They are authenticating him under a layer which the audience cannot get through. Especially a generation away from the first usage. Doubly removed.

Product Infallibility.

Product will always be around longer than us. Many people have invested much of their lives into the manufacture of it. It sits there on the pedestal we build for it saying "My God, if it weren't for all these silly humans, I would live forever".

We have built it as timeless and infallible. Many ads show product surviving human error, the luggage that falls off a bus and over a cliff. The everyday batteries that survive a wet adventure. Lines like ".....my Toyota won't let me down." Humans have always the potential for error but the product doesn't. "Why can't these silly humans leave me alone?"

So we respect product because it is going to be around a lot longer than we are – so it can become authoritative – it can order us around like children – present us with moral imperatives – more perfect than us. It has all the qualities,

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including longevity.

This reflects on the company too. Marlboro are going to be around and have been around longer than any of its workers or its consumers. Marlboro can be invested with the knowledge that time brings and the knowledge of how to live, because they know what success is all about much better than we do. While they have the experience of 100 lifetimes, we are just crawling around in the dark with just possibly the experience of one lifetime. Just not good enough. Insurance companies particularly specialise in drawing on decades of experience, they really hold it over us. Unfortunately we can just never live long enough to be as clever as "our" institutions.

Marlboro as a symbol represents the lifework of a hell of a lot of people. It is powerful and compact – the product of many brilliant producers and image makers – lots of time and lots of creativity. What a beautiful structure we have built in it. No wonder it is more timeless than us.

And it doesn't matter to a newspaper how long it takes to turn you into a consumer. They've got years, and they'll use them. Whatever we say of ads, applies to the media too.

LIPSTICK

The trouble with Lipstick ads is that they are so patently silly we don't even attempt to look into the words and images. Yet it is very important to face these ones head on. Men may be too inclined to dismiss looking them, by saying that, oh well, that is just how women think, it obviously will appeal to them. Yet, it is not natural for anyone to think in such crazed confused manners.

In fact, if a male thinks closely about the following advertisements and then compares them to the car ads, he may begin to see that silly thinking is something we are being taught, under cover of sexism, not as a result of sexual

differences.

*If Madame Korner can change the face of Australia, so
can you*

*

*Created for the woman who is both contemporary and
classic: In a world of fads and fancies, of looks that look
dated in a day, Elizabeth Arden launches a look for today
and tomorrow, and the day after that. It is a look of
inherent beauty, elegance and timelessness.*

*

Get the soft, moist pucker with Maxi-Moist Lipstick

*

The lasting brilliance of Rouge Extreme.
A stroke of genius from Paris.

*

Revlon: we've got your color

Le Pout,

The secret of making your mouth look like it has a pout – and
a mouth becomes but an open sheath.



CLOTHING: Male and Female

If a woman can dress for a man, why can't a man dress for a woman.

Now a man can. Jockey International.

*

"For me the word classic does not say ancient. On the contrary, it stands for purity, simplicity, and modernism." Yves Saint Laurent.

*

Hathaway's Patch Two: The shirt you've been jogging for.

*

This is "YOU". A new panty that breathes like you.

CREDIT CARDS

Certain People have it.

A way of life, and environment sometimes envied but to them the natural way of things.

Affluent, yet understated – possibly that's what sets them apart.

Not surprisingly, the Gold Card is an integral part of their lives.

Gold Card American Express.

*

"Anybody who is travelling internationally today would be very foolish to make a trip without an American Express Card." Mark McCormack, being interviewed by Michael Parkinson

Don't leave home without it.

JEWELLERY

There is a breed of man who will never run with the herd. (*Picture of a horse running on its own*) Hennigan. May there always be men spirited enough to break free from the merely acceptable. Hennigan. A quietly defiant line of men's jewellery.

*

A full carat or more. Halfway isn't your style.
A carat or more – one in a million.

Every diamond is rare. But of all diamonds found, a
solitaire of a carat or more is only one in a million. And,
like love, becomes more precious with time.
A miracle among miracles. Born from the earth.
Reborn on a woman.
The extraordinary diamond of a carat or more.
Show the world you couldn't have made it without her.
A diamond is forever. De Beers

*

*What to wear if he's only interested in your mind. A
diamond is forever.*

*

"Last year Gstaad. This year gold"
Nothing else says real love like real gold.
And it keeps right on saying it all the days to come.

*

**Remember, good mates are all you'll ever be without
one.
A diamond is forever. De Beers**

PORCELAIN/GLASS/FINE THINGS

"ooh, Wedgewood"

(Guest at a rich dinner party)

I thought it was. That pure whiteness of fine bone china. That
brilliant glaze, those colors.

But just to be sure, I had to sneak a peak. And there it was.

That little brown mark that says it all: Wedgewood.

If my hostess's cooking is as tasteful as as her Wedgewood
dinner service,

it will be a lovely evening.

What is Wedgewood after all? If you don't think in terms of
money, it can only ever be something to eat off. Oh, it might
have some pretty repetitive designs on it or possibly a nice

plate as far as glazing or crockery goes. But it shouldn't draw power from the fact that it is so old or so 'valuable'.

ADVERTISEMENT ANALYSIS

THE ADVERTISEMENT

Waterford pours forth memories

It conjures up fantasies, evokes poetic imagery, provokes the creative spirit, celebrates life's mysteries. It is never too early or too late to assume the title: Waterford Collector. Some begin at birth, some as nonagenarians. To the collector, a piece of Waterford crystal is more than a drinking vessel, more than a vase, a decanter, a lamp, a chandelier, more than a family heirloom, more than an objet d'art; it is an incentive to lose weight, to win forgiveness, a way to attract a lover, to distract a patient, to symbolise hope, to crystallise a dream, to bid adieu, to hail the seasons, to raise spirits, to diminish melancholy, to mark events, to start traditions, to end a day; it is a noble rite of passage. Born of the breath of man, Waterford is life's child.

SUPERFICIAL OR IMMEDIATE EFFECT: A STATEMENT: It is hard to know where to begin, as it all sounds just so nice, so pleasant, so cajoling. What a wonderful world the Waterford world is; if only all life were like that.

It's romantic, seemingly without being sexual, and noble, and it's like travelling with the great adventurers of the past. It makes You feel you could belong.

Emotions stimulated: alienation, loneliness, wanting.

It conjures up fantasies, evokes poetic imageries, provokes the creative spirits and celebrates life mysteries. It's never too early or too late to assume the title 'Waterford Collector'. Some begin at birth while others are nonagenarians. To the collector it's an incentive to lose weight, to win forgiveness, a way to

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attract a lover to distract a patient It sums up poetically what is so awful about a consumable object. That it can be represented as an incentive to lose weight etc. It's quite ridiculous and has nothing to do with the way you relate to your partner etc. The fact that it can be construed as such, and has for so long, gives me the impetus to suddenly see it as something else.

The original manufacturers and advertisers may have been steeped in ideas of 'absolute' goodness in their manufacturing (wonderfully made and delicately crafted), but it doesn't have to be an order today.

All the things that Waterford says a "chandelier more than a family heirloom, more than an object d'art". Here is a list of nooses that the consumer can choose to hang himself with.

CONSTRUCTION USED:

It begins with basic hypnotic suggestion, getting the imagination active as the receiving system for the 'INFORMATION' it will provide. "conjure up fantasies, evoke poetic imagery, provoke the creative spirit,wow !celebrates life mysteries."

It then narrows down the field to actually involve the viewer: you can be one of us, as long as you fall within these parameters of membership: You must be aged between 0 and 90. Sounds pretty exclusive.

Once you are a member, these things will happen to you: you no longer need at all see crystal as crystal, but instead it is a talisman, a religious symbol. You are being invited to completely forego any responsibility to use your brain.

So what does this piece of crystal do: it does what people used to do.

It's easy to get us thinking beyond that it is a drinking vessel or vase etc, simply by agreeing that it is: now, we change the criteria. Yes, of course it is "drinking vessel", but don't you also want these ONTOLOGICAL/FUNCTIONAL solutions to life.

It is all the things YOU could have done with it: now, it does it for you. You could have lost weight. You could have won forgiveness, attracted a lover, etc. It is a noble rite of passage. It is a charm, a talisman, and the owner is no longer in charge: he soon believes his glass will do it for him. It is a man, it is a woman, it's a dog or a cat.

Then, the ultimate of old fashioned idolatry: Born of the breath of man, Waterford is life's child. You can't begin to work out what to say about such huge religious-based generalities. They are very powerful.

Graphics: a cathedral stained glass window is hinted at in the back. Monk's illumination commences the reading. It seems merely quaint.

This is a very powerful incantation. It sweeps the reader through the whole of life's events, and lands him at the desire for LIFE, and the answer of how to get LIFE. You buy Waterford.

There is plenty of religious and mythic "poetry" of this nature: seemingly appealing to the inner eye of the storm of life, or even just over the top praise, yet really meaning that the person who listens is stultified, and kept away from the wonder of life. A screen through which you are expected to view and act is erected.

This particular cage, purchasing Waterford for the rest of your life, is a pretty crappy trade off. It is more than a pretty ad: it is a warped theological system.

BELIEF PRINCIPLE: Uses ABSOLUTES to replace ONTOLOGICAL concepts inside EPISTEMOLOGICAL data. REAL TIME is measured by how much of the stuff you have: look I had a rich life, I have a piece from every occasion of my CHRONOLOGICAL period of being a HUMAN BEING and the TELEOLOGICAL end is that I am now a part of the Waterford Blessed. That's better than mere human.

The message is that you must pay for the Events of Life: by worship, by purchase in advance.

Selective thinking: You want Waterford: You want to Live, don't you ?
Yes, I want to live, therefore I must be a Waterford person.

It is the basic trade off that any elite, cult, religion or clique makes.

STATEMENT OF WHAT TO WATCH OUT FOR: It is the owner of a product who does the investing of power into an item: it is not there inherently.

Anyone can make a jar have that much significance, if it is one you have treasured for life. Crystal is a special and lovely material: but, it is not a gateway to life.

Have a look at another Waterford ad, and notice that there is now sexual imagery in amongst the religious imagery, and then built on to it are male power myths:

**Waterford Lights up a desk light flowers in bloom.
A Waterford goblet nourishes the executive soul. It is
never half empty, but half full. Blown by mouth and
cut by hand with heart, a Waterford Goblet spruces up
a desk like flowers in bloom.
Its executive splendour tells people who you are.
When it pours, you reign.**

*

In 1892 a Spode Fleur de Lys teacup shattered at the hands of a clumsy but apologetic English duchess. Then, as now it was easily replaced.

*

In May 1901, a young Chelsea girl was given a Spode Trapnel Globe Vase by her grandmother.

The girl, now a grandmother herself, recently completed the set.

A familiar chapter in Spode's 200 year history. The giving of a small piece. A memento which grows with its owner, evolving into a precious, indeed valuable collection.

This is the gift of Spode.

DEFENCE

Apart from attack, the best defence is Defence in depth:

The type 2400 Submarine from Vickers

THE BEST

What to have with chicken. Kaiser Stuhl Wine
Old man at dinner with young lady. A delightful and comic scene of sexual innuendo and polished power, male power. It also has wonderfully effective roots.



What to have with chicken.

*

"Our flat was the light of our lives until we discovered Smirnoff"

Young wife rowing to their house, which is a lighthouse. Husband is painting the top bit red. It is a phallus. An easy appreciated sexual mediation advertisement. Again, the comedy covers the influential statements.

*

J and B Whiskey: Lighthouse in penis red at back, girl in water, porpoise swimming near, she holds the bottle, and another porpoise wants the whiskey. Conch shell

An alcohol and sex combination. It derives power from the artistic development. Porpoises, conch shell and lighthouse are all "classic" male sexual symbols.

*

We know you:

On a gold-green day, when the hills call, you follow.

And bring the Almaden.

Almaden Mountain Chablis.

Crisp, dry. A true californian Chablis.

We know the wine you like,

because we've been making wine longer than any other

California winery.

We know you.

We make your wine.

A good time warp advertisement, using it as pretty straight forward moral and modal imperative. Again, longevity of a company gives them the right to assume things about you, and tell you how to conduct your romances. Helps the 'someone is watching me' feeling no end.

*

BECAUSE nature provides only the promise of great wine

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in these delicate Sauvignon Blanc grapes, the winemaker must guide and guard the young wine for it to fulfil that promise.

Every step we take, we take with care because

THE WINE REMEMBERS

The winery of Ernest and Julio Gallo

Well, another company may know us, but this wine remembers. So very reminiscent of Horace. But quite meaningless.

*

A CARAT OR MORE.

WHEN A MAN'S ACHIEVEMENT BECOMES A WOMAN'S GOOD FORTUNE. DE BEERS

A nice sexist ad that neither sex would wish to disprove: because if either believes it, the rewards are great: the man can get a woman, and the woman a man.

*

Mint Summer Night's Dream

The magic of mint. It casts a spell upon those who indulge in these creations from Godiva. They're charming. Enchanting. From their bewitching shapes to their intriguing fillings. They're enticing.

With a cool minty nuance that rouses the palate from its deepest sleep.

Indeed to those who revel in delicious flights of fancy, Godiva mints are a dream come true.

A quick glance at the exegesis for the Waterford Crystal should make understanding this one easy. Read mediaeval instead of religious.

*

It's your birthday. Again.

For the very young, a birthday is a day of joy and celebration. As we grow older, it can become an unwelcome reminder of the passing years.

NeoJuvex Collagen Intensive Treatment Cream allows your birthday to be recorded by the calendar, not by your skin.



NeoJuvex Collagen Intensive Treatment Cream

Cyclax has created NeoJuvex Collagen Intensive Treatment Cream to help you retain that firm, fresh skin you were born with.

The moment you feel your skin tending to permanent dryness, simply smooth on this remarkably light, yet intensive moisturising cream. Overnight, the soluble collagen begins to refine skin texture, smoothing and softening.

Enquire about the NeoJuvex Collection at selected pharmacies and department stores. If you are not exceptionally pleased with your choice, we shall refund you in full.

And may all your birthdays be happy ones.



CYCLAX
NeoJuvex
for firm, fresh skin

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It's Your Birthday. Again.

For the very young, a birthday is a day of joy and celebration. As we grow older, it can become an unwelcome reminder of the passing years.

Neo Juvex Collagen Intensive Treatment Cream allows your birthday to be recorded by the calendar, not by your skin....

Is it necessary for me to point out the veiled threats and fear suggestions that are present in that advertisement? It's based on, and it sells to – a fear of ageing. As in so many ads for cosmetics: Time is Death.

The anxiety on the lady's face in the ad heightens the notion that the natural process of ageing is something to be feared. If this attractive model is frightened what hope have we got? And strange that the joy and celebration of birthdays is only for the very young. Yet, you know that as you get older you measure time by your experience, not by the calendar.

And that's coming from someone who says they're our friend.

*

Cheeky Mitsubishi Colt:
LOADS MORE CHEEK

Picture of car driving down supermarket aisle. Eight hands reaching out grabbing product from the shelves. Hatch back opened, revealing car full of goods.

The ultimate in consumer advertising.



Loads more cheek.



 **Cheeky Mitsubishi Colt.**
A totally unexpected pleasure in Room.

CHAPTER NINE

WHERE THERE'S SMOKE, THERE'S ADS

The reader, having seen the growing complexity of dealing with products as subject matter, will have to appreciate the difficulty of comprehensively dealing with the next three products: cigarettes, alcohol and cars. For the three products in question, it is a big task: they are the most advertised, and use every method they can to get you buying, or at least thinking that you should.

You can see how the advertising works of the ADMIT world. Now we can begin to see more deeply how the process of conditioning us to habits and life perceptions works in these major areas.

Some readers will be non-smokers, some non-drinkers, some not car buyers. However, the sales conditioning of these three products works in a very similar way, and everybody will have been affected. So, it is important that you have at least some understanding of how they do it, so that you can see the effects in yourself.

Another problem in trying to show how the advertising of these products works is that there is no one way. I can only try to point out general parameters within which they are most likely to actually affect you. Everyone sees different things in it all, are affected in different emotional ways.

So, much in all as I would love to be able to say that such and such a brand works on this level, and that if you buy it, it means that you have to build up on this emotional need, I can't. Really, every person smokes drinks or drives for each his or her own individual reason.

It is only within tendencies that we can ascribe cause and effect. The GENERAL PRINCIPLES For Marketing Cigarettes, *How Media and Advertising Are Killing You (C) Lowen Clarke 1988 (PDF1)* 169

Cars and Alcohol are of course the same as we have learned about so far: ADMIT and working on human needs and desires. But, in contrast to the selling to you a washing machine, you are not actually being sold anything that is necessary. And this means that they have to be able to sell better.

We began to see this in perfumes. However, perfumes are nice things, at least occasionally. Cigarettes and alcohol, in the quantities their producers would like you to consume, are harmful. Cars are wonderfully useful, but updating constantly and ensuring you have a newish or an uppish one, is nothing to do with driving a car.

The real product sold is HABITS. And, while it may not be injurious to health to buy a new car each year, at least for cigarettes and alcohol, it becomes true to say: The more useless or injurious a product is, the better the advertising.

The result, is that other products, like lemonades, bubblegums, lollies, base their campaigns around similar ways. Occasionally, products which may have some good for you, will do the same: like milk, for instance. If ever you have a product to sell, and you want to ensure longevity of the sales life, analyse and repeat the advertising strategies of these products.

Generally, the marketing takes place by adding ADMIT to the human needs of wanting to belong, or being "There", and not Here, Sex and fear and power, expressed in terms of class, and gender, and by careful use of color.

Aspiration and Delusion work on "Are you one of the lucky/rich/happy/exclusive people?" "Are you sexy like these people, or do you want to be, and assure yourself of a partner?" Moral Imperatives work on "Dare to smoke, drink, drive, don't let anyone think you are afraid." And, "If you are of this class you SHOULD be with this product: don't let them

or yourself down" and "Men smoke, drink, drive: indeed, isn't that how you can tell that a man is a man" or "Young girls don't need men, if they smoke."

Revelation and Movement are also very important mediums of conditioning. Many of the better advertisers are now using self-revelation as the way to really bind their suggestions into the subconscious. And movement is now a vital part of selling these products. (Of course, cars here have the advantage of being automatically aligned with movement). Time is used in this way.

DISSOCIATIVE TECHNIQUE:

It is very difficult to explain exactly how you can begin to actually see what is going on in these ads. A technique of dissociation seems to be an initial answer. It is similar to what we have already been doing, but with more emphasis on ourselves, and our relationship with an ad.

Learn to dissociate yourself from the ad. Learn to dissociate the imagery from the product: how will smoking a cigarette really make an opera goer of me ?

If you think it won't: THEN THE AD IS WORKING ON A SUBLIMINAL LEVEL.

IT'S NOT SELLING A CIGARETTE, IT'S SELLING SOMETHING ELSE. SO LOOK AGAIN. AH, IT'S NOT THE OPERA, IT'S TELLING ME THAT I'LL GET A NICE GIRL.

How will having one of those cigarettes really help me get a nice girl ? It won't. So, it's not even selling the girl, it's selling something else. Maybe it's selling the excuse of why I don't think I can get the girl, and it's selling a girl substitute ?

How will having one of those cigarettes really help me get a girl substitute ? Maybe, that's what it is for me. Ah, maybe it's the guy I'm really buying: cos I wish I was like that. Maybe I

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don't like myself enough, or have enough confidence.

Will having the cigarette really make me as confident as he seems ? No, so what is it really selling. An excuse of why I won't be as confident as him ? A substitute for me ? Am I smoking myself away ?

Cigarette addiction is really made up of three addictions: The physical addiction. The psychological addiction. The addiction to the advertising, to the images and other products you're hoping you're buying.

If you are trying to give up smoking, (and this applies also to drinking and food problems), it is important to tackle all three. Not to do so, means the initiating reasons can still be there, and you end up just like a greyhound chasing a race rabbit. Also, not to do so means you will be fighting yourself when you try to give up, in one of these battles of will. Willpower is needed against the physical addiction, knowledge against the psychological addictions, and understanding and filters against the advertising.

If you go to a hypnotherapist to reverse the hypnotics you have received from the advertiser, ensure you work on all three levels. Merely putting in new instructions can mean great trouble if the real reason why you smoke is not addressed. If you give up for trial periods of about three days, you will begin to get a glimpse of what the problem (if any) is. Often, the problem has long disappeared, only the habit remained.

With alcohol addiction, unfortunately, the originating problems or impulses may have been lost. Smokers and drinkers have a larger problem admitting they are affected by ads, as they are affected by so many.

*

A new campaign for a cigarette is being shown. It's in every paper, every sports ground, on every billboard, at every

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milkbar or corner shop, it's on trams, trains and buses. At every traffic light. **Everyone of those ads is not an attempt to get you buying a pack: it's to get you to have one cigarette.**

Winfield is a brand use a Red and Yellow color scheme, with a Chevron based pack, and the words "Anyhow* Have a Winfield". This is everywhere. They have it on billboards, trams, buses, at every traffic light, in huge neon signs visible all over cities, on sports bags, on playing cards, on anything that moves.

How does it work ? You come to a traffic light. You come to a tram. You have a hard hand to figure out. You're in a traffic jam. You're encouraged to get angry. And there's the signal "Anyhow*, have a Winfield." All brands do this, and they all work on the smoker in general. You may actually light up a Marlboro. And they also have deep effects on the non-smoker, who is also dichotomised.

And that is why the campaigns can wax and wane: the new trigger is coming out. When a new brand is introduced, they are actually introducing a new trigger, not just a new brand. And memories reach out, and respond.

A smoker HAS to buy, there's not the slightest need to convince him of that. But, you do need to keep triggering him. And changing the triggers. And convincing him not to change brands, but that he has the right brand: that he IS whomever he is responding to.

And that is why outdoor and movement advertising is so vital. It is also why cigarette companies can successfully resist claims that they are trying to get (young) non-smokers smoking. That is incidental, however fortunate.

It's just a matter of the advertiser ensuring that, through the day, through life, and by associating events, memories and occasions with smoking, the smoker gets a little closer to the end of the pack.

It is not important to a cigarette company which brand you smoke: who's winning the popularity stakes is only of importance to the consumer, to make him feel he belongs. "Well, Peter Jackson, which I smoke, proves to be the most popular" equals "Look at me, I picked the most popular brand."

In fact there are only three "brands" of cigarette: there are three owner companies: Philip Morris, Wills, and Reynolds.

And each of these has a fairly constant market share: as business systems, it is more important for them to be able to rely on certain incomes and cash flows for expansions and survival than spend much time and energy becoming the number one company. And each company runs a "Family" of brands, which are designed to match your growth through life, and the emotional route to maturity, over and above gender, economic and class distinctions.

It is to a company's benefit, certainly, to ensure that you remain in the "family", but it is not something that they need or will spend a lot of energy on.

Thus, within each "Family" of cigarettes, there is really a whole range of responses. And, in a very great way, any ad for any brand is an ad for any company. Between the three of them, each others' advertising is an ad for each. Indeed, if you look at the rotation system used for outdoor advertising between brands, and who pushes most when, you would almost think that they must have agreements between them.

"Sterling" can make other than Sterling smokers smoke one cigarette. And all the companies benefit. Because all

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advertisements actually have TWO effects: the effect on those who share the brand, and the perception, and those who don't, to whom it is possibly an insult, or awakens feelings of inadequacy etc.

Look at one of the Aspiration/Delusion ones, the Sterling. Just as even a Dunhill smoker will reach for a smoke when a tram gets in his way, and he reads "Anyhow*", so too, a non-Sterling person, can be actually insulted by the ad, and may respond by smoking. "I hate the rich" may be an unsaid response, as he defends and affirms his sense of belonging or his value system by lighting up a Wills Super Mild.

You really have to watch when you light up, what you just saw, and think these things through. We all tend to think that we are impervious to billboard advertising, but it is more powerful than magazine advertisements.

There are brands that are for 37 year olds to feel 25 again, 30 year olds who want to be 25, 30 year olds who want to be upper class, or anyone who wants to be sexy, or sophisticated, or loved, or a man, or a woman, or a family.

Reversing the power of a cigarette campaign is possible, but takes a long time. It is worth the effort, though, even for the self-revelation you can get out of it. You can say, get the pack, and paste onto the pack what it is in the ad that seems the main image. Thus, on Marlboro, you'd put Mr Marlboro. Pretty soon, you'll be thinking twice about what you are doing. You can get the ads, which tend to show the models with pretty studied looks, and put comic pictures or products on the ads. So, if it's a blonde guy, such as Lucky Strike, An American Original, you can cover over the pack with a blonde in another pose, a fun pose. This stops the effect of putting a difference between you and the model: it humanises them.

It is hard to reverse addictions or habits. It can be done if
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there is also positiveness in the new suggestion. Thus, in order to ease the very difficult task of adopting Safe Sex in the face of AIDS, gay and bisexual groups have gone for positive messages (sometimes done by merely getting a sexy ad and altering the product) , and succeeded in altering behavior patterns. Heart campaigns, anticancer campaigns etc which tend towards a pompous No message are disadvantaging themselves. Of course, we are trained not to deface cigarette packs.

Cigarette conditioning to triggers can be done very subtly. I could never really decide, but I am sure one of the brands was trying to use the Red and White Post Boxes as a trigger. If they don't do it, they will. The current trend is to make everything that moves have a cigarette symbol on it: eventually, we will associate any movement with cigarettes. This is also done with colors, such as purple, or art, such as Benson and Hedges.

We can learn a lot about this conditioning by comparing countries and the directions and impulses the campaigns work on in each of the three countries:

U.S.: Competition.

U.K.: Property (Material or Class)

Australia: Relationships

These are general differences, and are not mutually exclusive. And they tend to apply to the advertising in general, not just to cigarettes.

US: Competition: culminating in a resolved relationship that looks purchasable. Competition between sexes, men, women, friends, business, and your brand competing with the others. A lot of U.S. ads encourage loyalty and cheering for "your Brand".

Now:

**Now and them: Now/ the lowest in tar in all brands.
The lowest stands alone. Now The Lowest.
Now far and away the lowest
The Truth. Now is lowest.
By U.S. government testing method.**

Triumph:

*National Smoker Study Winner ! Triumph beats Merit !
When tar levels were revealed, more smokers
independently chose Triumph
in rating overall product preference.
Triumph beats Marlboro Lights !.....*

True:

**True 100's Slashes Tar.
Unexpected taste at its lowest tar ever.**

Merit:

*Important News for ultra low tar smokers:
Merit launches New Merit Ultra Lights !
Merit Sparks Low Tar Boom!
Merit Sweeps New Tests !*

Carlton:

**Newest Release ! U.S. Govt report: Carlton is LOWEST.
U.S. Government laboratory tests confirm no cigarette
lower in tar than Carlton.**

We tend to think of the Americans as big on relationships: they seem to spend so long resolving them. A large amount of American cigarette advertising is based on competition between the sexes.

Benson and Hedges, depict a couple, surrounded by all the signs of success, and in agreement with each other: "He likes bottoms, She likes the tops, but there's one taste they agree on: B and H. America's favorite 100"

However, if they are accidentally handicapping their relationships by having a large emphasis on sex differences,
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and then the major medium of "resolve" is Competition and Loyalty, then really, you can see why they would have to spend so much energy fixing relationships which we perhaps take for granted.

UK: Property (Material or Class) Standard ADMIT, with loads of extenders

The English place more importance on Material wealth and amassing it. This means both material goods and Tradition. Tradition is something Australians and Americans tend to throw away. However, the English, being conservative and materialist, don't. They hoard everything. And, tradition is the highest form of Materialism. It's what they trade in.

Cigarette advertising in U.K. is also very different in that it does not have people in the advertising. Without this very strong power the ads are not nearly as powerful. A lot of this is made up with clever involvement techniques. You have to supply most of the information in a British cigarette ad. Often, the name is very hidden, and it's a cryptic puzzle to work out who is advertising. This means that the viewer does all the work. At first I thought that this might be because they might be masters at subliminal and image. Actually, it's also because they don't like obvious sales messages, as they think that anything direct is lower class.

However it is a lot easier to resist an ad that doesn't have people in it.

Australia: A Relationship that brings internal pleasure, and is respectable. In Australia, cigarettes are sold as Relationships, as the boy, as the girl, as sex, as friendship, as love, as respite, as success.

Of the three, the Australian is the most advanced in terms of making cigarettes the substitute for everything human. And,
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there, a battle keeps raging about it. It really is an important area to keep the distortions out of.

*

So, let's look at some cigarette advertising along these lines:

	U.K.	AUSTRALIA	U.S.
High End	Class	Class	Wealth
Middle	Material	Relationships	Competition
Trigger	Involvement	Movement	Relationships

All the "Products" sold through ADMIT and, increasingly, self-revelation.

Class, Wealth:

DUNHILL:

Dunhill sell by Aspiration and Delusion, with a Moral Imperative (We know Best) and Time Warping, (We've been here longer than you).

Some ads feature the pack surrounded by the ubiquitous symbols of middle class success, the pen and watch. Others replace the pack with a classy wallet or note book. Most smokers don't realise the substitution. On all of them, there is a suggestion of 'international.' On all of them there's London, Paris or a place – the place is also extremely important.

Revelation and Join the Club.

DU MAURIER:

A brand that has made changes in image over the years, having gone from a Player's Naval Cut look to a now openly middle class consumer look.

The brand has tried many approaches ranging from straight Dunhill, to an earlier Benson and Hedges approach, (Male, females enjoying a drink dressed formally, in a continental fishing village, with his expensive sports car), using an

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aspirational approach to the middle class, getting them to want to join a club. Also loaded with spelt out messages, such as "The economist's guide to luxury smoking", or "A new way to buy Luxury cigarettes.", and finally an attempt at getting comedy to be the route of revelation, or self disclosure, such as men being bowler hatted, yet riding motor cycles.

Now, the selling is achieved by sexual sublimation and emphasis on middle class relationships that revolve around purchase.

The Latest Campaign in Australia has been revelational, in that first billboards and ads were asking "**Du You**", then later followed up with pictures of middle class people responding "**We du. Du Maurier.**" A symbol with a subliminal sex message was added.

One ad depicts a couple who have just had a sharing time: unwrapping a very tall red chair which is a phallic symbol. It is a sharing thing, akin to sex.

Similarly, in America: Players, Sterling:

Presenting Sterling . It's only a cigarette like Porsche is only a car.

Players Go Places. Graphics: a party

Players Go Places Graphics: a party in expensive club

Players Go Places Graphics: a party on a ship

BENSON AND HEDGES:

In Australia and the United States, Benson and Hedges are an upper cigarette. In the UK, they are not, and are a trigger brand. They have a continually running billboard and ad campaign designed to get you looking for the message, and smoking as a result.

The American cigarette is not itself sold with the product itself being the thing to be aspired to. It is sold as complementary/delusion to a lifestyle, not as a transport to
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gaining one.

Australian B & H ads read: If you want this, start with the right cigarette. The "products" sold as things you might want are Class, Power, and Adventure, some Sex, but greatly the Adventure of being a Visitor, yet still so self assured, that you don't even need to worry about having to belong.

The American reads: You are wealthy etc. so of course, there's the Benson and Hedges. In order to sell the same cig in America they bring out portraits of sophistication and a luxury.

One ad shows the seating area at a theatre. There is a woman walking out from an aisle in which another woman, looking very graceful like the cig pack advertised, is being chatted up by a fellow in the row behind her. It's a profusion of potential plots. The lady looks like the cigs. Her friend could have walked out when the man started chatting her up or maybe we are being asked to identify with the man and his aspiring to the cigs through the woman. It might be his girlfriend that's walked out. There's a lot of red in it while the people are either black or white. The ad is also run with the departing girl in different aisles.

The general trend for one series of Benson and Hedges ads is to convey some upper or leisured middle class activity, an aspirable one or one with a moral imperative value, or a James Bondish fantasy activity, as culminating in sexual intercourse, or the deepening of a relationship by the sharing of communication.

The sex or communication is having a Benson and Hedges. At this stage I don't want to worry about the ramifications of this, or whether it is moral or immoral for sales to be conducted this way. That is not the point. What matters is that we see that this is happening.

It is important to immediately note that usually, unless a cultural medium is used rather than sex, a couple is present.

Thus, there is a long line of ads showing the couple from James Bond scenes, to the couple in all sorts of aspirable places (Paris, Rio, Monte Carlo), or locations (a glade, a classy restaurant, the theatre, the fireside, an artist's garret, a yacht) or activities (tennis, walking along the beach, sharing a view, driving the merc.) They shimmer with gold, or use blue and gold, and have either masculine symbols or phallic symbols. Increasingly, these are becoming more and more subliminal.

Another series is conducted by creating associations, by plays on words and images, by visual tricks:

"There's more than one way to hoard gold",
showing a cachet of B and H beneath the floor (1976)

"Meet the gold of the day",
showing the pack as replacing the sunset. (1978)

"A little gold will always attract interest",
showing pack in safe with other gold valuables. (1978)

A classier series in 1980:

Fireplace and Art: the pack replaces the fire.

1983, the packet as the organ at an orchestral concert.

CHAPTER TEN

GOEBBELS RIDES AGAIN

STERLING

Benson and Hedges Sterling use the same mixes of Class and Relationship of Benson and Hedges. With a pun added. The graphics usually move up into the center to a sex symbol.

It is to appeal to those who associate with silver, not gold. What impression do you get when you hear these things said:

"Why don't we head for Rio?"

"Let's stow away for a night or two"

"Let's slip down to the local"

"Isn't it time we made a move?" (with an elephant coming down on us)

"Let's fly north for the winter"

"Let's invest for silver"

In each a person will recommend something be done and the other person agrees by offering a Sterling. The suggestion is that the Sterling cig will precede the action. This is also expressed graphically by the fact that the Sterling cigarette is seen in the foreground of the action that's about to take place – whether it's an elephant that is running you down and deciding that you'll move, or whether you are about to get onto a boat, or go down to the local from a ski mountain.

By osmosis, everytime you are about to do something. And if you want to upgrade that situation then you have a Sterling cigarette. But it also subliminally plays on the normal situation where everybody who is going to do something will have a cigarette.

It is also a trigger ad.

The Question of Color:

Certain dichotomies are foisted on us which we the consumers are to resolve constantly.

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Many of these are done by color.

Am I a Gold or Silver person ? Am I a Red or Green person ?
Am I a Blue or Yellow Person ? Am I a White or Black person ?
Am I a sophisticated Red or Sex Red person ? Am I a soft Blue
or a Hard Blue person ?
There are loads of "black" cigarettes.

RELATIONSHIP ADVERTISEMENTS:

We come now to a group of brands that work very much to and through relationships. Alpine and Kent sell through picturing the absolute ultimate ideal partnerships. And, as we see, there will be mixed inferences, such as in the Benson and Hedges or Sterling.

And Conversely, Peter Jackson and Cambridge sell through portraying such, but also in its breakdown, or when the hunt for that perfect match is getting a little desperate.

KENT:

Works towards relationship, expressing as sex. The couples tend to be dark haired man, and blonde woman. This is important. Contrasting attracting. Graphics take you into the packet.

The light color of the pack and the ads is a suggestion of 'ethereal'. So you experience the lightness of the cig whether mild or virginia. The Kent ads also play on the relationship between a boy and girl 20 -30. The ads themselves are a macrocosm of the pack.

There are indications towards the sexual areas of the bodies – in the red belt on the girl and a couple of buttons on the guys' pants. There are horses, boats. Smooth, calm and mild. It also says it is a mild international cig. It is an aspirational 'idyllic scene' and I suppose you would like to be there. With the shown desirable mate.

ALPINE

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The medium of Alpine is the relationship. Presented in its most idealistic perfection, in the relaxed stage of holiday and escape from normal life.

Thus the product sold is: Perfect Relationship at its freshest time, the Holiday or Escape.

The general thrust of Alpine is to both sexes, without a strongly made differentiation. Both men and women smoke Alpine without any apparent chauvinist statements being made.

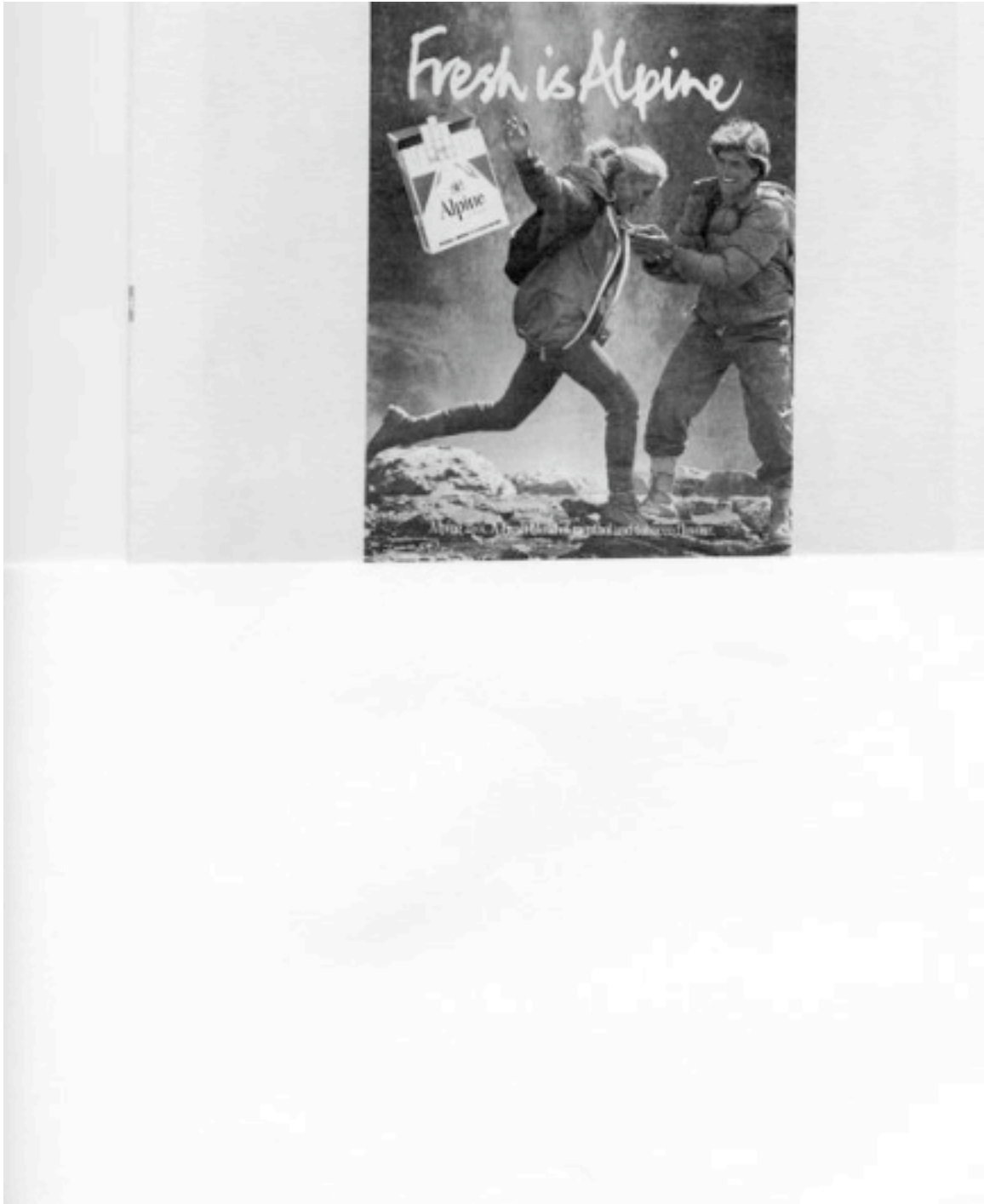
Each year, or season, Alpine come up a series of ads depicting a particular holiday. To the Islands, to the beach, to the mountains, to the snow. The only real criterion of where they go to is to ensure that there is glimmer coming off land sea or air, to match the mountain graphics of the pack.

Each individual advertisement contains a story. They build up over the series. As well, many ads are composed of a two part system, over two pages. The first is a "Fresh is Alpine", the second, "Fresh in Lights".

Interpretations of the story, through photographing and scripting the shots and the sequencing, can be very varied. You can reconstruct the story by the sequencing of the shots, which you can tell by numbers at the base of the ads. This does not mean it is exactly the one they had in mind. However, the general principles which they are manipulating will be apparent.

Over the years, they had worked over many different settings and combinations. The result is that the people depicted are usually Blond girl, Dark man. The underlying basis of the perfection of the relationship is that, because the rest of the time, it holds together with some degree of satisfaction, it is really great when away. Indeed, it is what makes the rest in

the relationship and in ordinary life, (that is, life that falls outside the relationship), really possible to be got through.



"The Perfect Relationship"

The one we've been conditioned to,
the one we are jealous of,
and are constantly hoping we can replicate,
or have happen to us.

The series works by showing us scenes that we would wish to come true in our own lives.

If we still believe in it for us: we smoke the relationship.

If we don't: we smoke the jealousy or frustration, or disbelief.

And as we do smoke, we make it more and more unlikely that it will happen.

And, as we see that they are such good lookers, we begin to feel unqualified to get that.

There are two effects. Being triggered by hope, or being triggered by already grown negativity.

Not only does the cigarette signify relationship, happiness etc., but it actually does so in the guise of a man. The man is the feature that cannot be removed from the pictures. Without him, or a replacement, the girl's happiness cannot take place. Remove the girl and the pictures still make sense. (This does not alter the power of the ad over males, as they see fun, and a fun time etc.)

It is important to note that we are getting training messages from ALL and PROBABLY EACH of the brands. These may be merely seeds that much later on take power over us, as though implanted now to take effect many years hence. Even if you see a new campaign, and say No, the images still go in, and may attach to why you smoke yours, or just be a habit continuer.

There are no cigarettes that portray relationships other than as somewhat possession, or a matter of finding a balance in

power or sex

Alpine is a Chevron type pack. It is a milder, green Marlboro pack.

PETER JACKSON

Peter Jackson is a brand that has pushed and pushed relationships through extensive use of a very complex strategy, which included great use of billboards and outside advertising.

It is one of the few cigarettes based fully on blue. This makes the summer draw off negligible. On a blue day, or when you would want to feel it is a blue day, they are in use.

By seeming to cut across gender roles by having the same color for both males and females, the real reasons why either sex chooses them is covered over. The brand, though, appeals almost equally to both, as it portrays males as able to pass from one woman to another, and as the sought after item.

Having a soft and a hard blue for mild and full strength makes not a lot of distinction genderwise.

The advertising heavily relies on sustained use of red, against the blue. Yellow is the only other color allowed to be worn. Contrast this with the occasional use of other colors in Alpine.

All PJ ads are sexually charged. Yellow is a signifier of some degree of fun or taking charge.

Along with sophisticated use of colors, is the very sophisticated use of numbers.

25's, 30's, and 15's:

15's are for anyone at school: they can be hidden, they are median age 15. This could not occur until after extensive training about the numbers.

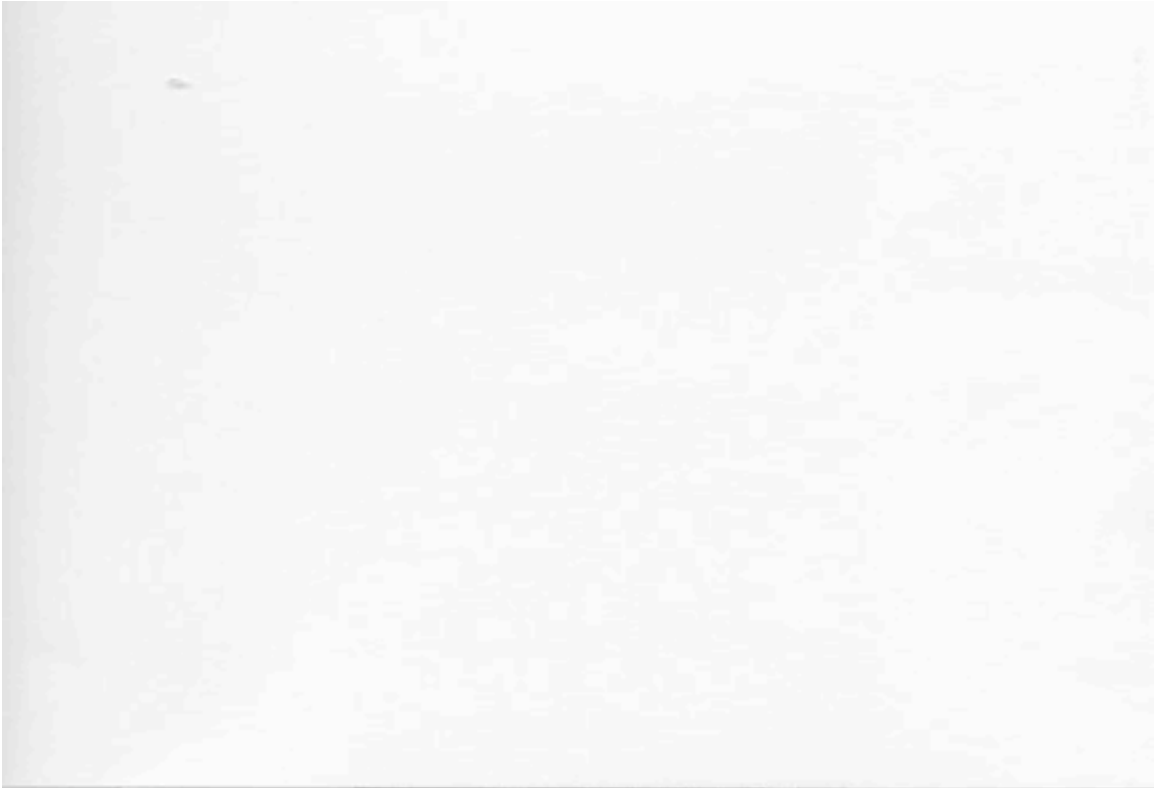
25's: often single people holding up the pack **"I'm for Peter Jackson"** I'm part of it – the search for someone.

30's: usually groups of three people. Two thirtyish year olds, who are indicated to be used to having a relationship, but the man, sometimes the woman, is now going out with a PJ 25.

As a result, the lone person is able to get over the loss by enjoying the PJ: **With Peter Jackson, You're Laughing.** Alternative readings of their ads are possible. Usually, there is a guy and two girls: They are all twenty five year olds, but so far the pairing still has left one girl on her own. She has to be prepared to get through till she is thirty, when she would have to start worrying. Until then, she's capable of just laughing at it all. **"With Peter Jackson, you're laughing"**

The alternatives are great, because even out of a single photographic session, and with the same models, they come up with changing views. The roles and clothes are changed.

Peter Jackson have a huge market with 35 year old women, as it is working off relationships as things that swap, change, give trouble. When such troubles are experienced, the woman has to handle it by withdrawing.





COMPETITION ADVERTISEMENTS:

Sexual Dichotomisation:

Male:

Barclay: **The Pleasure is back.**

Man in his jet, with woman off screen as chattel.

Man at home, woman off screen as chattel.

Man in back seat of his limousine, woman off screen as chattel.

Man in his wine cellar, woman off screen as chattel.

Response one shows woman lying in bed, being offered one of the smokes by the man off screen. Looking for sex.

Winston:

Nobody does it better.

This is your world.

This is your Winston.

Graphics: builders on a skyscraper frame, lighting each other's cigarette, wearing blue jeans, red tops and red hard hats.

Raleigh:

A good rig, a good road, and a good smoke.

Now that's a good morning.

Take the road to flavor.

Graphics: big truck coming towards viewer at dawn. Insert photo satisfied stern looking driver lighting up.

Camel:

Where a man belongs.

Female:

Virginia Slims

"Virginia Slims remember when women first went to work in the stock market.

(graphics: woman in a Municipal Stockyard, tending the pigs)

.....You've come a long way, baby."

(graphics, successful woman.)

More

"It's more you". "I'm more satisfied"

Women clinging to pack.

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Satin:

"Go ahead. You deserve this moment. So enjoy the smooth silky taste of new Satin with the luxurious Satin tip."

TRIGGER ADVERTISEMENTS:

In addition to the Winfield (Aust.), and Benson and Hedges (U.K. linking to situations, surrealism and art), and Sterling approach, the dare and the involvement techniques:

Silk Cut

Silk Cut is a relatively new cigarette in Australia, and the advertising has generally become "International" in character, and moved to revelational. Thus, it was introduced **"Introducing the International Mild...Smooth as Silk Cut"** with graphics of riding silks, and a whip, and has become a dove flapping its wings on a packet. **"Enjoy the gentle pleasure of Silk Cut"**.

The dove is a religious symbol of new opportunity, peace and renewal etc. There is a strong sexual subliminal which makes it work well in girlie magazines as well as classy ones.

The Silk Cut ads are of Silk that has been attacked, cut or sawn or where a shark's fin is showing. They can work by dare, or by one venting jealousy or envy, or a form of revenge.

Salem:

You've got what it takes. Salem Spirit.

Graphics: Group of two boys, two girls, fording a river in a four wheel drive. Woman drives.

Newport:

**After all, if smoking isn't a pleasure, why bother ?
Alive with Newport**

*

Financial Review Friday March 26 1982:

It was a once in a life time opportunity.....here was a nation that desperately wanted something better, that looked out to others for help....

We had no standards, so they were supplied. The Ads that made Australia

*

Advertisements for Queensland produced Bundaberg rum featured contorted hidden images that could subconsciously influence non-drinkers, New Zealand's Consumer Affairs Minister has complained.

....The agency said any images were "purely coincidental".

The Australian 20 10 84

*

Success in sex, sport and business out of smoke ads.

Advertisements which indicate that success and satisfaction - sexual, sporting or business - goes along with the smoking of a cigarette will be banned

The advertisements should not "dare" people to smoke or imply that they will "prove" themselves in some way if they accept the "challenge" offered by smoking.

Australian 24 10 84

*

Limitations on alcohol and cigarette advertising were yesterday strongly attacked by the director of the Asian branch of a large US based advertising agency, and former chairman of Australia's largest agency.

"What we have seen develop over the last 10 years is the most dangerous form of social engineering, often using advertising, since Adolf Hitler recognised the genius of Joseph Goebbels in using propaganda in moulding people's minds to conform with the views of the state." Australian. October 1984

*

Editorial: The Australian October 17 1984:

Protect us from regulations.

...We rightly regard ourselves as the masters of our own destiny, quite capable of making decisions without the unwelcome protection of a bunch of uninvited do-gooders -

however noble their intention.

*

Editorial: Financial Review October 16 1984:
More Censorship.

..... It is not a great leap from this kind of censorship to an extension of censorship to supposedly undesirable products, reading matter, products, or political attitudes.

*

For the media, there is little difference:

Age Columnist 7 11 84:

If all else fails, buy something.

In moments of crises, when the world oppresses and nerve ends are jangled, I have an infallible tranquilliser, I buy something.

Take this week. First it was Mr Justice Murphy, then Mrs Gandhi, and finally the Costigan Report. The result was I went foraging, my pockets jingling, my credit cards clacking.

CHAPTER ELEVEN

IDEALS THAT MOVE.....

We have spent quite a while dealing with cigarettes, which means that there is little need to do much on alcohol. It is sold the same way, and with just as huge a cast of characters, types, and wants. Increasingly, it is beer advertising that is getting very powerful. Some brands of beer are beginning to pull the same stunt as Marlboro. Indeed, CUB seems to have absconded with Mr Marlboro, while Lamot Pils use men on beast, to make you think you are a hero if you have managed to seek out their can. To cover the rest, a text screen and quick analysis will do.

TEXT SCREEN:

Campari:

Simply a matter of good taste.

Aspiration and Delusion with girl as reward, and the promise that Campari will help a relationship.

Johnnie Walker:

uses sexual titillation, through the red, in an Aspiration and Delusion background, with a Time Warp based Moral Imperative.

Penfolds Club Port:

Inside the Melbourne Club: A join the club approach, AD, with hint of sex. Many whiskeys operate on this basis.

Dewar's:

For three years, he called me by my first name, and then I served him mere Scotch instead of Dewar's.

Carlton:

One of the World's Great Brewers

Time Warp, wrapping a Moral Imperative.

Famous Grouse:

Quality in an Age of Change.

Glenfiddich:

There's only one way to take **Seriously.**

Cooks' Chassuer:

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The Captain would have been proud of us.

Generally, if you just apply what you have learnt from cigarettes, you can't go wrong working out most alcohol ads.

It needs to be remembered though, a lot is triggering; a lot of sales of spirits are to near alcoholics, or it's just to get us to have a pleasant beer. *"You can get it ..(thirst)...(doing anything)..... as a matter of fact, I've got it right now. Victoria Bitter."* Wines are for dinners and long afternoons. It is beer which shows us the best range of conditioning, as these are very large companies which spend lots on just pure conditioning. For instance, Johnny Walker do have to keep a stake of the whisky market, CUB don't have to by advertising: if they want more share: they just buy another brand out. The advertising and opposition is competitive, but only as conditioning.

In Britain, the advertising is done by slick involvement mini-movies, and involvement techniques. There is very little sexual training compared to Australia. Beer is meant to mean something about the person, not just his looks or gender. Being thought of as Humorous is a desired personality trait that the advertiser tries to home in on.

While the Carlton and Swan brands in Australia slug it out by trying to turn beer into the sex act, those same brands are more careful in the U.K. There, "I feel like a XXXX", "I can feel a XXXX coming on", becomes "Australians wouldn't give a XXXX for anything else", and the surf and ritual can opening (orgasms) become pleasant beach scenes.

A new genre of ad is beginning to appear in the UK. It is incident based, meant to show some of the "reality" of life in the ad. This can be a normal family rushing to work, or a mother being ignored. But, the extreme of it, is that the advertiser attempts to complete the whole job in one

advertisement and does the media work for them, by reflecting how people feel when they feel worst about the world. Thus, McEwans (who, incidentally, use three marketing strategies at once) and Miller Light show the day to day world as a drudge, which needs a beer, not as a reward, as in Carlton's workday, but as escape, the only thing that makes sense of it all. In grey backgrounds, we humans are shown on treadmills, or pushing boulders up hills in the clocks of time. There are mythic characters like the grim reaper pushing us workers on, and the clock rings midnight. The workers revolt, and seize a beer.

In looking at ads for alcohol, we are entering into looking at radio and television ads. I want to try to confine the discussion to the ads, and gradually open up some of the other issues about television and radio through that, but some preliminary things should be said.

Anything on TV or radio has an infinite amount more power and impact.

They are both very powerful mediums, over which we have no control: we have no recall, unless we are taping or video recording, and just how many people take the trouble to record ads? Radio and television thus control what we see, the order of how we will see it, and, to the extent that we follow what they lead, they also tell us what subjects we will be talking about.

Who has not been having dinner, and the radio or TV are on: the talk at the dinner tends to bounce off and be directed by the subject matter of the radio or TV: a polite conversation suddenly becomes a political fracas, or everyone is doing their best to avoid commenting on a TV presentation on incest. And suddenly everyone is saying what kind of car they have, or what repairs have to be done. It's not just the "agenda" of political debate that is set by the media, as they are so proud to tell us, but also the agenda of many smaller parts of our

lives. And advertisements are a major part of that.

Television and radio ads work of the same basic ADMIT formulas, but always with the power of revelation. And that power they use to the fullest.

*

It seems silly, but the point needs to be made: **Radio and Television are not REALITY.** They may try to replicate reality, or even show us life as it is, but they do not succeed. You will gradually discover, though, that actually all that is on television is UNREAL. Exceptions being so rare, they prove the rule.

The combination of Visual Image and Sound is a very powerful one. It is not always possible to say, ah, that ad got power from the visuals, or another one from the sound. Either on its own is very strong. In either, it is possible to completely alter the mood and the meaning of information.

Everybody knows, at least from having heard about it, just how much editing can alter the impact of information. This is as true for the local newspaper as for the most sophisticated film: yet, we as viewers, having no recall over the sound and visuals, have no way of actually seeing what HAS been done while we are seeing it. To effectively see editing, you have to watch and rewatch, hear and rehear.

The producers of radio and television hide behind this wall of our ignorance, and our inability to watch THEM. A simple scene, say looking at a country field, can be made to scare, to excite, to arouse, to make us feel good. By angles, music and so on. We can be lead to like or dislike.

General Principle: "They" can do anything. And, in the case of ads, where the motivation is to get you to buy, or to trigger you to usage, "anything" means they actually will do anything.

General Principle: Everything on radio or television is Intentional. Thus, if you see something in the background, you can be assured it was deliberately placed there. The lovely looking boys and girls that are always wandering around in the background of Love Boat are all carefully choreographed. The picture hanging on the wall of the room Mr Sheen is dusting has been carefully chosen.

But, while everything is very deliberate, and complete ads or shows are designed to achieve certain effects, no one is watching the full effect. No one is in charge. No one really has any idea what is going on.

So, the producer of an ad is aiming to convince you to buy or light up a smoke or have a drink. He knows that by adding some sexual images, his task is easier accomplished. His intention is fulfilled.

The programmer now tries to set up some good shows for the night, to get you watching, and staying viewing. The ads are probably already booked, and just come in. The news will alter everyday, and the effect of the news and the mental perception it creates cannot be taken into consideration. So, although lots of people have been responsible for what you are presented with, no one was "in charge".

And, within this multiplicity of intentions and getting certain effects, the total effect is never seen by those who put it together. For, the people who produce radio and television have no contact with the EFFECT of their work, they only know the effect they want to achieve, and they are immune to that. A producer automatically knows to begin disbelieving the visual or aural images as soon as he sees a cut. And, this means that he is no longer susceptible as the ordinary viewer is.

And the ordinary viewer or listener is thinking that the TV station he is watching would never want to hurt him, that they

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are intelligent honest people who work within standards, and that, as well, there is a government body watching and listening to everything, checking ads, content, times and ensuring there are no subliminals.

How wrong he is. The TV station management are so far distanced from seeing the viewer as human and so far from being adversely affected by what they are producing that they haven't a clue. And if some one accidentally stumbles on the truth, he will have to leave for his own sake: just as the thinkers in the church have to leave, leaving behind only the conservatives.

And the government aren't watching: many people who are monitoring the stations to check the times of ads, and to ensure that there is no swearing, are aware of the effects that the TV has: but they would have to prove it scientifically, for a law court: and there is no current way that can be done.

And, the subliminals they are meant to be looking for aren't likely to be used.

SUBLIMINALS:

We have already shown the mass of detailing that becomes subliminal training. And, most of it is actually done by the viewer.

An older person whose interests perhaps no longer revolve around sex probably won't even see the sex in many ads. It still works on him or her, but is not something that they will get worried about: by now, it might just be reinforcement, not conditioning.

With radio and television, there exists a belief that noises or messages operating at high speeds or low frequencies, or every 5th frame of a film being a "Do this" message constitutes the subliminals to be feared and watched out for.

They don't: they don't really even work. The subconscious isn't so fantastic that it can hear a message running at, say, seven times normal and interpret it. And, many people can see the flicker of a 5th frame, and pick up on what's being done. But, it serves advertisers well if everybody does fear these things, and thinks that that is the worst they can do.

No, subliminal merely is when they direct a message at one level of thought or cognitive process other than the most rational. And, to do that, all they need to do is put the lighthouse in the background, or the rolls royce in the background, or show a man holding a can of beer in a situation you would not normally see one: eventually you'll get the message, and think it is normal for one to have a beer then. And eventually, you will. If they could show men and women drinking at work, they would. But, it has to be the thing you do as soon as you have finished work, or achieved anything, or done anything at all, or done nothing at all, and not going to.

I think that you know enough of the subliminal effect of visuals from the ads seen so far, to be able to start to see them on the TV screen, if you just slow down and look hard. And, as we progress through analysing some ads, you'll see the rest of what to watch.

But, what about sound, the radio ? I said that running messages below human hearing or at fast rates is unlikely to work. But, you can still run messages at just nearly the borderline, and you can play with music, and you can play with rhythm and the speed of music, and you can play with keys.

Thus, a recent Radio ad for Chiko Rolls, a type of spring roll, was set to an upbeat Rock'n'Roll tune, with plenty of drumming etc. A song was to praise Chiko Roll. The tempo and rhythm altered throughout the ad, and "Climaxed" every now and

then.

In fact, it was designed to speed the heart beat up, and lead it to false orgasms. Red Rooster used this technique well. It was an exciting ad, and very full of information. It appeared every now and then to turn to cacophony or confusion in sections, where you knew there were words being said, but couldn't specifically detect all that was going so, so busy was it. At one stage, the main singer, trying to get his message across over this building fugue of music and voices, yells "Quiet, I can't hear myself think."

A feeling was left. In fact the ad was composed of many layers of messages. The beat. The tune. The changing tempos and keys. The words. All this is usually enough to make a strong impression. The ad was heavily played on the radio: announcers I spoke to liked it, thinking it was a good direction for the ads to go to.

However, they had failed, even as experienced listeners, to pick out the messages. If you listened very carefully, you could pick up all the things the voices were saying, and which were picked up by a sub-processing part of the brain:

Can't stand pies.
Hate those prawn things.
Little Hairy things.
Can't stand pies.

When this sort of music is also wedded to visuals, no one can possibly combat the barrage. And, it is beer ads that repeat this system every night on television.

*

Brewers used to sell beer. Now they sell everything through beer.

Analysis of television ads is not easy. However, since you really only get to see what the ad intends and what it means, and
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then what it actually does, by watching it almost frame by frame, the conclusions need to be just put down. Yet, they will often seem distant from our remembered experience of an ad.

There's one myth we can look at now: the myth of the intelligence of the average viewer.

We tend nowadays to believe that television shows are so empty because the producers have discovered, "to our sorrow, since we'd love to be doing great shows", that we the viewers just aren't clever enough to watch shows that have lots of information or story lines in them. Thus, we are meant to consider anything more taxing than the A-Team or those slow slow 4 part shows, to be a quality piece, complex and demanding.

"Well, we couldn't have too many good shows, as the general populace just can't take it all in." Pop song video makers know that the mind can take in masses and masses of information. Ad makers know it too.

The ads are fast, full of information, and full of scenes at which we get just a tiny tiny glimpse, but which our imagination instantly completes. And most of it goes in, or at least the bits that we respond to. So an ad might have the same essential scene showing three or four times, with just slight alterations: the viewer will see and recall the one he "can fit himself into". And, all the rest are processed.

The ad we will look at in detail is a 60 second advertisement. It has thirty different scenes ! That's more scene changes than in a whole half hour show.

*

Everybody should have dreams, and fantasies, and hopes that they know may never come true.

However, they should be your own creations and very

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voluntary: they should not be supplied and forced dreams.

Capricorn Cooler:
There doesn't seem to be any paradise
in this world that can't unwind.

Take a break. (gruff)
And soothe away the day. (soft)

Capricorn Cooler.
Blending the wine and fruit to tempt you away.
Capricorn Cooler, the wine lover's cooler.

This ad gives the basic thrust of alcohol advertising: escape from a hard world, or get respite after a hard day's, or minute's, work. And, join the club. Or, do a manly or successful thing.

GENERAL SYNOPSIS FOR BEER ADVERTISEMENTS:

Gender sold to: Mainly Male

Is gender used YES

Is Sex used, whether as sex or the hope of a relationship: YES

CATALYSTS USED: A D M I T

Some Revelation, but mainly **Join the Club, the "Club of Being Male"**.

What Class is the campaign directed at: AD Class. **At least The A class, the middle middle and lower, often aspiring to belong to some sort of group**

Do they have a Youth training program ? Yes, they are a training programme: see football, players, wherever kids go.

Colors: same basics as in cigarettes.

We'll look at a Swan Ad first. This one was one of the first of the new breed, and dates from June 1985: this is all done much more subtly now.

SWAN AD

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CONTEXT: A sixty second color television commercial.

SUPERFICIAL OR IMMEDIATE EFFECT: A STATEMENT: First viewing shows a fast exciting advertisement, appealing to success, speed and ebullience, to what are deemed the most desirable masculine traits. Woman seems to be an appendage, there to support and worry for the man, or a copier, now accepted as an equal in competition, if she adopts masculine traits.

There are traces of America, the fast cosmopolitan sort of life. There is much city life. It is an ad about sport, and about males being together, living life fully in many different "zones": commerce, sport, socialising.

The initial viewing doesn't reveal any great amount of sex in the ad. It's about male society, not pushing beer as the thing that will get you a girl, as in spirits.

RAMIFICATION: That beer is a natural part of being successful. That beer is a natural thing to have when you are working, sporting or socialising. That all males strive, if they are men. That a way to show you are striving is to drink beer. That beer is the symbol that you have succeeded. That if you just drink the beer, you can not worry about doing the success making things, or continue to strive: you are proving your masculinity in a simpler way. That if women want you to treat them as equal, they have to look like you.

Final statement: The advertisement is a homo-erotic and auto(delusive)-erotic piece. It re-inforces and creates a male togetherness, and also installs a distrust of women.

It has a number of sexual climaxes, none of which are anything to do with women. The ad is constructed as a sexual act. It is a citified version of Mr Marlboro. It also has conditioning about the way a "boy" becomes a "man" in the commercial world. It is a "boy" getting noticed, who is
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initiated into Man Management, and will become a boss.

There is a loose scene (no. 15 the one with the man and his dog): he is a loser, not like the beer drinker? The actual execution of a sex act is done by drinking beer. This is aside of the intention to be doing it with self, woman or another man. Success is thus now a matter of sexual prowess. If you are successful, drink beer, you've had sex successfully. And, it's easier if you don't do it with a woman, because, as shown, when a woman is a woman, she is untrustworthy.

HOW DID ALL THAT HAPPEN ?

In the ad there are thirty different scenes. Each requires a lot of work and thinking out. How they are strung together has significance. Some scenes reflect us, some reinforce stereotypes, some make a bound into suggestion.

SWAN

They said you'd never make it,
with all those wild ideas.
They said you'd never make it,
They were saying it for years.

And though you never listened,
there were times you had your fears.
But you were out there trying,
while they were crying in their beers.

They said you'd never make it,
But you finally came through.

For all of you who've made it,
This one's made for you.

Made for You.
This one's made for you.

You've made it through,
And this one's made for you.

The method by which this song was introduced is interesting. It is used as Revelation, then forced back into revelation. Just the successful working out of it is thus enough as a trigger.

At first, the song was just played regularly. In itself, it doesn't seem to say "Swan".

The listener is thus left in the rare spot of having been advertised to, but not told by whom.

Later, an over voicing was put on. But most people worked it out. And thus planted the name Swan pretty firmly.

Next, the words were dropped, and just the music played.

Then, deepening the effect of all that had happened, and finishing the intentioned route, the words "This one's for You", have been altered to "This Swan's for You". The drunk slur. A common phrase removed from the realm of common meaning.

SCENE 1 A view of a central city district, with freeway carrying traffic. Tall buildings are phallic symbols. Colors: normal

SCENE 2 Pedestrian lights turning from red "Don't Walk" to green "Walk"

SCENE 3 Two young business men walking fast, in a hurry. Serious Attitude

SCENE 4 Another young business man running. Attitude. Speeding pace up

SCENE 5 Another leaves a taxi. Attitude. Speeding pace up

SCENE 6 Another runs into a building. Attitude, arrival, speed built up.

SCENE 7 Younger man is approached by older man, boss, who, although has receding hair still has authority over younger because he has power, is friendly, patronising ? Strong sexual overtones.

The Words Start

Actually, it is a very close contact which would be totally sexual between sexes. Close inspection shows a sexual wistfulness.

SCENE 8 The boys, now that we are to accept them as achieving, are shown clowning around: still young enough to be able to do spontaneous things without it seeming odd. Looks of admiration or desire are exchanged.

The boys are engaging in homo-auto-play. It could be that there is a general hidden realisation that close contact between males should be allowable, or is desirable, and that it is here being shown as attainable through drink.

Colors are getting stronger.

SCENE 9 Two of the boys clown around. They are actually making clear sexual contact. This is quite direct sexual contact. The colors are now sexual.

SCENE 10 Two cans of beer are thrust up, from out of an ice bucket. White ice is sprayed everywhere. The first climax of the ad.

SCENE 11 Now talking about winning. Scene from yacht, supposedly Australia 11, of the winching. Team member runs by. We see his crutch.

The scene is masturbatory, and the man running through is a very quick addition to the use of the hands that the winchers are doing. Color is neutral.

SCENE 12 Yacht, taking us to an aerial shot

SCENE 13 Yacht, as a phallic symbol and a nationalist symbol, and a success symbol.

SCENE 14 Victory scene, everybody's aim. Here a winner gives a thrusting motion with the can of beer, instead of the Victory Urn. The thrust denotes a power or sexual connotation. Try doing it yourself. Color changing.

SCENE 15 A strange shot. It is of an older, paunchy bald man being towed along by a dog he cannot control, while a jogger is coming past him. The jogger looks like a boy or sexy young

man, but is a woman.

Frankly, I don't know whether this is meant to be to get the response that really those boss types are just wimpy, let's overthrow them, or is meant to arouse a liking of young male bodies. It could also be, we'd better drink up before that happens to us, and we get weak by the time we are 40.

SCENE 16 A jogger is shown crossing bridge. It is a caged sort. It is a phallic one, and the color is changing back to the red.

SCENE 17 Another bursting Beer.

The second climax, one based on power of action played out for us all symbolically.

SCENE 18 Three young males playing footy. One has the ball, is tackled, and begins to fall. The contact and looks here are sexual. The color is red, to now, for the rest of the ad, keeping the sexual connotations to the fore.

SCENE 19 Wife worries and yet laughs about the falling one.

SCENE 20 Man on ground gives a strange hand signal: indicating he would like a beer. He is still in control when he falls, unlike the older man in 15.

SCENE 21 A bottle of beer is pulled open. Third climax.

SCENE 22 In the bar, after the footy, which is everyman's celebration, whereas, the victory of the yacht was one we all use as the role model. Win or lose the footy match, the Victory was in the Fall, and in retaining control afterwards.

In the bar, after the footy, the woman is totally unnecessary to the moment. She is in green. They are in red. She could serve sexual purpose, but they have no intent.

SCENE 23 Beer Pouring. Obvious sexual connotation.

SCENE 24 Bottle, glass. Culmination.

The next section is gender relationship based. It is to stop men being happy to have sex or congress with a woman, when it is easier to have a beer with the boys, and is closer to the ideals of malehood. A weightlifter is there as the normative value.

SCENE 25 Weightlifter. A most manly moment. Another Australian Olympic Winner ?

SCENE 26 Boy and girl now playing a ball game on a pier. This keeps us tense. This implies that both are accepting the rules of the game, as the men have all the way through.

The boy goes to kick the ball. Does so. But the girl then kicks him, and throws him off the pier.

Message: girls are untrustworthy, they don't follow the rules. The viewer actually imagines the whole of the fall, while the next scene passes very quickly. Reds.

SCENE 27 At work, a busy young man needs something. He is working at the desk next to a young woman executive. They are 'equals'. Yet, he can take her pen. She is furious, but can't do anything about it. She is acceptable only if she adopts male ritual and clothing if she wants to do all right winning Games. And, even then, she is overridable.

Thus, we have not yet seen a woman as sexual, only as supporter, or as a untrustworthy when being a woman, or as overridable when she is trying to get equal status.

Greens.

SCENE 28 Man in street gives a New Yorkish display of pleasure. Presumably, work is over. One would have expected to see this response to a girl; there is none. He is following a male. Red Tie.

SCENE 29 Another New York touch, fat man in pub roaring with pleasure. Mouth opens. Reddened tongue

SCENE 30 A bar scene showing males and females socialising. The women are in the role that is ok, lessers to the beer. Standing girl looks to man's beer, not him, and other girl looks to dark man. Thus, for the blonde guy, centered, and this is the first blonde man we've seen in the ad, sex is also from the beer.

SCENE 31 The final close up of bubbly frothy glass of beer.

Final climax: beer is better than sex found by being friendly with women.

STATEMENT OF WHAT TO WATCH OUT FOR.

The Swan system is to males who consider themselves successful. It is also then, to open ways in which males can see themselves as successful. Often, just striving is enough, if that striving is in combination with drinking.

This ad deals with mainly non-relational ways to get the climax of success.

It is directed to the younger men, or anyone who wants to be one. Thus also to the older male, the successful male. The series continued and soon was showing us real people, young and old, who had overcome adversity to succeed. One was a very well known young people's show host who up till then had refused to do ads. But, the hidden compliments in the ad appealed to him, and he went down a stone. A similar English host followed the same path.

XXXX:

Sales of XXXX beer are also heavily sexually laced. "I feel like a XXXX" is the key phrase.

Some revelation is also used. An ad on TV starts off showing a warfield, and a camouflaged soldier appears. Then another etc., till a whole platoon is shown marching. At this stage, a trigger we are all trained to gives us the answer: all the soldiers start whistling the tune "I feel like a XXXX"

CUB:

CUB is a brand. It has a family in that brand.

It sells from Tradition, authority, internationalism, all the masculine stuff, especially a Mr Marlboro type Australian, and *How Media and Advertising Are Killing You (C) Lowen Clarke 1988 (PDF1) 212*

from sex.

The marketing used to be ADMIT only. But changes in the marketing over the past two years have left all that behind. Gone is reliance on the draught horses. All the colors of the brands have been vivified into significance along the color scheming we are beginning to uncover. The beers that they have joining in competition, i.e. competing against you, to see how easily they can get you drinking, are

Fosters Lager Victoria Bitter Carlton Draught Melbourne Bitter

Another member, Abbotsford, is not pushed along that system.

Carlton Draught

By Nov 84 their ads did all the Marlboro things, but hadn't made sex overt.

Man on horse, the Australian Marlboro man: slightly wizened, and wiser, more careful about life.

Announcer:

After a hard days work,
Nothing beats a long cold Carlton Draught.

He'll tell you he likes to sleep beneath the stars.
(scene: he chases cows)

And get up with the dawn,
(hat off to the sun)

(pushing cows through town)

and likes the taste of real draught beer,
when his time's his own.

(looks through a dream window to see his mates enjoying a beer)

If you want the taste of a real cold beer,
Only Carlton comes anywhere near.
(gurgles beer down throat)

Nothing beats a long cold Carlton Draught.

Advertisements really make a mockery of the Australian male's affectation to hate poetry.

In line with the Swan and XXXX approaches, the CUB beers now revolve around orgasm in surf, being buddies in any situation they can get away with it.

Fosters: Fosters was the beer that CUB ten years ago decided was to be the first National Brand. To achieve this, it had to be de-parochialised. This was achieved by sending it overseas. It has now returned as an international drink, and therefore totally acceptable to the new middle consumer. To settle it back, it's getting nationalism added in now, so that it can be seen as the Smart Aussie who has conquered the World, and returned.

The large success it actually achieved in Britain was largely incidental. The ads used in Britain don't use sex as the product. Beer is still being sold.

SEX

To end this, I just want to pinpoint a question. None of us will be surprised that sex is being used in advertisements. After all, we've seen it exposed before, and also, well, isn't that a sign of a modern open society ?

One, if it were open, sex couldn't be used as a trigger. Two, why is all the sex stuff so hidden ? No, the advertisers are selling to repressions they and media, do their best to create.

The Question: If everything becomes sex, What does SEX

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become ?



CHAPTER TWELVE

.....WITH US IN THE BACKSEAT

We will see a different development here, with less need to rely on sex. This is mainly because car advertisers actually have a product. Where they have managed to get to, though, is a long way down the track in terms of conditioning. Quote: Max Harris, a highly respected journalist, says of Jaguar:

"In plain terms it is a fact that above all other material objects in our lives, we are prone to endow our cars with human attributes. That is, the object becomes a person: we commonly endow them with a Christian name, and certainly a human personality.

"Inevitably, the cars my family has owned and driven have been humanised. We've owned Myrtle the mini, who was a perverse little darling.....

"One theory has it that an appropriate automobile is a phallic extension of the virility of the inadequate male. This may have a degree of validity with a Porsche or even a BMW. But this is not true of the triumphant Jag. It is not a vroom - vroom car despite its competitive reputation.

"It is not engineered as a macho machine nor does it attract the devotion of macho males. Jag addicts are as meek and mild as Clark Kent, and they don't change apparel in a telephone box before taking over the wheel.

"Nor, despite the svelte lines of the design, nor the Lauren Bacall purr of the motor is the Jaguar a "she", a vicarious equivalent of the bedroom fantasy."

Let's look at this. Then I'll quote a bit more. It's a very defensive attack, which a simple edit makes clear.

"One theory has it that appropriate automobile is a phallic extension of the virility of the inadequate male.
..... Jag addicts are as meek and mild as Clark Kent, and they don't change apparel in a telephone box before taking over the wheel."

He actually only tries to argue against the idea by running around it.

From what we now know about what is sold, it is not necessarily that the car would represent a phallic substitute or expansion, but may simply be owned as a Reservoir of Masculinity. And that is probably more it for many of the sexually presented cars. Harris may be claiming that the Jaguar is not a she, but he thinks the purr is. So, he's still in the trap.

The point is that, yes, some cars are sold as sex objects, or owned for that reason, but that in fact there is a much more insidious relationship that car advertisers now condition us to.

And they are working off a natural and human and nice tendency, the tendency to humanise cars. However, they don't just play with our tendency, they encourage it, develop it, and make it the real urge. For even underneath sexual urge is the urge for company, for a friend. And that is what cars get sold as now. They are not products, they have become people, the real people.

As we look at some advertising systems you will see just how far this has developed. The ramification is not that that is so bad, but that it also means we are all trained to treat people as cars, as products. And that instead of being able to, as humans, say, I need a friend, and do something about it, we get a car, and wall ourselves off from the ability to get a friend.

This development in car advertising has been taken to a wonderful extreme in Mazda advertising:

323 : You are the fun, the personality

626 : You are the family

929 : You are the prestige

In other words, the cars are no longer at all sold AS CARS, but as the ideal people we haven't managed to find in the compromise people we live with.

Max Harris continues: I quote it because I find it hard to believe that anyone could be proud that this is the case: (But Harris is a journalist.)

"After two decades of backseat experience and clinical observation of the way Jaguar drivers behave, my conclusion is that the car provides a "mateship" relationship to its owners. It is about as close to a thing of beauty and a joy forever as those with a sense of mechanical aesthetic require. But responsivity is all. It is not engineered to satisfy male power lust. A vroom vroom machine it is not.

"It responds subtly to driving mood. It responds to the states of mind of those who drive it. It is the perfect mechanical canine. It is the driving man's best friend; but unlike the dog it doesn't go over the top in response to a human relationship. The Jag provides a relationship which is personal but asexual.

"A Jag is a companion, a friend not a lover, an androgynous respite between man and loneliness. It is sensitive, but not sensual."

*

As we look at the ads we can notice that now the object of selling a car is to create in the viewers' mind that it is a matching game, Perfect Match, where the consumer has to fit the given personality of a such and such a car. It is up to the hermeneutics of the viewer whether this relationship is to be friend, lover, or a marriage vow.

No car company can actually be seen to encourage you to want to stay with one purchase for ever, but they do want you to stay with their family. Thus, though they are always saying they stand for stability, and their service never changes, they do in fact want change: us buying new models.

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The observer will note that most cars in any given range seem to look pretty much the same. There is an aerodynamic question here, and one that relates to the scales of economy of production.

However, I would recommend any reader to spend time comparing drivers faces with the look of the front of the car. Further, shape is used as the Aspiration Route as a way to standardise pricing. Once, if you wanted a sports car, you could choose between different cars of different costs. Now, roughly, all small sedans cost the same. All the larger saloons, all the sports, all the convertibles. It is an interesting change.

Another aspect is that here we see more mediated logic. Car advertisers believe they have to prove to you why their car is **ACTUALLY IN TRUTH SCIENTIFICALLY** better than the others. This is gradually fading, but when they still do it, it is fascinating to see the contorted logics.

Every car ad promises that it will be the last time it will be superseded. Every time Commodore brings out a new car it says, 'This is it!' It's not just an inference. It's often a positive statement that this is the ultimate in driving pleasure and there is no way this car will be superseded. Of course the concept of 'new' always guarantees obsolescence. A car starts looking old, not when it really starts to age, but when its been superseded by another range. Everytime you see a car in the street you add the magnificence of that specially photographed ad onto the real car. If you imagine yourself the owner, for a few minutes, you will have had them as long as the models in the ads have had them, because 5 mins after the camera stops shooting that car all that clothing is ripped off the model, and the car taken away. Go with the fantasy they supply, and you've had the product.

JAGUAR

"The performance of the manual Jaguar is such that the prospect of tweed caps and driving gloves can't automatically be dismissed" and that sets the tone for the rest of the ad. It takes you through a history of all the Jags which we know now to be pop stars (going back to 1937). Therefore it uses its history and longevity to make you respect it as an institution.

"Even stationary, the Jaguar leaves little doubt that 200km per hour is merely a measured breath away. So sure footed is the Jag, it's possible to concede superiority of car over driver while feeling in no sense diminished by the experience".

What's good in the script is that it says things yet in no way attempts to prove them or refer to them again. *"The Jaguar warranty provides further evidence of Jag's sporting nature"*. (Yes, you're the sportsman to take the gamble !) All it says is that its maintenance program is called Mastercare. It doesn't go into it any further. It certainly doesn't back up that statement.

MERCEDES BENZ

Of course, you can already guess the major selling means of Mercedes. Moral Imperative and Time Warp. It is this emphasis sitting on top of all that Jaguar do, that gives them the lead. Try to remember the two ways the ads can affect: positive and negative. Anger or jealousy at car ads won't make you smoke, perhaps, but they are disempowering forces.

"Exciting News for the person who has always longed for a Mercedes Benz."

(Perhaps they are going to tell us that they are now available second hand !)

"Here is a car that has been designed in every detail to welcome you to the proud ranks of Mercedes Benz Drivers."

*

Introducing the finest compact in the history of the automobile.

The 190 E .

A totally new class of car.

(Well, if it's the only one, no wonder they can say it's the finest. There is simply no comparison.).....

Like its brethren, there are rear and crumple zones capable....The philosophy that guides every Mercedes Benz model has created a legend. It is a legend built upon the concept of Balance.....It is indeed a testament to the company's uncompromising founding credo: "The best or nothing"

Comment: sounds as officious as the Catholic Church when talking to Protestants. Very religious and powerful talk. Strong enough to crusade over.

*

Other diesels cannot compare because they have not had 45 years development.

Really. And you may recall that diesel became economic when petrol prices changed:

More than a coincidence ? When the Mercedes Benz 300 arrived, the idea of a Diesel car finally arrived as well. Today, almost every manufacturer has rushed to market a diesel. Perhaps it was a coincidence, but we prefer to think it was the remarkable 300 Diesel that caused the revolution.

(So, you can think in terms of revolution, you radicals)

*

Constant redefining of what sort of a car a model is, is a good dichotomiser that Mercedes use well:

280 SE: The most exhilarating high-performance saloon ever mistaken for a luxury car.

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Comparisons with all other cars stop here.

*

Why this \$35, 000 masterpiece is a better investment than a \$25 motor car.

*

The Mercedes Benz 300SD Turbo diesel is one of the most expensive, least extravagant corporate automobiles you can buy.....so sanguine is Mercedes Benz about the reliability of the 300 SD and its engine, incidentally, that it comes with a 36 month or 36,000 mile warranty.

Fine Print: This is, of course, a limited warranty.

*

For a Changed world, Mercedes Benz redefines the ultimate Saloon.

*

The Mercedes Benz 300 E or 260 E ? You have 1.3 seconds to make up your mind.

*

Two Opposing Views of the new Mercedes Benz

*

SAAB AND BMW

"Saab is the world's most intelligent car".

"Correctly conceived and properly built, it's a car that coordinates the finest engineering principles, and utilises them brilliantly....."

Try writing a sentence like that about yourself and watch the blush.

"....It's the world's most intelligent car."

This is a theme continued by BMW.

The Ultimate Driving Machine.

Was a tag of the old kind, soon the personalisation of the car became:

The thinking driver's car now thinks for itself. The new BMW 733i with Digital Motor Electronics.

The car of the future will be a very different car from

those with which we are familiar.

The future is going to require cars with new concepts, new technologies. And this will apply, even more particularly, to the top class vehicle.

This could make sense if it were about people: or is it ?

*

Many cars share our size. But none our principles. The BMW 633 CSI's technology has constantly anticipated needs rather than reacting to them.....Its bucket seats are not only made of fine leather, but orthopedically fitted to the curvature of the spine. They will not be outmoded until human architecture changes.....

**It isn't just built for purists. It is built by them. BMW
The ultimate driving machine.**

They are talking about BMW as being an uncompromising performance car with principles and that it is also a collector's piece. You have to grab them. Where with the Mercs you know that they will always be there, with the BMW you have to do something. The word 'surprisingly' crops up all the time in these ads to draw a contrast where there isn't one. Surprisingly, for such luxury, the front seat folds forward.... As I read these ads, I reflect on the enormous and now totally assumed gap between product and buyer. That such an assortment of steel, glass, alloy, rubber and foam is capable of being essentially luxurious, essentially intelligent, seems laughable. Especially so when compared to the reality of manufacture that our own experience tells us.

VOLVO

The main sales pitch was safety. Then for a time, they tried to push a sports image. Then returned to Safety, but dropping the information or logic attempts and producing wonders of leadership.

Rarely do you find a product so subtly tying in with current feelings on social issues, and on news items. Volvo decided that their customer is someone who believes in fairy stories, and that the best way to get the information was by the revelation of metaphors dressed up as traditional stories.

A television event was the showing of a film called *Threads*, a fatalistic view of the most definitely coming Nuclear Holocaust, in which humans were shown as absolute idiots. The next day, Volvo ran a press ad as a Fairy Tale about Lions and Bears, and the Brave people who, though they 'know' all is pointless, still invest heavily in solid things now. Volvo drivers tend to be parents, always worried about their kids. It took Volvo to realise that that was because their market remain children forever.

Then, an ad appeared, which contains the most amazing time warp and turning the car into a Human. Graphics: Volvo, with pregnant mother, and daughter leaning on her for protection, holding a teddy bear.

There's only one place safer than a Volvo to carry young children.

*

So, we've got a long way beyond the car as a material object. We know that the effect cars have on us is that we make them into friends. We know that for some of us they are our real and only friends.

The Japanese market their cars as people, and as life itself. A lot is done by television and radio, where they have movement to play with as well.

This involves big production and repetition of a tune, and a message. A catchy phrase or action is a trigger. There is some use of sexual subliminals, but not a lot. Many cars are sold on

a family basis.

Personality and Family:

The car companies are now able to sell their products like families – a different one for everybody out of the same product family group. Or within themselves, they have hierarchies of families. They are selling a sporty car to a sporty person etc. Mazda get around it by saying it's a car with many different personalities. It is Mazda and Nissan that have most successfully pushed advertising into producing people for cars.

The slogan "**Come Alive, Come and Drive, Nissan**" needs careful thinking about, heard as it is probably many thousand times.

MAZDA

The main push in their family has been to three identified markets.

The single person: everybody who is moving

The family people: special needs and easily trapped.

The business male: that is, the male whose vanity for a big car can be got to via telling him it's really for business.

The campaign centered on a Song, a Tune, and Revelation. After a while, the words were dropped, and just the music played. A triumph. Let's look at the words. All of a sudden a car became a person, a family, an imperative reward in business.

Male Singer: 929

To think we'd have the business sense,
to have this prestige car,
Mazda 929, you're my kind of car
Makes you feel so good to have come this far.
You've got luxury, flair, power to spare,
That's why you're my kind of car.

Male Announcer:

Makes Business a pleasure.
Mazda imported luxury.
Mazda 929.
Your type of car.

Male singer:

Mazda.
That's what you are.
Mazda 929 You're my type of car.

*

Male Singer: 424 626

To think the family's come this far,
to share a better life,
a better family car.
Massed Choir:
You're our kind of car.
You're value, the most versatile by far.

You are the family...PAUSE... p'formance car.
That's why, you're our kind of car.

Male Singer:

To think the family's come this far,
to share a better life,
a better family car.

Male Announcer:

It's more than just a family car.
It's Mazda imported quality 424 and Mazda 626.
Your kind of car.

Male Singer:

Mazda 626 you're our kind of car.

*

Female Singer: 323

You're my kind of car
You've got so much style, the most fun by far.

You got the GO, the style, the personality.

That's why, you're my kind of car.
Mazda 323 you're my kind of car.

*

The songs are played with different beats, and some slight variations in words. The car is the one addressed, being told why it is the perfect, ideal match for the singers. There is a deliberate pause in the line You are the family performance car, so that it actually reads You are the family. The play on Your and You're is very powerful. This is all powerful hypnotic sales.

NISSAN

If there we see the personality of the car overcoming the self determination of the human, Nissan's culmination is the logical outcome. I want to stress that like any other car manufacturer, they have every right to be proud of their machinery, their work, and their ideas for them. The companies are perhaps also to be seen as victims of the marketers. The car they were selling was a lovely piece of work. Nevertheless, it could have been advertised a different way.

Whereas in Mazda, the matching was seen as the outcome of natural, right forces, in Nissan, the Car Picks The Consumer, according to its knowledge.

A man walks into the showroom. He looks a bit boring, but thinks he has flair that should be brought out. There are all the models. Including the ace of the line, a real sporty macho machine. It's eye opens a bit, like a crocodile's, then closes. He walks around. None of the other cars takes much notice of him. Will there be one for him ?

Eventually, the car decides he is suitable, and starts to move towards him. We the audience are treated to victory music: he is acceptable, he is OK.

CHAPTER THIRTEEN

SH !! WE MUSN'T TALK ABOUT OURSELVES.

Now, I'd like to talk about competition in advertisements, as it relates to us, the consumer.

In car ads, we have seen brands which come close to competing in the full and no holds barred way capitalism is all about. But, you could also see what really means a company will gain a bigger share of the market: use of better manipulation, use of new marketing triggers etc. And, then we as consumers are also meant to be flag waving for the brand of our choice to beat the perceived competition.

Well, there is competition in the car industry. It is at the consumers' cost, but it is there. In cigarettes we were looking at a no-competition situation: three brands trying to battle the consumer into submission. In beer, we seemed to be looking at competition in Australia. All that is happening is that beer is being pushed heavily as not just a part of life, but **The** part of life. And making beer a trigger response item doesn't necessarily have anything to do with people actually tying up "This is the beer for me, cos it's for achievers" to "I drink Swan". The only loser is the consumer who gets masses more disempowering barrage his way.

In cars, the only real battle is in how they trick the consumer.

*

We are going to look at **Institutional Advertising**, then look at how the press, radio and TV market themselves to the consumer, and then how they sell the consumer.

I want to go over the general full ramification of the way advertising is now carried out, (and there is a way to advertise that doesn't have this effect).

Of advertising media, television is the best for conditioning a
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consumer. As cigarettes have been pushed off it, and as gradually it is likely to come about that alcohol is also pushed off, it is "live" advertising and billboards that is very important.

And, they are as powerful as Television: because they move. It is very important to be able to see and combat these forms of advertising and the way they spin you into dichotomy and wondering about your identity.

However, it is important to try to see the full effect of all the advertising: For the viewer the real message received from watching either a Fosters or a Swan ad is to drink beer. Because you'll get sex, or success, or confidence etc.

For the viewer of the full barrage of ads that we get, the message received is BUY, be in the glamor world of Ads, and you'll get success, admiration, friends, you'll turn a family into a better family, you'll attract a boy/girl. And those things become the real product sold: the product becomes the medium.

With Sports and Live Advertising, and Billboards and Television, there is an inferred product, movement, or action. All the things that are sold, are actually already possible and intrinsic to being human, and are attainable to the human who still has power. Now that Movement is such an important product, as it has been made to become to a mainly stationary population, it is not only we ourselves that are being sold back to us, but also life itself.

What is happening is that through the process of conditioning, every single personality attribute and part of life is being removed from us, and then sold back. The real ADMIT product is the dismembered consumer, who actually lives the nightmare of the media world, in the black hole of his mind.

And that's why you need to understand the analysis methods,
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and do them yourself. There are no correct or incorrect analyses: the only evaluation is how effectively they help you free yourself from conditioned responses, and then leave you to buy the product only if you want it.

In speaking about competition, then, we see that, however great or lofty the intentions may be, it is the consumer who tends to be affected. I am constantly having to tell people who are running small businesses to forget their ideas about beating the competition and all that. Many industries price themselves out of efficiency or pleasure by unthinking competition. And anyone who is in a small business situation cannot AFFORD the luxury of that sort of thinking. It is against the already conditioned consumer that they must compete, not against imagined opposition.

And, in the long term, this is what Institutional Advertising is all about. It is often condemned by ad men such as Ogilvy as a waste of time as it doesn't sell the company, or very effectively make people aware of a company, or even interested. From this point of view, he is right.

However, the effect of the barrage of Institutional advertising is that it creates the parameters through which sales pitches are made, and it sets up the Authority base from which Moral and Modal Imperatives can be delivered. They do a great job preparing consumers.

And, some of the companies that indulge in this advertising like to believe to themselves that Institutional advertising is like a gift to the community. BHP will almost say to itself, "no we don't sell direct to the people, but we give them ads that make us known to them." Instead of selling a material object, these ads are selling opinions, beliefs and attitudes, attempting to persuade.

THE BHP AWARDS FOR THE PURSUIT OF EXCELLENCE.

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THE FOOTY TEAMS SPONSORED BY INSURANCE COMPANIES
THE FOOTY TEAMS SPONSORED BY FINANCE COMPANIES
IF YOU HAVE AN INTEREST IN BHP, NOW YOU HAVE AN
INTEREST IN UTAH INTERNATIONAL. THAT'S SOMETHING TO
BE PROUD OF.

THE SCHOOLS WHO NOW TRY TO GET THE REAL ESTATE
AGENTS TO PAY FOR THEIR FETE BOARDS.

THE POP GROUPS AND MUSIC SPONSORED BY CIGARETTE
COMPANIES

VOLVO SETTING THEMSELVES UP AS THE SALVATION OF GREAT
ORMOND STREET CHILDREN'S HOSPITAL

BP: THE QUIET ACHIEVER. TRUMPETING ITS QUIETNESS ?

In Australia, British Petroleum tell you that they are the Quiet Australian, that they were founded in Queensland, just happen to have a British name, as it were, and that we are to be proud of them. In Britain, British Petroleum tell of the brilliant things that the British are able to do all over the world for those who couldn't do it themselves. BP is shown keeping Australia afloat.

Inevitably, Institutions will be setting up a Trust for Youth, or for Inventors. This is good, but the value of the trusts seldom comes near how much they then spend telling us all about it.

A recent example was Philip Morris: they ran a competition amongst their retailers for the "Most Beautiful" display. There were three winners, each getting a hundred dollars prize. The cost for boldly advertising these winners, when, as you know, such winning notices are usually two lines in the public notices column, was well over four hundred dollars. But, the reader subliminally sees, 'Oh, Philip Morris giving something back.' The competition was continued, and run under the banner of each brand.

Some readers will be aware of the viciousness with which the cigarette companies force milk bar and corner store owners to

carry masses of the advertising on the outside. Companies will also take credit for things that have very little to do with them: This Caltex series was run, not to powermen, sawyers, gearmakers, but to the general audience:

POWER Whether your turbines turn on water, steam or gas, you want minimum equipment maintenance....Caltex helps you run your business better.

WOOD Whatever type of wood customers call for, it's a smooth running chain saw that speeds it to them faster.....Caltex helps you run your business better.

And they are behind: Rails, Gears, Rigs, Paper, Aluminium and Steel. We depend on them, not as competitors in the oil industry, but just for being there. We become the lucky ones.

It's not only your car that runs well on our oil. Every year farmers are faced with the problem of fighting...bloat.The cure for this disease has come from a somewhat unexpected source. An oil company. ..BP the Quiet Achiever.

Probably a vet found it out. The point being that the larger companies are capable of taking credit for everything that their product enables to happen.

Another way of the Institution is that we are constantly being ordered to celebrate their longevity: "We're having a birthday: Aren't you lucky?"

They also pretend that all they do is being done for us: BP is desperately searching for copper: "Searching for the clue, that could mean prosperity for Australia." = Support your Leaders.

*

Banks do all this well. They use anything from sex to utter delusion to get you joining and hopefully borrowing. Westpac use a male symbol and a female one.

To my mind it is WESTPAC that leads in Institutional advertising: They gave Melbourne a phallic symbol dressed as a flagpole, and a billboard done in graffiti, with this message surrounded by a heart with an arrow in it:

WESTPAC LOVES VICTORIA.

Which everybody thought really a nice thought. Westpac is a bank which skilfully uses religious concepts. It calls its cheque account "The Spirit" and says of itself:

**"The 'team' philosophy has been integral
in the ascension of Westpac as
Australia's world bank."**



In Britain, Nat West Bank comes close: One advertisement proclaims

"A Declaration Of Independence. We hold these truths to be self-evident, that all customers are endowed with certain inalienable Rights and that among these is"

While another of their advertisements based itself around the song **"You'll never walk alone."**

*

This institutional training impresses lots of people. Coupled with the idea that is in people's heads these days that

government is bad, you get this sort of belief and dependency in people:

In speaking of an Archway a large department store put over a major road as a gift to us to celebrate the state's 150th birthday, one woman said, "Well, at least it's being put up by Myers and not the government." It was plastered with Myers name, and not a patch on how much the government itself was spending on the whole thing. Fear and distrust of government is a natural inclination made into huge fear by media.

I don't want to now criticise institutions per se, as they are useful entities fulfilling certain societal functional needs. However, when a business system, which is all that most are, begins to present itself as stability, honesty, what we depend on, all the while they are living off the labor of those within, it's better not to be too susceptible to what they say. And it's not as if it's only institutions that have done it. Governments and the law system have long been playing us like that.

Any comparison between a Victorian Post Office, a Victorian Court house and a Victorian Bank will show this thrust. However, now if you compare the three modern ones, you will see it's mainly the Bank trying to make architecture work for the image, and not the people inside. And some use the architecture of Cathedrals as the model. Compare carefully the head offices, modern and old, with Cathedrals. Compare the Supermarket with the Church; the color, the altars, the blessings.

*

When it really comes to what Institutions do, and we look for the most and most effective consumer conditioning and creation, we need only turn on the radio and TV.

We never realise this but the major and most incessantly advertised product on both radio and television is radio and television itself. It is the job of the radio and television to

create habits and condition you into never being able to escape wanting to watch or listen, now, or something in the future.

On TV, one in three ads is for television or for a television show coming up. We spend a lot of our time in anticipation of shows that are paraded in front of us. Station logos are not station identifications, (most televisions have dials from which you know what station you are watching), they are devices to create and use your loyalty.

All three media use a basic revelation system to get you anticipating, to pull you out of now, and to looking forward to some future event. Added to this, from each in different forms are orders to read watch or view. These are based on shaming you if you don't, making you think your ignorant if you don't, telling you everyone else in your peer group or class is, so you better had. Newspapers and radio tend to yell. The TV just orders.

NEWSPAPERS:

Like all good wine connoisseurs, MJ lives in fear of an old Bordeaux throwing a crust. MJ. Men's journal magazine. Excellence for the Australian Male.

Moral Imperatives inside Revelation:

**Costigan's Explosive Recommendations:
The National Times.**

Without it, you won't get the full picture.

*

**Money and Who's Making It .
The Australian Financial Review.
Get behind it to get in front.**

We get now to areas where fear is being very strongly manipulated:

How real is the recovery ? Would you walk away from \$220,000

p.a.?

Why does Paul Keating want to expose your salary package ?

Can Keating be stopped ? What does Hawke think ?

Will you be able to keep your credit cards ? Australian Business.

Because you need the answers.

*

The Case of the Missing Chapter: This intriguing story is broken in The National Times this week. Without it you won't get the full picture.

(About something you really haven't the slightest need to know.)

*

How the miniskirt started it all ! In the Sun tomorrow.

Would you start a second family at 40 ? In the Sun tomorrow.

Marriage for Don ? Scene.

LUNCH WITH THE HERALD TODAY ! THE HERALD PUTS PUNCH INTO LUNCH.

How to make your face your fortune. The Herald brings it all home to you. Have it home delivered.

Read something extraordinary in Your Saturday Age.:

In search of the great railway journeys of Victoria.

The great debate. The New Gold Rush....

Is time running out for Fraser ?.... But Don't Waste Time Thinking About It. Read all about it in the Bulletin. Out now.

Whatever you do don't have a heart attack in a hotel.....Get the Bulletin Now.

The magazine that gets to the heart of every matter.

Malcolm Fraser earns less today than Billy McMahon did in '72. How do you rate ? Check it out in Australian Business Tax '82 issue.

Individual Papers have their own general systems which they keep going.

The Age: Breakfast for the Brain.

The Herald: Get the Herald Habit.

**NO FINANCIAL TIMES, NO COMMENT
Independent ? Are you ?**

All tend to be showing you what's coming up tomorrow or later in the week:

"Starting this week, Age readers will receive a Saturday Bonus, a full weekend's reading in a big, new magazine. Patty Hearst, a controversy revisited, Elizabeth II, an assessment of her reign. ...Saturday Extra is not to be missed."

*

RADIO AND TELEVISION use the same methods:

Spend tonight with the Family. The Ingalls are the heartwarming family who live in the

"Little House on the Prairie."

"Compulsive Viewing" The Jewel in the Crown.

Television's most acclaimed drama.

Tomorrow night, the life story of a Polish Laborer.

John Paul 11

Love them or hate them, but don't miss them. Dynasty.

Hey, let's be careful out there. Hill Street Blues.

Huge Earthquake expected tonight. "Earthquake"

Tomorrow night, a hitchhiker turns the Nullabor into a graveyard.

Tonight experience the Hill Street Blues.

Which one of you bitches is my mother ? Lace.

Meet 5 reasons why Mike Hammer loves his work.

Keep an eye on what the television says to you after each show. Watch out in February in Australia. That's when they have to get you back to the screen after summer. As much as twenty pages of newspaper will be taken up by their ads.

*

On top of that there are two other ways that they enforce viewing and listening. One is what the newspapers count on, but which radio and television invent, the **NEWS**. The second is linking up with the City, and eventually becoming the city, the real world of men. After that, it's a simple step for television stations to tell you that they are the reality, and what is outside is false. And, we will see how they do this.

NEWS: The claims that television make for their news services are not just exaggerations, or even just misleading. They are dangerous. And you will realise they are deadly once you realise what you are actually watching. We are made to rely on the services of the news, then on the newsreaders. They are presented as Saints to us:

**The Top team, the most news,
Melbourne's top rating Eye Witness News**

*

The Extremes of this are easy to follow: **"Whenever News breaks, you'll be there."** Creates a myth that television actually makes us there.

Next, though, the news takes on a future prophetic role: Firstly, the reader, such as Brian, becomes a powerful man:

How will you know ? Brian Told me.

Then it becomes:

**Who will be saved ?
How do you know ?**

**What will be created ?
What will be destroyed ?
Who will lead ?
Who will follow ?**

How will you know ?

**How will you know what will happen,
what will happen today ?**

**Who will win ?
Who will lose ?
Where will it happen ?
How will you know ?**

We've got the people, we've got the news.

IN OTHER WORDS NEWS IS NOT ANY LONGER ABOUT SOMETHING THAT HAS HAPPENED, BUT ABOUT WHAT WILL HAPPEN.

*

LINKING INTO THE CITY AS OUR BEST FRIENDS:

This is something both radio and television do. It needs to be kept in mind that their first responsibility is to the advertiser, who pays them, and not to you, the consumer.

Now, this responsibility extends to the supply and creation of good consumer material. One of the first things that is needed, is that the consumer be immobilised, not able to run away and find life goes on everywhere. This is one of the reasons why we are, as nations, always given such bad views of overseas, and why the odd bombing and kidnapping in that huge busy world are so played on. They want us to stay in our parts of the world.

But, the largest geographic unit that a newspaper or radio or TV station can easily confine us to is our city. Until recently, the stations and newspapers were actually proud of Melbourne, they were Melbourne people putting together the best they could for us. And, there is always going to be some honestly home – proud stuff. It's nice stuff. And they used to just say there were our friends: our only friends.

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However, in the last while, each radio and television station has begun claiming that it IS Melbourne (etc.). All logos spend ages in helicopters etc. giving wondrous graphic shots of the CBD, the tall buildings. Channel Nine does so subliminally in its logos which also contains an orgasm.

The result: Channel 10: In 1979, they were Saying:

Make us a Part of Your Life.

Harmless enough. By 1986, the training had become, within a Melbourne frame:

**Yes, you're home on Ten,
Where the smile never ends.**

**So many faces you want to see,
So many reasons you want to be.**

HOME !!

**Yes, you're home on Ten,
Where the smile never ends.**

**When you're at home,
You're home on Ten.**

Channel 9: New Year 85:

**85'll come alive,
the stars come out strutting.
When daytime turns to night time,
Hey !! Here's the place to be.**

**Let's all get together,
Let's share the year as one.**

**Entertainment's home is here,
and the party's just begun.**

**And we're flying high, the Aussie flag,
And we're flying high, and we're proud**

**We're still the one.
There's never been a year like this before.**

If you follow the WE's, which swap from us as normal people, they sweep us all up, till WE becomes the TV station. We therefore have self-identification with the station. We are channel 9, and we are high, and we are still the one, and we cannot leave our identity.

So, supply of consumers can be guaranteed a bit better. The free range consumer is being nailed down and battery fed. And that's us.

*

Radio Stations push this line constantly:

3 KZ: Melbourne 3 KZ, One great song after another

3 DB:

**Radio 1026 3 DB Melbourne:
It's the feeling I get when I go to town,
when I work back late and there's no one around.**

**And no one can take it from me,
that's our Melbourne.**

**It's a rattling tram on a city street,
it's the buskers, the brokers, the feeling, the heat,
And no one can take it from me,
that's our Melbourne.**

**That's our Melbourne,
that's our town,**

It's where we want to be.

**Melbourne's home and Melbourne's own:
3 DB.
The new beginning.**

3 AW:

**We're a part of Melbourne,
and we're a part of you,
the heart of Melbourne,
3 AW.**

**We've got something to say,
and we're talking to you,
Keep our heads up high,
3 AW**

**We've got the personality,
The best in Australia 1278**

**3 AW
3 AW Is Melbourne**

And the Herald:

The Herald: Your Town: Your Paper.

*

We now look at the last product grouping: US

**RADIO AND TELEVISION AND PRESS AND ADVERTISING
AGENCIES SELLING THEMSELVES ON A BUSINESS TO
BUSINESS BASIS. BEHIND IT: THE REAL PRODUCT: SELLING
THE CONSUMER:**

A campaign was waged by the newspapers to show that
advertisers were better off advertising in the newspapers than
on TV. The television stations cried that one ad was unfair:

**On the average Saturday night, 60 per cent of the
people supposed to be watching your new commercial**
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will be drunk.

or in the bathroom, or making tea, or making love.

Who was really the insulted party ? What does this really show about the attitude of media to the consumer ?

The basis of the campaign was a false dichotomy which has long been about the only thing working for the consumer: that each of the media distrusted and disliked the other. Thus, each tried to outdo the other by clarity and honesty, believing it was an either/or battle.

Media conglomeration has changed this exclusivity. All media have interests in the other, and most are now owned by chains. Any competition that now goes on is only to keep the staff sharp, and ultimately weaves the consumer in tight into a web he can't even see, because there's no one to show it to him.

Just as in the case of news, each media feeds off the other, and hardly anyone actually goes out and gets news, so too, they all work together weaving a mediated world around us.

*

The Melbourne Herald Delivers Readers when They're in the Mood.

*

An Intimate Fact you should know about one of your best customers:

One of her most satisfying relationships is with a magazine. Cosmopolitan.

She feels about Cosmopolitan the way she feels about no other magazine.

She relates to it, trusts it, acts on what it says.....She's the woman you need.

And you can always find her inside of her favorite magazine. Cosmopolitan.

*

Oui .. Because now we give advertisers the highest concentration of young men at the lowest cost per thousand in the business.

*

We give you Chicago's better looking audience. The Chicago Tribune.

*

Caution: this magazine could become addictive: New Woman has the highest percentage of Heads of Households of all women's magazines.

*

The Sunday Mail is No 1 with more readers. Up to 76.9% of the people who matter.

*

People who buy the Courier Mail can afford to buy what's in it.

*

No magazine in America captures men quite like this.....Sports Illustrated..... Capture this important audience.

*

Warning: We're holding 195,000 young women in Houston.

Respond immediately, or kiss them goodbye. Houston Chronicle.

I think now you can see just what happens: that we are pulled to bits, and then sold back to ourselves, all the while thinking we are buying life. And, we have become the real products, sold from media to advertiser.

It is in the Parts on Media that you will see exactly how this process works. At present, you will begin to escape it just by learning to control the ads.

END PDF ONE

THE JOYS OF A LITTLE INVESTIGATIVE JOURNALISM ARE ALL YOURS !!
AS YOU DISCOVER

HOW MEDIA AND ADVERTISING ARE KILLING YOU

During your life you'll read many tons of newsprint, hear an immense noise, and see miles of film and tv footage. Why not learn to watch what you are seeing and hearing. The techniques you'll learn in this book apply to everything that gets into your head and confuses you or makes you wonder about yourself.

This new work by Lowen Clarke is a trailblazing new analysis and solution to the problem of media conditioning us into paranoid schizophrenics for the advertiser. They cut us off from the real world, by preventing us from taking positive action in our lives, by making us believe the world is full of evil and danger, and by ensuring we can only measure ourselves by the values of a new consumerism, pushing us into a world of reactions and comparisons. The world around us is our hell, and the advertiser sells us the new heaven, on the same old promise of behave, and you'll be happy.

By escaping the black hole of this new supernaturalism which is foisted on us by media and advertising, you'll discover a human being : healthy, happy and capable of success. Despair is not necessary as we work on rediscovering our humanness.

Lowen Clarke, in this book, has dared to break the spell for the first time.

This book will give fresh power and direction to what is in your head, new and old.

That paper you snuggle into on the train or at breakfast is killing you by making you so stressed and jealous that your day is ruined beyond repair before you start. Unearth the powers of your mind, and your life. There lie magical powers, just waiting to be experienced.

This book will become the basis of a new self-health movement, and establish the new solutions that advertising and journalism and commerce are calling out for. Advertisers are wondering why their markets are dying, and media wonders why they are so hated.

And, surprisingly, a chastened Christ concept can help us escape the nonsense of the new religion of media and advertising, and get us creating the wealth we need to share and spend. It can also point a way forward for philosophy and theology.

Societies which urgently need free brains and producers to solve problems cannot afford a media which is operating to create and cage consumers.

The West needs wealth creating producers, not caged consumers.

ISBN 1 870967 04 6

£ 5.50

.. If We Change Ourselves, We Change Everything.
And, if we're afraid of Change, that's the first thing to Change.
If we let ourselves be happy, we let everyone,
And if we're afraid of that, why ?

Lowen Clarke developed the work in Melbourne, and honed it in Rugby, both places known for their output of iconoclasts.

LOWEN
CLARKE

HOW MEDIA AND ADVERTISING ARE KILLING YOU

GLEN ORMOND
& GOODWAY