THE RECIPROCAL IMPACT OF ADVERTISING ON SOCIETY

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SWORN DECLARATION

I hereby declare under oath that the submitted Diploma Thesis has been written solely by me without any third-party assistance, information other than provided sources or aids have not been used and those used have been fully documented. Sources for literal, paraphrased and cited quotes have been accurately credited.

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Linz, 28.07.2016

Patricia Jauk
Executive Summary

This writing is devoted to the reciprocal impact of advertising on society. Two topics build the main foundation of this work – the role of advertising and the role of graphic design. Both cannot be unlinked and influence each other constantly. The following research questions build the foundation and will be answered throughout this writing.

- Which impact does advertising have on society?
  - Which role plays graphic design in it?
  - What should advertising professionals do with this impact?
  - What are their responsibilities?

The following overview will shortly summarize the research results found by the author. Moreover, these results were primarily derived from literature research and an online survey.

Advertising

Advertising & Society
The literature on the influence of advertising on society is mainly divided into two parties. One party claims that the impact of advertising on society is very high and the other party stresses that the impact is very low and reciprocal. Here advertising is not the pulling force, yet society is. This theory is more profound and shows that advertising picks up current trends and needs and reflects them back at its audience.

Graphic Design

Definition & Historical Background
The roots of graphic design date far back to the cave paintings from 30,000 BC. It was heavily influenced by technological advances and social changes. The invention of the printing press, the poster and newspapers/magazines can be mentioned here.

Vulnerable Groups targeted by Advertising
The three most vulnerable and primarily targeted groups by advertising are – children, women and ethnic minorities. Children are highly sensitive to the images and content provided by the advertising industry. They easily believe what advertising tells them and therefore need to be protected from inappropriate advertisements. Women find themselves in various stereotypes created by advertising on an everyday basis. Females are strongly influenced when it comes to body types and

Ethics in Graphic Design
Various writings concerning ethics and morals in graphic design can be found in American literature. One major writing is the First Things First Manifesto which was published in 1964 and renewed twice in 2000 and 2014. The manifesto primarily talks about the responsibilities of graphic designers towards society and its general audience. Furthermore, the FTF initiated a rapid grow in critical writings concerning graphic designers.

Further important texts were written by the American graphic designer Milton Glaser.
beauty ideals. The last group, ethnic minorities was often left out by advertising in the past. Three models of minorities in advertising were introduced to diminish discrimination and racism. Conversely the number of models shown in advertisements with a different skin color than white is very rare.

Glaser dedicated his time to educate art and design students about morals and an ethical conduct in graphic design. He created the “Road to Hell” to guide young designers through the harsh advertising industry. At the end of this chapter the Professional Standards for Graphic Designers will be shown and shortly explained.

Examples for Good Advertising
Some companies have proven themselves as a good example for ethical advertising and addressing societal issues. A pioneer in this field was the clothing company Benetton, which has shocked with provocative ads since the early 1980. Benetton’s advertising campaigns are iconic, yet their methods can be seen as too harsh and tasteless. Benetton is a rare example of a profit oriented organization dedicated to social problems. Nonprofit organizations such as Lycra, WWF and UN Women created impressive and sophisticated advertising campaigns addressing environmental and social issues.

Regulations/ Laws
Graphic designers and their clients are faced with legal aspects on a daily basis. Especially the topic of copyright plays a major role. The regulation/laws mainly concern the use of fonts, the use of illustrations and the use of photography. To avoid unnecessary conflicts both parties – the designers and their customers have to be informed about their rights and obligations. A further aspect is the correct use of software and the avoidance of software piracy. Graphic designers and ad agencies should always be clear about the rightful use of software and show respect to its creators.

Ethics for Advertising Professionals
The 8 Principles of Advertising Ethics created by the Institute of Advertising Ethics are a guideline for advertising professionals to integrate ethics and morals into their day-to-day business. These guidelines are one of the latest writings in the field. In practice these principles do not offer concrete suggestions for implementing ethics and morals into one’s day-to-day business.

Online Survey
The results of the survey showed that consumers mainly agree with the theories shown in the literature, yet disagree at some points. Consumers accredit a high power to advertising and feel strongly influenced. They only partly agree with the theory that society is the pulling force, which influences advertising. Furthermore, those polled are concerned about the impact of advertising on children and judge it rather critically.
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2. Introduction

This writing is based on the following research question:
1. Which impact does advertising have on society?
   a. What should advertising professionals do with this impact?
   b. What are their responsibilities?
   c. Which role plays graphic design in it?

Advertising surrounds us constantly in our everyday life and the exposure is more present than ever. Advertising can be defined in various ways - on the one hand as a form of art, on the other hand as an effective marketing measure. Furthermore, the impact of advertising on consumers and overall on society is widely discussed and will be of major importance for this writing.

Related literature does not clearly show if advertising influences society or vice versa. Moreover, advertising is often criticized for discriminating both genders and putting them into unhealthy and unrealistic stereotypes. Some groups find themselves more often stereotyped than others - in this case: women and ethnic minorities. These groups will be addressed as “Vulnerable Groups” within this writing. The question if advertising is responsible for the values and messages it directs at its audience and if an ethical conduct/code is needed, will be answered. How can advertising professionals take responsibility for their work and how can they implement ethics in their day-to-day business.

The second important part of this writing concerns the topic of graphic design. Design plays a major role in advertising and both factors cannot be unlinked from each other. Where does graphic design come from and what is its history? In which category can it be found? Is it simply a means of marketing to make advertisements look good? In addition, various writings concerning ethics in graphic design can be found and have been developed over the last decades. Put differently, advertising and graphic design have to share a common ethical ground. To integrate ethics in a designer’s daily business AIGA (the America Institute of Graphic Arts) introduced the Professional Standards of Graphic Design. These standards offer precise guidelines for graphic designers and designers, who want to follow an ethical code. Moreover, various legal aspects come into play. With design it is essential to clarify ownership issues and the rightful use of it. This section will concern the correct use of fonts, illustrations, photography and software.

To verify if the theories concluded by the literature match the perceptions of consumers, a small online survey with 16 questions was conducted. It is really important to observe if consumers feel influenced by advertising and in which ways, not only to believe the answers conducted by various authors. This survey primarily takes a look at the impact of advertising on society, discrimination and stereotyping of women and men, the influence of advertising on children and adolescents and the role of design in the buying process. The results will be compared to the 8 hypotheses created by the author and illustrated in the last part of this writing.

As already mentioned this work is divided into two main sections – Advertising and Graphic Design. Firstly, the theories concerning the impact of advertising will be discussed, followed by the three most vulnerable groups targeted by advertising – women, children and ethnic minorities. Further on, practical suggestions for advertising professionals on how to implement ethics in their work are described. The section on graphic design shortly shows how graphic design can be defined and how its historical development looked like. Next different writing on
ethics in graphic design will be compared and discussed. Afterwards a short overview on the Laws/ Regulations in graphic design will be given. Lastly the readers can take a look at the online survey conducted and compare the survey results to those of the literature.
2. Advertising

A major part of this chapter focuses on the influences of advertising on society and vice versa. The opinions of advertising professionals and philosophers regarding this topic vary widely. Many authors rate the impact of advertising on society very high, controversy many others do not accredit advertising such a power. The perceptions of how advertising can influence society depend on various factors such as social and cultural background, gender and age, as studies have shown.

Likely wise the author discusses the responsibilities of advertisers towards the vulnerable groups often targeted by advertising. Therefore, the protection of children and adolescents has high relevance. Furthermore, gender roles and stereotypes are shown in advertisements on a daily basis. The author will evaluate which risks and impacts could result from this portrayal. Lastly people from different ethnic backgrounds find themselves discriminated and often left out by the advertising industry. How much this has changed over the past decades will also be illustrated in this writing. In conclusion, examples can be found during the 1980’s when commercials for children boomed or after the 1960’s when cigarettes started being promoted for women, not only for men.

In addition, this writing focuses on advertisements which address societal issues in a provocative way rather than solely promoting products. A pioneer in this field was and still is the fashion label Benetton. Benetton’s critical ad campaigns date back to the 1980’s and were shaped by the Italian photographer Oliviero Toscani. Numerous campaigns of the company were extensively discussed by the public and some of them were banned. The author will analyze the reactions of the people and the impacts of the ads on society. Moreover, a great number of campaigns from other companies and non-profit-organizations were developed to raise awareness for societal issues and will also be evaluated in this piece of writing.

In the last part of this chapter the points of view from advertising professionals are questioned. Moreover, the 8 principles of ethical advertising are part of existing ethical standards in the advertising industry and are further assessed. The model is relatively new and talks about issues linked to privacy and the protection of children. The author stresses the necessity of ethical advertisement in this writing. The tension between customers and advertising industry is higher than ever. Hence experts claim a power shift in times of ever increasing social network participation, from the ad industry to the customers. With the regained power customers demand ethical advertising and the truth.
2.1. Advertising and Society

This chapter asks the key questions concerning the influence of advertising on society and vice versa. Many authors have discussed this matter and the results and answers are rather controversial. The scientific work written in this area mainly divides into two parties. On the one hand, many authors see advertising as a manipulative threat to society, but on the other hand, numerous opinions accredit advertising a low impact or no impact at all. A further theory sees the relationship between advertising and society as reciprocal and the impact as low. The representatives of these theories see it as an imperfect mirror which reflects the desires and wishes of our society. To fully comprehend the thoughts behind these two opinions, every one of them will be discussed below.

2.1.1. High Impact on Society

Authors who accredit advertising a high power over society are primarily worried about the impact on morals and social values. Furthermore, they are concerned about the content and messages which are promoted by advertisements. The author and lecturer Andrew Gustafson asks if advertisers should remain no responsibility for the effects of their ads, or if they should start taking at least partial responsibility for their actions (Gustafson, 2001). Gustafson (2001) argues strictly against the myth of amoral advertising. Advertisers have impact on the desires and wishes of consumers and therefore are responsible for the messages they transfer to the audience. He calls the belief that advertisers have no impact on morality the one-dimensional view of the “autonomous agent”. Within this view, advertisers see consumers as a rational sovereign self. As a result of that advertisers have no impact, they do not influence moral behavior, because morality is a matter of rationality alone (Gustafson, 2001). Gustafson criticizes this view tremendously, full rationality of consumers is never given and an act of wishful thinking.

In fact, if advertisers have any power of changing morals and sentiments, they would at least have the responsibility to not encourage the loss of noble sentiments, moral feelings and moral imagination (Gustafson, 2001). Caused by that some advertisers claim that they simply respond to the desires of the audience. Therefore advertising is a passive and responsive activity (Gustafson, 2001). Gustafson (2001) does not say that advertisers are mere puppeteers on the strings of cultural influences. Yet he stresses that they have at least a small responsibility towards their audience, in a way of shaping moral and healthy messages.

American Advertising guru Jay Chait has a distinct view on the effects and truthfulness of advertising. He stresses: “Everyone thinks that advertising is full of lies, but it’s not what you think.” Moreover, the facts presented in advertising are almost always accurate, not because advertisers are such good people, yet because advertisements are very closely regulated. Chait (2000) speaks about laws and regulations which make it very hard for the advertiser to lie in advertisements. None the less Jay Chait accredits advertising a high power, yet in another way (Chait, 2000). Chait implies that the real lie in advertising can be found within the presentation of situations, values, beliefs and cultural norms that form a backdrop for the selling message.

In other words, the world presented to us in advertising does not reflect our real world, it is much more a collection of images and ideas for the purpose of selling. In addition, advertising tells us
how the perfect family and the perfect home should look like. Also what beauty is and what not (Chait, 2000). Advertising shows an unrealistic and unachievable image which restrains us from seeing the world as it is. For Chait (2000) the main issue resides within the constant exposure of advertisements. He stresses that the 24-hour-a-day drumbeat leaves no room for alternate views. “Advertising robs us so much so that we have trouble seeing things in our own natural way It robs us of the most intimate moments in our lives because it substitutes an advertiser's idea of what ought to be – What should a romantic moment be like?”

Philosophers and authors who support the theory of the high impact of advertising often talk about its subliminal effects. Subliminal advertising means advertising which targets customers beneath the level of awareness. Waide (1987) argues that advertising is affecting its audience subliminally, in ways people do not even recognize or are consciously aware of. In addition, he stresses that conditioning between the consumer and a certain product is part of every advertisement. He complains that advertisers ignore the well-being of their audience whose affections might be manipulated (Waide, 1987).

A good example for the research done in the field of subliminal advertising is the work by James Vicary in 1957. His research project “eat popcorn, drink coke” is well known and often shown in marketing and advertising classes. He tried to push the idea of subliminal advertising beyond non-rational techniques of persuasion to concealed or subliminal messages, where advertisers try to slip an explicit word or picture without consumers even being aware of it. Every five seconds during a film shown in a New Jersey movie theatre, Vicary flashed the messages “eat popcorn” and “drink coke” alternatively for one-three thousandth of second, a period of time too short to be consciously seen. His observations showed that the sales of food and drink rose significantly.

Taking a closer look at Vicary’s research methods and his measures of evaluations, many discrepancies can be found. It turned out that there were no experimental controls, especially regarding the fact that the movie shown was “Picnic” and included numerous scenes of people eating and drinking. No research evidence of the effectiveness of this technique has been forthcoming. The theories supporting the existence of subliminal effects in advertising could never be validated. According to Lantos (1987): “No one ever was able to cite specific circumstances in which subliminal communication techniques could force consumers to act against their will, nor is there any evidence that motivational effects result from such stimuli.”

Moore (1982) argued that while advertisers might be attempting to use subliminal influences, there is no empirical documentation for these desired effects, such as changing attitudes, motivations and particular behavior.

Gustafson tries vigorously to find a category for advertising. In his article “Advertising’s Impact on Morality in Society” he describes advertising as a way of art or as a language. Hence it has a heavy influence on society, providing content, meaning, and significance to our lives, and foisting upon us as identity as consumer. Theodore Lewitt brings a contentious and unique view to this discussion. He stresses the importance of advertising in our lives and sees it as our friend and not our foe (Lewitt, 1970), in fact as a supporter and savior from our dull, boring and uninspired lives. Lewitt (1970) states: “Whether we are aware or not, we in effect expect and demand that advertising creates this symbols for us to show us what life might be like, to bring the possibilities that we cannot see before our eyes and screen out the stark reality in which we
must live." So Levitt interprets advertising as the force which lets us dream and look for future possibilities. According to him it has the same power as art and poetry.

Furthermore, he neglects the fact that advertising makes partly unfulfilled promises and tricks its audience. He believes that everyone must know that the consummation seldom equals the promises which produced the chase (Lewitt, 1970). According to Lewitt (1970) it is up to everyone to look behind the promises advertising makes and be glad for the meaning and significance advertising gifts us. In other words, the power of advertising is to highlight particular values or desires, and accentuate them, helping us to forget about others. Sadly, Lewitt misses one of the tasks of advertising – simply to inform its audience about a product. Gustafson (2000) criticizes the aspect of adding unrelated emotions and feelings to a product or service. A friend of his stated: "When I see an advertisement for a lawnmower that cuts grass, when I buy the lawnmower, I expect it to cut grass". This statement implies that a product should serve its purpose and often does not need additional emotions on top of that.

Levitt’s philosophy raised various controversies between other philosophers and authors. Especially John Waide (1987) is critical against Levitt’s view. Lewitt (1970) completely ignores the sort of desires advertising directs at us and forgets about its moral impacts. He does not talk about the sorts of people we are and which we will become if we try to fulfil these desires. Another author, Robert Arrington (1982) claims that the responsibility of advertisers is simply to not corrupt the autonomy of the consumer. In his view advertising is acting unethically if someone overrides the autonomy of the consumer (Arrington, 1987). As long as this is not the case, advertisers have moral license to advertise anything they want, with ethical immunity (Gustafson, 2001).

It clearly visible that Lewitt believes that advertising influences society strongly. He does not promote a negative impact yet rather a really positive one. His view towards advertising seems rather romantic and unrealistic. Just as Gustafson (2001) says, advertising makes our appetite for selfish and material things grow and it often discourages our sentiments and desires to be concerned about unethical consequences. Other authors also agreed that advertising often promotes a consumption way of life e.g. creates a consumer culture where commodities are more important than people (Gustafson, 2001). I honestly believe, that this statement represents an actual social trend and a social direction in our society.

Moreover, advertising encourages excessive materialism and extravagant over-consumption. No literature clearly proves that advertising has a high impact on society, yet the values promoted can strengthen our desires for certain products. The authors who represent the idea of advertising as a strong force highly disagree whether this impact is good or bad. E.g. John Waide (1987) worries about the desires which advertising creates and Lewitt (1970) promotes the beneficial impact of advertising.
2.1.1.1. Reciprocal Relationship between Advertising and Society/ Low Impact

This direction promotes an equal relationship between advertising and society. Michael Schudson stresses that advertising cannot create new needs as discussed in the section above (Schudson, 1984). He implies that advertising helps satisfy an old need in a new way, and can help to accelerate trends in consumption. Therefore, Schudson (1984) implies that advertising picks up current trends and needs and transfers them into commercials and further media. In his theory advertising and society influence each other reciprocal, yet society is the pulling force. Schudson’s ideas (1984) found numerous kindred spirits. A middle ground claims that that advertisers do not create new values but rather stimulate latent values which lie just at or below the surface (Lantos, 1987).

Many authors imply that advertising has no power to create demand. According to Lantos (1987): “Demand is almost never created.” It can, generally only be discovered, and exploited”. Another argument that supports this theory is that advertisers merely observe people’s ideas on certain issues, therefore built better mousetraps to satisfy what is a latent desire. Schudson (1984) explains that, advertising helps stimulating demands when the underlying conditions are favorable, but cannot simulate demand when these conditions are not favorable. Alfred Seeman (1971) implies that the power of advertising is over-estimated and the intents of marketers are not as malicious as some might expect. Most advertising, rather than trying to alter consumer usage patterns altogether, has the goal of shifting brand preference (Schudson, 1984).

Others interpret advertising as one of the leading edges which reinforce and accelerates cultural change (Lantos, 1987). According to Lantos (1987) advertising fulfils its main purpose as change agent because it accustoms us to constant change rather than stability. Furthermore, this development can be seen in the repetitive change of trends in fashion, technology, production and many more. In line with Levy and Zaltman (1975):“It cannot be denied that advertising is, at least to a minor extent, a cause as well as a consequence of social change. Marketing can shape society’s reaction to changing social conditions.”

Numerous authors such as Levy and Zaltman (1975) agree that advertising is an agent of change. Yet it can be said that marketing and social change are not willingly the best friends. On the contrary social change is perceived to be an obstacle to the marketer’s operations (Schudson, 1984). No institution undergoes willingly social change. Schudson (1984) stresses that because of that advertisers reproduce and prolong long-standing social inequalities. Thus advertising picks up social trends, stereotypes and social inequalities already existing and strengthens or weakens them. So advertising simply draws out the customer’s needs and wishes.

2.1.1.2. Conclusion

It is obvious to see that the opinions on the power of advertising on society vary widely. Moreover, various authors disagree on this issue and one validated answer cannot be found. In most literature the authors conclude that some advertising has no impact, some say it has a reciprocal relationship with society and some accredit a very high power to advertising. In conclusion no majority of philosophers or authors seem to agree at the extent of advertising’s power (Schudson, 1994).
Yet some theories tie in well together. Lantos (1987) sees advertising as an imperfect and often lagged looking glass. He adds that that it does not always mirror people’s acting, yet the way they are dreaming. In a sense, what marketers do is wrapping up our emotions and selling it back to us in the shape of a product. Therefore, advertising can be found in the same category as art, it represents values already existing in society’s culture. Advertising and society can never be unlinked, because adverting picks up trends already present in our culture. So advertising is a mirror, which reflects back our wishes, dreams and needs (Lantos, 1987).

The discussion surrounding advertising’s responsibilities raises important questions, yet there are no simple answers. If advertising reflects our latent desires and wishes, advertisers have the responsibility to promote healthy values and ethics. Advertisements should not solely focus on the superficial aspects of our society such as materialism, egoism and the importance of looks. Moreover, advertisements should stress that people are loving, compassionate and care about current social issues. Therefore, various companies have decided to address social and environmental problems in their ads and count on the positive feedback of the public. In the next chapter, the author will talk about these companies in more detail and discuss their ads (Jauk, 2016).

2.1.1. Benetton Ads Addressing Social Issues

Sometimes advertising takes the rough path and discusses social, environmental problems of worldwide concern. When that happens the creators of these ads have to face controversial opinions from society and the government. Especially demands to participate in or fight certain customs are likely to be portrayed in advertising. A company that created ads that made people path ways on their opinion is Benetton. Since 1983 Benetton introduced the United Color of Benetton campaign and shocked with their famous unhate campaigns. The brain behind the United Colors of Benetton campaigns and all advertisements from the 1980’s until 2000 was the photographer Oliviero Toscani. According to him the fashion of Benetton was never in the center of these campaigns (Heidelberg, 1996). Instead he stressed the importance of race equality and portrayed “All the colors of the world” in his photographs. According to Heidelberg (1996) Toscani targeted an international audience and his billboards were shown in 120 countries, including Arabia, Europe and the USA. In fact, Toscani left the traditional path of product promotion and dedicated himself to raise awareness for worldwide problems (Heidelberg, 1996). In other word the kind of problems which were preferred not to talk about or to be completely ignored.

His Benetton campaigns mainly focused on the societal issues from the 1980’s and 1990’s. The main topics discussed by him and the company were – gender equality, the fight against racism, human rights, unemployment, political issues, fight against war, HIV
protection, gay rights and domestic violence. Moreover, Benetton’s ads have been extensively discussed and are relevant until today. Furthermore, the ads are still playing a great role in the education of graphic design and advertising students. A few examples of the United Colour of Benetton ads addressing equality of race and gender can be seen in Illustration 1.

These ads show that United Colors of Benetton tried to enhance a racial harmony and create a “global village” look (Cortese, 2008). The ads display people from a variety of cultural backgrounds and promote greater acceptance of racial and ethical diversity. Toscani stressed that whites and blacks are the same and created his ads without a trace of racism. He rather tried to show the models in a friendly and harmonic context (Heidelberg, 1996). As intended by Oliviero Toscani Benetton’s products were rarely seen in the advertisements. Instead, the pictures try to capture relevant social issues and problems (Cortese, 2008).

Notably controversial ad campaigns by Toscani for Benetton focused on the topic HIV, war and religion. In 1991 a picture of a nun and a priest kissing infuriated international protests, especially in the origin country of the ads, Italy (Illustration 2). According to Heidelberg (1996) Toscani offended the traditional categories of values and provoked with only one image. In fact, he found a way to discuss a certain issue with a single image. “Benetton broke the unspoken rules of what is acceptable and appealing to the public, what consumers buy and which images they accept in advertising.”, (Pescosolido, Grauerholz and Milkie, 1997).

2.1.1.1. Benetton Ads Banned from the Public

In January 2000 Benetton published the ad series, “We, On Death-Row” which raised tremendous controversy. Benetton published photos and written essays of death-row inmates, some of whom had already been executed (Cortese, 2008). The images were found on billboards, in magazines and catalogues of the fashion label. In addition to the usual ad material Benetton created a 96-page magazine supplement with images of 25 inmates and personal essays about their lives in prison.
The stories were also published on the company’s website. The photographer Toscani mentioned that he aimed at: “[…] giving back a human face to the prisoners on death row.” Benetton used direct quotes from the inmates: “We are still human. We still have feelings” Edgar Ace Hope (death-row inmate). “I’m not ready to die” Josef Amrine (death-row inmate). Illustration 3 shows an image of a death-row inmate who had already been executed when the ad series was published. Especially the families of the victims felt humiliated by seeing their relative’s killer on billboards and print ads. John Peeble, a father of a murder victim, stated how angry his family reacted after seeing their son’s killer in the Benetton ads. He stated: “I think Benetton is interested in selling clothes, and they do whatever they think it takes to do it.”

By all means critiques argue that Benetton exploited powerless inmates solely for profit. On the contrary Speedy Rice and William B. Moffit defended Benetton and agreed with the photographer Toscani that: “The “We, On Death-Row” project brought a human face to the individuals on death-row”. Benetton not only gained global attention from the public, yet had to face legal consequences. The state of Missouri filed a lawsuit against Benetton over the campaign. The lawsuit alleged that: “Benetton made false claims to state officials in gaining access to the prison and misrepresented the purpose of the interview.” (Day, 2001). The settlement of the case included that Benetton will send apology letters to the families of the murder victims whose killers were pictured on billboards and in magazines (CBS, 2000). The press argued that the campaign caused renewed emotional pain for those who lost their loved ones to the murders (CBS, 2000).

Moreover, Benetton agreed to donate 50.000$ to the Missouri Crime Victims Compensation Fund and to stop using photos featuring the inmates on their website. Caused by the enormous criticism against the “We, On Death-Row” projects, photographer Oliviero Toscani left the company after almost twenty years of collaboration (CBS, 2000). Most of the US states condemned the campaign and retail chains such as Sears and Roebuck & Co refused to continue selling Benetton products (CBS, 2000).

A great number of Benetton Ad campaigns were banned in different countries. The most provocative of them will be explained and shown by the author below. Especially the ads informing about HIV and AIDS were considered socially relevant, politically controversial and contemporary (Cortese, 2008). Benetton showed pictures of naked body parts with a “H.I.V. positive” stamp (see Illustration 4), showing the stigma borne by persons who are HIV positive or have AIDS (Cortese, 2008). This ad showed that persons
with the illness are symbolically branded with a new identity. For instance, the ad portrayed in illustration 4 was banned in several countries such as Germany. Cortese (2008) finds the message of the ad rather unclear: “Does is perpetuate the myth that AIDS is transmitted only trough anal sex or does it expose to be a myth?”

The ad in illustration 5 was immediately banned before it could be published. It shows a black woman nursing a white baby. It was considered too provocative in the UK and the US. According to Cortese (2008) the image unravels the shocking habit back in the antebellum era where house slaves often served as wet nurses for the babies of slave masters. Moreover it could portray that black and white mothers are equal in any case and it does not matter to the baby which skin-color its mother has. Image 6 also discusses the issues of race equality. It portrays a white and black man handcuffed together. They wear clothes typical for the brand Benetton – denim jeans, jeans jackets and light blue T-shirts. The U.S. civil rights organizations protested that the ad implied that the black man was a criminal and it was banned shortly after. For the viewer it does not seem clear which man is the criminal or if they are both. The same apparel of both men could indicate that both of them are equally guilty or accused of a crime. Above all it could mean that no one of them is a criminal, that they just sit in the same boat and that their fates are linked with each other.

The last image illustrates Benetton’s ambitions against war. Image 7 shows a blood-stained T-shirt and camouflage pants. Former photographer Oliviero Toscani stated that the clothing belonged to the Croatian soldier Marinko Gagro who was killed during the war in Bosnia 1993 (Heidelberg, 1996). The truth of how Toscani received the clothes was never validated. The story has been told in various versions and the credibility could not be fully proved. The official statement of Benetton was that Toscani requested a uniform, which belonged to a shot soldier from the Benetton agency in Bosina. Afterwards the relatives of a deceased soldier sent the stained uniform with informed consent. Other theories vary from claiming the uniform was faked by Toscani to him receiving an anonymous package from the relatives of the soldier (Heidelberg, 1996). The picture provoked a fierce debate, the Italian newspaper the Osservatore wrote about “Image-Terrorism” and the UN saw it as violation against the human rights and a promotion of war (Heidelberg 1996).
2.1.1.2. Latest Benetton Campaigns

After Toscani left the company, Benetton ads transformed from shocking and aggressive portrayals of societal issues to a much more subtle and less offensive kind of advertisement. The United Colors of Benetton and the Unhate campaign still promote the values they did before. A major part of Benetton’s latest advertisements was dedicated to the protection of women and against domestic violence (Unhate Foundation, Online). Therefore, the company created the United Colors of Domestic Violence initiative which showed women with injuries from domestic abuse wearing Benetton clothes (see Illustration 8). The campaign still aims at creating controversial reactions from the public, yet in a less graphic and brutal way.

Another initiative of Benetton is called “Facing”. It is concerned with women who were victims of acid attacks. The slogan of the campaign is: “An Art Project Using Acid to Create Beauty Not Destroy”. The video shows an artist creating pictures of women from different cultural background with acid on a pre-painted canvas (Unhate Foundation, Online). The paintings were exhibited in different Italian museums. Illustration 9 shows the images created by the artists.

Benetton gained tremendous attention from the public for their “Unemployee of the year” initiative. Posters, magazine ads and videos showed nicely dressed young people receiving the “unemployee of the year award” (see Illustration 10) (Unhate Foundation, online). The video material also addresses the issue of unemployed adolescents and the talent which gets lost. Furthermore, the company created a “Unemployee of the year” – community where young people tell their stories about their frustrating job problems. In addition, the users of the platform can actively promote themselves for potential job offers (Unhate Foundation, online).

1 Video URL: http://unhate.benetton.com/facing/video/
It can be seen that the Benetton ad campaigns still kept their critical attitude against discrimination and favor the support of disadvantaged groups. Yet the pictures and ad materials portrayed are clearly distinguished from the shocking images created by Oliviero Toscani. Until this day the fashion label carries strong messages for its audience and preferably uses intense pictures instead of promoting only its products.

In conclusion how can Benetton’s advertising be judged? Does it follow the right path? Or should it take the traditional road of advertising? Critics state that advertising has no stake in informing about societal issues such as HIV, racism and the victims of war (Heidelberg, 1996). Furthermore, a contextual segregation between the unreal world of advertising and the real world outside is demanded (Heidelberg, 1996). Oliviero Toscani’s photographs gained tremendous attention and let regular advertisements fade from the spotlight. The German council for advertising criticized the intentions behind the Benetton’s ad campaign. They stressed that „Spending a high budget on graphic ads instead of donating money to the addressed causes, threatens the company’s credibility“ (Heidelberg, 1996). It can be agreed that Benetton certainly reached the goal of being in the center of everyone’s attention with their strongly controversial ads. Even though the company had to face a few setbacks such as the ban of their brand from a few department stores, Benetton still reached the increase of bottom-line-profit (Cortese, 2008).

After Toscani left the company Benetton turned to less offensive and less aggressive methods. The company probably had to take a step back after the scandalous “We, On Death-Row” campaign, which provoked numerous protests and a lawsuit of the state of Missouri. Taking a look at the latest Benetton advertisements, the company still dedicated itself to addressing worldwide problems, yet in a subtler and harmonic way. Especially issues surrounding women, unemployment and race equality are now focused by the fashion label.

From the view of a graphic designer Benetton’s graphic ads are the proof of the influence of images on their audience. Benetton’s print ads follow mainly one concept – a composition of a strong image paired with an expressive slogan and the United Colors of Benetton logo. As mentioned before, the products of the company are rarely seen and if visible, they never play the main role. Oliviero Toscani had an eye for expressing a problem with only one picture and used this power to shock a worldwide audience. His pictures put everyone out of their comfort zones and it is true that various ads from Benetton could be questioned ethically, because attracting attention towards an issue and shocking people harmfully are two different things. The campaign regarding the shot soldier and the death-row inmates created a strong backfire. Benetton offended the relatives of the victims killed by the death-row inmates in public. As the lawsuit claimed Benetton’s campaign let them relive the drama they already had to go through once.

In my opinion Benetton had too much fun playing with the fire and crossed a line with the values and standards of our society. I agree that the company also proved as good example with its
United Colors of Benetton campaign, which might have been perceived as scandalous in the 1980’s but not nowadays. In some way many of the pictures used by the company were far too brutal and graphic to be put on billboards (Jauk, 2015). Benetton did not have control over who sees the ad and who does not. Moreover, I imagine when children saw the blood-stained uniform of the Bosnian soldier, they could have reacted distraught and completely shocked. In other words, Benetton dealt with quite sensitive issues in a rather rude and ruthless way. Altogether Benetton is a good example for advertising that asks questions and revolutionized the understanding of how and ad should look like (Jauk, 2015).

2.1.2. Further Examples of Advertising Addressing Social Issues

This section should illustrate that not only Benetton dedicated itself towards social advertising. It is relatively rare that a profit-oriented firm addresses and fights current social issues. A major part of critical advertisements is originated from non-profit organizations (NPOs). The examples below will center on the vulnerable groups discussed before and are shown from WWF; Lycra and UN Women².

WWF – the World Wide Fund for Nature is a non-profit organization dedicated to wildlife and environmental protection (WWF, online). It was founded in 1961 and it engages in multiple areas of concern, such as forests, oceans, fresh water supply, wildlife, food and climate (WWF, online). WWF values transparency and offers insight into their revenues and expenses. Illustration 11 shows air pollution and climate changes as important topics discussed by the company.

![Illustration 11: WWF Ads](image)

UN Women was founded in 2010 by the United Nations to enhance gender equality and the empowerment of women (unwomen, online). The organization stresses that all human
development and human rights issues are linked with gender dimensions. In detail UN Women is active in following areas – leadership and political participation, economic empowerment, ending violence against women, peace and security, humanitarian action, governance and national planning and HIV & AIDS (unwomen, online). UN women is supported by national partners, governments and nonprofit organizations. Several international agreements guide the work of UN Women (online).

The illustrations below address the stereotypes and roles women are put in on a daily basis. The search engine makes suggestions such as: Women should – stay at home/ be slaves/ be in the kitchen/ not speak in church/ be put in their place/ know their place/ be controlled/ be disciplined. The images put focus on the inequalities between both genders and show women in a defensive and powerless position. Expectations on how women have to act and be like, restricts their freedom. Therefore, UN Women wants to guarantee same rights and chances for women and men.

The last institution shown here is LICRA which stands for International League against Racism and Anti-Semitism (licra, online). LICRA was established in 1927 in France, and is opposed to intolerance, xenophobia and exclusion. Today LICRA’s offices can be found everywhere around the globe. Furthermore, the institution supports victims of racist or antisemitic acts with psychological help and legal aid (licra, online). Education against racism should begin at a young age and children from different ethnic background have to feel protected and well integrated.

LICRA expresses worries that children are put into stereotypes at a young age and their professional future is decided before it even begins. Illustration 13 shows babies in their hospital beds already wearing a typical uniform for a certain job. The white babies are just in their dippers and have a bright, uninfluenced future ahead. On the contrary the Latino baby is already destined to become a cleaning lady and the Afro-American baby will work as a garbage man. LICRA stresses the issue with the slogan:" Your skin color shouldn’t dictate your future". LICRA’s ad combines both of the vulnerable groups talked about above, children and people
from various ethnic backgrounds. Moreover, it strongly criticizes the existent inequalities between white people and people of color (licra, online).

Illustration 13: LICRA Ads

Overall, advertisements from non-profit organizations are primarily used to educate the public about social and environmental issues. A variety of campaigns warn about certain dangers, e.g. don’t drink and drive, don’t text in the car, stop smoking and many more. In fact, these ads keep us in touch with the non-profit organizations and show what fields and problems they are concerned about. Nonetheless ad campaigns from NPO’s often contain shocking images and harsh messages, similar to the ads clothing manufacturer Benetton released. Furthermore, the ad’s purpose is to gain the attention of a wide audience with controversial images and text passages. Conversely it seems that the audience is much more forgiving with non-profit organizations than with profit-oriented firms. As discussed before, many authors are indifferent about if advertising should address social issues or if it should stay in the commercial area.

In my point of view advertising must inform about the problems of society and current deficiencies. Moreover, people are constantly exposed to this medium and therefore can easily be informed about current topics. The use of graphic images and videos illustrates dangers, which are often forgotten or not talked about. It has to be insured that these messages are directed at media channels which are not visible to children and adolescents. As seen in Benetton’s example, the posters could be seen everywhere and no one was protected from its content. I honestly believe that Benetton should have thought about the impacts on children, before publishing their content. In conclusion advertising must be used for beneficial causes and has to take a step back from being the selling machine it usually is.
2.1.3. Advertising Targeting Vulnerable Groups

Advertising displays regular people in different roles and professions all the time. Additionally, it shapes images about how a certain group has to be, which wishes and desires it has and how its life should look like. In general advertising is often criticized for using and enhancing outdated stereotypes of women and men. Moreover, some groups are more easily influenced and therefore more vulnerable than others. Advertising professionals have responsibilities towards these groups and must have the intent to protect them. Within this writing the vulnerable groups talked about are children, women & men (gender specific stereotypes) and people from different ethnic backgrounds. In this section the issues of stereotypes and prejudices in advertising will be discussed and potential areas of concern for advertisers will be evaluated.

2.1.3.1. Children as Vulnerable Group

“Pay attention to the young and make them as good as possible”, Socrates

Children are the most vulnerable group discussed in this writing. Moreover, they are very open for new impressions and easily influenced by external stimuli (Schlosser, 2001). Eric Schlosser, book author and lecturer, dedicated tremendous work to the topic of child marketing. His book “Fast Food Nation: The Dark Side of the All-American Meal” covers an entire chapter about the rise of child marketing and the illusions the American fast food industry created so far. Schlosser (2001) criticizes how clever and child-appealing packaging makes customers fall for the claws of the fast food industry.

2.1.3.1.a Traditional Advertising to Children

Marketing specialized for children exploded in the 1980’s (Schlosser, 2001). Before this time only a few companies dedicated themselves to advertising to children. Back then the commercials seemed rather harmless and were published by candy makers, toy makers, manufacturers of breakfast cereal and companies such as Disney and Mc Donald’s. Schlosser (2001) states that nowadays children are extensively targeted by phone companies, oil companies, automobile companies, clothing stores and family restaurant chains.

Furthermore, Schlosser (2001) sees the marketing boom directed at children caused by parents feeling guilty about spending less time with their children. As a result of that parents try to satisfy their children’s needs with spending more money on them (Schlosser, 2001). James U. McNeal (1991) called the 1980’s as the decade of the child consumer. Suddenly children were pursued by marketing agencies and major agencies developed special child marketing divisions. A variety of these agencies carried lovely sounding names such as Kid Connection, Kid2Kid and Gepetto Group (Schlosser, 2001). The new marketing strategies not only focused on present, yet also on increasing future consumption. Strictly speaking children should be won over at a certain age and continue purchases for a lifetime at a certain company. Schlosser criticizes that nostalgic childhood memories are used to build a lifelong relationship with a company or a brand.

Studies show that children easily connect with characters used in commercials. According to the CME KidCom Ad Traction Study from 1999 Taco Bell commercials featuring a talking Chihuahua
were the most popular Fast Food ads ranked by the children. They also liked Pepsi and Nike commercials, yet the favorite ad was for the beer brand Budweiser. In Schlosser's writing children are described as "surrogate salesmen" because they have to persuade their parents to buy them things. It explains the enormous power children have over their parents. Marketing experts also call it the “nudge factor” or leverage.

James Mc Neal (1991) provides marketers with his book “Kids as Customers” with a thorough analysis of children’s requesting styles and approaches. So he claims that the goal of various marketing strategies is straight forward, get children to nag their parents and nag them well (Mc Neal, 1991). Mc Neal classifies juvenile “nagging techniques” in seven major categories:

- The pleading nag: is accompanied by repetition of words like "please" or "mom mom mom".
- The persistent nag: involves constant request for a certain product.
- The forceful nag: is extremely pushy and may include subtle threats.
- The demonstrative nag: is the most high-risk and often resulting in tears, breath-holding or a refusal to leave the store.
- The sugar-coated nag: promise affection in return for a purchase
- The threatening nag: is a youthful form of blackmail such as vows of eternal hatred.
- The pity nag: claims that the child does not belong to a certain group if they do not own a certain item.

This marketing strategy is rather controversial and violates the ethical code of advertising professionals. How can it be the purpose of marketing to turn children into little monsters pestering their parents to buy them certain products? It is hard not to get suspicious when reading Mc Neal's (1991) point that he does not intend to provoke children in the described way... He emphasizes a more traditional marketing approach: “The key is to getting children to see a firm ... in much the same way (as they see) mom or dad, grandma or grandpa.” Furthermore, he argues: “Likewise if a company can ally itself with universal values such as patriotism, national defense and good health, it is likely to nurture this belief in it among children.” To put it more simple McNeal, suggest that companies and brands transform themselves into close relatives or friends of children. If children believe in what the companies tell them, they are more likely to follow the given advice and buy their products. That idea illustrates a straight intervention with the children’s behavior, which can be perceived as rather dangerous and manipulative.

Marketing directed at children requires enormous amounts of information about their behavior, dislikes and likes (Schlosser, 2001). Today’s market research is not restricted to conducting surveys in shopping malls. In addition, researchers analyze children’s artworks, invite them to slumber-parties and then question them all night. Cultural anthropologists are sent into homes, stores and fast food restaurants, where they observe the behavior of the prospective customers (Schlosser, 2001). Acuff (1997) stresses the importance of dream research. According to his studies roughly 80 percent of children under the age of seven dream mainly about animals. Adorable soft creatures such as Barny, Disney's animated characters and the Teletubbies are obviously appealing to young children (Acuff, 1997).

Before it was a violation of the federal law to question children online without the permission of their parents, many companies used the internet to request personal information from children. For instance, a character on the Mc Donald’s website told children that Ronald Mc Donald was
the “ultimate authority in everything”. A form on the website asked children to submit their favorite menu items at McDonald’s, their favorite book, their favorite sports team and their name (Mc Allester, 1997). Thanks to the worldwide laws protecting children such methods are no longer possible without the agreement of the children’s parents.

Schlosser (2001) focuses primarily on television as the primary medium for children’s advertising. Commercials directed at children were heavily discussed and efforts to ban advertising from addressing certain age groups have been made. 1978 the Federal Trade Commission of America tried to ban all TV advertisements directed at children seven years or younger (Schlosser, 2001). Schlosser (2001) agrees with the theory that young children are less likely to tell the difference between regular TV programs and TV advertising. Besides children cannot comprehend the real purpose of advertising and trusted that advertising’s claims were true (Schlosser, 2001). As mentioned in principle 5 of the Principles and Practices for Advertising Ethics (Read more in chapter 2.1.3): “Children are especially vulnerable by virtue of their inexperience, immaturity, susceptibility to being misled or unduly influenced” (Institute for Advertising Ethics, 2011).

Nowadays advertisers must always practice the highest ethics when advertising to children (Institute for Advertising Ethics, 2011). Children are always connected to advertising on TV, radio, print and the internet. Taking a look at the time span between the writings of McNeal (1992) and the Principles for Advertising Ethics (2011) makes it noticeable that an ethical code of conduct regarding advertising to children has slowly developed over time. Nowadays children have access to various numbers of media channels and require protection more than ever.

Statistics from Nielsen Co. (2009) reported that children’s television viewing had reached an eight-year high. Children from two to five watched TV more than 32 hours a week. Children from 6 to 8 watch 4 hours less, which can be explained with their attendance at school (Nielsen Co, 2009). The Kaiser Family Foundation also conducted research on the media habits of children ages 8 to 18. They concluded that the average age group spends four and a half hours each day watching TV in various forms, including on their mobile phones and the Internet (Kaiser Family Foundation, 2010). An infographic from Carlos Monteiro (2011) shows that children from 2 to 11 see 25,600 advertisements a year. In 2011 fast food, breakfast cereals and candy covered half of the commercials watched by children during one year. Monteiro (2011) also stresses that more than 40 percent of the ad exposure came from non-children shows.
2.1.3.1.b The Food Industry and Children

Advertising to children plays an important role for food companies. Especially the fast food industry targets children extensively and tries to reassure that the little customers visit again. A good example for that are Burger King and Mc Donald’s. The Mc Donald’s cooperation started with building outdoor playground for children and their families. Shortly after Burger King built playgrounds as well. In 2001 Mc Donald’s operated more than eight thousand playgrounds in the United States and Burger King more than two thousand (Schlosser, 2001). A manufacturer of “playlands” explain why they are so popular at fast food restaurants: “Playlands bring in children, who bring in parents, who bring in money”. As cities spend less money on recreation for children, fast food restaurants are a perfect gathering place (Schlosser, 2001).

Playgrounds are a fine way to lure children and their parents in fast food restaurants, yet it is not the most effective way. To quote Sam Bradley and Betsey Spenthmann³ (1994): “[…] the key to attracting kids is toys, toys, toys.” Combining food with collectible toys has always been a legitimate strategy for the food industry. This strategy can be found in various fast food restaurants, cereal boxes and candy packages. Over the last decades the fast food industry has forged promotional links with big toy manufacturers (Schlosser, 2001). Mc Donald’s Happy Meals included Pokemon Cards, Cabbage Patch Kids, Tamagochis and more famous tools. Schlosser mentions that a successful promotion easily doubles or triples the weekly sales volume of a Happy Meal. The toys are often distributed in different versions, so repeated visits by collectors can be expected. Yet not only children collect the toys, many adult collectors hope to obtain complete sets.

A further strategy of fast food companies is to form alliances with popular sports teams and Hollywood studios (Schlosser, 2001). As an example MC Donald’s has staged promotions with the American National Basketball Association and the Olympics. Taco Bell, Pizza Hut and KFC signed a three-year contract with the NCAA. Moreover, collaboration with TV networks are favored by these companies. Mc Donald’s and the Fox Kids Network have a formed partnership. Burger King works with Nickelodeon (Schlosser, 2001). In addition, Mc Donald’s produced its own TV series starring Ronald Mc Donald. Mc Donald’s press executive said in an interview: “[…] we want to create a meaningful relationship between Ronald and kids.”

The measures described above show the great effort fast food companies put into their advertising campaigns to win children as customers. Famous restaurant chains such as Mc Donald’s and Burger King try to forge alliances with everything children like. It seems rather critical to me that each leisure time activity of a child is connected with the unhealthy fast food these companies sell. The games and toys sold with the children’s menus motivate them to collect them and visit the fast food restaurants more often. When fast food is associated with sports teams, it is more likely that consumers forget how unhealthy it can be when consumed on a regular basis. To sum up, half of the commercials children see are promoting food products. Therefore, advertising should head into a direction where healthy food and healthy lifestyle is promoted. Children should be early educated about how a healthy diet looks like and that the occasional meal at a fast food restaurant is completely okay (Jauk, 2015). Strictly spoken parents have to teach their children that not everything shown on TV states the truth (Jauk, 2015).

³ From their book: “Subway’s Kids Pack: The Ties That Sell”
2.1.3.1.c Children as Targets of the Tobacco Industry

The fact that children under the age of 8 are strongly vulnerable against the content they are exposed to, was heavily discussed in the previous part of this chapter. Sadly, many companies and advertising agencies do not use their knowledge to create healthy advertising to children. On the contrary, they use these facts to influence the behavior and needs of children towards their products. As Schlosser (2001) mentioned before, marketers aim at winning children at a young age for their products and build a lifelong relationship of purchases. A very sad example for this case set the cigarette company camel.

The ad campaigned launched by the company during the 1990’s showed a cool cartoon character in different roles, such as playing billiard, driving cool cars, dating beautiful women and having lots of cool friends. Furthermore, it showed how easily children were influenced by the right copyright mascot (Schlosser, 2001). Illustration 14 shows an example of the advertisements. In 1991 a study published in the Journal of the American Medical Association showed that nearly all 6-year old Americans could identify Joe Camel. Another Study found that nearly one third of cigarettes illegally sold to minors were Camels. Children easily identified with the cool camel cartoon and started associating smoking Camels with similar emotions. The camel cartoon advertisements had to be discontinued because of the children’s reactions and the criticism of the public.

Various examples show that the tobacco industry has deliberately targeted children. Former ads of camel portrayed Santa Clause gifting cigarettes and young children buying cigarettes for their fathers and mothers as presents. Illustration 16 shows a young boy buying cigarettes for Mother’s Day and Father’s Day as a gift. Illustration 15 is a recent picture of a girl holding a cigarette packing and a chewing gum package looking almost the same. It would be very easy for a child to mistake the one package with the other and associate cigarettes with chewing gum.
2.1.3.1.d Law/ Regulations and Bans on Advertising to Children

CARU

Worldwide precise regulations show how advertising targeted at children should look like. Various institutions have established throughout the last decades. In 1974, the National Advertising Review Council of America founded the Children’s Advertising Review Unit (CARU) as a self-regulatory program to promote responsible children’s advertising (CARU, 2009). According to CARU (2009): “The self-regulatory program sets high standards for the industry to assure that advertising directed to children is not deceptive, unfair or inappropriate for its intended audience.” Furthermore, CARU stresses to take into account the special vulnerabilities of children, e.g., their inexperience, immaturity, susceptibility to being misled or unduly influenced, and their lack of cognitive skills. CARU’s role is to watch over and evaluate advertising directed to children.

Moreover, the self-regulatory program of the CARU follows eight core rules (CARU, 2009):

- Advertisers have special responsibilities when advertising to children or collecting data from children online [...]
- Advertisers should be neither deceptive nor unfair, as these terms are applied under the Federal Trade Commission Act, to the children to whom it is directed.
- Advertisers should have adequate substantiation for objective advertising claims, as those claims are reasonably interpreted by the children to whom they are directed.
- Advertisers should not stimulate children’s unreasonable expectations about product quality or performance
- Products and content inappropriate for children should not be advertised directly to them.
- Advertisers should avoid social stereotyping and appeals to prejudice, and are encouraged to incorporate minority and other groups in advertisements and to present positive role models whenever possible.
- Advertisers are encouraged to capitalize on the potential of advertising to serve and educational role and influence positive personal qualities and behaviors in children [...].
- Although there are many influences that affect a child’s personal and social development, it remains the prime responsibility of the parents to provide guidance for children. Advertisers should contribute to this parent-child relationship in a constructive manner.

AVMSD

Under the European Union further institutions protecting children from deceptive advertising were established. The Audio-Visual Media Services Directive (AVMSD) governs EU-wide coordination of national legislation on all audio-visual media, both traditional TV broadcasts and on-demand services (AVMSD, online). AVMSD follows the goals of EU coordination, e.g. preserving cultural diversity, protecting children and consumers and combating racial and religious hatred (AVMSD, online).

In addition to the AVMSD the European Union created self-regulatory rules under the International Chamber of Commerce (ICC) Consolidated Code of Advertising and Marketing Communication Practice (2006). The ICC code rules provide that: “Special care should be taken in marketing communications should not undermine positive social behaviors, lifestyles and
attitudes” (easa-alliance, online). The children’s market is under constant observation and if advertising to children would be prohibited, much is at stake. According to the Advertising Educational Foundation (online) the children’s market is estimated to represent $500 billion, consisting of both personal spending of $200 billion – primarily for snacks, soft drinks entertainment and apparel - $300 billion direct spending in food, toys, health and beauty aids, gifts, accessories and school supplies.

ASA

The United Kingdom established the Advertising Standards Authority UK short ASA. ASA offers a big online platform, which informs consumers, advertisers and industry partners (ASA, online). Consumers can find evaluations about advertisers who comply with the ASA standards and guidelines for save consummation. In addition, the ASA is concerned about the promotion of sin products such as alcohol, drugs and pornography (ASA, online).
2.1.3.2. Women

“The emotional, sexual, and psychological stereotyping of females begin when the doctor says, “It’s a girl.” Shirley Chisholm

Women are a primary target group of the advertising industry. A wide range of lifestyle products such as cosmetics, clothes and health care are dedicated to the female gender. In the last decades the roles of women have changed in many ways, especially in the way of earning money and spending it (Sheehan, 2013). It can be estimated that 70% of all working-age women work outside the home (Witel-Daugenti, 2011). Furthermore, women have increased their power as consumers and wield an incredibly high buying power (Sheehan, 2013). Women purchase or influence the purchase of 85% of all consumer goods, including 91% of all new homes and 65% of all new cars (Holland, 2011).

However most of the advertising aiming at women is accused of creating a harmful picture and unhealthy stereotypes (Sheehan, 2013). A good example for that is the typical stereotype of women as domestic housekeepers and house wives. Until the late 60ties commercials showed mainly two roles for women – the cleaning lady and the stay at home mother. A century later the understanding of women was revolutionized and new markets initiated targeting women as main customer. Especially the sales of cigarettes skyrocketed dramatically after Virginia Slims started their aggressive ad campaign towards women. Virginia Slims depicted women as superior to men and fought tremendously against old fashioned stereotypes. In other words, advertising jumped from one extreme into another (Sheehan, 2013).

2.1.3.3. Roles of Women and Men in Television Ads

Women and men differ in the way of how they receive and evaluate information. As cause of that advertisers are primarily interested in similarities and differences between women and men in this matter (Sheehan, 2013). According to Popcorn & Marigold (2000) men look directly at the primary message, e.g. “buy this beer”. Women do more than evaluating the primary message, they also pick multiple clues from the message and weave together threats to intuit and interfere the inner meaning of the message, e.g. “buy this beer and you will be popular and trendy” (Popcorn & Marigold, 2000).

In addition, men process messages and make decision more quickly than women do (Popcorn & Marigold, 2000). This can be reasoned with the fact that men have a linear thinking and reasoning style and tend to have a more task-oriented focus (Popcorn & Marigold, 2000). Women on the other hand, process the information quickly and from many levels and sources,

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4 This should not attack women or men who stay at home and enjoy being a stay-at-home mum or dad. I simply want to illustrate the issue of people being pressured into stereotypes or excluded from certain activities.
including music, visuals, voice-over and text. Their reasoning styles are less task-oriented and more compartmentalized than men's are (Sheehan, 2013). In other words, each piece of information builds on the previous information that is taken in (Sheehan, 2013).

Moreover, women and men respond to different stimuli when viewing and evaluating advertising messages (Popcorn & Marigold, 2000). Strictly spoken, men respond positively to male imagery and women respond positively to female imagery. It is interesting that women would buy and use products that they perceive as masculine. New types of neuroscanning techniques show that men and women use different regions of their brain while processing information (Popcorn & Marigold, 2000). Women’s processes are focused on the frontal lobe, where the brain also processes multitasking. Men's processing is distributed throughout the brain (Hotchkiss, 2008).

2.1.3.4. Relationship between Gender and Stereotypes

Men and women are portrayed differently on TV and in advertising. Most ads use stereotypical imagery of both genders. Sheehan (2013) states: "Stereotypes are created by the continual extended exposure of consumers to patterns of certain images." In addition, the use of stereotypes in advertising has a good reason because stereotypes are easily recognized by the audience. Therefore, it is much easier to address a certain target group which lives within this social construct.

2.1.3.5. Role Portrayals of Women and Men

The image of women in advertising has come a long way up until now. The roles women were put in varied widely, yet mostly women were seen in the roles of naïve, reserved human beings without an own opinion. An UNESCO report (UNESCO, n.y.) concerning the global status of women suggested that women are primarily portrayed in one of four ways: “the glamorous sex kitten, the sainted mother, the devious witch, or the hard face corporate and political climber.” Men on the other hand are often portrayed as strong and invincible. The UNESCO report (n.y.) stated that most of the heroes and protagonists on television are men. Furthermore, men’s sports are far more visible on TV than any kind of women’s sports, which is potentially threatening to a woman’s self-esteem (UNESCO, n.y).

The TV program and the advertisements shown adapt to the current day-time and the audience watching. For instance, during the work-day the primary TV audience are retired persons and women with children (Sheehan, 2013). During this time woman in advertisements are shown as the traditional homemakers. Men are rarely seen as husbands, professionals and spokespeople around this day time. On the contrary during prime-time the roles of women and men are much more balanced, e.g. women are shown in a position of authority and settings away from home (Sheehan, 2013). A global meta-analysis of advertising found that women are much more likely to be displayed in a passive and dependent role (Paek, Nelson & Viella, 2011).
Roles vary widely in a national context. Notably advertising in China shows equitable portrayals of women and men to some degree, as women were shown as workers rather than homemakers (Sheehan, 2013). These ads reflect cultural changes from the communist era. Women’s roles were expanded outside the family to become economically productive (Sheehan, 2013). Nonetheless an increase in portrayals of women and men that neither conforms nor conflict with stereotypes can be seen. It can be reasoned that women are holding high positions in various media organizations and try to change the common image of women on TV (Sheehan, 2013).

Moreover, men are increasingly portrayed in non-traditional roles (Sheehan, 2013). For instance, the advertisers of Philadelphia Crème Cheese show men in the role of the traditional homemakers. Illustration 18 pictures a dad taking care of his son, eating breakfast with him. In some countries guidelines on gender equity exist, e.g. Malta’s guidelines state: “men and women should both be seen as making decisions to support the family and with regard to the household tasks and home management” (Aquilina, 2007).

However, non-traditional portrayals cannot always be seen as equality portrayals (Sheehan, 2013). In many cases, where men are shown in the role of the homemaker, the fathers are in the role of the “loveable but goofy” husband (Sheehan, 2013). According to Sacks & Smaglick (2008) the second most common portrayal of men is the irresponsible and lazy father. As result of these roles men could be perceived as unconfident and incapable in traditional homemaking situations (Sheehan, 2013). A study conducted by ad agency Leo Burnett found that 80 percent of men believed that media portrayal of them is inaccurate (Sacks & Smaglick, 2008).

Intended effects of advertising are well documented and are often used to justify bad outcomes. Yet many unintended effects are based on assumptions concerning gender portrayals (Sheehan, 2013). These portrayals do not reflect the wide range of roles women and men find themselves nowadays in (Sheehan, 2013). A limited view of gender portrayals provides negative assumptions towards women and men. These views separate men and women from certain tasks and social roles (Sheehan, 2013). Women are being excluded from many faces of life outside the home (Sheehan, 2013). Yet the role of the female homemaker may cause both men and women to believe that women are unable to function outside the home without the guidance of men. On the other hand, the limited portrayal of men may include that men are unable to maintain their homes without the help of a woman. Furthermore, it implies that men are not equal partners in child caring, household maintenance and other activities centered around the home (Sheehan, 2013).

The section discusses the impact of advertising on body images and beauty ideals. People have a clear vision of what is beautiful and attractive and what is not. The main concern is how the physical perfection shown on TV can influence the image of the ideal body.
2.1.3.5.a Beauty, Decorative and Sexual Stereotypes

Men and women who appear in advertisements seem physically perfect. They are young with perfect skin, a perfect body and have glossy thick hair (Sheehan, 2013). Women have mainly thin bodies and men have a well-developed upper torso. It is well known that the models in the campaigns are professionals who are well payed to maintain their bodies. Furthermore, advanced photography techniques and retouching software get rid of any flaws and imperfections. Yet being constantly surrounded by beauty and perfection affects us subliminal (Sheehan, 2013).

The cult of beauty can be found within fairy tales (Sheehan, 2013). The good is always displayed as beautiful, young and innocent (e.g. Snow White, Cinderella) On the contrary the bad is always old and ugly (the Wicked Witch of the West). In similar matter good men are handsome princes and bad men are displayed as giants or ogres (Sheehan, 2013). Until today beauty is associated with the good and ugliness is associated with evil. Moreover, individuals share cultural ideals and therefore find certain facial assets more attractive than others.

An entire industry dedicates itself to the cause of beauty. According to Sheehan (2013):” Beauty is not only tied to appearance but also to mental and physical health. Studies working on the subject of beauty ideals found how the female image depicted in the media has become increasingly thinner over the time (Sheehan, 2013). Critics point out that fashion magazines are the most influential and potentially damaging media channels because they stand in a direct relationship with women. In that case they give advice on what to wear, which diet to choose and which products to buy. Most of the women portrayed within the magazines are part of the unattainable beauty ideal (Sheehan, 2013).

A rather critical way of portraying men and women in advertising is the decorative stereotyping. According to Sheehan (2013) people are portrayed in advertising in two ways: Being actively involved with a product and using it. Or being a passive decoration in the advertisement. For instance, a model could be shown drinking milk or he/she could be shown passively holding it and smiling (Sheehan, 2013). Decorative portrayals show people as passive and disengaged. It seems that the models are objects and not living and breathing persons. A global study of advertising found that women are four times more likely to be presented visually without a speaking role than males (Paek et al., 2011).

Women portrayed as decorative objects lack authority and take a rather passive position (Sheehan, 2013). It can be criticized that decorative roles put women in the appropriate place in society: the passive position. Especially sexual imagery often indicates that women are helpless and possess lower power than men (Sheehan, 2013). Erving Goffman who wrote the book “Gender Advertisements” (1979) researched a range of portrayals of women and men in terms of power. His findings included that women are generally pictured in a smaller relative size, especially height. Moreover, men tend to be pictured as taller, than women, putting them in a position of power, authority, and rank. Goffman (1979) stresses that women are also seen as more tactile than men; they are more often touching, cradling and caressing objects. This can be interpreted as ritualistic and suggest a manipulative nature of women.
The main concern with decorative and sexual portrayal is that the models involved become objects (Goffman, 1979). Passive portrayals disconnect the person from the product and maybe even from other people. According to Kilbourne (1999) such feelings may pass on from the advertisements to the world, creating general feelings of disconnectedness among who see the ad.

### 2.1.3.5.b The Impact of Sexist Ads on Body Dissatisfaction

Howard Levine (1999) conducted an experiment on how the picture of women as sex objects effects body dissatisfaction. Although the primary objective of TV should be to inform about products and create product awareness, it is often suggested that it has more wide-ranging effects on its audience (Lawine, 1999). Lawine states that such images may contribute to a more harmful range of social problems such as eating disorders, sexist attitudes, violence against women and stereotyped perceptions of and behavior toward man and women. Yet the biggest issue is the production of distorted body images by setting wrong examples through advertising (Lawine, 1999). It is criticized to influence the self-concept of the audience temporarily. Studies in this area primarily focused on the gender stereotypes associated with a particular gender role (Lawine, 1999). Gender stereotypic TV ads pictured women rather as sex object than as domestic attendants (Hall & Crum, 1994). According to Clifton (1976): “[..] ads depicting women as decorative objects may activate the belief that women are seductive and frivolous sex objects, whereas ads depicting women as homemakers may activate the beliefs that women are nurturing, communal, and domestically minded.”

A recent issue linked to matter are unattainable standards of thinness and female beauty (Lawine 1999). It can be seen that the broadcasted beauty and body standards increase women’s insecurities about their bodies and thereby increase body dissatisfaction. After the norm of desired body types shifted towards extreme thinness, rates of body dissatisfaction and eating disorders among women have risen (Lawine, 1999).

A research conducted by Brown (1992) showed that the exposure to highly attractive female images may increase body dissatisfaction among women and shape their perceptions of and satisfaction with their bodies. The research showed that women consistently perceived themselves as over-weight and report a desire to be thinner (Brown, 1992). Cohn & Adler (1992) stated that women tend to report an ideal body size that is significantly thinner than their perceived body size. “Overall women overestimate both men’s and another women’s preference for female thinness. In conclusion women exposed to sexist ads would overestimate both men’s and other women’s desire for a thin body size relative to women exposed to non-sexist ads.” (Cohn & Adler, 1992)

Furthermore, the research also tried to answer questions about men’s perceptions regarding their body size. On the contrary to women, men consider themselves thinner than they actually are and report a desire to be larger (Harmatz, Gronendyke & Thomas, 1985). Moreover, they overestimate both women’s and other men’s preferences for a large, muscular physique (Cohn & Adler, 1992). “It may be that man exposed to sexist ads would both perceive themselves as thinner than men exposed to non-sexist ads.”
However further studies tried to explore if the effects of sexist advertising have a greater impact on feminists or non-feminists. Research from Henderson-King & Steward (1994) suggested that women and men with a feminist orientation toward gender roles are more likely than traditionally oriented women and men to be aware of the existence of sexism. In addition, feminists seem to have lower level of body dissatisfaction than non-feminists, because they are more negligent on the focus on female thinness (Dionne, 1995). Although feminists recognize sexist ads and the possible influence on the audience, they are not immune to its subtler effects. According to Rudman & Borgida (1995) feminists may be no less likely than their traditional counterparts to resists the effects of sexist advertisements.

Also in the writings of Sheehan (2013) the issue of body dissatisfaction and the increase in eating-disorders is being addressed. A decreased perception of self-attractiveness among girls results in harmful eating habits, smoking and cosmetic surgeries. Many girls under 16 are reading fashion magazines and frequently see ads that make them feel like they need to diet (Sheehan, 2013). On the contrary to other literature Sheehan (2013) puts pressure off the eating disorder debate. He points out that: „Although exposure to fashion advertisements has been linked to eating disorders symptomatology, it is important to recognize that such diseases cannot be attributed solely on advertising.“ Advertising puts additional pressure on the discussion of the ideal body image and how healthy it is. It must be said that diseases like anorexia and bulimia are multifactorial disorders attributable to biology, environment and personality (Sheehan, 2013). Not only influenced by skinny models in Diet Coke ads (Sheehan, 2013).
2.1.3.1. Images of Ethnic Minorities

The role of ethnic minorities is crucial to understand existing attitudes towards people with different ethnicities (Cortese, 2008). According to Cortese (2008) mass media are a powerful agents of socialization. Over the last century American consumer research primarily dedicated itself to tap into the “average American”. Moreover, ethnic consumers were all ignored. Although ethnic minority population grew rapidly, marketing researchers continued to overlook them (Cortese, 2008). Furthermore, advertising reflects the willingness of a society to accept ethnic minorities as part of the mainstream society. Stereotypes of blacks and other ethnic minorities have not been eliminated, but changed in their character. In other words, a change to subtler and more symbolic and or underhanded forms (Jackmann 1994, Karins, Coffman and Walters 1969, Petigrew 1985). Prior to the civil rights movement of the 1960’s media displayed primarily white citizens and it was assumed that a racial hierarchy was naturally given (Cortese, 2008).

The portrayal of black people in advertising is a rather sensitive issue. Advertisers must be careful in which context black people are displayed and ban stereotypes and prejudice from their commercials. Moreover, the number of blacks in advertising is quite low – when they do appear, they tend to be athletes entertainers, laborers and children (Cortese, 2008). The count of black women is far below the count of black man in advertising. Fashion magazines such as Vogue, Esquire and GQ feature the fewest black models, Sports Illustrated the most. Fewer than 20 percent of advertisements showing black women actually use black models (Cortese, 2008). According to a study from Wilkes and Valencia (1989) blacks were featured in 17 percent of the 904 commercials seen, but had major roles in only 31 percent of all ads with blacks. Similar to Latinos blacks are mainly displayed in groups and in ads marketing cars, beer, malt liquor, cigarettes, hair care and electronic products (Wilkes and Valencia, 1989).

Furthermore, the roles assigned to minorities in advertising create a harmful and disrespecting picture. In the past decades black women were sometimes displayed as wild and ferocious in a rather tribal context. These ads associated them with attributes such as predatory, primitive and animal-like. The animal-like portrayal influenced the picture of women of color in a harmful way. Yet black men can often be found in the position of a servant, cook or butler. African Americans were displayed as servants who perform menial chores for a white person who obviously has power over them (Cortese, 2008). The representation of them did not change much from the 1930’s until the 1990’s (Compare Illustration 19 with 20).

Another stereotype seen in advertising concerns Latinas. Latinas are often found in the position of the sexy maid or the full-blooded Latin lover. The number of Latinos in advertising is far below the number of blacks (Cortese, 2008). According to Wilkes and Valencia (1989) Latinos were only featured in only 5, 8 percent of all American television commercials, and 5 percent of the speaking characters. Latinos are mostly seen in commercials for food products, entertainment, alcohol, and furniture. Controversially they are hardly seen in mainstream advertising hosting parties, washing dishes and drinking coffee (Woods, 2004).
Other research approaches the attitudes of the audience towards racism. Devine (1989) tried to show that even individuals with low reported racism are influenced by stereotypical advertisements. Devine (1989) evaluated that: “both individuals of high and low in racism reported different attitudes toward Blacks when the request was explicit, relatively nonracist individuals were no less likely than racists to show stereotypically biased perceptions of target person following subliminal activation of the social category Blacks.” Subsequently Devine (1989) proved that advertisements with racist content influenced non-racist audience and shaped their image of a certain group with supporting stereotypes.

2.1.3.2. Three Models of Minorities in Advertising

The way minorities are displayed in advertising varies at a certain point and several possible explanations can be found. Cortese (2008) discussed three main theories which will also be examined in this writing. He talks about three models – equal presentation, social reality and cultural attitudes. It is necessary to understand the different portrayals of minorities in advertising to avoid racist ads and promote equality towards the public. Especially advertising professionals must understand the importance of minority audiences and their part in society.

2.1.3.2.a The Equal Presentation Model

The equal presentation model tries to show whites and minorities exactly in the same way with no regard of any cultural, economic or physical differences (Cortese, 2008). If whites are displayed in a middle-class setting, blacks are portrayed in the exact same way. Furthermore, Cortese refers to Woods (2004) who states: “Minorities prefer to see images of people like themselves in advertising.” Illustration 21 shows an advertisement for Avian Night Musk where the posters are adapted for both ethnicities, black and white people.
These types of advertisements are called copycat ads which use ethnic models to establish trustworthiness to the product or service (Cortese, 2008). The Avian Night Musk Print Ad used primarily a white model and copied the same ad with a black model in the same pose and scenario. Although this portrayal seems rather uncreative and ethnocentric it advertises the idea of ethnic equality. As Cortese (2008) mentioned in his book people from different ethnicities feel much less as outsiders when they see models of their ethnic group on television.

Illustration 21: Aviance Night Musk Ad

2.1.3.2.b The Social Reality Model

As second model of minorities Cortese (2008) talks about the social reality model. The purpose of this model is to draw the public's attention to the existing inequalities in society. Therefore, advertisements will inform about the situations people from different ethnic backgrounds live in. For instance, that minorities are more likely to be poor or in lower-status occupations than whites (Cortese, 2008). A few examples show ads which were heading into the right direction: Illustration 22 shows a campaign of posters to address the problems black teenagers have with proper education and affording college. Illustration 23 attempts to recruit Latinos as employees to USP by appealing to bilingualism and international travel (Cortese, 2008). The Social Reality Model is one major tool of ethnic marketing, which gained tremendous attention through the
disproportionally large increase in the population and buying power of ethnic and racial minorities (Cortese, 2008).

2.1.3.2.c The Cultural Attitudes Model

This model analyses how the cultural attitudes of whites toward minorities influence the way minorities are displayed in advertising (Cortese, 2008). According to Cortese (2008): “Advertising becomes an indicator of the readiness of influential groups to tolerate the mainstreaming of ethnic minorities in society in society. Furthermore, Cortese (2008) stresses that social stratification is reflected in advertising. The cultural attitudes model mainly addresses the American culture which is heavily influenced by ethnicity, gender and social class (Cortese, 2008).

To understand the ideology behind the American culture Williams (1970) identified ten values that are central to the U.S. culture. This values are freedom, democracy, science, progress, racism and group superiority. Macionis (1996) believes that this values are passed to the next generation through cultural transmission. These cultural values favor whites over people of color, men over women and privileged over disadvantaged.

Cortese (2008) addresses the problem of inequality because privileges are automatically attached to the white skin color. “There is no doubt that some of us are more equal than others”, he stresses. Carby (1987) sees stereotypes as a connection of patterns that can be explained only in relation to each other. According to survey data whites are most willing to accept integration and equal treatment in the area of employment, yet less in the area of close social
contact. Moreover, the least acceptance was found in the area of interracial relationships and marriage (1987).

The three models illustrate three different interpretations on how advertising deals with the portrayal of minorities. The Equal Presentation Model tries to silence the problems typical stereotypes towards minorities create and display blacks equally to whites. Copycat advertisements display the exact same ad for different groups of minorities. The methods of this model are criticized of being rather uncreative, yet trying to promote equality. On the contrary the social reality model tries to talk about the circumstances minorities have to deal with. It serves benevolent causes and for instance demands equal educational chances for everyone. Developed for minority marketing it acknowledges minorities as a valuable target group. The last model approaches how the values of Americans influence the portrayal of minorities in advertising. In conclusion the cultural attitude model explains that complete equality can never be reached, because some people are more equal than others.

Advertising Professionals have to understand the impact of advertising on society, especially the impacts on the most vulnerable groups. Outdated stereotypes and portrayals of women and men should no longer have a place in advertising. The next chapter shows a relatively new model to introduce ethical principles to the advertising industry. Furthermore, the model was created because of the explosion of new technologies and the constant change in the ad industry. When advertisers have a clear vision about their responsibilities towards their audience, ethics and morals will find their place within the industry. The responsibilities that are highly relevant are shown in the following section.
2.1.4. Ethics for Advertising Professionals

2.1.4.1. Principles of Advertising Ethics

The Eight Principles of Advertising Ethics were created by the Institute of Advertising Ethics under the supervision of Wallace S. Snyder. The model was created because of the explosion of new technologies and the constant change and development of the advertising industry (Institute for Advertising Ethics, 2011). The authors state that the one existing constant is transparency. Advertisers should enhance relationships with customers in a fair, honest and forthright manner (Institute for Advertising Ethics, 2011). The Institute for Advertising Ethics (2011) demands ethical behavior that always guides a personal and business conduct. Furthermore, all forms of communication should aim at what is best for their recipients and deliver truthful and honest information (Institute for Advertising Ethics, 2011).

Principle 1

“Advertising, public relations, marketing communications, news, and editorial all share a common objective of truth and high ethical standards in serving the public.” Institute for Advertising Ethics (2011).

The first principle is dedicated to the importance of honest advertising and media. Moreover, it is shaped by the work of Walter Williams (1906) who enunciated The Journalist’s Creed. According to Walter Williams (1906) both journalists and businesses have the same responsibility to serve the public (Williams, 1906). Therefore, every message, editorial and commercial, should contain the truth and inform people. In fact, the Institute for Advertising Ethics sees advertising as an extremely important part for customers and businesses. It provides needed information to the public and enhances healthy competition (Institute for Advertising Ethics, 2011). Nowadays consumers expect companies to hold high ethical standards. Research shows that consumers do not necessarily trust the messages displayed in advertisements. Adweek Media/Harris Poll conducted a survey asking consumers: “How often, if you ever, do you trust that advertising is honest in its claims?”

The answer can be found in illustration 27. Only one of five Americans trust advertising most of the time, and 13 percent never trust it. It is clear that the trust of people in advertising needs to be rebuilt. Without a general base of trust ethical advertising will not fulfill its purpose. In other words, if customers do not believe what ads say, honest commercial messages will not be heard.

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5 The Journalist’s Creed is a written code of Ethics for Journalists by Walter Williams from 1906
Principle 2

Advertising, public relations, and all marketing communications professionals have an obligation to exercise the highest personal ethics in the creation and dissemination of commercial information to consumers. Institute for Advertising Ethics (2011).

Advertising professionals play a major role in the establishment of ethics in the sector. One can say it is necessary that ethical behavior finds its place in every business. According to Werbach\(^6\) (2011): “When you believe in what you do – when you know how important your work is – you want to do your best in carrying out your responsibilities.” That said, every person working in the ad industry should live their own ethical standards, values and share them with their clients.

Principle 3

Advertising should clearly distinguish advertising, public relations and corporate communications from news and editorial content and entertainment, both online and offline. Institute for Advertising Ethics (2011).

This addresses the issue of blurred lines between advertising and editorial content (Institute for Advertising Ethics, 2011). If consumers cannot distinguish news, information or entertainment from advertisements, they might be misled by commercial messages. At a certain degree it is possible that more credibility could be attached to untrue content (Institute for Advertising Ethics, 2011). For instance, many newspapers are criticized for carrying advertisements disguised as editorial content or news (Institute for Advertising Ethics, 2011). Many newspapers have a clear political orientation and that influences the content gravely. “[…] the readers have a right to demand frankness, as opposed to deception. Honesty convinces permanently. Deceptive advertising lowers the standing of a newspaper.” (Williams Speeches, n.y.) Furthermore, media is developing rapidly nowadays and the blurring between advertising and information becomes a bigger issue every day.

Principle 4

Advertisers should clearly disclose all material conditions, such as payment or receipt of a free product, affecting endorsements in social and traditional channels, as well as the identity of endorsers, all in the interest of full disclosure and transparency. Institute for Advertising Ethics (2011).

This principle refers to a relatively new advertising medium, blogging and video blogging. With the rise of blogging mouth to mouth marketing regained its power. All over the world people are talking about their favorite products in their videos or blog entries. “A blog is defined as a website containing a writer’s or group of writer’s own experiences, opinions […]” (dictionary reference, online). Moreover, it is often not clear if a blogger recommends a product just because he or she

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\(^6\) Chief Sustainability Officer, Saatchi & Saatchi, 2010 Inductee into the Advertising Hall of Achievement

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likes it. Companies are likely to use the relationship between the blogger and the readers/watchers to advertise their products. According to the Institute of Advertising Ethics (2011), bloggers must be transparent about whether they are compensated by a company or being part of the organization.

As stated by Peter Blackshaw⁷: “Disclosure with bloggers may well be the easy part. How do you responsibly disclose when 140 million global members of Twitter are restricted to 140 characters per tweet […]? Acknowledge – forcefully- that responsible advertisers must be extremely proactive on this front, and perhaps even over-compensate.” In other words, he refers to the uncontrollable amount of information published in social networks worldwide. Furthermore, it is hard to evaluate which people are endorsing a certain product and which are getting paid or have the intention to sell something. However, various institutions have implemented clear regulation for bloggers to clarify if they are paid for a certain opinion or not (Institute of Advertising Ethics, 2011).

**Principle 5**

*Advertisers should treat consumers fairly based on the nature of the audience to whom the ads are directed and the nature of the product or service advertised.* Institute for Advertising Ethics (2011).

This principle is dedicated to stress the vulnerability of children as an audience for advertisements. It can be reasoned that children are especially vulnerable by virtue of their inexperience, immaturity, susceptibility to being misled or unduly influenced, and lack of cognitive skill to evaluate the credibility of advertising (CARU; online). The Institute of Advertising Ethics (2011) advises advertisers to practice the highest possible conduct of ethics when it comes to commercials targeted at children.

Children have constant access to media all the time, we can see them watching TV, being online all the time and listening to radio commercials. In addition, ads can be found on smartphones, in video games, and on DVD’s. Moreover, the issue of blurring advertising content and entertainment concerns children stronger than adults. Alternatively, advertising can be used to educate children about safety, health issues, and healthy diets. For instance, the Children’s Food and Beverage Advertising Initiative modified its advertising to encourage healthier lifestyles for children under twelve.

**Principle 6**

*Advertisers should never compromise consumer’s personal privacy in marketing communications, and their choices as to whether to participate in providing their information should be transparent and easily made.* Institute for Advertising Ethics (2011).

The main topic of principle 6 is Behavioral Advertising. It describes online advertising which analyses the online behavior of consumers and delivers advertisements directed at the consumer’s interests. In that case, consumers are segmented via their online activities, such as search queries, advertisements they click on or information they share in social networks.

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⁷ Former Chairman, Council of Better Business Bureaus
Behavioral Advertising offers the benefit of reduced costs in marketing expenditures and is more effective in providing customers with the products and services they want (Institute of Advertising Ethics, 2011).

Another way of viewing this is the perspective of the customer. Consumers are afraid of losing their privacy because of Behavioral Advertising. A further issue is that many consumers may not be even aware that commercial information is being collected while they are online (Institute of Advertising Ethics, 2011). To improve the situation marketing and media associations are working on more transparent ways of using consumer data. Furthermore, consumers will have more control over the information they want to share and which not (Institute of advertising Ethics, 2011).

**Principle 7**

*Advertisers should follow federal, state and local advertising laws, and cooperate with industry self-regulatory programs for the resolution of advertising practices.* Institute for Advertising Ethics (2011).

Primarily principle 7 is based on the Code of Business Practices for Advertisers. It states that all forms of advertising must be ethical and all claims made must be truthful. In addition, advertisers must follow the laws and legal regulations concerning marketing and mass media (Institute of Advertising Ethics, 2011). Obeying the laws is the minimal obligation advertisers have to fulfil in regard of advertising ethics. Yet if the claim of truthfulness can be fulfilled will be answered above (Chapter 2.1).

**Principle 8**

*Advertisers and their agencies, and online and offline media, should discuss privately potential ethical concerns, and members of the team creating ads should be given permission to express internally their ethical concerns.* Institute for Advertising Ethics (2011).

Principle 8 has great importance because it links the responsibilities of advertisers with the responsibilities of graphic designers. The Institute of Advertising Ethics (2011) focuses on an ethical conduct throughout entire ad agencies and everyone included into the process. The authors of principle 8 claim that ethics can only be enhanced if advertising professionals live them. Moreover, the main goal has to be what is best for the consumers (Institute of Advertising Ethics, 2011). Ethics must live within the company and have to be implemented from the bottom to the top and vice versa. Not only the CEO’s have to believe in these ethics, everyone does. “To guarantee highest possible ethics every practitioner must have the right to feel save speaking their conscience.” (Beausejour®, n.y). In other words, ethics can only be fully integrated in an organization if every member has a chance to contribute.

In conclusion the Principles and Practices for Advertising Ethics give a good overview about the areas where ethics need to be developed. In addition, it serves as a good guideline for advertising professional on how to integrate solid ethical believes into the organization. In fact, the co-operation of every practitioner as mentioned in Principle 8 will be crucial to the successful

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8 Former Vice President of Advertising for Procter & Gamble
integration of ethics. Therefore, it is necessary that everyone in an organization fully agrees to the conduct of ethics and lives it.

By contrast some principles seem rather superficial and the issues are too easily solved. In addition, the claim for truthful advertising is displayed as a given constant. Controversially almost every advertisement tends to over exaggerate product facts and adds emotions to the product (Jauk, 2015). A further point of criticism is that the Eight Principles only describe issues concerning the ad industries yet do not offer any solutions. The claims made are supported by statements of advertising professionals who work in famous companies such as Procter & Gamble. Particularly when it is unlikely that they follow this ethical conduct themselves (Jauk, 2015).
3. Graphic Design

3.1. Historical Development

Graphic Design can be found everywhere and its beginnings date far back to the paintings in the Chauvet Cave from 30,000 BC. It was heavily influenced by the development of the printing press and therefore revolutionized the understanding of typefaces worldwide (design is history, online). The first mechanized type was used for Gutenberg’s major publication, the bible (design is history, online). With respect to Gutenberg’s invention the printing press allowed the production and distribution of writings all over the world. For graphic designers so far, typefaces contribute tremendously to the quality of work. Nowadays typefaces have been modified to illustrate information clearly, to be easily legible and still hold a bit of art (Jauk, 2015).

One milestone in the history of graphic design was the invention of the poster in the early 19th century (design is history, online). The poster was one of the earliest forms of print advertising and it has been in use until today. Artists such as Henry Toulouse Lautrec and Jules Cheret used posters to promote political parties or evening events (design is history, online). When talking about print media newspapers and magazines cannot be forgotten. Regular newspapers did not debut until the 16th century and the development of magazines was very slow. The word magazine derived from the French expression “magasin” and the first English magazines appeared around 1704 (design is history, online).

Today graphic design finds itself dominated by motion graphics in movies, TV spots or online media (design is history, online). The interaction with the potential users or customers is more requested than ever. Furthermore, the rise of the social networks makes finding information much easier for everyone. Therefore, graphic designers have to work more efficiently and user oriented (Jauk, 2015). Print media is still in use, yet declining threatened by online media (Claasens, 2012).
3.2. Definition

When it comes to graphic design most people have vaguely in mind of what a graphic designer does. First of all, graphic design communicates visually. “It involves creative and systematic plan to solve a problem or achieve a certain objective, with the use of images, symbols or even words.” (Hawkyard, 2015). Therefore, graphic designers use a combination of elements involving lines, shapes, color, types and texture. Graphic designers work mainly in fields such as advertising, branding, packaging and digital design (shillington, online).

Graphic Design exists in various forms and differs in the way of being experienced. The duration of the experience and when it occurs is a major factor for visual communicators. “The form of communication can either be physical or virtual and may include images, words or graphic forms”. (Cezzar, 2015) The original form of graphic design is meant to be experienced in an instant and can be easily recognized. Hereby graphic designers communicate information by arranging type, form and images.

According to Cezzar (2015) the design of books and magazines follows another approach. Books can be enjoyed over time and the reader has the ability to control his own pace and experience. It is found that the content is more important than the design of the book. However, creating a magazine demands appealing design and written content, yet the style is more of the essence (Cezzar, 2015).

Graphic Design can be found everywhere, it is part of the packaging of everyday products, it can be seen online and on TV, it accompanies us at our way to work or to school, it is on the covers of our favorite books and magazines, it never tires to educate us visually and most of all – it is shown to us through art. As mentioned before it dates far back to the cave paintings in the Chauvet Cave and shaped the legacy of the Egyptian Culture. Therefore, graphic design plays an undeniably important role in our culture because it shaped the way of how we communicate visually (Jauk, 2015).
3.3. Ethics in Graphic Design

To take a closer look at the ethics and values in Graphic Design this section discusses the existing values and professional standards of graphic designers. An important writing in this field is the First Things First Manifesto written by Ken Garland in 1963 and renewed in 2000 and 2014. In addition, the American graphic designer Milton Glaser introduced the Road to Hell, a model which should help designers question ethics behind a job or project. At the end of this chapter the reader will be familiarized with the professional standards of the American Institute for Graphic Arts (AIGA) and the Laws/Regulations existing in Graphic Design.

3.3.1. The First Things First Manifesto

The first things first manifesto was written by Ken Garland in 1963 and published in 1964 (designhistory, online). It was backed by over 400 graphic designers and artists. The manifesto addresses the issue of consumerism and the questionable purpose of graphic design in advertising. In his manifesto Ken Garland called out to graphic designers, photographers and design students to return to a more humanistic approach (Poynor, 2002).

The manifesto was renewed twice. The first time in 2000 by a group of thirty-three visual communicators in cooperation with the Canadian magazine Adbusters. (Poynor, 2002), the second time by Cole Peters, a street photographer and web designer in 2014 (firstthingsfirst2014, online). Both versions pursue the same ideas as the initial manifesto, yet in a more contemporary way. To illustrate the change in the understanding of graphic design it is necessary to compare the main assertions made in each version of the first things first manifesto. In the following section a few extracts of the original writings are used, the full text can be found in the appendix page 97-99.

Original Version

In 1963 Ken Garland realized that graphic design clearly lost its initial purpose. Rather than informing people graphic design was used to persuade people to buy a certain product (Poynor, 2002). Garland (1964) states that graphic designers use their skills and abilities to sell such things as: cat food, stomach powders [...], aftershave lotion, before shave lotion, slimming diets, fattening diets [...].

With this statement he wanted to show how unnecessary many good are which were designed to create a need nobody usually had (Poynor, 2002). According to Garland (1964): “By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity”. Here it is obvious that Garland sees the talent of any designer engaging in advertising lost and with a wrong purpose.

He suggests that designers should look for projects which are more worth using their skill and experience on (Garland, 1964). As such projects he mentions signs for streets and buildings, instruction manuals, educational aids and all other media which promotes trade, education or a greater awareness of the world. In other words, Garland and the signers of the first things first manifesto propose a reversal of priorities in favor of a more useful and more lasting form of communication (Garland, 1964).
First Things First Manifesto 2000

In the year 2000 thirty-three visual communicators decided to renew the First Things First manifesto in cooperation with the Canadian Adbusters magazine. This version complements the content and believes of the original first things first manifesto. One can see that the demands adapt to the issues and problems of the 21st century. Therefore, a much more contemporary first things first manifesto was created. Similar as in the original version the writers and signers of the manifesto refer to commercial work as a waste of creative talent (Barnbrook et.al, 2000). In fact, most of the time and energy of a design professional are used up on projects with commercial messages which are not essentially the best (Barnbrook et. al, 2000).

However, the first things first manifesto 2000 seeks more worthy pursuits for graphic designers, such as the original writing did. According to the manifesto (Barnbrook et. al, 2000): "To some extend we are all helping to draft a reductive and immeasurably harmful code of public discourse. “Above all matters which will help solving societal issues should be placed first, because social and cultural crises demand the attention of visual communicators. In the same way as in the previous manifesto Barnbrook et.al (2002) propose a reversal of priorities as a mind shift away from product marketing toward the creation of meaning.

First Things First Manifesto 2014

The latest First Things First Manifesto was initiated by the street photographer and web designer Cole Peters. The manifesto is still open for every designer to sign. He emphasizes: “We are troubled by the present state of our industry and its efforts on cultures and societies across the world (Peters, 2014)”. Also the current issues concerning media in its everyday use play an important role in the new manifesto. Cole Peters criticizes the establishment of numerous bad practices in the design profession. For instance, the lack of diversity in gender, race and age and the use of personal information rather as object to be monetized than personal property (Peters, 2014). The manifesto demands designers to turn away from meaningless and empty advertising, which can cause harm to society or promotes trivial causes. Namely initiatives that abused the law or violated human rights or products that are redundant at best, destructive at worst. Peters (2014) assesses social networks as disposable and apps as trivial and undifferentiated. He sees it as responsibility of every design professional to create a change. Improvement of diversity, working conditions and employee's mental conditions should be addressed (Peters, 2014).

Until today all versions of the first things first manifesto questioned the real purpose of graphic design and its influence on society. Thus we can see that claims of all manifestos are strongly connected with the issues and problems of the time they were published in. Nevertheless, the original manifesto addresses a reversal of priorities which have been applied to design practices until now. The contemporary approach never lost its thrive. Garland motivated visual communicators to think out of the box and to use their talents for sustainable and cultural valuable projects. The initial manifesto only reached a rather small group of designers and therefore design has still developed towards consumerism and increasing revenues. As a result of that the writing was renewed twice because designers seek for a change of heart.

The publishing of the first things first manifesto initiated a rapid growth of critical writings on graphic design. A good example of this is the Looking Closer 4, a collected volume of writings dedicated to the First Things First Manifesto. Some of the writings will be used in the following
section to stress the controversies raised by the manifesto. The first part analyzes the opinions of authors who favor the First Things First. The second part evaluates more critical and controversial writings based on the manifesto.

Rick Poynor as one of the manifesto’s signers believes in a high power of graphic design over society. Furthermore, Poynor (2002) stresses that people never engage directly with the content of a magazine, a TV commercial or a perfume, but the content is always mediated by design. It is design that helps us direct how we perceive it and how it makes us feel. He attempted to address the critical distinction between the understanding of design as communication and design as persuasion. Designers should rather try to communicate the necessary information than trying to get people to buy things (Poynor, 2002). For that matter design and advertising are closer than at any point and cannot be observed as segregated professional fields (Poynor, 2002).

Poynor (2002) also criticizes graphic designers who favor working in advertising and use their talents in the commercial climate: “For them it seems hard to believe that graphic design is anything more than making an add cool looking and stylish. The thought that design might have a broader purpose, potential and meanings seems unrealistic to them”. Poynor (2002) judges graphic designers who work in a commercial climate strongly and sees no value for the public in their services. Poynor (2002) Moreover he stresses that graphic designers who do cultural work follow a strong ethical path and therefore fulfill the claims.

Kalle Lasn (2002) supports Poynor’s idea that graphic design is a measure to enhance consumerism and promotes products and services nobody needs. His essay “The People V. The Corporate Cool Machine” criticizes the current consumer culture and economy strongly. His writing is rather radical and describes a revolution of the suppressed consumers. Lasn (2002) stresses that the economy, the government and corporations are the enemies of regular people, who are seduced by mass media to buy things they do not need. Lasn (2002) compares the economy to the situation people live in Aldous Huxley’s “Brave New World”. He sees a clear parallel between “soma” – the pleasure drug issued to the citizens and today’s mass media. People are happy to take it and cannot get enough of it, similarly to extensive consumptions.

Lasn (2002) built a roadmap on how people can break free from being consumers and fight against the “corporate cool machines”, e.g. companies, the economy and advertising agencies. He demands consumers to boycott corporations and stop paying attention to advertising targeting the masses (Lasn, 2002). Without being a victim of consumerism people will finally be independent – alive, alert and still a little wild (Lasn, 2002). At this point people will be free of cynicism and their interior world will suddenly be vivid. In other words, Lasn (2002) emphasizes that consumerism chains us and robs us of our freedom, therefore we have to fight the influence of mass media and profit-oriented corporations.

Lasn (2002) sees corporations as big enemies, he stresses:” A corporation has no soul, nor morals. It cannot feel love or pain or remorse. You cannot argue with it. A corporation is nothing but a process – an efficient way of generating revenue.” It seems obvious that Lasn follows a strongly radical approach with the aim of revolutionizing the global economy. Consumerism is the ultimate evil and makes our lives miserable and dull. According to Lasn (2002) people act like robots following the instructions of corporations blindly. If Lasn’s theory can be taken seriously is questionable. He follows an extreme and radical approach, while blaming the
economy for every drawback in society. Furthermore, he demands a consumer revolution where the “regular” people declare war to corporations and destroy their power. The argument that over-exaggerated consumptions equals an addiction makes sense. Extreme buying habits are omnipresent and many people live for the consumption of pretty things directed by advertising at them. Lasn’s essay shows his concern for the vanishing of values and ethics, which are replaced by consumerism and materialism (Jauk, 2015).

Jelly Helm (2000) brings a differentiated view to the discussion with questioning if there is a way to save advertising and graphic design. Personally, he stresses to love working in advertising and sees it as a bit of a paradox. “One the one hand it is a wonderfully fruitful and stimulating and rewarding way to make a living, it is also increasingly criticized. While thousands of people find our work entertaining, a growing number find disturbing." Helm (2000) claims. Furthermore, he emphasizes that it is important that graphic designers/ advertisers have a critical eye at what they do, its effects on the world and how they can do their job better. Therefore, he questions why advertising is so heavily criticized (Helm, 2000). Helm (2000) is certain that one reason is, because there is so much of it. As example he describes the plan of Pizza Hut to project its logo on the moon with lasers, which failed. As a result of such ideas, more and more public space becomes privatized (Helm, 2000).

Moreover, advertising evolved from being a relatively passive source of information to a persuasive tool for manufacturing desire, which is another reason why advertising gets heavily criticized – the role advertisers/ graphic designers play in helping to create a consumer economy (Helm, 2000). Accordingly, Helm (2000) researches the responsibilities of advertising and examines how advertising works. “Advertising’s goal, of course, is to make you want something. To create desire. That begins by making you unhappy with what you currently have, or don’t have.” Helm (2000) stresses. In addition, advertising professionals have to look beyond the emotional reaction created by a specific ad and look at the combined effect of the thousands we see (Helm, 2000). Every ad has a common underlying theme, repeated every day: Buying things will make you happy.

In a further step Helm (2000) looks for a solution and a change in the advertising industry. He stresses that no one can expect a revolutionary change in advertising without a revolutionary change in business. That does not mean that graphic designers/ advertisers must simply follow the lead of the clients, because being ethically neutral is not an option (Helm, 2000). The consequences of the work done in the advertising industry cannot be ignored. Hence the profession should contribute to human growth and be healthy for the community (Helm, 2000). Still, it is unrealistic that advertising will start a revolution. Helm indicates that advertising is not meant to set social policy. Yet advertising is very effective at listening and reacting to public will (Helm, 2000). In other words, advertising should reflect on the effects its work might have and react to the demands of the public (Jauk, 2015).

The authors above supported the overall ideas behind the First Things First Manifestos and clearly saw a power of change in advertising. The following opinions certainly do not agree with everything the manifesto states. The opinions vary from strong criticism to authors who accept parts of the claims or believe in them. Matt Soar partly supports the First Things First, yet finds a few statements rather controversial. Soar (2002) agrees with the manifesto in certain points: “It’s very easy for a profession to take its current concerns, obsessions and assumptions for granted”. He also uses the quote of JeanLuc Godard that those who work in design and
advertising are the children of Marx and Coca Cola (Godard, 1966). Yet he disapproves the statement that designers can choose to abandon commercial work completely. Firstly, graphic designers could never afford declining one commercial project after another because “speaking the truth doesn’t generally pay the bills” (Soar, 2002).

Soar (2002) criticizes when the fact that a product is being unethical begins and when it ends. For that he cites Richard Wilde: “virtually any product is unethical if someone scrutinizes it hard enough”. Wilde (2000) emphasizes how difficult it is to judge a product or project as ethical or valuable and if someone digs deep enough no goods will pass this test. Therefore, contradictions are a necessary part of being human. There comes a time when every graphic designer is faced with the dilemma about which clients to work for, which to drop and where to draw a line (Soar, 2002). Even Milton Glaser states that it is exceedingly difficult to spend a lifetime as graphic designer and never have sinned (Glaser, 2005). However, Matthew Soar acknowledges the values behind the manifesto and sees that the writing simply asks designers to check with their ethical and moral selves before making a decision. He suggests that designers should stop seeing citizens as mere consumers and to work towards people and not target groups (Soar, 2002).

By contrast Michael Bierut (2004) looks at the manifesto from a completely different angle. He criticizes many aspects of the first things first demands. Firstly, he stresses that the signers of the FTF 2000 built their reputation with cultural work and are hardly engaged in commercial graphic design (Bierut, 2004). He emphasizes: “A cynic, then, might dismiss the impact of the manifesto as no more than that of witnessing a group of eunuchs take a vow of chastity.” That statement illustrates that the signers of the manifesto make judgements about commercial graphic design without ever having worked in it. In conclusion Bierut (2004) states that is easy to see commercial work as unnecessary evil if someone never has to make a living with it. Furthermore, Bierut (2004) interprets the manifesto in a way where graphic designers do work that informs and advertising agencies do work that persuades. In the First Things First the former is good and the latter is bad (Bieruth, 2004). He also shows that graphic designers envy the advertising world in certain points. Therefore, the effect of design is secretly feared to be rather cosmetic, vague and unmeasurable. On the other side the impact of advertising on a client’s bottom line has clarity to it (Bierut, 2004).

Bierut (2004) criticizes that the First Things First devalues graphic design for products such as dog biscuits, sneakers, hair gel, light beer and other common products. He stresses that these products are for the common people and that common products have comprised the subject matter of graphic design throughout history (Bierut, 2004). He specifically asks: “What makes dog-biscuit packaging an unworthy object of our attention, as opposed to, say, a museum catalog or some other cultural project?” In other words, he believes that everyone deserves design in their lives no matter if he or she is a dachshund owner or from a cultural elite.

In a further step he discredits the manifesto for accusing graphic designers of being manufacturers of demand. The First Things First illustrates that graphic designers manufacture demand for useless and unneeded products. (Bierut, 2004). He emphasizes that the First Things First vision of consumer capitalism is a stark one. It seems like human beings have little or no critical faculties. Furthermore, they do not embrace products from Disney, GM or Calvin Klein because they like them or the products have any intrinsic merit, but because their designer puppet masters have hypnotized them with colors and typefaces.
The manifesto command a reversal of priorities for graphic designers. Bierut (2004) simplifies that with: „Manifestos are simple; life is complicated.” A reversal of priorities seems nice and certainly would be valuable for the advertising industry. Yet priorities cannot simply be changed in one moment, it requires time and effort. Advancing in the manifesto Bierut (2004) talks about the request for a new kind of meaning in the manifesto. Bierut (2004) states that graphic designers are rarely asked to consciously misrepresent the truth. Instead, every day, they are asked to make something a little more stupid, or a little uglier, or a little more contemptuous for its audience. Moreover, he stresses that the greatest graphic designers have always found ways to align the aims of their corporate clients with their own personal interests (Bierut, 2004).

In conclusion Bierut (2004) does not accept the First Things First manifesto as an ethical bible for graphic designers. On the contrary he sees the signers and supporters of the manifesto as hypocrites, who only illustrate issues and offers no guidelines on how they can be solved (Bierut, 2004). The described revolution in the manifesto is aimed at replacing mass manipulation for commercial ends with mass manipulation for cultural and political end (Bierut, 2004). Bierut ties it well together with a quote from designer Bill Golden: “I happen to believe that the visual environment … improves each time a designer produces a good design – and in no other way.”

Another author criticizing the claims of the first things first manifest is Monika Parrinder with her writing “Just say so …quietly.” According to Parrinder (2000) the main criticism about the First Things First Manifesto is that it locks its supporters to an idealism that is impossible and impractical to live up to on an everyday scale. Furthermore, many designers are unclear about whether the manifesto simply wishes to effect an “awakening of conscience” or whether to advocate a wholesale rejection of commercial work (Parrinder, 2000). Studying the manifesto closely, it seems that the second theory is more credible. The manifesto certainly discredits commercial work and sees no value in it.

A problematic characteristic of the manifesto is that it separates commercial work completely from socially responsible work (Parrinder, 2000). Therefore, the manifesto ultimately shields commercial graphic design form social responsibility. Parrinder emphasizes: “Not all commercial work is trivial or in the business of flogging us with things we do not want.” For instance, many of the less commercial, more socially useful organizations and media are till bound up in bureaucratic power structures that invariably depend upon consumer’s goods to function (Parrinder, 2000).

Parrinder (2000) believes that the FFT2000 only provokes questions but does not support tangible solutions. There is no simple, unified system which one can legitimately set up us as a “bad thing” and therefore clearly oppose or defect for a “worthy thing.” The FFT has a clear vision about what is wrong and what is right. Parrinder’s (2000) quote shows that the manifesto judges commercial graphic design clearly as a bad thing and social/cultural work as a good thing. As Parrinder implied, a clear answer to what is right or wrong cannot be found that easily.

Parrinder (2000) offers solutions to the ethical issues a graphic designer might encounter. Rather than having to decline a job offer and say “no” to the client, designers can challenge the current “reductive and immeasurably harmful code of public discourse” from their position as mediators for commercial clients (Parrinder, 2000). Russell Bestley suggests that designers do have some degree of control over the images they produce. So designers who work in the
commercial environment have at least a small influence on the client they are working for and therefore can push them into the right direction (Parrinder, 2000). Overall Parrinder offers a very distinct and diverse view to the discussion. She agrees with the manifesto that more emphasis on morals and ethics are necessary, yet the manifesto clearly misses out on guidelines and practices how to do so. As mentioned before commercial work cannot be separated from social responsibility and also has a tremendous impact in that area (Jauk, 2015).

Conclusion

In conclusion, the First Things First Manifesto was one of the first writings looking for an ethical conduct in graphic design. After the first publishing in 1964, the manifesto initiated a rapid grow in critical writings directed at graphic design. Overall the FTF clearly awakened a sense of morals in design professionals or at least made them ask questions. Taking a look at the literature on the FTF, opinions vary widely. Authors such as Rick Poynor (2002), who participated in the second release of the manifesto, strongly agrees with the claims the manifesto makes. In particular, he judges graphic designers who work in the commercial industry strongly for promoting products nobody needs. Poynor’s (2002) point of view can be summarized quite simple – commercial work is bad and cultural/educational work is good.

A further author claiming to fight against consumerism and the advertising industry is Kalle Lasn. He follows a radical approach demanding a revolution of consumers against the economy, e.g. corporations, the government and advertisers (Lasn, 2002). Lasn (2002) thinks that consumers are mere puppets addicted to the drug of consumption. Jelly Helm, an advertiser, who clearly loves working in the advertising industry, reflects on the responsibilities advertisers and graphic designers have (Helm, 2000). Moreover, he looks for the reasons why advertising’s reputation is perceived so evil. Because advertising is very effective at listening and reacting to public will, Helm is certain that advertisers/ graphic designers should integrate an ethical conduct in their line of work (Helm, 2000).

It is very interesting that the First Things First manifesto found more opponents than supporters. These authors do not reject the claims for ethics and morals, yet they see the claims made by the manifesto unfulfillable, unrealistic and empty. A strong point of criticism is, that the manifesto only demands and does not give instructions or guidelines how its claims can be implemented. Matt Soar (2002) adds a differentiated view to the discussion, he agrees with the manifesto that the design industry needs to be ethically challenged. Yet he finds that the signers of the manifesto are too quickly to judge what is ethical and what is not. Soar stresses that if a product or service is scrutinized enough, everything is unethical at a certain point (Soar, 2002). He suggests that graphic designers should rather find their own ethical compass than following blindly the claims of the manifesto (Soar, 2002).

Michael Bierut (2004) on the other hand, neglects numerous points made by the manifesto. Design for commercial goods is directed at the common people and Bierut (2004) asks why they do not deserve good design in their everyday lives. In addition, Bierut (2004) strongly criticizes that the creators of the manifesto demand a shift away from commercial mass manipulation towards a political and cultural one. So the manifesto strongly discredits commercial graphic design/advertising and sees no value in it (Bierut, 2004). Monika Parrinder (2000) holds a similar point of view, that the manifesto simply judges commercial advertising. Furthermore, she states that the manifesto supported an idealism that is impossible and impractical to live up to on an
everyday scale. Parrinder (2000) neglects the thought that graphic designers working in a commercial climate cannot integrate ethics in their projects. Every graphic designer has at least some power over the client and can push them into the right direction (Parrinder, 2000). Generally, she stresses that the manifesto only makes suggestions and does not offer tangible solutions.

Altogether the First Things First Manifesto enabled graphic designers and advertisers to think about ethics and morals within their profession. It is necessary to understand the impact of one’s work on the environment and society to guarantee sustainability within the design industry. Graphic design was always seen as a rather passive and reactive profession without power over others. Yet graphic design is the core of advertising because it illustrates ideas within a few seconds and clearly is the surface of every ad. It is not necessarily important if one agrees to the manifesto fully or if one does not, at least graphic designers started thinking actively about the impacts of their work. If the advertising industry has to change, the design industry has to change too. No field cannot be separated from the other. Moreover, I am certain that commercial graphic design cannot be judged as completely unnecessary and wrong. Many profit-oriented companies support beneficial causes and have well established Corporate Social Responsibility divisions. So working for a client like that could support the moral and ethical compass of a graphic designer and he/she will do something good for society (Jauk, 2015).
3.3.2. Writings of Milton Glaser

Milton Glaser is an American graphic designer and illustrator who shaped graphic design during the latter half of this century (Glaser, online). Glaser was born in 1929 and has been an influential figure in design and education communities and has written essays and granted interviews exclusively on design. His essay Ambiguity & Truth focuses on how advertising is influenced by lies and misleading information (Glaser, 2005). Glaser (2005) criticizes "how lying has become acceptable in our public life." He mentions advertising as the most persuasive educational medium and how it has shaped what truth means to people.

In his article "telling the truth?" Glaser (2002) states that about how to tell the truth can be thought of as two separate questions. According to him the first part asks why people believe what they believe and the second asks where ethical questions begin, involving our responsibilities to others. With regard to graphic designers Glaser (2002) is not sure how many agree on what truth is or how important it is in our private and professional lives. He stresses that: "Graphic designers or visual communicators are constantly informing the public, transmitting information and affecting the beliefs and values of others." Furthermore, Glaser (2002) also questions when truth is demanded, if there is a difference between telling the truth to our husband/wife and family and telling the truth to a general public.

Milton Glaser integrated ethical aspects and the questions about truth into his teachings. Therefore, he created a model called The Road to Hell, which consists of 11 questions that become more difficult to answer the further one goes. The Road to Hell should help to determine whether a design project is ethically legitimate or should be abandoned. In other words, every question contains an ethical problem, which continuously has bigger impacts (Glaser 2005). The "road to hell" can be seen on the next page (Illustration 28).

Glaser gave "the road to hell" as a test to his students between the age of 21 and 28 and asked them how far they would go on the road to hell (Glaser, 2005). He discovered that in a group of 20 students, 3 or 4 of them were willing to go all the way, which is designing a product whose continued use might cause the user’s death. However, these students drew a line at harming their family, friends and neighbors (Glaser, 2005). Glaser argues that the roots of this behavior lie in the way of how marketing treats people. In marketing people are not seen as individuals not as living human beings who are sisters, brothers or mothers and fathers. It is necessary to divide them into groups for targeted advertisements and products. Glaser (2005) states that the term consumer is responsible for dehumanization of marketing and advertising.

However it is to say that the Road to Hell illustrates the dilemma graphic designers and illustrators find themselves in. Ethically it seems really hard to judge certain projects and jobs right or wrong. Hiding human beings behind the term consumer makes it easier to forget about the possible harms and threats a project can pose. Glaser tries to push design students in the right direction, to again inform about products and services rather than lying about their qualities and characteristics. It is difficult to implement these good practices in every part of a designer’s business.

Yet does the "road to hell" show a realistic image of how designer’s work and which business ethics they have? The order of sins in the model should indicate how grave a violation of the
ethical code would be. Taking a closer look at “the road to hell” shows that the ranking is highly subjective and different persons would rate the questions on a different scale. If “designing a package to look larger on the shelf” is worse than “designing a crest for a new vineyard to suggest that it’s been in business for a long time” depends mainly on personal preferences and attitudes. On the other hand, the “road to hell” offers a framework for graphic designers to start thinking about ethics within their work. The last questions of the “road to hell” clearly point out to products which can harm their users tremendously and therefore designers have to think about the consequences of their collaboration with certain companies.

Milton Glaser as well-known commercial graphic designer sets an example for ethical behavior in the design industry. He stresses that every design education should be linked with an ethical code of conduct. Furthermore, he is aware that when working in a commercial climate it is often hard to choose which clients to work for and which not. Glaser understands that young designers cannot decline every job offer they get because of their personal ethics. At last the writings of Milton Glaser and his “road to hell” can educate graphic design students and graphic designers about a certain ethical conduct. Glaser’s approach is more realistic and applicable than the demands of the First Things First Manifesto, because he does not forget that graphic designers have to earn money for their living.

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<td>Do an ad for a slow-moving, boring film to make it seem like a lighthearted comedy?</td>
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<td>3</td>
<td>Design a crest for a new vineyard to suggest that it’s been in business for a long time?</td>
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<td>Design a jacket for a book whose sexual content you find personally repellent?</td>
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<td>Designing an advertising campaign for a company with a history of known discrimination in minority hiring?</td>
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<td>Design a package for a cereal aimed at children, which has low nutritional value and high sugar content?</td>
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<td>Design a line of T-shirts for a manufacturer who employs child labor?</td>
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<td>Design a promotion for a diet product that you know doesn’t work?</td>
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<td>Design an ad for a political candidate whose policies you believe would be harmful to the general public?</td>
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<tr>
<td>10</td>
<td>Design a brochure piece for an SUV that turned over more frequently than average in emergency conditions and caused the death of 160 people?</td>
</tr>
<tr>
<td>11</td>
<td>Design an ad for a product whose continued use might cause the user’s death?</td>
</tr>
</tbody>
</table>

Illustration 25: “The Road to Hell”
3.3.3. Professional Standards in Graphic Design

The American Institute for Graphic Arts plays an important role in the development of the professional standards for graphic designers. AIGA was founded in 1914 and still remains the oldest and largest membership association for designers (AIGA, online). It has shaped the understanding and responsibilities of design throughout the centuries and demanded ethics and morals to be part of graphic design (AIGA, online). According to AIGA (online): “A professional designer adheres to principles of integrity that demonstrate respect for the profession, for colleagues, for clients, for audiences or customers, and for society as a whole”. These values define the responsibilities of a professional designer and every member in the practice of design (AIGA, online). The AIGA standards of professional practice define seven main responsibilities (AIGA, online):

1. The designer’s responsibilities to clients
   1.1. A professional designer shall acquaint himself or herself with a client's business and design standards and shall act in the client's best interest within the limits of professional responsibility.

   1.2. A professional designer shall not work simultaneously on assignments that create a conflict of interest without agreement of the clients or employers concerned, except in specific cases where it is the convention of a particular trade for a designer to work at the same time for various competitors.

   1.3. A professional designer shall treat all work in progress prior to the completion of a project and all knowledge of a client's intentions, production methods and business organization as confidential and shall not divulge such information in any manner whatsoever without the consent of the client. It is the designer's responsibility to ensure that all staff members act accordingly.

   1.4. A professional designer who accepts instructions from a client or employer that involve violation of the designer's ethical standards should be corrected by the designer, or the designer should refuse the assignment.

2. The designer’s responsibilities to other designers

   2.1. Designers in pursuit of business opportunities should support fair and open competition.

   2.2. A professional designer shall not knowingly accept any professional assignment on which another designer has been or is working without notifying the other designer or until he or she is satisfied that any previous appointments have been properly terminated and that all materials relevant to the continuation of the project are the clear property of the client.

   2.3. A professional designer must not attempt, directly or indirectly, to supplant or compete with another designer by means of unethical inducements.

   2.4. A professional designer shall be objective and balanced in criticizing another designer’s work and shall not denigrate the work or reputation of a fellow designer.
2.5. A professional designer shall not accept instructions from a client that involve infringement of another person's property rights without permission, or consciously act in any manner involving any such infringement.

2.6. A professional designer working in a country other than his or her own shall observe the relevant Code of Conduct of the national society concerned

3. Fees

3.1. A professional designer shall work only for a fee, a royalty, salary or other agreed-upon form of compensation. A professional designer shall not retain any kickbacks, hidden discounts, commission, allowances or payment in kind from contractors or suppliers. Clients should be made aware of mark-ups.

3.2. A reasonable handling and administration charge may be added, with the knowledge and understanding of the client, as a percentage to all reimbursable items, billable to a client, that pass through the designer's account.

3.3. A professional designer who has a financial interest in any suppliers who may benefit from a recommendation made by the designer in the course of a project will inform the client or employer of this fact in advance of the recommendation.

3.4. A professional designer who is asked to advise on the selection of designers or the consultants shall not base such advice in the receipt of payment from the designer or consultants recommended.

4. Publicity

4.1. Any self-promotion, advertising or publicity must not contain deliberate misstatements of competence, experience or professional capabilities. It must be fair both to clients and other designers.

4.2. A professional designer may allow a client to use his or her name for the promotion of work designed or services provided in a manner that is appropriate to the status of the profession.

5. Authorship

5.1. A professional designer shall not claim sole credit for a design on which other designers have collaborated

5.2. When not the sole author of a design, it is incumbent upon a professional designer to clearly identify his or her specific responsibilities or involvement with the design. Examples of such work may not be used for publicity, display or portfolio samples without clear identification of precise areas of authorship.
6. The designer's responsibilities to the public

6.1. A professional designer shall avoid projects that will result in harm to the public.

6.2. A professional designer shall communicate the truth in all situations and at all times; his or her work shall not make false claims nor knowingly misinform. A professional designer shall represent messages in a clear manner in all forms of communication design and avoid false, misleading and deceptive promotion.

6.3. A professional designer shall respect the dignity of all audiences and shall value individual differences even as they avoid depicting or stereotyping people or groups of people in a negative or dehumanizing way. A professional designer shall strive to be sensitive to cultural values and beliefs and engages in fair and balanced communication design that fosters and encourages mutual understanding.

7. The designer's responsibility to society and environment

7.1. A professional designer, while engaged in the practice or instruction of design, shall not knowingly do or fail to do anything that constitutes a deliberate or reckless disregard for the health and safety of the communities in which he or she lives and practices or the privacy of the individuals and businesses therein. A professional designer shall take a responsible role in the visual portrayal of people, the consumption of natural resources, and the protection of animals and the environment.

7.2. A professional designer is encouraged to contribute five percent of his or her time to projects in the public good—projects that serve society and improve the human experience.

7.3. A professional designer shall consider environmental, economic, social and cultural implications of his or her work and minimize the adverse impacts.

7.4. A professional designer shall not knowingly accept instructions from a client or employer that involve infringement of another person's or group's human rights or property rights without permission of such other person or group, or consciously act in any manner involving any such infringement.

7.5. A professional designer shall not knowingly make use of goods or services offered by manufacturers, suppliers or contractors that are accompanied by an obligation that is substantively detrimental to the best interests of his or her client, society or the environment.

7.6. A professional designer shall refuse to engage in or countenance discrimination on the basis of race, sex, age, religion, national origin, sexual orientation or disability.

7.7. A professional designer shall strive to understand and support the principles of free speech, freedom of assembly, and access to an open marketplace of ideas and shall act accordingly.
AIGA offers a large list of standards for graphic designers to fulfil within their profession. Especially the demands towards ethical behavior cover a wide range of issues. According to AIGA (2014) a graphic designer has responsibilities towards his or her clients, fellow designers, the public and society and environment. Most of the standards published have a clear logic and are easy to apply to the professional practice of every designer. Conversely some of the standards seem challenging to fulfil and sometimes impossible. Especially freelancers and small agencies cannot afford to decline every job offer when a client’s ethical believes differ from the professional standards.

Therefore, the author will briefly talk about the professional standards which should be realizable with a moderate effort and those which seem rather impossible to implement. A valuable point makes section two which illustrates the relationship between graphic designers and how they should treat each other and their work. It demands respect and appreciation towards one another and supports fair and open competition. Therefore, graphic designers should never take credit for designs which do not belong to them. Furthermore, graphic designers should be objective and fair in regard of other designer’s work, because taste differs in many ways. AIGA (2014) stresses the importance of a harmonious design community to ensure high ethical standards.

AIGA talks a lot about being respectful to the audience. In other words, graphic designers should have respect towards every gender and ethical group. Moreover, designers have to be reminded to refrain from stereotyping people in a negative or dehumanizing way (AIGA, 2014). As result of that a professional designer should be sensitive for cultural values and believes and engages in fair and balanced communication design that fosters and encourages mutual understanding (AIGA, 2014). This point is very important, because every designer has to keep the best for its audience in mind. No one can talk about good design when it implies discriminating a certain group. AIGA (2014) stresses: “A professional designer shall refuse to engage in or countenance discrimination on the basis of race, sex, age, religion, national origin, sexual orientation or disability. I honestly believe, that this professional standard is one of the most valuable to enhance a designer’s ethics and morals and protect a broad audience from being discriminated.

Point six and seven talk about the responsibilities of a professional designer towards society and the environment. It implies that a graphic designer should not engage in projects which might pose harm to the public. Therefore, it is necessary to have regard for health and safety issues when designing for a client. Moreover, a professional designer should consider environmental, economic, social and cultural implications within his or her work (AIGA, 2014). Especially the high number of print media which mostly consist of throw-away flyers and folders, create a high amounts of waste. Designers should be open minded and look with an open angle at the issues surrounding our society. Being responsible will definitely increase a designer’s horizon and create new inspirations for further projects.

Standard 7.7. extends the responsibilities mentioned above. For a professional designer it is necessary to understand and support the principles of free speech, freedom of assembly, and access to an open marketplace (AIGA; 2014). Furthermore, the designer does not solely benefit from promoting these principles, also from having these rights as well. The right of free speech enables designers to visualize and talk about critical societal issues within their work. The designs are free from censorship and reflect the artistic approach of its creator. Moreover, every
graphic designer gains advantages from access to an open market place. Without the freedom of assembly, the establishment of institutions for designers such as AIGA would not be possible. The professional standards above will definitely enrich the moral compass of many designers. Not just will they help create a well-established code of ethics within the industry, they will also inspire designers and broaden their mind. Of course the implementation of these standards into someone's business routines requires determination and work. Yet these standards do not seem impossible or overly romantic to be achieved. In the next section two of the professional standards which do not meet these requirements will be listed and discussed. Especially small companies or designers relatively new to the business cannot afford to be demanding about their first customers.

Right at this point two professional standards restrict the clients to choose from tremendously. Standard 1.4. implies: “A professional designer who accepts instructions from a client or employer that involve violation of the designer's ethical standards should be corrected by the designer, or the designer should refuse the assignment.” (AIGA, 2014). Certainly, graphic designers should always follow their ethical standards and try to convince their clients to create truthful and honest advertising. Due to financial reasons various small agencies and young designers cannot afford to refuse every assignment. Furthermore, a high number of successful projects enables a graphic designer to build a convincing portfolio that increases the number of potential customers. It mostly depends on how far a project violates the ethical standards of graphic designer. If only a few deviations exist, it will be easier for a designer to decide for an assignment.

Grave violations of a designer's moral and ethics should always be neglected. One the one hand the designer's reputation is at risk and on the other hand his or her integrity. Every designer should have a clear vision why he or she works in the design business and which messages he or she wants to publish. Therefore, it is necessary to be informed about the client and the product or service promoted. This lack of knowledge can easily have consequences in promoting a harmful product, without knowing its impacts. This professional standard can be applied to a graphic designer's code of ethics, yet it makes it nearly impossible for smaller agencies. The last paragraph illustrates a guideline of the professional practices which not only is hard to implement, yet merely exist in the business.

Professional standard 6.2 “A professional designer shall communicate the truth in all situations and all times […]” is rather unrealistic and nearly impossible to fulfill. Graphic design is all about wrapping up information and representing it nicely to an audience. The benefits of a product or service are commonly over-exaggerated and negative aspects are understated or completely hidden. Therefore, an ad which is 100% true is simply impossible. Graphic designers only have limited space to present information, be it an info graphic, a flyer or a TV ad. To tell the whole truth about a product, it would require a lot of time and consumers would not be interested. Of course graphic designers should have a moral compass which tells them not to promote dangerous or harmful products.
3.4. Regulations/ Laws in Graphic Design

Graphic designers are encouraged to work fairly and respectfully with each other. In graphic design various issues due to ownership and the use of art created by others are part of a designer’s day-to-day business. A number of laws and regulations were created to protect both parties – the owner of an artwork and the client. Furthermore, the correct handling of these rules can be rather complicated and both parties are often not properly informed about their rights. At this point it is necessary to stress that this writing only addresses legal aspects superficially. To understand the ethical responsibilities of graphic professionals it is sufficient to have at least heard about the areas of concern. AIGA offers an overview of the most common topics concerning design and legal affairs. The subjects addressed by these laws and regulations mentioned are: (AIGA, 2014).

- The Use of Fonts
- The Use of Illustration
- The Use of Photography
- The Use of Software

The first three points indicate the problem mentioned above, ownership issues and the correct use of someone else’s artwork.

3.4.1. The Use of Fonts

Firstly, the use of fonts is crucial to the work of a graphic designer. Fonts play a major part in the process of wrapping up information and reflecting it back to its chosen audience. Graphic designers either have the choice of creating a new font, which implies a lot of work, buy an existing font or choose a free font from different platforms. Furthermore, it is not possible to buy the font unrestrictedly, the ownership of the artwork will always belong to the designer, who can decide how his/her font is going to be used by others. According to AIGA (2014): "Fonts are creative, intellectual property, similar to designers’ creative work or to proprietary business products. [...] Since [...] fonts are so easy to share among computer users, the legal and moral issues of the simple process of using a font is completely overlooked." This statement underlines that the legal background of using fonts is mostly forgotten by both parties, the graphic designers and their clients/users of the font.

AIGA (2014) speaks about four rules that guide ethical practice in font licensing:

- If you use a font, whether on your computer or that of someone else, make sure you have a license to use the font.
- If you want to use a font that is not installed on your computer, you must either ensure that you or your employer has a license to install the font on your computer or else acquire a license to use it.
- If you have any questions regarding your font license, contact the foundry or supplier of the font.
- Do not lend or give fonts to others to use. Friends, clients and colleagues need to acquire the rights to use them. [...] Violating the terms of a license agreement puts the designer, the client and future business relationships at risk.

Furthermore, AIGA (2014) stresses the legal aspects behind the use of fonts: “A font is a software that describes the characters in a typeface. Digital fonts, like any software, are intellectual property and may be subject to federal copyright and trademark laws.” It is necessary
to understand that fonts are not bought. The right to use and to reproduce them is licensed, and the license to use them states specific terms chosen by the designer.

3.4.2. The Use of Illustration

Using illustrations is crucial to the success of print media, corporate designs and online content. Graphic designers who specialize in creating illustrations have a distinct eye in solving visual riddles and to share information visually (AIGA, 2014). Designers can either create illustrations themselves, acquire them from other designers or buy them online from a stock (AIGA, 2014). When a designer selects an illustration to use he or she does not only receive the rights to reproduce the finished piece, but also receiving the development of an individual style. This individual style becomes part of the core product (AIGA, 2014).

AIGA also consults its designers and clients where to acquire the perfect illustration for a particular project. Such illustrations can be found in annuals, sourcebooks and online. It is also possible to buy pre-existing illustrations from stock agencies. The use of stock illustrations is especially helpful for designers or clients on a low budget. Of course these illustrations are replicated multiple times and loose a certain degree of uniqueness. “A client is best protected – in terms of quality of the work and the insurance of the limited availability of the work – when illustrations are directly licensed from an illustrator“: AIGA (2015).

No matter how often an illustration was or will be replicated, the original artwork will always belong to the designer. According to AIGA (2014) there are concerns that the buyer and illustrator must keep in mind to protect the value of the work, both within and outside the context of the contracted usage. To protect an artist’s rights, the Copyright Act was created in 1976. It states that an artist’s copyright is owned by the artist and is protected from the moment it is created. This protection covers the work for the artist’s lifetime plus 70 years. If agreed to in a writing, the copyright may be assigned elsewhere (AIGA, 2014).

3.4.3. The Use of Photography

At some degree fonts and illustrations, photography plays a major part in a graphic designer’s work. The growth of digital libraries of images, stock photography has become more accessible for everyone (AIGA, 2014). In the last years many license-free digital libraries have evolved and made the lives of young design professional much easier. Commissioning a photographer for a project brings high uniqueness to it (AIGA, 2014). Professional photographers put a lot of work into their images and spend hours in front of the screen editing. Therefore, the prices are highly justified, yet not always affordable for small design agencies or clients (Jauk, 2015).

Photographer and graphic designer/ client have to discuss the authorship and copyright issues. There should be an agreement whether the photographer will receive an authorship credit for the final design. This would be expected in editorial or non-profit work, but is unusual in corporate work (AIGA, 2014). When using pre-existing stock images many contractual issues are avoided. The designer must take in mind not to exceed the license from the stock agency. Every agency offers different license models and many of them give free images in small resolutions to non-commercial projects. If the designer needs additional usage, he or she has to pay the agency an
additional fee. Ignoring the agency's restrictions is an inviting invasion of privacy lawsuit against the designer and the client. Not following copyright and ownership regulations harms the integrity of designers and is not worth the risk of paying high penalty fees.

The use of fonts, illustrations and photography is part of every design professional’s life. To make that life much easier on both sides, the graphic designer as creator of an artwork and the buyer of those, it is vital to be well informed about the legal aspects of copyright. Speaking from experience these aspects can be quite bothersome for a designer’s workflow and many creators of artworks do not properly imply their terms and conditions. As a graphic designer myself, I am quite thankful that everything I create is protected from misuse by others. As AIGA implied when someone buys an illustration, you do not only acquire the product, you also buy a part of a designer’s passion and experience. Therefore, every creator of art has the right of respect towards his work and ownership.
3.4.4. The Use of Software

Nowadays graphic designers highly depend on software to fulfill their projects. Especially the tools from Adobe such as Illustrator, InDesign and Photoshop ease the lives of designers on a daily basis. With the high quality of these products comes a really high price, which not everyone can afford that easily. As a result of that many companies that offer design software often face the issue of pirate copies. AIGA (2014): “Computer software is intellectual property that is owned by the people who created it. Without the expressed permission of the manufacturer or publisher, it is illegal to use software no matter how you got it.” In almost every case when a graphic designer buys a software, he or she buys a license to use it. This license declares in which ways the software can be used and is often restricted to a certain number of computers to be used on (AIGA, 2014).

Various ethical reasons speak against the use of illegal software, but there are also practical ones. The producers of software provide updates to improve their products continuously and offer new features. A legitimate copy also ensures to get the best possible quality of the product. Furthermore, correctly licensed software always comes with user manuals, documentations and a full support. Illegal software has none of these benefits and might be an outdated version or contain damaged data or a hidden virus (AIGA, 2014). AIGA (2014) stresses that: “Illegal software cheats its creator out of their fair reward for the innovation they have created and cheats your company out of the full value of the software.”

Designers should renounce from illegal software, because it comes with many problems and dangers. To decrease the costs for software a designer could also try to work with one of the various open-license products or find cheaper alternative. In the long run pirate copies do not do any good for the designer or the producers of the original product. Creators of a software deserve respect for their work and therefore it should be appreciated accordingly. A graphic designer who wants his or her work to be treated fair should do the same in regard of the software’s creators.
4. Empirical Study

A majority of the literature used in this writing is highly controversial and widely discussed by various authors. To proof if these theories are heading into the right direction a short online survey targeted at customers was conducted. The target group was not restricted and simply aiming at consumers from every age group and social background. The survey focuses on how consumer perceive the theories/models discussed by the literature. Furthermore, the survey mainly contained questions concerning the impact of advertising on society and vice versa. To make a link between graphic design and advertising the last questions focus on the impact of good design on buying decisions. It is essential for this writing to understand how advertising appeals to consumers, if consumers feel influenced or being put into stereotypes. The questionnaire of the survey consists of 16 questions and one control question if the participants understood the questionnaire. Moreover, to meet a wider audience the survey was written in English and German. The full versions of the questionnaire can be found in the appendix p.100 & 103.

4.1. Hypothesis Survey

1. Consumers never or rarely believe that advertising states the truth.
   A survey conducted by Adweek Media/Harris Poll asked consumers: “How often, if you ever, do you trust that advertising is honest in its claims.” The results showed that consumers have low expectations towards the truthfulness of advertising. The results of Adweek Media’s survey reflected this attitude: 18% stated that they trust advertising most of the time, 65% stated sometimes, 13% never and 1% always.

2. “Advertising’s Impact on Society is rated mediocre to low and reciprocal.” Do consumers agree with that?
   A variety of authors stress that advertising has no power to create demand or new desires, e.g. according to Lantos: “Demand is almost never created. It can generally only be discovered and exploited.” Authors who accredit advertising a high power over society are primarily worried about the impact on morals and social values. Advertising is rather a lagged mirror which reflects our wishes and desires and therefore has a reciprocal relationship with society. Still, advertising can slow or fasten the pace of change and therefore weakens or strengthens stereotypes. The survey question number 3 should evaluate how strong consumers assess the impact of advertising over society.

3. “Society’s Impact on Advertising is high. Advertising picks up trends and topics already existent in our culture and reflects them back to us. How do consumers see that?”
   As implied in hypothesis 3 advertising serves as a mirror which only reflects trends, wishes and desires already existent in our culture. Especially Lantos supports that theory and therefore society wields a high power over advertising. Therefore, advertising can be found in the same category as art and poetry.

4. Education and raising awareness for social issues has no place in advertisements.
   According to Heidelberg (1996) social topics such as health issues, racism and war should not be turned into advertising messages. In general, he stresses that the public does not want advertising to be dedicated to these topics. Furthermore, a separation between
advertising and social topics is demanded (Heidelberg, 1996). Advertising should stick with commercial messages and stay within its unreal world. The question if consumers really do not want to be informed about that topics should be answered in this survey.

5. **Women feel stronger discriminated by advertising than men.**
   Nowadays we find ourselves in a variety of roles which are outdated and do not reflect reality. Women displayed in advertising can be categorized into four main roles: the glamorous sex kitten, the sainted mother, the devious witch or the hard-faced corporate and political climber (UNESCO, n.y.). Research showed that women perceive themselves bigger as they are. Furthermore, women tend to report a significantly smaller ideal body size than they actually are. While exposed to sexist ads these tendencies appear to be strengthened.

6. **Men feel lesser discriminated by advertising than women.**
   Sheehan (2013) states that men are less likely to be displayed as sex and decorative objects than women. Therefore, they are less effected by images in advertisements. Yet men find themselves in various stereotypes e.g. the goofy but lovable husband whose abilities at home are not as credible as those of a housewife. Men are forced into adjectives such as strong, independent, powerful and successful. When it comes to body types, men see themselves smaller and report a wish for a significantly stronger and more muscular physique. While exposed to sexist ads these tendencies appear to be strengthened.

7. **Advertising influences children and adolescents strongly, therefore it is necessary to direct ads with healthy messages at them. How do the participants of the survey see that?**
   Children grow up being constantly exposed to media. Because of that they see advertisements everywhere – on their phones, computers, TV and much more. Studies assess that children easily connect with characters shown in commercials (Schlosser, 2001). For instance, a study by CME Kidcom Ad Transaction from 1999 showed that an advertisement by Taco Bell starring a talking Chihuahua was the most popular in the survey, closely followed by an ad for Budweiser beer. Critics state that companies try to win children over at young age, to build a lifetime customer relationship (Schlosser, 2001). Therefore, children at a young age might associate coolness with cigarette and alcohol brands (e.g. Camel, Budweiser).

8. **Good design/ packing tempts us to prefer one product over another, even if it costs more.**
   A good example here is the company Apple. People buy Apple products because they love the designs and are willing to pay more because of that. In that case the performance of the products is secondary to its design. Especially when buying expensive brands, the design is the aspect appealing to the customer. Matt Kamp (2015) refers to “sexy design” when talking about Apple. He stresses the importance of high quality materials and splendid workmanship (Kamp, 2015).
4.1.1. Survey Evaluation

Basic Information

Survey start: 23.11.2015 – 17.48
Survey end: 06.12.2015 – 23.59
Participants: 256
Invalid Answers: 8

Question 1 – Are you male or female?
The total number of the participants in the survey was 256, 8 answer were invalid and will be left out of the evaluation. Therefore, the answers of 248 participants, 174 women and 74 men, have been evaluated. Illustration 29 shows participants per sex in percent. The number of women who participated in the survey is almost twice as much as the number of men (compare 30 percent to 70).

![Participants per sex](chart)

Illustration 26: Participants per sex

Question 2 – How often, if ever do you believe that advertising states the truth?
Answer Options: Never – Sometimes – Almost ever – Always

This question should evaluate if consumers believe in the truthfulness of advertising. A survey conducted by the American Adweek Media/ Harris Poll asked the same question before. The results of the former survey showed that 18% stated that they trust advertising most of the time, 65% stated sometimes, 13 never and 1% always. Taking a look at the recent survey, similar results can be found (chart number 2). The majority of the participants (87%) stated that they sometimes trust the claims made by advertising. The percentage of persons who never trust advertising (9%) resemble the results from Adweek Media (13%). None of the participants in the recent survey answered that they always trust advertising, 1% in the Adweek Media survey. The results of both surveys differ in the statement that consumers almost ever believe in the claims advertising makes. In the case of Adweek Media 18% chose that option to be true, in our case only 4 % of the participants. Altogether question number 2 showed that consumers have a critical attitude against the claims made by advertising. Most of the answers concluded that consumers believe that some advertisements state the truth, yet overall advertising’s claims are not credible. Therefore, the demand for truthfulness is hard to fulfill. Even if the messages in
advertising are true, the skeptical consumer will not believe in it. In conclusion Hypothesis number 1 “Consumers never or rarely believe that advertising states the truth” can be verified.

**Question 3 – How strong do you judge the impact of advertising on society?**

**Answer Options**: (1-5 / very weak- very strong)

Literature illustrates that advertising has no power to directly influence consumers. Therefore, it cannot create demand or new desires for products and services. This survey question should show how consumer perceive the impact of advertising on themselves and society and compare these answers with the literature. 24% of the participants answered that the impact of advertising on society is very strong, 58% assess it as strong. In other words, 82% feel either very strongly or strongly influenced. On the contrary nobody answered that advertising has a very weak impact. Furthermore 4% believe in a weak and 14% in a mediocre impact. So consumers do not agree with the answers concluded by the literature. Conversely consumers accredit advertising a high impact on society and therefore Hypothesis number 2 “Advertising’s impact on society is rated mediocre to low and reciprocal” is perceived differently by advertising’s audience.
Question 4 – How strong do you judge society’s impact on advertising?

Answer Options: (1-5 / very weak- very strong)

Question number 4 reverses the distribution of power – society is now the pulling force, not advertising. According to the literature this theory is much more plausible than advertising influencing society. So advertising picks up current needs and desires and reflects them back at us. Furthermore, it should evaluate if consumers agree with that theory. Taking a look at illustration 32 shows that 1% judge the impact of society on advertising as very weak and 16% as weak. 38 percent rate the impact as mediocre. 33% of the participants agreed to a strong impact and 12% to a very strong impact of society on advertising.

The answers of those polled show not as strong results as the answers of question 3. Consumers stronger believe in the power of advertising over society than the reversed case. 82% responded the impact of advertising on society is strong, yet only 45% answered the same for the impact of society on advertising. A big part sees the impact of society on advertising as mediocre, 38%. So the survey showed that consumers do not fully agree with the theory described by literature. Of course the reasoning that advertising has a mediocre impact is clearly visible in the illustration below. Yet consumers accredit a higher power to advertising than it actually has over them.

Hypothesis number 3 “Society’s Impact on Advertising is high. Advertising picks up trends and topics already existent in our culture and reflects them back to us. How do consumers see that?” does not exactly correlate with the answers of the consumers questioned in the survey. The tendency to the mediocre impact of advertising is reflected in the survey, yet more consumers believe in being influenced by advertising. In other words, they see advertising as a stronger pulling force than society.

Illustration 29: Impact of society on advertising
Question 5 – Do you feel influenced by advertising?

75% of those polled answered that they feel influenced by advertising, 25% state that they do not feel influenced. Taking a closer look at the gender of the participants, 58% percent of the men state that they feel influenced by advertising and 82% of the women. 42% percent do not feel influenced and only 18% of the women. In conclusion more women do feel influenced by advertising than man do which directly relates to Hypothesis number 4 “Women generally feel stronger influenced than men by advertising/ sexist advertising”. The difference of 24% (82% - 58%) cannot be ignored. This result fits directly to the claims made by the literature. Women feel more influenced than men by advertising, especially when it comes to beauty ideals and body standards. Advertising actively targets women in various fields and partly reflects negative images and stereotypes back at them. In question number 6 we will see in which areas consumers feel influenced by advertising.
These charts only show results of the participants who answered with Yes, I feel influenced by advertising in question 5. The areas they feel strongly influenced are Nutrition/ Food with 75.14%, directly followed by Buying Behavior (71.35%), Fashion (64.86%) and Beauty Ideals (61.62%). Furthermore, consumers see themselves little influenced in the areas of Travelling (0.54%), Profession (9.73%) and family with 12.97%. The high influence of Buying Behavior, Fashion and Beauty Ideals is no surprise after studying the related literature. Rather surprising is the fact that consumers feel strongly influenced in the area of Nutrition/ Food. It seems like consumers listen to advertisements when it comes to food and what to eat.

**Difference between women and men**

Men feel mostly influenced in the areas of Buying Behavior (72.09%) and Brand Preferences (53.49%). Little influence can be found in the areas of Travelling, Profession and Nutrition/ Food. The biggest difference between men and women can be found in the areas of Hobbies and...
Nutrition Food. A very high percentage of men feel influenced in regard of their hobbies (46.51%) and a very low percentage of women (2.11%). When it comes to Nutrition/Food only 4.65% of the male participants feel influenced, yet a relatively high number of women (69.01%). The percentage of Buying Behavior is slightly higher for men than for women (compare 69.72% to 72.09%). For both genders the influence is rated low concerning their profession and their family. Hypotheses number 5 & 6 can also be verified, yet the difference between women and men is not as strong as expected (compare 48.84% to 64.79%).

Illustration 34: “In which areas do male consumers feel influenced by advertising?”

Illustration 35: “In which areas do female consumers feel influenced by advertising?”
Question 7 – Do you feel pressured by advertising?

As seen in question 6, 75% of the survey participants feel influenced by advertising. This question goes a little bit further and asks if consumers feel pressured by advertising. The result is significantly weaker than in question number 6. Only 19% of the participants answered that they feel pressured by advertising. In other words, the majority of participants recognize the influence of advertising on themselves, but do not feel pressured into buying something. Illustration 40 and 41 show the same question, but split into the answers of women and men. Both diagrams look quite similar, 18% of the men and 20% of the women feel pressured by advertising. On the other hand, 82% of the men and 80% of the women do not feel pressured by advertising.
The areas in which consumers feel pressured the most are family with 87.23%, Beauty Ideals with 85.11% and Fashion with 68.09%. It seems like that consumers feel pressured about how the ideal family has to look like, what to wear and which leisure activities to take part in. The lowest pressure can be found with Nutrition/Food and Hobbies. Taking a look at the male participants, 76.92% feel pressured in the area of Family and in the area of Buying Behavior with 69.23%. Also Brand Preferences, Beauty Ideals and Fashion are weighted heavily. Women feel pressured the most by Beauty Ideals and Family (94.12% and 91.18%). The lowest percentages can be found with Hobbies (11.76%), Profession (14.71%) and Nutrition/Food (2.94%). The pressure on Buying Behavior is rated lower by women with 44.12% than by men with 69.23%. Furthermore, the percentage in the area of Fashions differs between women and men too – for women Fashion is weighted with 76.47% and for men with 46.15%.
In which areas do male consumers feel pressured by advertising?

Illustration 40: "In which areas do male consumers feel pressured by advertising?"

In which areas do female consumers feel pressured by advertising?

Illustration 41: "In which areas do female consumers feel pressured by advertising?"
Question 9 /Statement 9: I like watching advertisements …

This statement was added to the survey to find out if the participants generally like watching or seeing advertisements. Only 1% always likes watching advertisements and 6% answered with often. The majority never wants to watch advertisements (23%) or rarely (44%). A middle ground states that they like watching advertisements sometimes (26%). It shows that consumers are not generally keen on watching advertisements and find them rather bothersome. If ethics and values in advertising change for the better, consumers who never watch them will never notice the improvements (23% is a rather high percentage). As a solution advertising professionals must try to improve the reputation of advertising in general, so that positive changes in advertising are recognized and acknowledged by its audience.
Question 10 – Which topics do consumers want to be informed about by advertising?

With question number 10 the author not only wants to find out which topics consumers are interested in, yet also if social and environmental topics are welcomed by advertising’s audience. In general consumers are mostly interested in Travelling with 50,40% and Leisure Time Activities with 39,92%. Followed by Entertainment, Tech&Electronics, Fashion and Sports. In the case of social and environmental topics the participants were primarily interested in Environmental Related Topics with 33,06%, Social Problems with 29,84% and Health Care with 29,03%. Moreover, the participants show less interest in Political Campaigns and Charity Causes. In other words, consumers show interest in social related topics but are not very fond of politics and charity in advertising.
Question 11 – Do you think women are discriminated against advertising and displayed as decorative objects?

Women are one of the primary groups targeted by advertising and find themselves in various stereotypes and roles on an everyday basis. According to literature women are strongly discriminated against advertising and being displayed as decorative objects. This question should find out if consumers agree with that and especially women truly feel discriminated. The first diagram shows the answers of all participants (women and men). 62% answered the question with yes, so that women are discriminated. 38% on the contrary answered the question with no. Taking a look at the answers of men only, the result changes slightly. Only 43% of the male participants answered that women are discriminated against advertising and 57% answered with no. The majority of women on the other hand (70%) feel discriminated and 30% answered with no. The next question shows if consumers feel that men are also discriminated against advertising and displayed as decorative objects.

Illustration 44: “Are women discriminated against advertising?”

Illustration 45: “Are women discriminated against advertising?” (men only)
Question 12 – Do you think men are discriminated against advertising and displayed as decorative objects?

Both genders find themselves stereotyped and discriminated. Yet the discrimination of women seems more visible and finds itself more discussed than the issue with male discrimination. According to the related literature men are strongly discriminated too, but are less vulnerable than women. Furthermore, the question should show if consumers see the discrimination of men in the same way as the discrimination of women.

The majority of those polled answered that men are not discriminated against advertising and displayed as decorative objects (62%). 38% stated that men are being discriminated against advertising. Taking a look at the last question, 62% of the participants answered that women are being discriminated against advertising and 38% answered with no (the result is directly reversed). Focusing on only the male participants of the survey, the results change insignificantly. 30% of the men answered with yes and 62% with no. On the other hand, 42% of the women stated that men are discriminated against advertising and 62% stated that they are not (12% more than the men).
Do you think men are discriminated against advertising and displayed as decorative objects?

Illustration 47: “Are men discriminated against advertising?”

Do you think men are discriminated against advertising and displayed as decorative objects? (men only)

Illustration 48: “Are men discriminated against advertising?” (men only)

Do you think men are discriminated against advertising and displayed as decorative objects? (women only)

Illustration 49: “Are men discriminated against advertising?” (women only)
Comparison of Question 11 with Question 12

Hypothesis number 6 states that: “Women feel stronger discriminated by advertising than men.” The comparison of question 11 and question 12 shows that this hypothesis can be verified – 70% of the women polled feel that women are discriminated against advertising and only 30% of the men feel discriminated. In other words, the result is again directly reversed. As mentioned before women are more vulnerable for the effects of advertising than men are. Furthermore, women are especially influenced about how they should look like and behave in front of others.

Moving a step further the combinations of yes, no answers in question 11 and 12 are relevant. In other words, if a participant answered that women are discriminated against advertising, did he or she also answer that men are discriminated too? Moreover, do the yes-no combinations seems logical or biased? Table 1 shows the yes/ no combinations chosen by the participants while answering survey question number 11 and 12.

<table>
<thead>
<tr>
<th>Question 11 – Are women discriminated against advertising and displayed as decorative objects?</th>
<th>Question 12 – Are men discriminated against advertising and displayed as decorative objects?</th>
<th>Count</th>
<th>Percent %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>Yes</td>
<td>93</td>
<td>37,5%</td>
</tr>
<tr>
<td>No</td>
<td>No</td>
<td>93</td>
<td>37,5%</td>
</tr>
<tr>
<td>Yes</td>
<td>No</td>
<td>60</td>
<td>24%</td>
</tr>
<tr>
<td>No</td>
<td>Yes</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>Total</strong></td>
<td><strong>248</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Illustration 50: Comparison question 11 & 12

37,5% either answered both questions with yes, or both questions with no (75% in total). In other words, 75% of the participants perceive that either both genders are discriminated against advertising or none of them. 24% think that women are being discriminated and men not and a small percentage of 2 thinks women are not being discriminated, but men are. Those polled who answered with yes/yes believe that both genders are being put into different roles and stereotypes by advertising. The no/no combination shows that these participants do not believe in the discrimination of both genders or simply do not see it. If one takes a look at the related literature, it is true that women and men are being discriminated against advertising. Although women are more likely to find themselves in over-sexualized stereotypes created by the advertising industry.
Question 13 – Children and adolescents are negatively influenced by advertising

Studies have shown that children are easily influenced by advertisements and advertising messages. Nowadays the media exposure is really high and steadily increasing. Children easily connect with characters shown on TV. This question should evaluate what consumers think about the impact of advertising on children and how they perceive it. 55% of those polled agree that children and adolescents are negatively influenced by advertising, 17% strongly agree. 22% are indecisive and chose “neither agree nor disagree”. The amount of participants who disagree with the statement make only up to 6% (2%+4%). Altogether 72% agree or agree strongly that children and adolescents are negatively influenced by advertising. So consumers agree with Hypothesis number 8 “Advertising influences children and adolescents strongly, therefore it is necessary to direct ads with healthy messages at them. How do the participants of the survey see that?”
Question 14 - Young children should not watch advertisements.

This statement goes a step further and asks if children at a young age should not watch advertisements and all. 35% of those questioned were indecisive and answered with “neither agree nor disagree”. 17% chose strongly agree and 26% chose agree, put differently 43% of the survey participants think that young children should not watch advertisements. This percentage is significant and shows that consumers critically observe the effects of advertising on children and adolescents. The vulnerability of children has been abused since the 1980’s to build lifelong customer relationships with them in a rather manipulative way. On the other hand, 5% strongly disagree and 17% disagree with question number 14. So 22% (5%+17%) do not think that young children should not watch advertisements.
Good product branding is the essence of various brands and companies, e.g. Apple. People buy Apple products because they love the product design, the fancy packaging and the brand itself. Question/Statement number 15 asked if consumers consciously buy products because of the nice packaging/design. Nobody answered the question with strongly agree, yet 24% of the participants agree that they buy products because of the nice packaging/design. 39% are indecisive and chose “neither agree nor disagree”. To the contrary 13% of the participants strongly disagree with the statement and 24% disagree. A total of 37% (13%+24%) do not think they buy products because of the nice packaging/design. Probably consumers do not buy products because of the packaging, yet its design is already part of the buying experience. Subconsciously consumers are attracted to good design and styling of products.
Question/ Statement 16 – I am willing to pay more for nice packaging/ design.

Consumers are attracted to good product design, yet is questionable if they are willing to pay more for nice packaging/ design. 25% of those polled strongly disagree that they are willing to pay more for product design, 39% disagree (64% in total would not pay more). On the opposite 9% of the participants agreed to question/ statement number 16 and nobody strongly agreed. 27% were indecisive and answered with “Neither Agree nor Disagree”. When asked, the majority of those polled answered that they are not willing to pay more for nice packaging/ design. Companies, which rely heavily on good product design, tempt customers to pay more for high quality materials and good craftsmanship. It seems like customers are not willing to admit that they sometimes pay more for products of a certain brand or company because of the good design.

Illustration 54: “I am willing to pay more for nice packaging/ design.”
4.1.2. Conclusion Survey

The overall goal of this survey was to compare the results of the literature research with the beliefs and perceptions of the consumers questioned. Do consumers feel influenced by advertising and how much power do they accredit to it? See men and women this influence differently and do they feel stereotyped by advertising? Do children and adolescents need to be protected from certain advertisements? And which role plays graphic design and product design in the buying process? Table Number 2 summarizes the hypotheses behind the questions and the results of the survey.

<table>
<thead>
<tr>
<th>Hypothesis Number 1</th>
<th>Content</th>
<th>Verified/ Falsified/Agreed by Consumers/ Not Agreed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>Consumers never or rarely believe that advertising states the truth.</td>
<td>Verified</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>Advertising’s impact on society is rated mediocre to low and reciprocal. Do consumers agree with that?</td>
<td>Partly Agreed</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>Society’s impact on Advertising is high. Advertising picks up trends and topics already existent in our culture and reflects them back at us. How do consumers see that?</td>
<td>Partly Agreed</td>
</tr>
<tr>
<td>Hypothesis 4</td>
<td>Education and raising awareness for social issues has no place in advertisements.</td>
<td>Falsified</td>
</tr>
<tr>
<td>Hypothesis 5</td>
<td>Women feel stronger discriminated against advertising than men.</td>
<td>Verified</td>
</tr>
<tr>
<td>Hypothesis 6</td>
<td>Men feel less discriminated against advertising than women.</td>
<td>Verified</td>
</tr>
<tr>
<td>Hypothesis 7</td>
<td>Advertising influences children and adolescents strongly, therefore it is necessary to direct ads with healthy messages at them. How do the participants of the survey see that?</td>
<td>Agreed</td>
</tr>
<tr>
<td>Hypothesis 8</td>
<td>Good design/ packaging tempts us to prefer one product over another, even if it costs more. Do consumers recognize this tendency?</td>
<td>Partly Agreed</td>
</tr>
</tbody>
</table>

Illustration 55: Conclusion Survey
In conclusion the answers found in the survey mainly correspond to the related literature. Hypothesis 1, 5, 6 and 7 seven can be verified or those polled agreed with them. On the contrary Hypothesis 2 & 4 were falsified and Hypothesis 2, 3 & 8 are only partly agreeable. Hypothesis number 1 shows that consumers rarely or never believe in the truthfulness of advertising. The claims and messages directed by advertising at its audience do not seem credible or truthful. Furthermore, the impact of advertising on society was rated very high by the survey participants. Connecting Hypothesis 1 and 2 with each other visualizes a clear statement: Consumers see a strong influence of advertising on themselves and find themselves seduced by advertising’s illusionary world. Moreover, those polled do not really like watching or seeing advertisements. In other words, they find advertising rather bothersome. Only a small number answered that they like watching advertisements.

When it comes to the question if society is the pulling force or advertising, the answers of the survey deviate strongly from the answers provided by the literature. Those polled rate the impact of society on advertising mediocre to low. Yet the theory that society creates wishes and needs and directs them through advertising back at its audience, is clearly refuted though it seems more plausible. According to literature advertising should not have the power to create needs and desires. Conversely it is interesting that consumers have a different view on the matter. A higher percentage of the participants strongly agreed or agreed on the high impact of advertising (82%). Only 45% of those polled agreed on the high impact of society on advertising.

Another section of the survey covered gender related questions. More precisely, if women feel more influenced by advertising than men do. This hypothesis can be verified, according to the survey women feel a lot stronger influenced than men. With regard to the stereotypes men and women find themselves in their daily lives, a further part of the survey concerned the discrimination of both genders in advertising. Those polled were questioned if they feel that women and men are both alike being discriminated against advertising. A majority of the consumers answered that women are more likely to be discriminated than men. The discrimination of women is more visible and prominent than the discrimination of men. In addition, women agree to that influence stronger than men do. It can be argued that men care less about their portrayal in advertising and are therefore less susceptible.

The survey showed that consumers are concerned about the impact of advertising on children and adolescent. 72 percent of those polled agreed or strongly agreed that children and adolescents are negatively influenced by advertising. To go a step further, a second question in the survey asked if young children should watch advertisements at all. 43% of the survey participants agree to that statement and 22% disagree. As a solution advertising has to be careful about the content it directs at children and those ads should be closely regulated. Children have to be educated about having a critical attitude towards advertising.

Moreover, the last part of the survey concerns the influence of graphic design on our buying decision. Certain brands use high quality and beautiful design to attract a certain segment of customers. Companies like Apple can be named here. Two survey questions tried to find out if consumers buy products because of their design and if they are willing to pay more for good design/ packaging. 24% of the survey participants agreed that they buy products because of nice packaging and design. On the other hand, 64% of those polled answered that they are not willing to pay more for nice/ packaging design. Altogether consumers are subconsciously drawn to good product design and like buying good looking products.

Summing up, the results of this online survey showed that consumers do not always agree with the opinions of philosophers/ authors, who dedicated their work to ethics and morals in advertising. One thing is certain, advertising influences us and it does not really matter where this influence comes from. Advertising professionals and graphic designers are responsible for their audience. Which contents, messages and images they direct at us is a highly sensitive task.
and should be founded with a solid ethical conduct. Discrimination of any kind must be diminished and advertising has to show people in realistic roles. Altogether the 248 answers of the survey showed a good illustration of the way how consumers feel about advertising.
5. Overall Conclusion

Which impact does advertising have on society?
   a. What should advertising professionals do with this impact?
   b. What are their responsibilities?
   c. Which role plays graphic design in it?

The main research question "Which impact does advertising have on society?" is not easily answered. Therefore, the literature found in this field concludes two main theories. One accredits advertising a high power and describes it as the pulling force. The other theory stresses a low to mediocre impact of advertising and sees society as the pulling force. It is difficult to find one clear answer, yet theory two seems more realistic. Advertising is described as a lagged mirror which reflects the wishes and desires of society. So it picks up current trends and feelings and reflects them back at us. Conversely advertising has a power over society, it serves as a regulator of change. Moreover, it can hasten or delay the existence of outdated stereotypes and images of women and men.

Philosophers and various authors are primarily concerned about the impact of advertising on morals and believes. A further concern is the untruthfulness advertising can spread. Advertising guru Jay Chait (2000) does not believe that advertising can spread lies and misbelieves. On the contrary he sees it as impossible, because advertising is so closely regulated (Chait, 2000). Chait sees the danger in the way how advertising displays people and situations. In other words, advertising shows us in an unrealistic way how our lives should look like and gives us the wrong expectations. In conclusion the impact of advertising is strongly influenced by current trends in society and shows the wishes and desires of its audience.

Advertising professionals should be aware of the responsibilities they have towards their audience. It is necessary that they are educated about the vulnerabilities of certain target groups. As seen before women, children and ethnic minorities are often targeted by advertising and shown in different stereotypes. Especially children are very sensitive for the images and messages advertising provides. As previous studies showed children tend to trust advertising, particularly when ads use loveable comic figures. Children need to be shielded from inappropriate content which is not suitable for their age group. Women and ethnic minorities should be displayed as equal to everyone else. In that case people from different ethnic background have to be shown as equals to white people in advertising. Similarly, women should be displayed in modern, realistic roles and not in outdated stereotypes.

The existing ethical codes and guidelines in advertising have to be updated and be more practice oriented. The 8 principles of advertising ethics include current topics such as privacy issues, blogging and the protection of a juvenile audience. In detail these principles only offer superficial solutions on how to implement an ethical code into a designer’s day to day business. Especially smaller businesses will have troubles with following the principles of advertising ethics. They strongly depend on their clients and cannot abandon them because of single deviations in their ethical code of conduct.

The second big part of this writing refers to the relationship between graphic design and advertising. Graphic design builds the foundation of advertisements seen on TV, online and in our everyday lives. Furthermore, graphic design has always played an important role in society
and can be found in the same category as art. The real purpose of graphic design is to communicate information visually. Yet its economic purpose is to make products, packaging and advertising visually more appealing. In other words, to make things look pretty.

That professionals working in graphic design need a change of heart regarding their personal and work ethics, was already recognized in 1964. A group of designers under the supervision of Ken Garland created the First Things First manifesto, a writing concerning ethical practices in Graphic Design. The FTF was renewed twice in 2000 and 2014. It ushered the beginning of various critical writings regarding ethics in graphic design. Furthermore, the claims of the manifesto were criticized heavily for being unrealistic to fulfill and discrediting commercial graphic design in every possible way. Moreover, the writers of the manifesto never worked in a commercial climate and therefore cannot rightfully judge the graphic designers who do.

An author/ graphic designer/ lecturer who always supported ethics and morals in graphic design is Milton Glaser. Glaser tried to teach his design and art students about developing a good moral compass and following it. He introduced the “Road to Hell” to help design professionals with their moral code and learning when to abandon a project or a client. When talking about ethics in graphic design the professional standards from AIGA cannot be ignored. AIGA offers a long list of responsibilities and challenges for graphic designers. The organization wants to ensure that their professionals recognize their duties towards society, the environment and their clients. Particularly a basis of fairness and respect for other graphic designer and colleagues is demanded. Overall the standards offer a good foundation for graphic designers to learn about ethics and morals within their profession.

The online survey conducted at the end, should primarily compare the results of the literature with the feelings and opinions of consumers. It can be reasoned that consumers are those who are affected by advertising and therefore the main target group of the survey, not advertising professionals. The survey clearly showed that consumers feel influenced by advertising, yet only a small amount feel pressured. Furthermore, the hypothesis that women feel stronger influenced by advertising than men do can be verified. In context, women are more vulnerable than men when it comes to sexist and outdated stereotypes in advertising. Moreover, consumers believe little or not at all that advertising claims the truth.

As already seen in chapter 2.1.1 and 2.1.2, profit-oriented organizations and non-profit organization address social and environmental issues. Heidelberg (1996) criticizes this “higher purpose” of advertising. He thinks that advertising should not discuss problems of worldwide concern and go back to its traditional routs. The survey asked consumers which topics they want to be informed about by advertising. Over 30% of those polled answered that they are interested in social topics such as environmental causes, social problems and health care. In other words, according to consumers topics addressing societal issues have their place in advertising.

In conclusion numerous writings on morals and ethics can be found in both areas advertising and graphic design. Overall these writings offer a good overview on the areas graphic designers and advertisers should be concerned about. Unfortunately, these essays and guidelines provide only superficial solutions and no practical advice. Put differently it would be hard for advertising professional to work with these guidelines in their day-to-day business. Graphic design and advertising cannot be unlinked and both professions have to follow an ethical code. It is necessary that both keep the well-being of the audience in mind. Moreover, to take care of the
most vulnerable groups such as women, children and ethnic minorities. When both parties recognize their responsibilities and develop an ethical conduct and morals, more honest advertising will be created.
6. Personal Summary

Doing work that matters has always been a desire of mine. Therefore, it was a great opportunity to combine my profession as a graphic designer with my diploma thesis. I had the chance to learn a lot about ethics and morals in the advertising industry. It is shocking how women and men alike are being stereotyped on a daily basis. These roles often show unhealthy and unattainable standards for both genders. Women are often pressured into certain body standards and beauty ideals. Men on the other hand are almost never shown as good fathers and as being capable of taking care of their children. I believe that advertising is strongly biased and reflects outdated images of people.

I am concerned that children and adolescents who are very vulnerable against the effects advertising receive the wrong images and impressions. As studies have shown children connect easily with characters on TV and start to think of them as friends. Consequently, they tend do believe what their “friend on TV” tells them and see it as the truth. Moreover, I truly feel that young children should be protected from inappropriate content. As a result, it is necessary that parents educate their children about the truthfulness of advertisements. Children have to know that not everything shown or told on TV actually states the truth.

The matter of how advertising influences society revealed strong controversies within the literature. A big part of authors supports the idea that society influences advertising and that advertising has no power of creating new needs and desires. In other words, advertising picks them up and reflects them back at us. The other theory accredits advertising a high power over society and blames advertising for promoting wrong values and stereotypes. I agree with the first theory that advertising acts as a lagging mirror of our society. Sure, advertising intensifies the trends evolved from society and shows a distorted image of them. In my point of view advertising cannot brainwash consumers into buying certain products or services. At least a small desire or wish for that product was already present.

Further on, I enjoyed the research on companies which have already implemented ethics and social topics in their advertisement. Benetton is a great example for such an organization. Of course, Benetton’s advertising strategy was often criticized for being too bold. The company is famous for crossing borders about what is socially acceptable and what is not. In addition, Benetton’s ads often show images relating to current social issues e.g. domestic violence, war, racism, discrimination of all kind and HIV. Critics ask if profit-oriented organizations should address topics of that kind in their advertisements and I think they do so. The constant exposure to media can also be used to educate people about current grievances around the world. Benetton did well on addressing such topics, yet the methods they used were rather controversial. Images showing the blood-stained clothes of a dead soldier should not be put on posters in public spaces where children can see them. If Benetton had been more careful with the way of displaying their ads, scandals such as with the “We, on death-row” campaign could have been avoided.

To show the strong connection between design and advertising, the section on graphic design was really important for this writing. As a graphic designer I thought a lot about the ethical issues within the industry. Many times graphic designers are not hired to illustrate information more efficient, but to make things look better for selling. So the main job of designers and graphic designers is to make thinks appear prettier. Design has always been a big part of every
advertisement, product and packaging. In my opinion the main task of graphic design is to inform people visually and wrap up the information more efficiently. So an ethical code and morals need to have their place within Graphic Design. Sadly, the writings on ethics in graphic design often treat the issue superficially and do not offer concrete solutions. When reading these guidelines, I found it hard to derive practical rules on how to integrate ethics and morals into a designer’s day-to-day business. Furthermore, the professional standards created by AIGA define unrealistic and unattainable demands for small businesses. Small ad agencies would never be able to drop every client whose practices are not conform to their own. Put differently making profits and following a strong ethical code is almost impossible.

I conducted an online survey to compare the results of the literature research with the opinions of consumers. Furthermore, the results showed that consumers see the impact of advertising on themselves completely different than the literature states. Consumers feel strongly influenced by advertising, yet just a few feel pressured. People are the ones, who are targeted and displayed in advertising, so it seemed necessary to question them and not advertising professionals. To measure how severe, the impact of advertising effects consumers, they had to be questioned about how they feel. Overall the survey showed positive results and most hypotheses could be verified.

In conclusion, writing this diploma thesis made me think about many aspects of the advertising industry. I feel like that the ground rules and ethics of advertising have to be challenged. People all over the world have to be educated about the impacts of advertising on themselves and their children. Good education can lead them to see the good characteristic of advertising – being a form of art which shows us our wishes and desires, not only the ice-cold selling mechanism. Everyone who works in the advertising business should stop thinking of people as mere target groups and hide them behind the word “consumer”. This dehumanization makes it easier to forget one’s responsibilities towards the audience of advertising. Advertising should start being human and show real people with real stories.
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8. Appendix

FIRST THINGS FIRST 1964

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as:

cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, beforeshave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Signed:

FIRST THINGS FIRST 2000

We, the undersigned, are graphic designers, art directors and visual communicators who have been raised in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do. This, in turn, is how the world perceives design. The profession’s time and energy is used up manufacturing demand for things that are inessential at best.

Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages that it is changing the very way citizen-consumers speak, think, feel, respond and interact. To some extent we are all helping draft a reductive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programs, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favor of more useful, lasting and democratic forms of communication - a mindshift away from product marketing and toward the exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed, in part, through the visual languages and resources of design.

In 1964, 22 visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their in expectation that no more decades will pass before it is taken to heart.

Signed:

FIRST THINGS FIRST 2014

We, the undersigned, are designers, developers, creative technologists, and multi-disciplinary communicators. We are troubled by the present state of our industry and its effects on cultures and societies across the world.

We have become part of a professional climate that:

- prizes venture capital, profit, and scale over usefulness and resonance;
- demands a debilitating work-life imbalance of its workers;
- lacks critical diversity in gender, race, and age;
- claims to solve problems but favours those of a superficial nature;
- treats consumers’ personal information as objects to be monetised instead of as personal property to be supported and protected; and
- refuses to address the need to reform policies affecting the jurisdiction and ownership of data.

Encouraged in these directions, we have applied ourselves toward the creation of trivial, undifferentiated apps; disposable social networks; fantastical gadgets obtainable only by the affluent; products that use emotion as a front for the sale of customer data; products that reinforce broken or dishonest forms of commerce; and insular communities that drive away potential collaborators and well-grounded leaders. Some of us have lent our expertise to initiatives that abuse the law and human rights, defeat critical systems of encryption and privacy, and put lives at risk. We have negated our professions’ potential for positive impact, and are using up our time and energy manufacturing demand for things that are redundant at best, destructive at worst.

There are pursuits more worthy of our dedication. Our abilities can benefit areas such as education, medicine, privacy and digital security, public awareness and social campaigns, journalism, information design, and humanitarian aid. They can transform our current systems of finance and commerce, and reinforce human rights and civil liberties. It is also our responsibility as members of our industry to create positive changes within it. We must work to improve our stances on diversity, inclusion, working conditions, and employees’ mental health. Failing to address these issues should no longer be deemed acceptable by any party.

Ultimately, regardless of its area of focus or scale, our work and our mindset must take on a more ethical, critical ethos. It is not our desire to take the fun out of life. There should always be room for entertainment, personal projects, humour, experimentation, and light-hearted use of our abilities. Instead, we are calling for a refocusing of priorities, in favour of more lasting, democratic forms of communication. A mind shift away from profit-over-people business models and the placing of corporations before individuals, toward the exploration and production of humble, meaningful work, and beneficial cultural impact.

In 1964, and again in 1999, a dedicated group of practitioners signed their names to earlier iterations of this manifesto, forming a call to put their collective skills to worthwhile use. With the unprecedented growth of technology over the past 15 years, their message has since grown only more urgent. Today, in celebration of its 50th anniversary, we renew and expand the First Things First manifesto, with the hope of catalysing a meaningful revolution in both our industry and the world at large.
QUESTIONNAIRE - SURVEY ADVERTISING AND SOCIETY

Please give me a few minutes of your time and answer this questionnaire. Within my diploma thesis I analyze the impact of advertising on society. Therefore I am interested on how consumers perceive the influences of advertising in their daily lives. A sincere thanks in advance!

1. Are you male or female??
   a. Male
   b. Female

2. How often, if ever do you believe that advertising states the truth?
   a. Never
   b. Sometimes
   c. Almost ever
   d. Always

3. How strong is the impact of advertising on society in your opinion?
   1 2 3 4 5 (very weak – very strong)

4. How strong is society's impact on advertising in your opinion?
   1 2 3 4 5 (very weak – very strong)

5. Do you feel influenced by advertising?
   a. Yes
   b. No

6. If yes, in which areas?
   a. Fashion
   b. Beauty Ideal
   c. Hobbies
   d. Buying Behaviour
   e. Brand Preferences
   f. Nutrition
   g. Lifestyle
   h. Family
   i. Profession
   j. Other: _______

7. Do you feel pressured by advertising?
   a. Yes
   b. No
8. If yes, in which areas (multiple answers possible)
   a. Fashion
   b. Beauty Ideal
   c. Hobbies
   d. Buying Behaviour
   e. Brand Preferences
   f. Nutrition
   g. Lifestyle
   h. Family
   i. Profession
   j. Other: ________

9. I like watching advertisements
   a. Never
   b. Rarely
   c. Sometimes
   d. Often
   e. Always

10. Which topics do you want advertising to inform you about? (multiple answers possible)
    a. Cosmetics
    b. Fashion
    c. Fragrances
    d. Environment related topics
    e. Social Problems
    f. Health Care
    g. Sports
    h. Tech & Electronics
    i. Political Campaigns
    j. Entertainment
    k. Travel
    l. Leisure Time Activities
    m. Charity Causes
    n. None
    o. Other: ________

11. Do you think women are discriminated against advertising and displayed as decorative objects?
    a. Yes
    b. No

12. Do you think men are discriminated against advertising and displayed as decorative objects?
    a. Yes
    b. No
13. Children and adolescents are negatively influenced by advertising.
   a. Strongly Disagree
   b. Disagree
   c. Neither Agree Nor Disagree
   d. Agree
   e. Strongly Agree

14. Young children should not watch advertisements.
   a. Strongly Disagree
   b. Disagree
   c. Neither Agree Nor Disagree
   d. Agree
   e. Strongly Agree

15. I buy products because of the nice packaging/design.
    a. Strongly Disagree
    b. Disagree
    c. Neither Agree Nor Disagree
    d. Agree
    e. Strongly Agree

16. I'm willing to pay more for nice packaging/design.
    a. Strongly Disagree
    b. Disagree
    c. Neither Agree Nor Disagree
    d. Agree
    e. Strongly Agree

17. This questionnaire was understandable and clear.
    a. Yes
    b. No
UMFRAGE - WERBUNG UND GESELLSCHAFT

Bitte nehmen Sie sich ein paar Minuten Zeit, um diesen Fragebogen auszufüllen. Im Rahmen meiner Diplomarbeit beschäftige ich mich mit dem Einfluss von Werbung auf unsere Gesellschaft und möchte herausfinden inwieweit wir als Konsumenten diesen Einfluss wahrnehmen. Danke im Voraus!

1. Sind Sie männlich oder weiblich?
   a. Männlich
   b. Weiblich

2. Wie oft, wenn überhaupt, glauben Sie, dass Werbebotschaften der Wahrheit entsprechen?
   a. Nie
   b. Manchmal
   c. Fast Immer
   d. Immer

3. Wie stark beurteilen Sie den Einfluss von Werbung auf die Gesellschaft?
   1 2 3 4 5 (sehr schwach – sehr stark)

4. Wie stark beeinflusst die Gesellschaft Werbung?
   1 2 3 4 5 (sehr schwach – sehr stark)

5. Fühlen Sie sich von Werbung beeinflusst?
   a. Ja
   b. Nein

6. Wenn ja in welchen Bereichen? (Mehrfachauswahl möglich)
   a. Mode
   b. Schönheitsideale
   c. Hobbies
   d. Kaufverhalten
   e. Markenzugehörigkeit
   f. Ernährung
   g. Lifestyle
   h. Familie
   i. Beruf
   j. Sonstiges: __________

7. Fühlen Sie sich von Werbung unter Druck gesetzt?
   a. Ja
   b. Nein
8. Wenn ja in welchen Bereichen? (Mehrfachauswahl möglich)
   a. Mode
   b. Schönheitsideale
   c. Hobbies
   d. Kaufverhalten
   e. Markenzugehörigkeit
   f. Ernährung
   g. Lifestyle
   h. Familie
   i. Beruf
   j. Sonstiges: __________

   a. Trifft überhaupt nicht zu
   b. Trifft selten zu
   c. Trifft manchmal zu
   d. Trifft oft zu
   e. Trifft immer zu

10. Über welche Themen möchten Sie durch Werbung informiert werden?
    (Mehrfachauswahl möglich)
    a. Kosmetik
    b. Mode
    c. Düfte
    d. Umweltrelevante Themen
    e. Soziale Probleme
    f. Gesundheitsvorsorge
    g. Sport
    h. Technik & Elektronik
    i. Politische Kampagnen
    j. Unterhaltung
    k. Reisen
    l. Freizeitaktivitäten
    m. Spendenaktionen
    n. Keines
    o. Sonstiges: __________

11. Werden Frauen Ihrer Meinung nach von Werbung diskriminiert und als dekorative Objekte dargestellt?
    a. Ja
    b. Nein

12. Werden Männer und Frauen Ihrer Meinung nach diskriminiert und als dekorative Objekte dargestellt?
    a. Ja
    b. Nein
   a. Trifft überhaupt nicht zu
   b. Trifft wenig zu
   c. Trifft mäßig zu
   d. Trifft stark zu
   e. Trifft völlig zu

   a. Trifft überhaupt nicht zu
   b. Trifft wenig zu
   c. Trifft mäßig zu
   d. Trifft stark zu
   e. Trifft völlig zu

15. Ich kaufe mir Produkte weil mir ihre Verpackung/ ihr Design gefällt
   a. Trifft überhaupt nicht zu
   b. Trifft selten zu
   c. Trifft manchmal zu
   d. Trifft oft zu
   e. Trifft immer zu

   a. Trifft überhaupt nicht zu
   b. Trifft wenig zu
   c. Trifft mäßig zu
   d. Trifft stark zu
   e. Trifft völlig zu

17. Der Fragebogen war für mich verständlich und klar.
   a. Ja
   b. Nein