

NOTES FROM THE DESIRE FACTORY

Part One: Inside the Desire Factory

"Twentieth Century advertising is the most powerful and sustained system of propaganda in human history and its cumulative cultural effects, unless quickly checked, will be responsible for destroying the world as we know it." -Sut Jhally

I moved to Los Angeles in 2003 to write and play music. Shortly after the move I began to work behind the scenes on commercials. I have been doing commercial production now for almost five years. In 2004, I became acquainted with the ideas of René Girard and started to see the commercial business and American culture in a new light. Since then, I've affectionately named Hollywood's visual industry the *desire factory*, and my subsequent investigations in the field have resulted in this paper.

René Girard's theory of mimetic desire has three key elements. The first is that human desire is essential imitative and not innate. Imitated desires lead to competition and conflict, and eventually, to violence and apocalypse. The second key element is that religion sprang up to create order and organize violence into a contained structure so that its contagion would not spread out and destroy the community at large. Thus, a scapegoat bore the violence of the community and became deified for the restoration of peace that he/she embodied. The third part involves the revelation that God sides with the victim or scapegoat, who is always innocent. Mimetic desire is highly destructive and ultimately catastrophic were it not for the scapegoat mechanism.

The desire factory is an immense and comprehensive business, designed for one purpose: to *Sell*. And the resources I've witnessed being invested into the selling are staggering, not to mention the waste that is generated along the way. Hundreds of pounds of gourmet catering dumped daily, often just blocks away from skid row (for legal reasons, it cannot be donated they explain). Construction materials, disposable bottles, paint cans, miles of plastic sheeting, and exhaust are pumped into the atmosphere and landfills in the generation of the captured image, the image that sells.

From the very outset of my experiences on set, I was struck by the bizarre nature of the advertising world, the *unreality* of it. I don't want to give the impression that everything is false. I have worked with many kind and generous people and made friends with people of exceptional character. But the business, unlike ones that produce commodities or services, or something easily definable, seeks to produce the indefinable. Of course the end product is a commercial, a piece of celluloid, a 30 second spot. But the entire purpose is to generate desire. Some of them seek to inform, some to amuse, some to tantalize, but the end result is the same, the viewer is expected to desire and thus become a consumer of the product or service advertised. That is the element of falseness that strikes me. Everything is compromised by the sale. Nothing is done without that underlying motive. And often, what is being advertised is being correlated to what is sold by a series of false ideas. For instance, I once worked on a McDonald's commercial where the "hero" received special powers from eating at McDonalds. He was able to move things with his mind and used his skills to get a new suit, a beautiful girl and a great car. Myself and several guys had to push the car to make it appear as if it was being transported by the hero's mental powers. I found myself thinking *what a bizarre way to sell a 99cent burger.*

Smoke and Mirrors: The Science of Contrivance

The first thing to remember when watching a commercial is that *nothing* is real. Somehow it seems easier to divorce ourselves from the unreality of TV dramas or sitcoms. We can suspend our disbelief for the duration of a show, chuckle along with the laugh track, and forget the show immediately after it's over. But ads work on the psyche in a different way (and the billions spent on them prove that something is working). We are really coerced into believing that real lives are vastly improved by consumption of the advertised goods and services. Even after working in TV for some years, I have to remind myself consistently that "nothing" on it is real.

Commercials are hyper-realistic. They represent a very real effort made by the advertisers to promote their products to you and your demographic. And their use of the visual/aural

medium of television is expert and crafty. Every advertisement on television is contrived. It has been created specifically to generate the consumer impulse. And people today are programmed at a young age to respond to advertisement and brands. However, the first step in understanding the ad is to perceive the contrivance. The happy family enjoying Big Macs and Happy Meals is not a family. That is not even a house that they are sitting in (it's probably a studio). Their wardrobe and hair have been styled. The lighting has been doctored to make their domicile look like a suburban Valhalla and their features glow like cherubs. If they are eating a bowl of Fruit Loops, be sure it has been picked over by highly paid hands to find the loops of perfection. If there is a close-up of a child's toy, be sure the highly paid hands holding the toy belong to an adult, a professional hand model. That woman taking a bite out of a McDonald's fish sandwich has a bucket beside her filled with all the bite's she's been spitting out between multiple takes.

The makers of commercials are among the best image-makers in the world. This is partly because of their speed and efficiency, and partly because they are masters at drawing you in. They have 30 seconds in which to fabricate a believable enough version of reality to inspire your desire.

Advertising is a normal and potentially healthy part of culture. Ideas have always been exchanged and advertised. Even churches and schools today arguably have to advertise to alert potential members and students about their existence, mission and programs. A problem occurs when the entire culture is built on consumption and advertising and all functions and expressions of the culture are done to promote consumptive appetites and desires. All media and dialogue are then brought into service to captivate audiences for the sale.

The Cartoon Network and a Window on Media Ownership

I have chosen a specific example of the harmful effects of the mimetic desire in marketing because in no place did I see this made more apparent than in a Cartoon Network (CN) function I attended in the spring of 2007. The purpose of the forum was

for the network to pitch itself to advertising agencies for the upcoming season. Based on the Cartoon Network's viewership and marketability, agencies will determine which products and how much to advertise with them. During the function, the network showed clips of its cartoons and made presentations. There were talks by CN executives and an appearance by one of its featured actors. The underlying message, which was made overt several times throughout the event, was to say: kids watch and love our shows. Therefore, if you advertise with us, you will be able to influence these kids to buy your stuff. They will associate us, who they love, with you, whom they will also love and want. It is a simple marketing strategy and when you realize how much money and energy is being spent on the advertising, and how much they expect in return from sales they will generate, you realize it is a big and expensive game and it's the kids and families that pay. The millions of dollars spent on children's marketing and research generates billions in sales and is effectively designed to program young minds for a life of consumption.

In the presentation, Cartoon Network executives bragged about capturing 43% of the viewing for 6-11 year old boys in 2006. They pledged to continue "delivering boys" because, "Our research shows that boys have more money to spend but are harder to reach. So for you [ad agencies], the fact that we connect with them means you need to connect with us." They went on to describe some of their diversification in multiple digital platforms including podcasts, broadband networks, internet, and gaming, to "cut through the clutter and reach kids," claiming that "Cartoon Network is on it as the best place to reach kids through TV, online and everywhere else." They claimed to have two billion games played online in 2006, which, to illustrate, "was as if each kid in America played 100 of our games last year." They offered the agencies customized promotion strategies to integrate brands across "every platform available - from VOD, streaming video, and podcasts to sweepstakes, custom spots, and even on-pack and in-store." And finally, to reassure the agencies that no money would be wasted in television advertising, they affirmed that television does not compete with other media, but has its own sacred space in people's lives. "There is no cannibalization across mediums. Kids are actually now watching as much, if not slightly more, TV than ever. But they're also finding time for the Internet, music and games. It's not TV OR...it's TV AND. So whatever screens

kids are watching - Cartoon Network is there."(CN)

And it is true CN is here, there and everywhere. The Cartoon Network is owned by AOL Time-Warner, the world's largest media company. The giant conglomerate also owns Time, Life, Fortune, Sports Illustrated and People Magazines; Book of the Month Club; Little, Brown publishers; CNN; HBO; TBS; TNT; Warner Brothers Studios; New Line Cinema; Weight Watchers and fifty-two record labels. Its joint ventures include partnerships with such companies as Hewlett-Packard, American Express, Citigroup, Ticketmaster, Sony, Bertelsmann and Amazon.com.(Bagdikian 31) When AOL and Time Warner merged in January 2000, the two companies were valued at 163 and 120 billion, and the new mega corporation was expected to achieve access to every American household. The AOL Time Warner powerhouse has close competition from Viacom, Rupert Murdoch's News Corp., German company Bertelsmann, and Disney the media giants which Ben Bagdikian calls "The Big Five". Coming in close behind them are Liberty Corporation, GE, AT&T, Vivendi Universal and Sony. Together, these companies own and control most of the media in the United States, in the form of radio, television, news programs, magazines, newspapers, movies, music, books, and internet. Together they "hunger for the \$236 billion spent every year for advertising in the mass media and the approximately \$800 billion that Americans spend on media products themselves."(Bagdikian 29) These are vast and profit hungry companies that Americans invite into their homes each day for entertainment, information and communication. And yet, the companies' interests are profit based and not designed for the health of the community.

A quick search on Amazon.com reveals an indicting list of titles on children's marketing.ⁱThis extensive predatory curriculum raises the question: what is the nature of a culture that treats its own young as commodities? What does it say about itself when, instead of educating young ones to contribute to the betterment of society, to become doctors, teachers, and scientists, it educates them to become consumers? (Many corporations have launched aggressive marketing campaigns in schools as well as in the media.) It is as if we would sacrifice our children's minds to a consumer ethos and devour

them piecemeal, drinking their lifeblood in the form of the profits that can be leeched from them over the course of a consumptive life. (It's no wonder that the infection and deadly disease of Tuberculosis was once referred to as 'consumption,' because it seemed to consume people from within, with a bloody cough, fever, pallor, and *long relentless wasting*. (Wikipedia) It is a long and relentless wasting that also results in a life of consumer consumption.

Mimetic Desire in Marketing

Branding

Advertising uses the fundamental principles of mimetic desire to sell products and services. All good advertisers have an understanding of mimetic desire, even if it is not named as such. All advertisers know that desires can be manufactured. This is a key element of branding. Branding creates a relationship between the consumer and the product. The way brands create customer loyalty and faith adds a religious aspect to branding. Harry Beckwith writes: "Brands then, are not simply tools for attracting business...[or] clients, it convinces clients that they got just what the brand promised - even when they didn't." He counsels his readers to "Build a brand. Services are sold on faith, and brands create faith." (Beckwith 103) The faith that Beckwith writes about implies a community of faith; a community of faith that associates not with a common idea of a deity, but with a brand and all that the brand signifies. Often the religious fervor that surrounds consumption is not even very subtle. Jim Wallis points out that "there is the constant barrage of commercials that sound increasingly theological: "Datsun Saves," "Buick, Something to Believe In," "K-Mart Is Your Saving Place," "The Spirit of Marlboro," "The Good News of Home Heating," "GE: We bring good things to life." Wallis interprets that "Material goods have become substitutes for faith. It's not that people literally place their cars on the altar; rather, it is the function of these goods in a consumer society. They function as idols, even though most affluent U.S. Christians, like rich Christians throughout history, would deny it."(Wallis)I would go on to say that for those who spend countless voluntary hours in front of a television screen, the activity does take on a sort of religious aspect, a sort of worshipful devotion that few churches are

able to boast.

Stuff: An Economic Overview of Consumer Ecology and Apocalypse

In the short film "The Story of Stuff," Annie Leonard takes the viewer on a step by step journey through the process by which our consumer society works. The linear system begins with material Extraction, and moves on to Production, Distribution, Consumption and, finally, Disposal. Together, these are called the "materials economy." And although it appears to be a simple system, it is a system in crisis, because it is a linear system, "and you cannot run a linear system on a finite planet indefinitely." Leonard identifies and exposes the harmful measures that are involved in each step of the process that brings most goods from their raw states, through factory, store, and home to disposal. She reveals that current American habits of consumption were brought about by design rather than arising naturally. She cites that in the years shortly after the Second World War, "retailing analyst Victor Lebeau wrote: "Our enormously productive economy...demands that we make consumption our way of life, that we convert the buying and use of goods into rituals, that we seek our spiritual satisfaction, our ego satisfaction, in consumption...we need things consumed, burned up, replaced and discarded at an ever-accelerating rate.'" (Leonard) Certain material designs such as "planned obsolescence" make sure that items break down and become useless so new items can be bought. Cultural designs like "perceived obsolescence," contribute to consumptive habits through changing styles and trends that keep us wanting to be current.

The biggest link in the material economy chain however is Consumption. Leonard says it is the "heart of the system; the engine that drives it." It is such an important key that the corporations and their friends in government will do anything to protect it. That is why, according to Leonard, "after 9-11, when our country was in shock, and President Bush could have suggested any number of appropriate things, to grieve; to pray; to hope; no, he said to shop. To shop! We have become a nation of consumers. Our primary identity has become that of being consumers, not mothers, teachers, farmers...The primary way that our value is measured and demonstrated is by how much we ...consume." Six months

after purchase, 99% of what we buy is trashed.

"Advertisements and media in general play a big role in this. Each of us in the U.S. is targeted with over 3000 advertisements a day. We see more advertisements in one year than people 50 years ago saw in a lifetime. And if you think about it, what's the point of an ad except to make us unhappy with what we have. So 3000 times a day we're told our hair is wrong, our skin is wrong, our clothes are wrong, our furniture is wrong, our car is wrong, *we* are wrong, but it can all be made right if we just go shopping."(Leonard)

Media also contributes by hiding all of the materials economy except for the shopping, "the extraction, production and disposal, all happen outside of our field of vision."

Leonard also notes that happiness in the U.S. peaked in the 1950s, around the same time that the consumer craze began in earnest. This is because we have more stuff, but less time to do the things that are truly meaningful to us.

Because the material economic chain is essentially linear, and because of our consumptive habits, if everyone lived like a U.S. citizen, it would take five planets to sustain the world's current population. This is essentially an ecologically apocalyptic model, one that cannot be sustained by our current levels of consumption. Yet, because of our apparent naiveté to the entire process and its toll on the planet and other human beings, our media, which frames much of our interface with the world, is in large part responsible for what we see and do not see. This has much to do with who controls the media, but it also has very much to do with the media itself, mainly the visual, sensual, pictorial media of television, internet and movies. For how else, in this day and age, could so many people be convinced so thoroughly that consumption is their measure of value? Americans spend the majority of their leisure time either watching television or shopping, and the former activity reinforces the latter. Would it be possible to have such a mass consumer society without television? Is it possible to generate such desire for material goods without seeing the goods themselves and the happy actors whose message is constantly "imitate me?"

The Hidden Shift in Perception and Mechanics of the New Media

To understand how media effects our perceptions and desires, we must look deeply into our nature as sensual beings that absorb impressions through sight, sound and touch. Our current media milieu is so new that we are essentially guinea pigs in a social experiment that began with the advent of electricity and resulted in all sorts of media that our comprehension has been unable to keep pace with. Kalle Lasn writes: "We are the first two or three generations in history to grow up in a predominantly electronic environment...We are new evolutionary beings, panting for breath on an electronic beach." "We still haven't answered the most basic questions - such as how media violence affects children - let alone the big-picture issues, such as what happens to a whole culture when its citizens start spending half their waking lives in virtual environments."(Lasn 12) Television has been a fixture in American homes for only about fifty years, and it is only people in their thirties and younger who have grown up since birth surrounded by a constantly intensifying media environment. The effects of this environment are under investigation, but still, so much is unknown that it is very difficult to decipher all that it implies. Just as the long term physical effects of technology such as microwave ovens and cell phones are not possible to fully study and understand until enough time has passed, the mental and spiritual effects of our intense and pervasive media environment are difficult to measure when the technology is relatively so new and evolving at such a rapid pace.

Our media at once entrances us and fascinates us, calling to us and beckoning us into relationship with it. It is a reflective creation, speaking to us about us. Marshal McLuhan likens this experience to the numbing narcosis of Narcissus gazing at his reflection. Narcissus and his reflection become cut-off from outside stimuli and unable to see outside of this closed system. He writes, "men at once become fascinated by any extension of themselves in any material other than themselves."(McLuhan, Understanding Media: The Extensions of Man 41) But new media has become so common and absorbing that it pervades every aspect of modern life. Today, the flow of media images and messages is strong and steady. In airports, airplanes, car seats, trains,

train stations, shop windows, billboards, buses and waiting rooms of all kinds, many of our public and private spaces now have moving images to keep us entertained and marketed to. And that is not to mention the proliferation of other forms of advertising.

Neil Postman, in his book "Amusing Ourselves to Death," charts the rise of electronic media and makes salient insights as to its nature. He notes the exceptionally high literacy rates in the United States in the nineteenth century and people's capacity to endure daylong lectures and understand didactic and intricately constructed prose and speech. Their minds were gauged, through much reading, to the visual interaction with the written word and the work that it required. Printed messages were transmitted in sentences and paragraphs, organized logically, and conveyed, when possible, with supporting evidence and argument. However, with the advent of electricity and communications sent by telegraphy, information began to be broken down into bits and pieces of information. These bits of information, or news, generally could not contain lengthy arguments or "in-depth" content. Neither did they often relate to all the other bits and pieces of information that were being sent across the wires. No longer was the transmission of information dependent on the speed at which man could carry it (in the 1840s, this was about thirty five miles an hour, the speed of a locomotive). Now information could travel at the speed of electricity. In so doing, the "telegraph would create its own definition of discourse...introducing on a large scale irrelevance, impotence and incoherence."(Postman 65) Information became context free, not necessarily tied to any useful social function. It became novelty and also a commodity, "a 'thing' that could be bought and sold irrespective of its uses and meaning." And while the telegraph made a large step in uniting the country into one neighborhood, it effectively destroyed much of what was local, relevant, and functional about local news. It united many people who may not have anything worthwhile to communicate to one another.

Information and Impotence

The advent of electronic media also contributed to what Postman calls a "loop of impotence: The news elicits from you a variety of opinions about which you can do nothing except to offer them as more news, about which you can do nothing." (Postman

69) Everything that happened became everyone's business in the electronic information stream. However, it also curtailed public discourse. People received information that pertained to no questions they had asked, and to which there was no opportunity to make a reply. In this way the telegraph framed a public discourse that was teeming with information without a context and connection without meaning. Oral and typographic cultures tend to produce information that bases its importance on its potential to produce action. Electronic media presented people with "the problem of an information glut, which means that simultaneously they were faced with the problem of a diminished social and political potency." (Postman 68) But whilst the political potency is diminished, the messages that tell us to consume, and the images that spark our desires are ever present and seem to be more within our capabilities. A 30 second news clip about the war in Iraq is followed by a 30 second advertisement for Gap jeans. Both technical events are given the same temporal allotment, the same exposure. But while the former may leave us feeling powerless, the latter offers us something that is readily accessible.

Noam Chomsky notes how citizens of the United States tend to come up to him after talks and ask them what they can do to change things. "I never hear these questions from peasants in southern Colombia, Kurds in southeastern Turkey under miserable repression, or anybody who is suffering. They don't ask what they can do; they tell you what they're doing. Somehow the fact of enormous privilege and freedom carries with it a sense of impotence, which is a strange but striking phenomenon." (Chomsky 90) He writes that many people in the United States seem to want quick solutions to social change and are not willing to engage in the prolonged political action and debate that are required. I believe that the electronic media culture and the shift in perception that it has facilitated contribute enormously to the belief in quick and easy solutions. Advertisers want consumers to believe that the quick fix is only a buy away, in a new pair of shoes, a pill, a three-week diet, or a new car. And the sensational speed with which our media moves leads us to believe that worthwhile things can be achieved quickly and with minimal commitment.

Impotence is only one of the ways in which electronic media has manifested itself in the

modern mind. Just as written culture and the technology of the printing press marked a dramatic shift from the ancient oral cultures of civilization, the telegraph; the technological forerunner of the television began the next great shift in media and culture. And as our technology evolves, so do people, their culture and civilization change.

Time Has Changed

Throughout history, technological advances have presaged changes in people. McLuhan refers to technologies as extensions of man, claiming "the wheel is an extension of the foot, the book is an extension of the eye, clothing, an extension of the skin, electric circuitry, an extension of the central nervous system."(McLuhan, *The Medium is the Massage: An Inventory of Effects* 41) When we live in an environment surrounded by and interacting with our technology, we have no choice but to be affected by it. That is why the typical western person today can easily use a cell phone, surf the internet or order take-out, while most would be hard pressed to identify any edible species of wild plant, build a shelter, or make a fire without matches to heat their dinner, all of which are skills that were passed down orally and demonstrably for thousands of years of human experience. Factory farming and the super market have removed us from our sources of food, while instant electronic communications have removed us from face to face interactions. The way we travel, communicate, build our cities, run our schools, eat meals, worship, make love, work, play and think have been effected profoundly by technology. To take the clock as an example, it has altered modern thought about time, breaking moments, seasons and days into a series of regular, ordered, measurable units. In this way, time is perceived as duration, as chronology and sequence, rather than rhythmic and whole. McLuhan points out that "just as 'work' began with the division of labor, duration began with the division of time, and especially with those subdivisions by which mechanical clocks impose uniform succession on the time sense...Processed in this uniform way, time is separated from the rhythms of human experience."(McLuhan, *Understanding Media: The Extensions of Man* 146)

However, another way of putting it is that "time" as the clock has marked it, frames the human experience. This gives rise to the question of whether man controls the technology

or vice versa. How many people feel as if their lives were run by the clock? And just as the clock has altered our sense of time, the car has altered our sense of space by engineering our suburban landscape; the computer has altered the way we exchange information; and the airplane has changed the way we fight wars, ship goods and travel the world. Media informs and affects the way we think and communicate in a profound way. And in as far as it affects our thinking; it affects every other process and issue that modern people face today. And seeing that we are living in an unsustainable model of ecological survival, it is of the utmost importance to understand the ways in which we think and communicate. Our apocalyptic worldview is seen through the flickering window of a flat-screen television, and it is only by seeing around and through the medium that we will discover the message.

Entertainment is the New Language

No other technology has affected how we think as much as our media. McLuhan argues, "Media, by altering the environment, evoke in us unique ratios of sense perceptions. The extension of any one sense alters the way we think and act - the way we perceive the world. When these ratios change, men change (McLuhan, *The Medium is the Message: An Inventory of Effects*) Electronic media in general, and television in particular extend and alter our senses in a very singular way. Unlike the printed word, which is absorbed visually and presents itself thereby in an imaginative sense, television is both pictorial and auditory. It presents images in a two dimensional quadrangular frame, leaving little to the imagination. Beginning with the advent of the photograph, images presented the "world as object; language the world as idea. For even the simplest act of naming a thing is an act of thinking - of comparing one thing with others..." (Postman) By turning from the medium of words and ideas to the medium of photographic images, the world became objectified. Language allows us to think, to react, to dispute, to question what is left missing or hidden. The photographic image simply is. It has no opinions and cannot be challenged.

Postman writes that television, as a medium, *must* be entertaining. And while there is nothing wrong with entertainment, the fact that all content on television is required to be

entertaining means that everything on the screen is presented as such. Television has become the "command center of the new epistemology," of which we are largely unaware. Television has reached a mythic status in our culture, deeply embedded in our consciousness. "We rarely talk about television, only about what is on television - that is, about its content." (Postman) Its incoherence and the chopped up way it presents information are taken for granted. If I were to pause my line of thought here and write a few words on the merits of Cascade dishwashing detergent, it would seem absurd and ludicrous; however, we take this type of interruption for granted with television and radio. We also take it for granted that television news programs will be peppered with quick segments without much in-depth coverage. Nothing need be very coherent or carry a thread through the program. But we take it for granted that the program will feature attractive faces and compelling video footage of the news of the day. And other forms of media have mimicked television's model of discourse. Newspapers, Internet, and magazines, all increasingly resemble television in their use of quick captions, plentiful pictures and colorful graphs and tables to quickly and easily demonstrate facts and figures. In many ways, the modern newspaper and electronic media resemble what McLuhan calls "an Arabian Night's entertainment in which a thousand and one astonishing tales are being told by an anonymous narrator to an equally anonymous audience." (McLuhan, *The Mechanical Bride: Folklore of Industrial Man*) Furthermore, photographic imagery has the capacity to take moments out of context and supplant exposition. The photograph and telegraph served to transform news from "functional information to decontextualized fact," (Postman) and the process was crystallized in the medium of television. And in a way, we now take these fragmented, schizophrenic mannerisms to be quite normal and acceptable for television.

Some Mechanics of the Medium

The schizophrenic behavior of television is inherent in the medium, the predisposition of the technology. And the medium as entertainment is further predisposed to act in certain ways, to become a spectacle, and to dominate our mental environment. In his book *Culture Jam*, Kalle Lasn warns that just as we are becoming more aware of what we take into our bodies (i.e. tobacco, organic or fatty foods), we must be cautious about what we

allow into our minds. He outlines some of the threats to our mental environment, which he calls the "ecology of the mind."

Noise - For millennia of human experience, the ambient sounds of life were wind, rain, birdsong and the like. Now, our minds are polluted with the rush of traffic, planes, lawn mowers, the hum of household electronics and all the media we are subjected to daily. "In 1996, the World Health Organization declared noise to be a significant health problem, one that causes physiological changes in sleep, blood pressure and digestion." (Lasn) Noise today comes in many wavelengths and is often indecipherable. We are able to "tune-out" much of the noise, but it still effects us profoundly. Yet, "quietude may be to a healthy mind what clean air and water and a chemical-free diet are to a healthy body."(Lasn 13)McLuhan writes, "Ads seem to work on the very advanced principle that a small pellet or pattern in a noisy, redundant barrage of repetition will gradually assert itself. Ads push the principle of noise all the way to the plateau of persuasion. They are quite in accord with the procedures of brainwashing. This depth principle of onslaught on the unconscious may be the reason why." (McLuhan, Understanding Media: The Extensions of Man 227)

Jolts - Lasn writes, "a jolt is any 'technical event' that interrupts the flow of sound or thought or imagery - a shift in camera angle, a gunshot, a cut to a commercial. A jolt forces your mind to pump for meaning." These changes in stimulus provoke a release of hormones that puts a viewer into the ancient mode of survival, fight-or-flight. It is a response that is biologically programmed to keep us aware and ready to address danger. However, it is used actively in television and other media to keep our attention glued and hold our ever-waning attention spans and fixate us until the next commercial break. "The average length of a shot on network television is only 3.5 seconds, so that the eye never rests," writes Postman. And the effect is even greater with commercials, music videos, and children's cartoons. "When you watch MTV, you are in fight-or-flight mode practically the whole time."(Lasn)

Shock - "The average North American witnesses five acts of violence (killings, gunshots,

assaults, car chases, rapes) per hour of prime time network TV watched."(Lasn) There is no way to measure the effects of our exposure to violence on television, but one thing is certain - that it sells ads and keeps people watching. Shock produces fear, and the resulting insecurity is a tool used by media, simple because it can offer the viewer ways to buy back into their comfort.

Hype - "Every day an estimated 12 billion display ads, 3 million radio commercials, and more than 200,000 TV commercials are dumped into the North American collective unconscious."(Lasn) There is nowhere to escape the massive flood of commercial advertising and companies are finding new ways to display their logos every day. This inundation strives to dominate our mental landscape with a cumulative not-so-subtle brainwashing effect.

Erosion of Empathy - Some ads are so shocking that Lasn calls them "advertrocities." They have a numbing effect of desensitizing us to the suffering or joy of others. Advertrocities have the cumulative effect of inuring us to the experiences of others. The more desensitized we become, the more the networks must shock us into emotion to keep us attentive and as the trend continues the less we are able to feel for others.

Information overload and the loss of "infodiversity" also threatens to channel our media into an ever tightening circle of "tunnel vision" that is at once dangerous and debilitating. Tracker and naturalist Tom Brown observes that tunnel vision can be debilitating since it "shuts the mind off from everything else."(Brown)

Part Two: Mimetic Media

It has already been mentioned that if everyone on earth lived like the typical North American consumer, we would need five planets to support our destructive habits. As it is, if North Americans continue to consume at their current rate, the world cannot sustain our levels of extraction and waste. What is troubling is that, while Western Europe has long ago imitated the American culture, the third world is now catching on and as its

people begin to experience a degree of disposable income, their habits have begun to mimic those of the consumptive first world. As the frenzy to consume increases, ecological disaster draws nearer and apocalyptic conditions increase. Girard's theories help us understand the mental environment that creates the harmful global conditions. Advertising uses the basic principles of mimetic desire to fuel consumerism. It compels us to continually acquire more goods; competing with our neighbors to show that we are equals or betters on the material social scale. And since our material economies chain is linear and essential unsustainable on a planet with finite resources, this model can only last so long before it self-destructs.

Scarcity

Our market is run on the idea of scarcity. The belief that resources are scarce leads to greed and fear. Fear that there is not enough to go around and greed in amassing more than is necessary in order to secure against not having enough. While it may be true that there are finite resources on our planet, there is nothing to indicate that there is not enough to provide decent food, clothing and housing for everyone alive today. However, our economy is run on a supply and demand model that depends either on increasing resources or reducing desires. Our economy demands that in order to be healthy, it must grow, and in order for it to grow, more resources must be consumed.

GDP

Our Gross Domestic Product (GDP), which determines the growth or reduction of our economy, is measured by wealth that has been created and money that has changed hands in the course of a year. An intrinsic flaw in this model of growth is that the GDP grows every time there is an oil spill or a new cancer patient is diagnosed. Every time there is a car crash or a natural disaster, the GDP goes up and the economy seems to be doing better. This is because, even with disaster and sickness, money is being spent and people are employed, so it appears that the economy is doing well. The GDP does not factor in the hidden costs of disposal of our waste, the costs to our grandchildren of cleaning up after our mess, ecological degradation, loss of life, or anything resembling human suffering or quality of life. So we are told it doesn't matter that the average American is

much less happy and healthy today than he/she was in the early 1950s, as long as the GDP is on the rise.

Borrowed Desire

Jim Grote and John McGeeney write about mimetic theory and business in their book *Clever as Serpents*. They reveal that mimetic desire is the key to the material economies chain. Based on Girard's model of triangulated desire, we can see that "Keeping up with the Joneses" entails keeping up with their desires, not merely their property." (Grote 38) In the structure of mimetic desire, the subject desires an object because a mediator is perceived to possess or desire the object. This "borrowed desire" means that no person ever desires something directly, but only because someone else has desired it first. They write that the only reason that advertising works is, "because the structure of human desire is mimetic." Seduction and competition are built into mimetic desire, and the end result is conflict and, ultimately self-destruction. They write, "The heart of capitalism is not materialism, but borrowed desire – competition for competition's sake. Borrowed desire is pure competition." (Grote 47)

"We're just a million little gods causing rainstorms, Turning every good thing to rust"

–The Arcade Fire

Idolatry

It is interesting to compare the hours the average North American spends watching TV with the hours engaged in religious activity of any kind. Girard's theory ultimately suggests that we do not so much desire the object of the mediator's desire as we desire the essence of the mediator; to become and possess what is most essential in another. "Idolatry is a case of mistaken identity. We think we see God where God is not. An idol is anything or anyone that is not God, but it treated as if they were God...Idolatry entails this horizontal as opposed to vertical transcendence. The world of competition is a world of false gods. When the competitive phenomenon intoxicates us we "become gods in the eyes of each other." (Grote) Perhaps that is why the first two of the Ten Commandments deal with idolatry and the tenth warns about covetousness in such detail.

Every thing possible to be believ'd is an image of truth.

–William Blake

Part Three: Taking Back the Pen and Reclaiming the Stories

I have had the privilege of working for many years with the artist John August Swanson. John's art is primarily in the medium of the serigraph. Serigraphs involve a silk screening process, and John's works involve many layers of richly detailed color. His subjects include stories from the Bible, scenes of community, celebration, and the circus. Each serigraph is rich in texture and layers of meaning and storytelling. Every year we have an art show at the Religious Education Conference in Anaheim. Thousands of people from all over the world attend the conference and pass by our booth. I love to watch how different people respond to the artwork. Some pass by us without looking up at all. Some will glance at the artwork in passing and maybe make a comment. Others will meander through for a few moments and continue on. And some will enter the space and become lost for hours, even returning several times over the course of the three-day event. I enjoy talking to people about the art, especially those who are interested in the technical aspects of the work and those who are touched by the art in some way. I have had the most incredible conversations with people I had only just met about deep and very personal subjects and emotions that the art elicits in them. Some people tell me about loved ones that they have lost, others have recalled times of great joy or insights that have inspired them into their life calling. These are not typical conversations for people who have just met, but the artwork has the power of inspiration. It speaks through color, image and story, affecting people, some quite profoundly.

Across all mediums of communication, whether it is verbal, written, visual, tactile, musical or electrical, our world is shaped by stories. The stories that we tell embody and form the truths that we believe. The stories of scarcity, supply and demand are just stories. When many people believe in and act on these stories out of fear and greed, our world is shaped into a less hospitable place. The stories become paradigms. The story of consumption is also just such a story. I believe it is the prevailing myth of our time. It is a

complex myth because it emanates on a grand scale from our global material economies chain, all the way into our living rooms and shopping malls where we enact the drama that is perpetuated across our culture.

I can imagine that it has always been so, that humans have enacted their mythologies; their lives patterned after their mimetically acquired belief systems. In ancient cultures the belief in the scapegoat mechanism was paradoxically all pervasive and hidden from sight. The same mechanism applies today, yet has become hidden in other ways. Advertising and the consumer ethos exist at the surface of our culture; yet receive little critical attention in proportion to their significance. Just as the civil rights movement brought racism into the forefront of national dialogue, figures and movements throughout history have challenged the prevailing myths; bringing to attention the situations that are right under our noses, but we chose to ignore. They offer us the opportunity to reexamine the stories we've chosen to believe.

We create our lives with the stories that we tell ourselves. I think that the human race is getting very close to discovering that it's method of learning is essentially mimetic. Perhaps we have advertising to thank for this. Through advertising's creative and excessive use of borrowed desire as a tool for profit, I believe people are becoming saturated to the point of recognizing the mechanism at work and sometimes even rejecting ads wholesale. Other advertisers and programmers have realized the power of mimetic desire and used it for positive ends.

The magazine "Ode" is a journal for "intelligent optimists." It is filled with powerful stories of people working to help each other and counteract some of the negative effects of violence and hopelessness. In an article about the power of stories, editor Jurriaan Kamp writes: "better stories are not an illusion; they are a choice, a calling. The truth is that every day, everywhere in the world at every moment, people are solving problems and finding answers to the challenges of making the world a fairer, cleaner and more beautiful place...Every day 40,000 people die of hunger because we believe in the wrong stories." His magazine is a testament to telling the better story and its mission is summed

up in his statement: “There is one huge misconception about the news: that stories can be reported with objectivity. But objectivity doesn’t exist. Every story, every observation, every vision is a human choice...Better stories change the world – one reader or listener at a time. They promote progress, inspire the recipients and fulfill the messengers.”(Kamp)

To extend Kamp’s ideas to a marketing perspective, Seth Godin, author of the book *All Marketers are Liars*, writes that, “marketing is about spreading ideas, and spreading ideas is the single most important work of our civilization...If you’ve got an idea to spread you’re a marketer – whether or not you’ve got the money to buy a commercial or sophisticated PR campaign.” To illustrate the importance of the idea he adds, “In 2003, pharmaceutical companies spent more on marketing than on research and development. When it comes time to invest, it’s pretty clear that spreading the ideas behind a product – even medicine – is just as important as the idea itself.”(Godin)

Kim Ridley tells a story about telenovelas in Mexico. These shows are the equivalent of our soap operas, and tend to focus on personal relations: love stories, affairs, betrayals, and scandal. However, some of these programs have tackled serious social issues and created proven social benefit while keeping people engaged and ratings high. Viewers associate with characters on the shows over long periods of time and create emotional bonds with them. Miguel Sabido, vice president of the Mexican broadcasting network Televisa in the 1970s, “pioneered new techniques for designing and producing telenovelas that captivate audiences while delivering important messages promoting literacy, family planning and other goals...After watching a telenovela Sabido helped develop in the late 1970s to promote literacy, more than 800,000 Mexicans enrolled in adult-education classes. During the decade that his five telenovelas addressing family planning issues aired, population growth dropped by 34 percent. The United Nations presented its population prize to Mexico in 1986 as a result.”(Ridley) This is an example of positive mimesis at work in the media, and a reversal of the typical trend in advertising which favors the advertiser rather than the consumer. Positive ads can benefit the individual as well as the community.

Telling better stories - What *did* Jesus do?

It sounds almost silly to say that we can change the world by telling better stories, but in truth, nothing else has ever changed the world. Even media and technology conform to our view of the world through stories. What amazes me when I read the Gospel is that, during his ministry, Jesus primarily told stories. His parables embodied his mission and message. The parables of the Prodigal Son and The Good Samaritan illustrate such great truths that we can still mine them for guidance and depths of meaning. What amazes me though is that Jesus, as a storyteller, was himself the greatest story ever told. His life embodies the truths that reveal our relationship to God. This is the story that, as Girard says, reveals the “things hidden since the foundation of the world.” Jesus shows us that God is on the side of the victim and we can no longer hide our mimetic and violent tendencies behind the scapegoat mechanism.

Trends and Tactics:

The Internet

The trends in media consolidation in the past decade have quite frightening implications. While the number of television channels increases, the diversity of voices on television shrinks. And big media has unmistakable ties with big businesses that are the number one polluters of the environment and war profiteers. And the consumer/public sees only through a small window, the works in progress, supporting them with votes and tax dollars. However, as the weather shifts and the wars seem to stretch away into the distant future, there are hopeful signs everywhere and a gathering tide of public awareness and willingness to address large world issues directly. Even with the media’s effects of distancing people from one another, the Internet has made a substantial difference in communications and people’s ability to organize grassroots movement. The campaign of Barack Obama has been largely funded by a large number of grassroots supporters rather than corporate donations. Connection via the Internet has facilitated a much larger political movement than there has been in years. There have also been some very powerful campaigns to organize events such as peace rallies, fundraising for aid to victims of natural disasters, and petitions to government. There is great potential for the

Internet to inform and connect people. Even as it has grown in many ways to resemble TV with an overload of attention-grabbing disconnected and erroneous bits of information, it has also provided a platform for many diverse voices and a wealth of resource for those patient and willing enough to search.

Wide Angle Vision

One of the simplest things that a person can do to begin to change their perception is to use what Tom Brown calls “wide-angle vision.” This is a simple technique. Begin by holding your arms out horizontally and, looking straight ahead, wiggle your fingers until you can see them in your peripheral vision. Now try to do it with one arm extended towards the sky and one extended towards the earth. Looking straight ahead and moving your fingers, bring your arms down slowly until the movement is caught in your peripheral vision. You have now established the outer boundaries of your field of vision. This is the panorama that your eyes are capable of taking in all at once. To practice wide-angle vision, one need only open up their perception occasionally to their full field of vision and shift back and forth between focusing and relaxing our eyes to take in the larger picture.

The benefits of wide-angle vision are numerous. It has been said that it can improve eyesight. It is used in nature observation to detect motion and see more wildlife. It also helps to reinforce neural pathways between the eye and the brain. The benefits of wide-angle vision extend to an increase in awareness and what I would call a wide-angle thinking. Wide-angle thinking involves being mindful of the big picture while noticing the details. In the case of nature it involves an understanding of the rich interplay of organisms with the environment, the weather and elements. Applied to the subject of media, it involves noticing the interplay of advertising, consumerism and the material economies chain, while understanding the mechanics of the mediums involved and their effects on the human condition.

The opposite of wide-angle vision is tunnel vision. Most people spend most of their time in tunnel vision, which means that our attention is focused straight ahead and the rest of

our field of vision is omitted from our perception. TV and driving are two of the modern functions that reinforce tunnel vision. Tunnel vision has the mesmerizing qualities of hypnotism and the sensually numbing effects of anesthesia. Tunnel vision really indicates tunnel mindedness. The principles apply to business as well. “An obsession with competitors leads to tunnel vision. Peripheral vision is necessary in order to be creative in the marketplace.” (Grote)

The Garden

I remember as a child, the great privilege of spending my summers in northern Vermont. My father is a pastor, and our family moved around the country from parish to parish, but Vermont was our true home. It was also my connection to the earth. For two months out of every summer in my childhood, I was able to run in the woods, swim in streams, play in the dirt and observe life in the forest. It was a stark contrast to the rest of the year when we lived in first St. Louis, then New York City and later Los Angeles, where we were surrounded by concrete and experienced the effects of crimes, riots, road rage, and smog. Knowledge of the earth has informed my entire life and I know how intimate and necessary our connection with nature truly is, not just for physical sustenance, but for mental and spiritual sustenance as well.

Over half of the human species now lives in urban environments. That means that half of us are now surrounded by steel and concrete, living in manufactured surroundings rather than near to the natural world that supports all life. In such conditions it is easy to become disconnected from our relationship with the earth. There is a proverb that says roughly: “when man becomes removed from the earth he ceases to know it. Man fears what he does not know and he destroys what he fears.” In such times, when half of the human landscape is paved over and the other half is exploited and degraded to wasteland, the mere act of having a garden becomes a subversive activity.

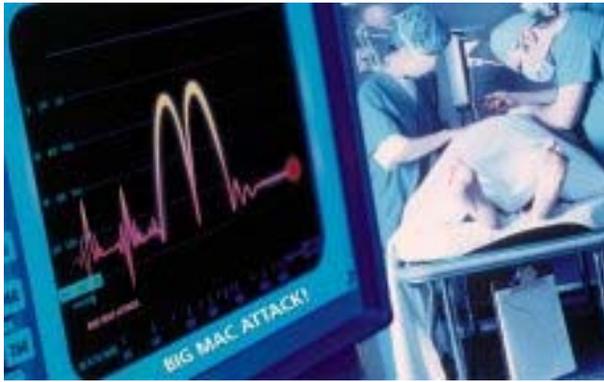
Barbara Kingsolver writes “what we lose in our great human exodus from the land is a rooted sense, as deep and intangible as religious faith, of why we need to hold on to the wild and beautiful places that once surrounded us...protecting the land that once provided

us with our genesis may turn out to be the only real story there is for us. The land *still* provides our genesis; however we might like to forget that our food comes from dank, muddy earth, that the oxygen in our lungs was recently inside a leaf, and that every newspaper or book we may pick up is made from the hearts of trees that died for the sake of our imagined lives.”

The connections between loss of nature, childhood illnesses, and mental disorders are only just being discovered. In an article entitled “The End of Childhood,” Paul Cooper reminisces how his few experiences in the wilderness as a child helped to shape and improve his entire life. But the fact that many urban children no longer have access to wild areas is crippling them in untold measure. “We are now just beginning to understand that the growing disconnection between kids and the natural world is an increasingly serious social problem. One researcher in the United Kingdom [has] discovered evidence that simple exposure to nature – anything from unstructured play in a forest to a greening of the view from an urban classroom window – is an effective, non-pharmaceutical means of mitigating mental illness.” He goes on to write that, “Cell phones, text messaging, video games and online chatting are supplanting free time in the fields and forests. Kids today are suffering from what author Richard Louv describes as “nature-deficit” disorder.”(Cooper) It becomes essential that we take the time to sojourn from the modern, manufactured environment and experience what is left of our wilderness. It is true what Kingsolver says, that protecting and preserving our wild places are the story that we must tell and live, and may be the key to our survival and the revival of what is healthy in us.

The Culture Jammer's Network

In 1989, Kalle Lasn wanted to do something about the disappearing old growth forests in the Pacific Northwest. He produced a thirty second TV spot about the rapid deforestation only to discover that no TV station would sell him airtime. This experience caused him to begin *Adbusters* magazine and *Culture Jammers Network*. He has also launched social marketing campaigns like Buy Nothing Day and TV Turnoff Week. These projects have taken steps to reverse some of the harmful trends of advertising and consumer culture.



Lasn's media addresses a new type of censorship reminiscent of totalitarian dictatorships. He writes, "In the former Soviet Union you weren't allowed to speak out against the government. In North America today you cannot speak out against the sponsors." His ad

campaigns attempt to "uncool" the brands and products that are psychologically, physically or environmentally harmful. Brands like Calvin Klein and Nike are high on his list as well as products like the car or the cigarette. He explains, "Our mass media dispenses a kind of Huxleyan "soma." The most powerful narcotic in the world is the promise of belonging. And belonging is best achieved by conforming to the prescriptions of Americatm. In this way a perverted sense of cool takes hold of the imaginations of our children. And thus a heavily manipulative corporate ethos drives our culture. Cool is indispensable - and readily, endlessly dispensed." (Lasn xiii) Part of the mission of the Culture Jammers Network has been to produce spoof ads that "jam" the culture. They reveal ads for their true nature and expose their falsities in creative and jarring images.

"Who controls the past now, controls the future. Who controls the present now, controls the past. Now Testify."

- Rage Against The Machine

Taking back the pen, Moyers at the Conference on Media Reform

In May 2007, Citigroup launched a mega media campaign. This "media storm" was "expected to generate over 700 million media impressions in the U.S. alone within the first 24 hours of the program." In an advertisement for a Citigroup credit card a young couple buys several sets of home furnishings, unable to decide on something they like. Finally, they settle on the perfect living environment and the tagline states: "What's your story? We will help write it." It is a simple message and it enraged me. This ad illustrates

for me one of the basic ideas at work today, simply that there is a war going on over who tells the stories and what stories will be told.

Bill Moyers, host of the Conference on Media Reform, makes a poignant analogy about the story war, the battle for our minds and culture. He likens the media and cultural landscape to a plantation wherein the masters are the few and powerful men in corporations who control the resources for creating and disseminating information. They are linked inseparably to the war machine, the raping of our natural resources and the degradation of the environment. These masters are the ones who control our stories. However, the masters are terrified that the weary plantation workers will one day stand up and start asking questions. When the people start to question the status quo, then changes begin to take place in the landscape. Moyers says, "this is the moment freedom begins, the moment you realize someone else has been writing your story, and its time you took the pen from his hand and started writing it yourself." This is our point of departure from the lie of consumption; the lie that we must *buy* to be fulfilled; the lie that someone or something can run the world amok without answering for catastrophic actions. It is the momentum of telling a new story that can bring about remarkable changes. "Once the people start telling their story, you can't kill it anymore," Moyers affirms. And Kalle Lasn reaffirms that, "consumer capitalism is by its very nature unethical, and therefore it's not unethical to jam it; once you understand that civil disobedience has a long and honorable history...once you start trusting yourself and relating to the world as an empowered human being instead of a hapless consumer drone, something remarkable happens." And the remarkable thing is that it begins with the telling of a new story, a new way of seeing the present moment.

Truth can never be told so as to be understood, and not be believ'd. – William Blake

The Third Way - seeing outside of the Maze

The remarkable gift of the Gospel is its ability to transform our stories. Take for example the transformation of the Roman soldier at the foot of the cross. Jesus healed the blind and the crippled, but also ministered to the tax collector and the scribes. Imagine someone who has failed at everything, become terribly ill, committed horrible crimes, or

been tragically abused. The Gospel has the power to transform their stories. Jesus healed the woman who was hemorrhaging for twelve years and forgave the criminal who was crucified beside him. The Gospel message says that every person is offered forgiveness and the chance of transformation. Each person can become like a child and “see God.” Each person can reach out and touch the kingdom of heaven. It is a message that has the power to transform any personal story of failure into one of possibility, hope, love and forgiveness. It also transforms the story that we share. The story of human culture and history can be turned from one of greed and violence, to one of sharing and cooperation. If only we believe and tell the right stories.

The documentary movie *Amandla!: A Revolution in Four Part Harmony* tells the story of the fall of apartheid in South Africa. It focuses on the music that shaped and inspired the movement towards freedom and dignity for the black and colored people of South Africa. The people told their story through song and were able to join together and express themselves through the music. Activist and music producer Sifoso Ntuli remembers, "At the height of the South African madness in the 80s we had also to do something out there, wherever we were. Others were engaging apartheid with the guns, others were engaging them with discussion, others were engaging them through song. That's how we managed to turn the tide of the world." And a man in same movie reminds us that many voices for justice and truth can work wonders in the world. "The more we sing, the more we shall see cracks in the walls of Jericho. And we sang until it tumbled."

Bibliography

Amandla! A Revolution in Four Part Harmony. Dir. Lee Hirsch. Prod. Sherry Simpson and Lee Hirsch. 2003.

Bagdikian, Ben H. The New Media Monopoly. Boston: Beacon Press, 2004.

Beckwith, Harry. The Invisible Touch: Four Keys to Modern Marketing. New York: Warner Books, 2000.

Brown, Tom. Tom Brown's Field Guide: Nature Observation and Tracking. New York: Berkley Books, 1983.

Chomsky, Noam. Imperial Ambitions: Conversations on the Post 9-11 World: Interviews with David Barsamian. New York: Metropolitan Books, 2005.

CN. "Cartoon Network Upfront 2007." Los Angeles, 2007.

Cooper, Paul. "The End of Childhood." Adbusters: Journal of the Mental Environment #78 16.4 (2008).

Finance, Yahoo. PVH. February 2007. April 2008
<<http://finance.yahoo.com/q/pr?s=PVH>>.

Godin, Seth. "Stories That Shake the World." Ode 4.3 (2006): 42-45.

Grote, Jim and John McGeeney. Clever as Serpents: Business Ethics and Office Politics. Collegeville: The Liturgical Press, 1997.

Jhally, Sut. "The Reconquest of Cool." Adbusters #76 16.2 (2008).

Kamp, Jurriaan. "What the World Needs Now are Better Stories." Ode 4.3 (2006): 38-41.

Kingsolver, Barbara. Small Wonder. New York: Perennial, 2002.

Lasn, Kalle. Culture Jam. New York: Quill, 1999.

Leonard, Annie. The Story of Stuff. Free Range Studios. May 2008
<www.thestoryofstuff.com>.

McLuhan, Marshall. The Mechanical Bride: Folklore of Industrial Man. Boston: Beacon Press, 1951.

—. The Medium is the Massage: An Inventory of Effects. Corte Madera: Ginko Press, 1967.

—. Understanding Media: The Extensions of Man. Cambridge: The MIT Press, 1998.

Moyers, Bill. Interview. Democracy Now! Amy Goodman. 7 May 2008.

Postman, Neil. Amusing Ourselves to Death: Public Discourse in the Age of Show Business. New York: Penguin Books, 1984.

Ridley, Kim. "Can Soap Operas Save Lives?" Ode 4.3 (2006): 46-48.

Wallis, Jim. The Call To Conversion: Recovering the Gospel for These Times. San Francisco: Harper, 1992.

Wikipedia. Tuberculosis. May 2008 <<http://en.wikipedia.org/wiki/Tuberculosis>>.

ⁱ Some titles for research on children's marketing:

"Kids as Consumers: A Handbook of Marketing to Children;"

"Creating Ever-Cool: A Marketer's Guide to a Kid's Heart;"

"Brand Child: Remarkable Insights into the Minds of Today's Global Kids and Their Relationships with Brands;"

"The Great Tween Buying Machine: Capturing Your Share of the Multi-Billion-Dollar Tween Market;"

"Marketing to the New Super Consumer: Mom & Kid;" and "What Kids Buy: The Psychology of Marketing to Kids."