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Unit Overview


In this unit, you will uncover the power of language to include and exclude, to empower and disempower, to endorse and refute others' points of view, and to persuade audiences of one’s own. Various texts, including speeches and advertisements, and theoretical frameworks will be explored in order to refine your skills in analysing argument and persuasive language. As implied in the quotation above, persuasion can be used for ill as much as it can be used for good, so it is a moral imperative that you become a critical reader and listener, and that you develop some sort of ethical framework with which to evaluate different acts of persuasion.

In one assessment task for this unit, you will use some of the persuasive tools you learn over the next 4 weeks in your own advertising campaign. In another task (the Half-Yearly Examination), you will write an analysis of an unseen persuasive text. These tasks are designed to prepare you for assessments that you will almost certainly encounter in the VCE English or IB Language & Literature courses in Years 11 & 12.

The texts and tasks in this Support Booklet are not prescribed. Teachers will dip in and out the booklet as they see fit and will certainly introduce select texts from outside it.
Note-Taking in this Unit

In this unit, you will practice and reflect on TWO note-taking strategies –

1. The Cornell Method

[Image of Cornell Notes Method of Taking Notes]

2. Annotation

Marking and highlighting a text is like having a conversation with that particular text – it allows you to ask questions, comment on meaning, and mark events and/or passages you want to revisit. Annotating is like having an intellectual conversation with the text.

As you work with your text, think about all the ways that you can connect with what you are reading. What follows are some suggestions that will help with annotating.

- **Plan on reading the text twice.** The **first time**, read for overall meaning and impressions. The **second time**, read more carefully. Mark ideas, new vocabulary, techniques, mark examples etc.
- **Begin to annotate.** Use a pen, pencil, or a highlighter(s).
  1. Summarise important ideas/concepts in your own words.
  2. Search for examples within the text.
  3. Note/explain the context of the passage/author (if known)
  4. Mark anything that you find confusing with ???
  5. Write questions that you might have for later research/discussion with peers.
  6. Comment on the actions or development.
  7. Comment on things that intrigue, impress, surprise, disturb, etc.
  8. Note how the author uses language to convey meaning and its effect. List all your literary devices. If you are having trouble with literary devices, go back and review techniques. Look at examples so you know how to identify them.
  9. Draw a visual connection if appropriate

- **Suggested methods for marking a text:**
  o If you feel really creative, or are just super organised, you can even colour code your annotations/highlighters/coloured pens
  o Brackets: If several lines seem important, just draw a line down the margin and underline/highlight only the key phrases.
  o Asterisks: Place and asterisk next to an important passage; use two if it is really important.
  o Marginal Notes: Use the space in the margins to make comments, define words, ask questions, list techniques etc.
Collaborating in this Unit

Use this page to help you reflect (individually, then as a class) on the value of collaboration to the English classroom.

<table>
<thead>
<tr>
<th>When researching (investigating a particular target market, uncovering what advertisements already exist around a particular product etc.), do you think you would learn the most by working alone, in pairs, or in small groups? Why?</th>
<th>When critically thinking (analysing how particular words and images are used to intentionally persuade audiences), do you think you would learn the most by working alone, in pairs, or in small groups? Why?</th>
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<td>When note-taking (annotating a persuasive text or defining/explaining certain persuasive techniques), do you think you would learn the most by working alone, in pairs, or in small groups? Why?</td>
<td>When presenting ideas (a 3-4 minute speech, for instance), do you think you would learn the most by working alone, in pairs, or in small groups? Why?</td>
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Your Mindset in this Unit

There are two attitudes which you will need to display in this unit –

1. A tolerance for ambiguity

Tolerance for ambiguity is being comfortable with things which are different and unclear. For example, in studying advertisements, you may encounter an image or a word which challenges convention or is not immediately decipherable. If you are more comfortable with ambiguity, you are more likely to explore a range of ideas/creative possibilities rather than just stick to one solution.

To test your tolerance for ambiguity, look at the following advertisements and consider what products you think each are selling. Then reflect rate how comfortable you were during this exercise (from 1, meaning, ‘I haven’t got a clue. It’s impossible to get the right answer. I mean, seriously, how are you supposed to know?’ to 10, meaning, ‘This was really fun. I reckon a few of these could be selling two or three different products. I wonder what my Head of House would think of this one!’).
2. Creative self-belief

Use the questions below to prompt some reflection in preparation for your upcoming assessment.

You know that you have to create an advertising campaign for a product. What else do you **NEED TO KNOW** or find out about this project? What additional information would help you to move forward?

What do you find **WORRISOME** about this project? What’s the downside?

What **EXCITES** you about this project? What’s the upside?

What is your current **STANCE** or opinion on this project?
Critical Thinking in this Unit

Language is an intricate system of codes/symbols (both written and visual) that prompt immediate associations to emotions, activities and memories. Critical thinking in English is being alert to how these codes operate to create meaning and influence you.

View the clip below to understand more –

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Every utterance functions on two levels. We’re all familiar with the first one: Language communicates ideas. The second level is mostly invisible to us, but it plays a powerful role in communication. As a form of social behavior, language also negotiates relationships. Through ways of speaking, we signal—and create—the relative status of speakers and their level of rapport. If you say, “Sit down!” you are signaling that you have higher status than the person you are addressing, that you are so close to each other that you can drop all pleasantries, or that you are angry. If you say, “I would be honored if you would sit down,” you are signaling great respect—or great sarcasm, depending on your tone of voice, the situation, and what you both know about how close you really are. If you say, “You must be so tired—why don’t you sit down,” you are communicating either closeness and concern or condescension. Each of these ways of saying “the same thing”—telling someone to sit down—can have a vastly different meaning.

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Principles of Persuasion and Theory

As the next few pages indicate, the ‘science’ of persuasion is important to understand in terms of being able to influence others effectively (hopefully in worthwhile and ethical ways).

The following video introduces the complexity of persuasion by giving an overview of six key ideas that are known to be effective. They are taken from Dr. Cialdini’s book, Influence.

There are many other significant principles and theories over the next few pages that you should spend some time getting to know.

Dr Cialdini – Animated Video

Questions

1. Complete this idea with an appropriate explanation. ‘People are likely to say yes if …’
2. Reciprocity involves an exchange of gifts or favours. But it’s not just what is given; it’s often a case of *how* it’s given. Explain this in light of what’s discussed in the Science of Persuasion video.
3. What’s do we learn about the Concorde story?
4. Diplomas on the wall, uniforms, giving credentials – all of these are clear authority signals. What’s the significance of this in terms of persuasion science?
5. Small before big – how does this principle apply to the idea of consistency?
6. ‘Get it in writing.’ A common phrase, but what’s the relevance to persuasion?
7. ‘Time is money.’ What’s the problem with this saying?
8. How should hotels persuade their guests to reuse towels more regularly? What principle of persuasion is being applied here?
More ideas to enhance persuasive influence

Go to the online version of this document or visit www.changingminds.org, to explore each of the hyperlinks below. Before enacting these theories in your own life, it is going to useful to identify how they apply in a range of different situations. We all have our own approach to enacting these theories, and we often do so quite naturally or subconsciously. However, a clear understanding of each theory will help us to detect persuasive approaches used by others that are sometimes aimed at changing your own mind and behaviour. They may also help you to represent your own ideas and values more effectively.

- **ARCS Motivation Model**: Motivation model from training discipline.
- **Berrien's Persuasion Tools Model**: A four-type model of how we persuade.
- **The Flower Theory of Persuasion**: A simple metaphor framework for persuading.
- **Kellerman and Cole's 64 Compliance-gaining Strategies**: A long list of what we do.
- **Kelman's Process of Opinion Change**: Three types of change.
- **Marwell and Schmitt's Compliance-gaining Strategies**: Sixteen strategies we use.
- **Monroe's Motivated Sequence**: A simple set of steps for persuasion.
- **Persuasion SPICE**: Dutton's five core elements.
- **Rank's Intensify/Downplay schema**: A simple method of persuasion.
- **Three As of Simple Persuasion**: A basic method of persuading.
- **Four Persuasion Styles**: Based on decision and approach preferences.

There are many of basic principles underlying each of these theories. They help to flesh out some of the ideas already introduced in the 'Science of Persuasion' video on the previous page:

- **Alignment**: When everything lines up, there are no contradictions to cause disagreement.
- **Amplification**: Make the important bits bigger and other bits smaller.
- **Appeal**: If asked nicely, we will follow the rules we have made for ourselves.
- **Arousal**: When I am aroused I am full engaged and hence more likely to pay attention.
- **Association**: Our thoughts are connected. Think one thing and the next is automatic.
- **Assumption**: Acting as if something is true often makes it true.
- **Attention**: Make sure they are listening before you try to sell them something.
- **Authority**: Use your authority and others will obey.
- **Bonding**: I will usually do what my friends ask of me, without negotiation.
- **Closure**: Close the door of thinking and the deal is done.
- **Completion**: We need to complete that which is started.
- **Confidence**: If I am confident, then you can be confident.
- **Conformance**: People are driven to obey rules.
- **Confusion**: A drowning person will clutch at a straw. So will a confused one.
- **Consistency**: We like to maintain consistency between what we think, say and do.
- **Contrast**: We notice and decide by difference between two things, not absolute measures.
- **Daring**: If you dare me to do something, I daren't not do it.
- **Deception**: Convincing by trickery.
• Dependence: If you are dependent on me, I can use this as a lever to persuade you.
• Distraction: If I distract your attention, I can then slip around your guard.
• Easy: I like things which are easy (and not things which are difficult).
• Evidence: I cannot deny what I see with my own eyes.
• Exchange: If I do something for you, then you are obliged to do something for me.
• Experience: I cannot deny what I experience for myself.
• Fragmentation: Break up the problem into agreeable parts.
• Framing: Meaning depends on context. So control the context.
• Harmony: Go with the flow to build trust and create subtle shifts.
• Hurt and Rescue: Make them uncomfortable then throw them a rope.
• Interest: If I am interested then I will pay attention.
• Interruption: Break the flow.
• Investment: If I have invested in something, I do not want to waste that investment.
• Involvement: Action leads to commitment.
• Logic: What makes sense must be true.
• Objectivity: Standing back decreases emotion and increases logic.
• Obligation: Creating a duty that must be discharged.
• Ownership: I am committed to that which I own.
• Passion: Enthusiasm is catching.
• Peer Pressure: We do what we think others want us to do.
• Perception: Perception is reality. So manage it.
• Persistence: In all things, persistence pays.
• Pleading: Asking with attitude.
• Positivity: Use positive methods.
• Priming: Prior informational influence.
• Pull: Create attraction that pulls people in.
• Push: I give you no option but to obey.
• Repetition: If something happens often enough, I will eventually be persuaded.
• Scarcity: I want now what I may not be able to get in the future.
• Similarity: We trust people who are like us or who are similar to people we like.
• Simplicity: Simple means easy to understand and agree.
• Social Compliance: The pressure to conform.
• Social Proof: When uncertain we take cues other people.
• Specificity: People fill in the gaps in vague statements.
• Substitution: Put them into the story.
• Surprise: When what happens is not what I expect, I must rethink my understanding.
• Tension: I will act to reduce the tension gaps I feel.
• Threat: If my deep needs are threatened, I will act to protect them.
• Trust: If I trust you, I will accept your truth and expose my vulnerabilities.
• Uncertainty: When I am not sure, I will seek to become more certain.
• Understanding: If I understand you, then I can interact more accurately with you.
• Unthinking: Go by the subconscious route.

Source: http://changingminds.org/principles/principles.htm

Task
Reduce this long list of persuasive ideas down to the 10 that you think are the most powerful. Define each of the ten that you choose, and give an example for each, just to make sure you have a solid understanding.
Ronald Reagan, Address on the Challenger Disaster  
January 28, 1986

Ladies and gentlemen, I'd planned to speak to you tonight to report on the state of the Union, but the events of earlier today have led me to change those plans. Today is a day for mourning and remembering.

Nancy and I are pained to the core by the tragedy of the shuttle Challenger. We know we share this pain with all of the people of our country. This is truly a national loss.

Nineteen years ago, almost to the day, we lost three astronauts in a terrible accident on the ground. But we've never lost an astronaut in flight; we've never had a tragedy like this. And perhaps we've forgotten the courage it took for the crew of the shuttle; but they, the Challenger Seven, were aware of the dangers, but overcame them and did their jobs brilliantly. We mourn seven heroes: Michael Smith, Dick Scobee, Judith Resnik, Ronald McNair, Ellison Onizuka, Gregory Jarvis, and Christa McAuliffe. We mourn their loss as a nation together.

For the families of the seven, we cannot bear, as you do, the full impact of this tragedy. But we feel the loss, and we're thinking about you so very much. Your loved ones were daring and brave, and they had that special grace, that special spirit that says, "Give me a challenge and I'll meet it with joy." They had a hunger to explore the universe and discover its truths. They wished to serve, and they did. They served all of us.

We've grown used to wonders in this century. It's hard to dazzle us. But for 25 years the United States space program has been doing just that. We've grown used to the idea of space, and perhaps we forget that we've only just begun. We're still pioneers. They, the members of the Challenger crew, were pioneers.

And I want to say something to the schoolchildren of America who were watching the live coverage of the shuttle's takeoff. I know it is hard to understand, but sometimes painful things like this happen. It's all part of the process of exploration and discovery. It's all part of taking a chance and expanding man's horizons. The future doesn't belong to the fainthearted; it belongs to the brave. The Challenger crew was pulling us into the future, and we'll continue to follow them.

I've always had great faith in and respect for our space program, and what happened today does nothing to diminish it. We don't hide our space program. We don't keep secrets and cover things up. We do it all up front and in public. That's the way freedom is, and we wouldn't change it for a minute.
We'll continue our quest in space. There will be more shuttle flights and more shuttle crews and, yes, more volunteers, more civilians, more teachers in space. Nothing ends here; our hopes and our journeys continue.

I want to add that I wish I could talk to every man and woman who works for NASA or who worked on this mission and tell them: "Your dedication and professionalism have moved and impressed us for decades. And we know of your anguish. We share it."

There's a coincidence today. On this day 390 years ago, the great explorer Sir Francis Drake died aboard ship off the coast of Panama. In his lifetime the great frontiers were the oceans, and an historian later said, "He lived by the sea, died on it, and was buried in it." Well, today we can say of the Challenger crew: Their dedication was, like Drake's, complete.

The crew of the space shuttle Challenger honored us by the manner in which they lived their lives. We will never forget them, nor the last time we saw them, this morning, as they prepared for their journey and waved goodbye and "slipped the surly bonds of earth" to "touch the face of God."

[Note: The President spoke at 5 p.m. from the Oval Office at the White House. His address was broadcast live on nationwide radio and television.]

Task
Question: When this disaster happened, the whole of America – in fact, most of the world – was in shock. How does the President turn this event into something worthwhile?

Annotate the speech above as part of a class activity. Once done, start writing an 300-400 analytical commentary on the speech, answering the question above. You could discuss:

- inclusive language
- personal, reassuring tone
- targeting different audiences
- appealing to higher ideals – altruism
- allusion to political adversaries
- commitment to an ongoing project
- reference to historic moments
- positive, glorifying language
Less than three months ago at platform hearings in Salt Lake City, I asked the Republican Party to lift the shroud of silence which has been draped over the issue of HIV and AIDS. I have come tonight to bring our silence to an end. I bear a message of challenge, not self-congratulation. I want your attention, not your applause.

I would never have asked to be HIV positive, but I believe that in all things there is a purpose; and I stand before you and before the nation gladly. The reality of AIDS is brutally clear. Two hundred thousand Americans are dead or dying. A million more are infected. Worldwide, forty million, sixty million, or a hundred million infections will be counted in the coming few years. But despite science and research, White House meetings, and congressional hearings, despite good intentions and bold initiatives, campaign slogans, and hopeful promises, it is -- despite it all -- the epidemic which is winning tonight.

In the context of an election year, I ask you, here in this great hall, or listening in the quiet of your home, to recognize that AIDS virus is not a political creature. It does not care whether you are Democrat or Republican; it does not ask whether you are black or white, male or female, gay or straight, young or old.

Tonight, I represent an AIDS community whose members have been reluctantly drafted from every segment of American society. Though I am white and a mother, I am one with a black infant struggling with tubes in a Philadelphia hospital. Though I am female and contracted this disease in marriage and enjoy the warm support of my family, I am one with the lonely gay man sheltering a flickering candle from the cold wind of his family’s rejection.

This is not a distant threat. It is a present danger. The rate of infection is increasing fastest among women and children. Largely unknown a decade ago, AIDS is the third leading killer of young adult Americans today. But it won’t be third for long, because unlike other diseases, this one travels. Adolescents don’t give each other cancer or heart disease because they believe they are in love, but HIV is different; and we have helped it along. We have killed each other with our ignorance, our prejudice, and our silence.
We may take refuge in our stereotypes, but we cannot hide there long, because HIV asks only one thing of those it attacks. Are you human? And this is the right question. Are human? Because people with HIV have not entered some alien state of being. They are human. They have not earned cruelty, and they do not deserve meanness. They don't benefit from being isolated or treated as outcasts. Each of them is exactly what God made: a person; not evil, deserving of our judgment; not victims, longing for our pity -- people, ready for support and worthy of compassion.

My call to you, my Party, is to take a public stand, no less compassionate than that of the President and Mrs. Bush. They have embraced me and my family in memorable ways. In the place of judgment, they have shown affection. In difficult moments, they have raised our spirits. In the darkest hours, I have seen them reaching not only to me, but also to my parents, armed with that stunning grief and special grace that comes only to parents who have themselves leaned too long over the bedside of a dying child.

With the President’s leadership, much good has been done. Much of the good has gone unheralded, and as the President has insisted, much remains to be done. But we do the President’s cause no good if we praise the American family but ignore a virus that destroys it.

We must be consistent if we are to be believed. We cannot love justice and ignore prejudice, love our children and fear to teach them. Whatever our role as parent or policymaker, we must act as eloquently as we speak -- else we have no integrity. My call to the nation is a plea for awareness. If you believe you are safe, you are in danger. Because I was not hemophiliac, I was not at risk. Because I was not gay, I was not at risk. Because I did not inject drugs, I was not at risk.

My father has devoted much of his lifetime guarding against another holocaust. He is part of the generation who heard Pastor Nemoellor come out of the Nazi death camps to say,

“They came after the Jews, and I was not a Jew, so, I did not protest. They came after the trade unionists, and I was not a trade unionist, so, I did not protest. Then they came after the Roman Catholics, and I was not a Roman Catholic, so, I did not protest. Then they came after me, and there was no one left to protest.”

The lesson history teaches is this: If you believe you are safe, you are at risk. If you do not see this killer stalking your children, look again. There is no family or community, no race or religion, no place left in America that is safe. Until we genuinely embrace this message, we are a nation at risk.

Tonight, HIV marches resolutely toward AIDS in more than a million American homes, littering its pathway with the bodies of the young -- young men, young women, young parents, and young children. One of the families is mine. If it is true that HIV inevitably turns to AIDS, then my children will inevitably turn to orphans. My family has been a rock of support.

My 84-year-old father, who has pursued the healing of the nations, will not accept the premise that he cannot heal his daughter. My mother refuses to be broken. She still calls at midnight to tell wonderful jokes that make me laugh. Sisters and friends, and my brother Phillip, whose birthday is today, all have helped carry me over the hardest places. I am blessed, richly and deeply blessed, to have such a family.

But not all of you -- But not all of you have been so blessed. You are HIV positive, but dare not say it. You have lost loved ones, but you dare not whisper the word AIDS. You weep silently. You grieve alone. I have a message for you. It is not you who should feel shame. It is we -- we who tolerate ignorance and practise prejudice, we who have taught you to fear. We must lift our shroud of silence,
making it safe for you to reach out for compassion. It is our task to seek safety for our children, not in quiet denial, but in effective action.

Someday our children will be grown. My son Max, now four, will take the measure of his mother. My son Zachary, now two, will sort through his memories. I may not be here to hear their judgments, but I know already what I hope they are. I want my children to know that their mother was not a victim. She was a messenger. I do not want them to think, as I once did, that courage is the absence of fear. I want them to know that courage is the strength to act wisely when most we are afraid. I want them to have the courage to step forward when called by their nation or their Party and give leadership, no matter what the personal cost.

I ask no more of you than I ask of myself or of my children. To the millions of you who are grieving, who are frightened, who have suffered the ravages of AIDS firsthand: Have courage, and you will find support. To the millions who are strong, I issue the plea: Set aside prejudice and politics to make room for compassion and sound policy.

To my children, I make this pledge: I will not give in, Zachary, because I draw my courage from you. Your silly giggle gives me hope; your gentle prayers give me strength; and you, my child, give me the reason to say to America, "You are at risk." And I will not rest, Max, until I have done all I can to make your world safe. I will seek a place where intimacy is not the prelude to suffering. I will not hurry to leave you, my children, but when I go, I pray that you will not suffer shame on my account.

To all within the sound of my voice, I appeal: Learn with me the lessons of history and of grace, so my children will not be afraid to say the word "AIDS" when I am gone. Then, their children and yours may not need to whisper it at all.

God bless the children, and God bless us all.

Good night.

Questions

1. Fisher talks about a “shroud of silence” at the start of her speech. Why might there have this silence in the context of HIV/AIDS?
2. Fisher invokes war imagery in her speech, emphasising AIDS and its victims as being in some sort of mortal combat. Find three examples where this war imagery is seen and explain the effect of this imagery.
3. How does Fisher establish a sense of solidarity with marginalised groups in her fourth paragraph?
4. “We may take refuge in our stereotypes.” What does Fisher mean by this in paragraph 6?
5. Fisher talks about the dangers of complacency in the fight against HIV/AIDS. How does she use language to emphasise this danger? Find three quotes to support your answer.
6. Towards the end of her speech, Fisher addresses her own children. What is her reason for doing this? Does it add to her message, or detract from it?
Automotive giant Volkswagen has seen millions of dollars wiped off its brand value since it emerged that it had faked emissions tests in the US. Mumbrella’s Miranda Ward asked public relations professionals how the company should move forward in its attempts to try to save its brand.

PR professionals are agreed on one thing – Volkswagen, once synonymous with quality amongst consumers, is facing the biggest crisis in its history thanks to its emissions scandal. But what they don’t agree about is how to save the brand.

Shares in the German automotive brand have plunged by around 35 per cent since it admitted to the fakery, wiping more than $39b from its market value.

The scandal, which revealed that the car giant had installed devices in diesel engines that could detect when they were being tested for emissions output, changing the performance accordingly to improve results, has seen Volkswagen recall almost 500,000 cars in the US alone, with the situation being monitored in Australia with the Australian Competition and Consumer Commission beginning its own investigation.

The conspiracy has already begun to impact on VW’s reputation in Australia, with news outlets reporting declining sentiment amongst existing customers.

VW America boss Michael Horn has admitted the company “totally screwed up” and CEO Martin Winterkorn has resigned over the incident.

Francesca Boase, GM of PR agency Sefiani told Mumbrella: “What is apparent is the scale and depth of deception runs deep, and its impact on public trust of the brand is catastrophic”.

InsideOut Public Relations director Nicole Reany agreed: “Consumers, regulators, supplies will start to question all quality and brand claims.

“At this stage while Australia is monitoring the situation, brand perceptions have been affected worldwide.”

For VW locally this isn’t the first recall problem, with the car giant recalling a series of cars which had power-loss problems after a series of reports were published by Fairfax in 2013. The recall also saw the company pull much of its advertising from across Fairfax Media because it was unhappy with the coverage.

For Boase, while VW “has got some basic communications right, there is room for much improvement”.

“The company issued statements acknowledging the problem; apologising for the error and pledging a relentless search for ‘the truth’,” she said.

“However, there still seems to be widespread denial of knowledge of the issue internally and ongoing references to external investigations – rather than internal investigations to interrogate the systemic issues that allowed this to happen in the first place.
“One of the fundamentals of crisis management is that ignorance is no defence, and the apparent ignorance within the highest levels of Volkswagen’s executive team does not instil confidence.

“Statements from Volkswagen refer to ‘making a fresh start’ both in the CEO’s resignation speech and statement of the Board, but these statements seem premature and a little naive as investigations have just begun.”

However, Tony Jaques, owner and director of strategic consulting company Issues Outcomes, believes “it’s too soon to evaluate VW’s performance as the crisis is still emerging”.

“VW have done the basics – an apology, an explanation and sacking some individuals – but that is very clearly not enough. Nor is the resignation and denials from the CEO,” he said.

“The danger is that it’s seen as some sort of branding exercise, whereas it’s really a crisis about fundamental values inside the company. From what we know so far, my guess is that the brand will survive, but the company need to demonstrate they recognise it’s about a lot more than just communicating well.”

Volkswagen handles all its public relations and communications in-house. The company declined to comment on its communications strategy.

In Australia, InsideOut’s Reany says the brand “should be much more proactive in containing and managing this situation”.

“There is an entire suit of communication channels it’s not utilising,” she said.

“Right now, its social media channels are forging ahead as normal, and the public are hijacking its posts with comments and links to media articles.

“To maintain some control of its messaging, the brand needs to address the situation and continually provide updates. It can’t hide now.”

Boase’s advice for Volkswagen was “to take a far more proactive and impartial approach to these investigations by appointing an investigative team with impeccable integrity and a reputation for ethical conduct”.

“Recent events have been truly catastrophic for the brand on a global scale,” Boase said.

“The best Volkswagen can do is to remain as transparent as possible as investigations into years of systemic deception to customers, staff and stakeholders are conducted.

“Only by taking an open approach will the brand have any chance of restoring its reputation.”

Reany believes there is a chance for the brand to save some face locally if it is honest.

“Australia wants to understand, and believe, the level of impact here, what is being done on an international level to resolve the situation and some honesty around who knew what and ensuring they are rightly reprimanded or removed from the organisation,” she said.

“If the organisation handles the situation which some integrity, Australians are likely to soften their responses.”

Miranda Ward is the public relations and publishing editor for Mumbrella

Questions

1. Scandals like this often risk ‘un-persuading’ people from liking, buying, valuing and/or respecting a brand, a person or an idea.

2. The suffix ‘gate’ in the name ‘Emissionsgate’ evokes a huge political scandal called Watergate. Do some research on the original Watergate scandal and summarise your findings in four or five dot-points.

3. In the article above, how did VW respond to the Emissionsate scandal? Use at least two quotes from the article to support your answer.

4. What else should VW do to protect its image, according to PR specialists? Refer to at least three strategies outlined in the article.

5. For VW, what core values were ruined or seriously damaged when the Emissionsgate scandal hit the headlines? How would this have impacted on their brand image, do you think? Would there be an impact on the car industry more generally? How?

6. Do some research. What did VW end up having to do? Find details on compensation payouts, fines, car recalls and buyback schemes, and so forth. Aim for at least five dot-points of information here.

7. Go to this page and summarise three other ‘gate’ scandals that are listed: https://en.wikipedia.org/wiki/List_of_scandals_with_%22-gate%22_suffix

8. Choose your favourite of these ‘gate’ scandals and, trying to achieve some damage control, craft a short speech to the press as a PR agent just as the scandal has broken. Think about some of the persuasive principles and theories at the start of this booklet. Which might help now?
The Golden Rules of Advertising

Advertising is the great evil, the great annoyance, the less-than-truthful spin of which everyone desairs. Yet advertising may serve as the very foundation of modern media as revenue from ads finance our newspapers, radio, television, Internet and social media. Here are five theories applied to advertising and a discussion of how the different approaches intersect.

1. The hidden message. The idea that ads mislead and unconsciously manipulate the viewer was advanced by sociologist Vance Packard in his 1957 best-seller, The Hidden Persuaders. Packard argued that advertising is dangerous because it uses psychology to create emotionally-loaded hidden messages. Because the message is hidden, the viewer’s critical resistance is evaded and minimized.

   The Cornflakes ad suggests this product promotes not just good physical health, but also good mental health. It is a classic instance of “a doctor uses this product, it must be healthy” approach. It also demonstrates how psycho-analysis has entered the mainstream and become something of a joke. The joke is that we are all split personalities, wavering between lazy hedonism and disciplined self-improvement. Happily, cornflakes serve both interests: they are a candy-like treat and they are also a form of breakfast.

2. Shifting loyalties. Ads play upon and reflect conflicted, ever-changing loyalties. While ads try to cultivate a strong sense of brand loyalty, ads also urge consumers to change loyalties, to try something new, to disavow an old loyalty in favour of a new product.

   In her study, Advertising in the 60s, (Praeger, 2001), media historian Hazel W. Warlaumont argues that ads changed from the 1950s to the 60s. The look and message of many ads appeared to embrace the anti-authoritarian hippie counter-culture, all the while being designed...
and distributed by giant corporations promoting the status quo and capitalist interests. Warlaumont argues that advertisers co-opted the anti-establishment’s “ideals, leaders, icons and goals into the existing structure.” (p. 138)

Warlaumont’s argument inverts the concept of détournement, developed by activist Guy Debord and others in the 1960s. Debord was leader of the radical collective, Situationist International and author of The Society of the Spectacle, 1967. Détournement refers to an artist’s reuse of familiar images, by shifting contexts to create a new work with a different often contrary message. Détournement has an element of ‘anti-art’ using blatant theft and sabotage of existing elements, turning the original message against itself. The idea leads to the later strategy of culture jamming. Both strategies are conceived as a method of resistance to the grosser elements of Capitalist culture and raise awareness of corporate ploys and their social effects.

An example of an ad using elements of détournement is the print ad below sponsored by the World Wildlife Federation. The “turned” element here is the portrayal of a toxic industrial can as both a kind of giant urban monument and as the polluted water of the city. The image redirects the pride we might take in the magnitude of our industrial complexes into a fear that we are poisoning the very environments that are essential to our existence. Changing the intent of public messages is a two-way street however, practised by advertisers just as readily as by activists and artists. Détournement gives way to recuperation. Originally subversive works and ideas are themselves appropriated by mainstream media. The philosopher Gilles Deleuze speaks of deterritorialization and reterritorialization to describe this ongoing war of counter-ideologies.

These image wars reflect shifts in loyalties and conflicted loyalties. For instance, the Beatles were leaders of the 60s counterculture, with their experiments with drugs, their personal song
lyrics, anti-war attitudes and openness to Eastern philosophy and religion. However the Beatles also invented the music video and pioneered the use of cross-branding music, films and related products, as the ad here demonstrates.

3. The mediation of reality. Ads only work in conjunction with other media and environments in which they are embedded and cannot be understood apart from other media and environments. Marshal McLuhan noted that it is not the content of ads that makes them so persuasive. Rather it is the way they use media to fuse together a world of actions and a world of fictions. McLuhan writes: "When the movies came, the entire pattern of American life went on the screen as a non-stop ad. Whatever any actor or actress wore or used or ate was such an ad as had never been dreamed of. The result was that all ads in magazines and the press had to look like scenes from movies." (Understanding Media, 1964, p. 252) In The Image: A Guide to Pseudo-events in America, 1962, historian Daniel J. Boorstin describes how news and advertising have blended together to such an extent in popular media that they create an impression in which truthful reporting becomes ambiguous and the difference between a serious newsworthy event and a fabricated news event, such as a publicity stunt, is indistinguishable. But Boorstin does more than just describe how ads disguise themselves as news. He sketches the origins of celebrity culture, as fame and overblown public exposure become coveted ideals not just among a small set of people but among the general population of image and media consumers. However the ability to generate publicity and controversy, to saturate and bombard, to get people noticing, talking, arguing is something products do as well as people. We have celebrity brands. Advertising thrives in a celebrity culture and is integral part of it.

In the ad for Guess shown here, Paris Hilton steps off a helicopter accompanied by a male lover/servant rolled into one. She exudes an air of wealth and glamour, playing her private life out in the public eye as heiress, model and reality TV star. The ad looks like a paparazzi photo, blurring boundaries between reality and fantasy. McLuhan explains our addiction to media by pointing out that media extends and heightens sensory responses. For example, why do we like to read press stories of events we’ve already witnessed? McLuhan answers: “The press repeats the excitement we have in using our wits, and by using our wits we can translate the outer world into the fabric of our own beings. This excitement of translation explains why people quite naturally wish to use their senses all the time. Those external extensions of sense and faculty that we call media we use as constantly as we do our eyes and ears, and from the same motives. On the other hand, the book-oriented man considers the non-stop use of media debased; it is unfamiliar to him in the book-world." (p. 229) Media adds an extra level of mediated experience to things we already know, giving to reality a sense of hyper-reality. Ads thrive in this land of extra-mediated hyper-reality.
4. The magic of meaning. Ads don’t just sell products but infuse those products with meaning for the people who use them. In this way, ads influence our values and underlying beliefs. In his seminal essay, ‘The Magic System’ (1962), cultural theorist Raymong Williams argues that advertising “has passed the frontier of the selling of goods and services and has become involved with the teaching of social and personal values; it is also rapidly entering the world of politics. Advertising is also, in a sense, the official art of modern capitalist society: it is what ‘we’ put up in ‘our’ streets … and it commands the services of perhaps the largest organized body of writers and artists, with their attendant managers and advisers, in the whole society.” Williams goes on to remark that as a form of organized magic, advertising obscures the true nature of consumerism and its effects on public attitudes and social goals. Keeping the public away from discontented questions, advertising “is a true part of the culture of a confused society.”

The Louis Vuitton ad below uses many of the same features as the Paris Hilton ad for Guess, but the message is the opposite. The party girl in the helicopter was looking for adventure and excitement, indulging her own whims and revelling in the exposure and notoriety this indulgence brings to her. In the below ad, the celebrity rock star Bono and his wife Ali Hewson descend from the sky like angels into a pristine African wilderness, which their activities will be protecting. Bono uses corporate sponsor Louis Vuitton, working together with his own company Edun, to produce hand-bags made in Africa. Proceeds from sales are reinvested in the local economy. The ad functions as a fundraiser, but also suggests Bono and wife have come to Africa for other reasons. Returning to the roots of humankind for inspiration, it is the ultimate trip. The ad plays on ideas of youth, travel and self-discovery, mixed in with an altruistic concern for other people and other places.

James Twitchell, author of Adcult USA: The Triumph of Advertising in American Culture, 1996, writes: “Mid-twentieth-century American culture is often criticized for being too materialistic…we are not too materialistic. We are not materialistic enough. If we craved objects and knew what they meant, there would be no need to add meaning through advertising … What is clear is that most things in and of themselves do not mean enough. In fact, what we crave may not be objects at all but their meaning. For whatever else advertising does, one thing is certain: by adding value to material, by adding meaning to objects, by branding things, advertising performs a role historically associated with religion.” (p. 12)
5. Imitative desire. Ads play upon people’s tendency to desire what others desire. French theorist René Girard argued that we often desire to become the other (when the other is powerful, famous or beautiful). However it is impossible to become another person. This impossibility keeps our desire alive. Girard’s ideas are explained in depth in Kathleen M. Vandenberg’s ‘Sociological Propaganda’. Vandenberg argues that ads function as interactive rituals rather than one-way messages. The essence of a ritual is that people place themselves in communities through imaginative projection toward others.

This ad for a bookstore suggests that books function as escapes from ourselves as we take on the disguises of others, stepping into imaginary worlds. Ads serve a similar function. We see a product. Someone in the ad wants the product. We want the product because it is desired by others. This is René Girard’s idea that our desires are always mediated. Ads cannot affect us unless we participate in the social ritual, the imitative act that they invite us to.

Conclusion

It is remarkable how these 5 Golden Rules appeared within ten years of one another, the span from sociologist Vince Packard’s *The Hidden Persuaders* in 1957 to Guy Debord’s *The Society of the Spectacle*, 1967. Each viewpoint acknowledges that ads reflect, but also distort certain aspects of our lives. Commentators such as Packard and Barthes argue that ads need to be critiqued to reveal hidden messages, hidden ideologies. Raymond Williams suggests that ads are an effective form of propaganda because they play on our patterns of social bonding and our loyalty to symbols. Winning this loyalty involves the shaping of opinions and beliefs. Kathleen M. Vandenberg notes how advertising “exhibits many of the characteristics of propaganda; chief among these characteristics is a speaker’s reliance on self-interest (rather than the good of the audience), anonymity (or the suppression of ethos), the use of saturation or repetition of messages (rather than the delivery of formal speeches), and the employment of emotional appeals (rather than logical ones). Advertising meets these criteria insofar as it is, in the words of Twitchell, “ubiquitous, anonymous, syncretic, symbiotic, profane, and, especially, magical.”

Historian Daniel Boorstin, author of *The Image: A Guide to the Pseudo-event in America*, 1962, suggests that the critique of ads leads to controversy, the key ingredient of celebrity culture. Critique does nothing to demystify a product, rather just the opposite. Debord suggests that in an ideological war all the rules of rational debate go out the window. If you want to oppose the message of an ad or the corporate aims which it promotes, then you must counter-attack, manipulating language, image and context to turn the message against itself. McLuhan’s approach to ads is to consider them an inseparable part of media and mass communication, part of an on-going technological revolution. Applying McLuhan’s laws to ads, one could say: ads enhance our senses, ads make other types of messages obsolete, ads retrieve overlooked areas of culture from the past, ads lead to unexpected side effects which trigger reversals opposing the original initiative. Turning from technology to religion, Girard suggests we should not speak of reforming ads, as much as of reforming ourselves. Humans are great imitators and mimics, in need of a sense of belonging and a sense of meaning. But when we try to fill our deepest needs by imitation alone, we get in trouble.

I personally believe that all of the above positions have merit. The purpose of a critique is not to combat evils, but to enhance understanding and clarify values, to lessen the distance between
what we’re doing and what we’d like to do. For those who prefer taking more direct actions, Debord’s strategy of détournement may be more useful. It recognizes advertising is an infinitely adaptable tool that can serve the revolution as well as the corporation. McLuhan helpfully reminds us not to focus exclusively on messages, but to also study the media and environments in which messages are conveyed. We need to keep reinventing media and reconfiguring our social networks. McLuhan believed electronic and digital media were making culture more participatory and interactive. However the more we interact, the more we tend to imitate others. This is why I conclude on Girard’s notion that we need to take responsibility for our acts of imitation.


**Task**

Find five advertisements of your own that you think are really interesting. Aiming to summarise the five ‘Golden Rules of Advertising’ covered in this article, describe how each ad that you’ve chosen represents some key ideas. Aim for a discussion of 100 or so words for each advertisement.
Learning from *Mad Men*

Set in 1960s New York, the sexy, stylized and provocative AMC drama *Mad Men* follows the lives of the ruthlessly competitive men and women of Madison Avenue advertising, an ego-driven world where key players make an art of the sell. The main character of the show, Don Draper, is featured in each of the extracts below. He is a creative mastermind in the ad world. In each extract, we see him persuading clients on how they should persuade customers, or potential customers, to buy their product.

For more information, go to [http://www.amc.com/shows/mad-men/exclusives/about](http://www.amc.com/shows/mad-men/exclusives/about).

**Extract #1**

Don: Well, technology is a glittering lure. But there's the rare occasion when the public can be engaged on a level beyond flash, if they have a sentimental bond with the product. My first job, I was in-house at a fur company, with this old pro copywriter. Greek, named Teddy. And Teddy told me the most important idea in advertising is "new". Creates an itch. You simply put your product in there as a kind of... calamine lotion. But he also talked about a deeper bond with the product: nostalgia. It's delicate... but potent. Teddy told me that in Greek, "nostalgia" literally means, "the pain from an old wound". It's a twinge in your heart, far more powerful than memory alone. This device isn't a spaceship. It's a time machine. It goes backwards, forwards. It takes us to a place where we ache to go again. It's not called the Wheel. It's called a Carousel. It lets us travel the way a child travels. Around and around, and back home again... to a place where we know we are loved.
Don: So, Bob Grange, and his delightful wife, Patty, saw to our every need and also missed no opportunity to expose us to the unique local flavour ...

Client 2: Ah, lucky Bob. I tried to get that job but, unfortunately, I got promoted.

Don: Well, I've just come back and I'm not sure how much I've talked about it, but there is a feeling that's stayed with me.

Client 2: I've stayed in the winter. It's quite a shock coming back.

Don: Well put. But, ah, that could be any vacation. This was very, very different. I think we're not selling a geographical location. We're selling an experience. It's not just a different place. You are different. And you'd think there'd be an unsettling feeling about something so drastically different, but there's something else. You don't miss anything. You're not homesick. It puts you in this ... state. The air and the water are all the same temperature as your body. It's sensory. The music, the fragrance, the breeze and the blue. Stan?

Stan: It's just a sketch.

Don: Hawaiian legend has it that a soul can go in and out of the body, but that it usually leaves from leeward point into the waves. “Hawaii, the jumping off point.”

SILENCE

Client 1: So, what happened to him?

Don: He got off the plane, took a deep breath, shed his skin, and jumped off.

Client 2: I assume this is a photograph.

Stan: Or colour. That water is transparent.

Client 2: Well, I suppose it reminds me a little of the cinema. But mostly I see James Mason at the end of that movie, walking into the sea.
Client 1: What is that movie?
Don: I'm not that I know what you're talking about.

Client 2: Well, he's killing himself. I don't think they show it but he's going to swim out until he can't swim back.

Don: That may be a personal association for you, but that's not what this means.

Extract #3

Don: You should have seen it. Megan bringing the pot in, spooning them out the plate, her mother was smiling.

Client wife: Darling saint.

Megan: Actually, I don't know if I'd done something wrong because Don was staring at her. But, apparently, I'd given him this idea.

Don: She did.

Colleague: Don, you sure you want to talk about this now?
Client: Let him talk.

Don: Obviously, there's more to it. But I think it would be a series of one shot little movies. One mother, starting in the prehistoric caves, serving beans to a shaggy little boy by the fire. Then, a Greek woman, in a toga, with a little shepherd boy. Then Mary Antoinette with a little prince, Calamity Jane – the pioneer boy, all the way through the gay 90s, to today. In a kitchen like yours.

Client: Would it all be the same mother and child?
Don: We hadn't thought of that but that might work.
Megan: Tell him the rest of it.
Don: Well, it goes past present day to the future, to a little lunar kitchen with the earth off in the window. You know, futuristic clothing, interesting bowls. The kid has just taken off his space helmet as he takes a warm bite.

Client: Ah, that’s clever.

Don: That was Megan’s idea.

Megan: When Don told me, I thought – we’re all so busy, and we rush around and it probably always be like that. But, a mother and child and dinner, that will never change.

Don: “Heinz Beans: Some things never change.”

Questions

Choose one of the ‘Mad Men’ extracts above to answer the following questions:

1. How does Don Draper use a personal voice in his pitch? Give at least one specific example and explain its effect or intended effect.
2. Don is very effective when it comes to conveying a lyrical sense of how different products make sense in the world. How does he do this in the extract you’ve chosen? Use two quotes to support your answer.
3. There is a story in each of the pitches being presented. Summarise the story in the extract you’ve chosen (just in one or two sentences). Why is having a story such an important part of having a sale?
4. An association is where one ‘thing’ or idea is related to another ‘thing’ or idea. Don always uses associations in his stories – sometimes more effectively than others. In the extract you’ve chosen, what are a couple of associations that he makes in his pitch? What are the relevant connotations of each association you identify?
Questions

1. Describe the visual details of the ad in as much detail as possible.
2. High modality – look it up and explain where we find this in the advertisement?
3. Imperative language – look it up and explain where we find this in the advertisement.
4. Research the bigger picture of this advertisement:
   a. Who is Peta and where do they operate?
   b. Where did they put this advertisement?
   c. How did Harvey Nicholas respond?
5. Look again at Kellerman and Cole’s 64 Compliance-Gaining Strategies on page 5 of this booklet (you’ll need the online version to use the hyperlink). Which four principles here do you think relate most significantly to this advertisement? Explain your answer.
Questions

1. What’s the effect of the music stopping at around 55 seconds?
2. How do visuals and sound effects help to enliven a sense of animal cruelty?
3. What is the impact of seeing ordinary people responding the way they do?
4. Marwell and Schmitt (also linked to on page 5) discuss ‘aversion stimulation’ and ‘moral appeal’. How might these ideas relate to this advertisement?
5. Read the article below. What are three ideas or insights in the article that support or contrast with your own view of the advertisement?
PETA's 'Behind The Leather' Is Revoltingly Effective

People for the Ethical Treatment of Animals (PETA) Asia recently conducted a reality prank where they created a pop-up store full of exotic leather products - handbags, jackets, shoes, etc. - but there was a gruesome surprise behind every product. I found the resulting film to be disgusting, but from a communications standpoint I found it also to be incredibly effective and right on strategy.

The creative is convincing.
The store is the stage for these bloody reveals and it is beautifully pointed. Looks very high end, each product has plenty of space, and the name/tag on the back wall, "The Leather Work - Handcrafted Luxury," seems tasteful. If Apple had a luxury leather store, this would be it. But that's all child's play.

The ultimate reveal begins with just the reactions of the people. This decision to keep the viewer wondering what's inside these products gives the film its dramatic turn, but it also makes it impossible to switch off. What could possibly be inside these products causing these viscerally violent reactions?

And then we see, after which we wish we hadn't.

The open bags, jackets, wallets, and shoes reveal incredibly convincing carnage. The prop stylist on this shoot should be commended, if not committed. The beating heart in the bags got my own heart racing. What looked like intestines in another got mine in a nauseating twist. And the pulled skin on the back of the wallet made mine more than crawl.

But the one that got me the most was the shoe. The poor woman pulls her foot out of the leather shoe to reveal blood on her foot. As if her foot entered the animal itself.

PETA has never been shy. And they're not starting here. The bold execution of this film is outstanding.

The message gets tattooed to our souls.
PETA is the largest animal rights organization in the world. According to their web site they "...focus on four areas in which the largest numbers of animals suffer the most intensely for the longest periods of time: on factory farms, in the clothing trade, in laboratories, and in the entertainment industry."
The clothing trade's number was up with this film.

Further, the site claims "PETA works through public education, cruelty investigations, research, animal rescue, legislation, special events, celebrity involvement, and protest campaigns."

This film, whether you support PETA or not, is a clear "protest campaign" and is very effective. Here's why. The brand could have done a typical PSA and simply informed us about what the animals go through prior to being made into bags, jackets and wallets. But they did one better: they made us feel the cruelty by forcing us to experience a simulated version of it. A feeling is far more memorable than an argument.

Better yet, anyone who watches this film will be forever haunted by it while browsing any leather goods in any store. It's tattooed to our souls.

I hated watching this film. I don't ever want to watch it again. And I don't need to. Mission accomplished.

Source: http://www.forbes.com/sites/willburns/2016/05/13/petas-behind-the-leather-is-revoltingly-effective/#66935c35674b
'It tastes like a milkshake but smooth': Peta fool horrified taste testers into drinking 'dogs' milk' in campaign against dairy industry

- Animal rights group Peta asked people to try samples of a 'new milk'
- Initially people reacted positively saying it was smooth and tasted sweet
- But Peta told them it was dog's milk, prompting a disgusted reaction
- The milk was actually soya and was all part of a new Peta campaign

By Joseph Curtis For Mailonline

PUBLISHED: 05:58 +11:00, 24 November 2016 | UPDATED: 12:37 +11:00, 24 November 2016

People were left disgusted in London last week after being tricked into drinking 'dog's milk' as part of a new animal rights campaign.

People for the Ethical Treatment of Animals (Peta) hosted a focus group and went out and about on the streets to offer people free samples of a 'new' milk.

After asking them how it tasted and what they thought of it, they dropped the big reveal that it was actually from a dog, causing a range of horrified reactions, from spitting to swearing.

A representative from Peta tells passers-by about a 'new dairy product' being launched.

She hands out samples to people, including the woman above, and asks for feedback.

She then tells her it's dog's milk, and the woman asks her 'Why you give me, I drink dog milk?' [sic]

She then spits it out and says 'shame' to the woman, before walking off with a disgusted look on her face.

The reactions were filmed as part of the campaign with the video put online aiming to discourage people from drinking cow's milk.

Those who drank the milk were asked to describe its taste, texture and appearance, with responses including that it tasted 'sweet', looked 'whiter than white' and was 'like a milkshake but smooth'.

But the mood quickly changed after the truth was revealed, with one woman shouting 'Why would you drink this madness' at the focus group leader.

Another horrified taste-tester added: 'I drank dog's milk? Shame!'

One woman was so perplexed she repeatedly asked the woman from Peta to clarify what she meant by dogs milk, before adding: 'You mean that this is produced by a dog?'

The video also shows a focus group being held, where several people are being given the milk to try.

The woman informs them it's dog's milk, when it was actually soya milk that was used.

This woman is shocked when she think she has just drunk dog's milk.
She then says 'You should have said that first' and is visibly uncomfortable. She later asks other people in the focus group 'Would you ever drink that madness?', which they then say no.

A sneak peak of the Peta campaign is then revealed, featuring a close up of a dog's teats, causing another focus group member to shout 'Don't use that picture!'

The film ends with a message from Peta opposing the consumption of cow's milk.

It said: 'Dog's milk. Cat's milk. Rat's milk. Cow's milk. We're the only animal to drink another species' milk. Isn't it all a bit gross?'

But Peta didn't actually give any of the test subjects dog's milk, instead giving them soya milk.


**Task**

With a partner, think of another animal rights issue. Put together a brief pitch on how you would like to create some buzz around the issue, persuading people to change their views and behaviours?

For a reminder of how to put together a pitch, have a look at Don Draper from ‘Mad Men’ earlier in this booklet. Remember to consider:

- Your basic message
- Your target audience/s
- Your way of advertising (billboard, social media, TV, radio, etc – just pick one to concentrate on)

Be prepared to defend some of your ideas in class discussion afterwards. You might want to refer to some persuasion theory to help in this respect.
Ethics of Persuasion

Not all persuasion is ethical. Persuasion is widely considered unethical if it is for the purpose of personal gain at the expense of others, or for personal gain without the knowledge of the audience. Furthermore, some methods of persuasion are wholly written off as unethical. For example, coercion, brainwashing, and torture are never considered ethical.

Barring any of the persuasive methods that are easily distinguished as unethical (such as torture), the line between ethical and unethical is less clearly demarcated. Ethical persuasion has a series of common characteristics that are missing in unethical persuasion. Ethical persuasion seeks to achieve the following three goals:

- Explore the other person's viewpoint
- Explain your viewpoint
- Create resolutions

Notably, this approach involves input from the audience and an honest explanation of your viewpoint. If you have questions about the ethics of a persuasive attempt, there are a number of tests that can be done.

TARES Test

Sherry Baker and David Martinson proposed a four-part TAREs test to help guide the PR practitioner to define ethical persuasion. An ethical persuasive speech must have all of the following components:

- Truthfulness of the message
- Authenticity of the persuader
- Respect for the audience
- Equity of the persuasive appeal

Fitzpatrick & Gauthier

Fitzpatrick and Gauthier developed a series of questions that must be honestly answered to determine how ethical a pitch is:

- For what purpose is persuasion being employed?
- Toward what choices and with what consequences for individual lives is persuasion being used?
- Does the persuasion in this case contribute to or interfere with the decision-making process for its target audience?
Ethical Marketing

Ethical marketing is less of a marketing strategy and more of a philosophy that informs all marketing efforts. It seeks to promote honesty, fairness, and responsibility in all advertising. Ethics is a notoriously difficult subject because everyone has subjective judgments about what is “right” and what is “wrong.” For this reason, ethical marketing is not a hard and fast list of rules, but a general set of guidelines to assist companies as they evaluate new marketing strategies.

- All marketing communications share the common standard of truth.
- Marketing professionals abide by the highest standard of personal ethics.
- Advertising is clearly distinguished from news and entertainment content.
- Marketers should be transparent about who they pay to endorse their products.
- Consumers should be treated fairly based on the nature of the product and the nature of the consumer (e.g. marketing to children).
- The privacy of the consumer should never be compromised.
- Marketers must comply with regulations and standards established by governmental and professional organizations.
- Ethics should be discussed openly and honestly during all marketing decisions.

There are distinct advantages and disadvantages to ethical marketing. Unethical advertising is often just as effective as it is unethical. And since unethical behavior is not necessarily against the law, there are many companies who use unethical advertising to gain a competitive advantage.

Many people buy diet pills even though they are rarely, if ever, effective. This is because some diet pill companies use exaggerated and manipulative claims to essentially trick customers into buying these products. If that same company committed to using ethical advertising they would probably go out of business. However sneaky their business model may be, it is not illegal and it is keeping their doors open.

For companies looking to improve the image of a brand and develop long-term relationships with customers, this kind of unethical behavior can quickly lead to failure. Customers do not want to feel manipulated by the brands they like. Companies can use ethical marketing as a way to develop a sense of trust among their customers. If a product lives up to the claims made in its advertising, it reflects positively on the entire company. It can make the consumer feel like the company is invested in the quality of the products and the value they provide customers.

It is impossible to claim that any company is completely ethical or unethical. Ethics resides in a gray area with many fine lines and shifting boundaries. Many companies behave ethically in one aspect of their advertising and unethically in another.

Dove soap, for instance, ran a widely seen ad campaign featuring “real” models. The ad was meant to promote realistic body images and encourage girls to love the way they looked even if they were not supermodels. However, other Dove ads both during and since featured stereotypically beautiful models whose images have been altered to hide imperfections. Dove marketed ethically in one campaign and unethically in another. This illustrates how difficult it is to do the right thing in all circumstances. What is most important for any company that claims to practise ethical advertising is to make it a fundamental feature of their marketing process. With every decision they must ask themselves “will this sell” and “is this the ethical way to sell it?”

Every company has the opportunity to engage in ethical marketing. Any business, from the smallest mom and pop store to the biggest multinational corporation can choose to be open, honest, and fair when they advertise to their customers. When done in a thoughtful way, ethical marketing can be an economical and effective form of advertising. Similarly, unethical advertising doesn't guarantee higher sales or lower advertising costs.
Some companies operate according to lofty personal principles. For these companies, advertising in an ethical way is a natural and necessary extension of their corporate character. Corporate responsibility can be a major selling point to consumers who are interested in more than just price and quality. Companies that are known for treating workers fairly, sourcing sustainable materials, environmental stewardship, and charitable donation have to reflect these principles in their marketing efforts.

For other companies, ethical marketing will be little more than an opportunity to boost their credibility. Domino's pizza, for example, carried out a well-known advertising campaign in which they showed consumers pictures of real Domino's pizzas without the studio photography that makes them look so perfect. This was a refreshing look behind the artifice of much advertising, but this did not signal a more open and honest relationship between Domino's and the pizza buying public. The campaign was considered an attention seeking stunt at best.

- **Surrogate Advertising** – In certain places there are laws against advertising products like cigarettes or alcohol. Surrogate advertising finds ways to remind consumers of these products without referencing them directly.
- **Exaggeration** – Some advertisers use false claims about a product's quality or popularity. A Slogan like “get coverage everywhere on earth” advertises features that cannot be delivered.
- **Puffery** – When an advertiser relies on subjective rather than objective claims, they are puffing up their products. Statements like “the best tasting coffee” cannot be confirmed objectively.
- **Unverified Claims** – Many products promise to deliver results without providing any scientific evidence. Shampoo commercials that promise stronger, shinier hair do so without telling consumers why or how.
- **Stereotyping Women** – Women in advertising have often been portrayed as sex objects or domestic servants. This type of advertising traffics in negative stereotypes and contributes to a sexist culture.
- **False brand comparisons** – Any time a company makes false or misleading claims about their competitors they are spreading misinformation.
- **Children in advertising** – Children consume huge amounts of advertising without being able to evaluate it objectively. Exploiting this innocence is one of the most common unethical marketing practices.

Ethical marketing doesn’t refer to a plan in and of itself, but offers tools for companies to evaluate the marketing strategies they use in the past, present, and future. If a company decides that an ethical marketing strategy can increase their profits or advance their public image, they can take steps to revise their existing marketing. In some cases this involves minor changes; in others it will require entirely new ad campaigns.

Any ethical marketing effort will begin with a careful analysis of the company, its customers, and the markets it operate within. Ethical marketing has many advantages, but few companies would undertake an ethical marketing strategy if it reduces profits. Careful research is the best way to predict the effects of a change in strategy. If ethical marketing proves to be cost prohibitive, many companies will abandon the effort.

A company will then decide which features of their advertising to perform in ethical ways. As previously mentioned, the field of ethics is notoriously abstract. What is right to one may be wrong to another. Marketing professionals must reach an agreement about how they want to deliver their campaigns. They might decide to focus on making honest claims, avoiding marketing to children, or falsely criticizing competitors. A delicate balance has to be struck between the truth of the ad and its ability to persuade the customer.

Finally, ethical marketers need to make difficult choices about how to leverage the capitol of their ethical decisions. For most companies, the simple knowledge that they are doing the right thing will not be enough of a motivating factor. Ethical marketing often highlights the ethical choices a company has made in order to improve their public reputation. This can be a powerful way to connect with customers, but it also runs the risk of seeming self-congratulatory. Any effort at ethical marketing has to balance a company’s self-interest with their social responsibility.

One company which embodies the spirit of ethical marketing is The Body Shop, a worldwide chain of bath and body stores. Since their inception they have been committed to treating workers fairly, avoiding
animal testing, using organic products, and promoting healthy body images. These values are often at the center of their marketing efforts. The ethical nature of the company is highlighted as a way to differentiate themselves from their competitors in the cosmetics industry.

Source: http://www.marketing-schools.org/types-of-marketing/ethical-marketing.html

Task

Imagine that you have been asked to devise an easy ten-point grading scale that helps people to ascertain whether a marketing initiative is ethical.

Based on what you have read over these last few pages, and perhaps in this booklet more generally, what would be your ten-point scale look like? Aim for at least five key criteria – you may need more.

Once you’ve finished, choose at least three of the advertising initiatives found in this booklet (e.g. from PETA, ‘Mad Men’, Pirelli, Louis Vuitton, etc) and see how they rate on your scale. Which is the most ethical? Which is the least? Do you need to make any changes to your scale?