

for the consumer (do not consider whether this strategy benefits the marketers or their clients). For the former position, your argument might focus on the advantages of customized "content"; for the latter, your argument might focus on the creation of social distinctions and/or privacy concerns. After the debate, write an essay in which you advance your own argument about this question.

3. As Turow explains, the majority of consumers do not realize that their Internet activities are mined for commercial reasons. Write an essay in which you support, oppose, or complicate the proposition that for-profit data miners such as Google should pay, in money or services, users whom they monitor for information that they then sell.
4. In an essay, analyze semiotically the Web site of one of the data-tracking companies that Turow mentions, such as Rapleaf or Next Jump, or the Web site of an online advertising exchange such as those owned by Google and Yahoo! What signs appear on the Web site (especially the home page) that indicate whose interests the company serves?
5. In his conclusion, Turow expresses a desire for "broad-based serious discussions about what society and industry should do about this sobering new world." He continues, "Into the twenty-first century the media-buying system's strategy of social discrimination will increasingly define how we as individuals relate to society—not only how much we pay but what we see and when and how we see it" (para. 16). Write an essay in which you respond to Turow's remarks.

JULIA B. CORBETT

A Faint Green Sell: Advertising and the Natural World

Though "green" marketing and advertising is not as prevalent today as it was in the 1980s and 1990s, advertisers still exploit natural imagery to move the goods. Believing, however, that "the business of advertising is fundamentally 'brown'" and that "therefore the idea of advertising being 'green' and capable of supporting environmental values is an oxymoron," Julia B. Corbett sets out to analyze and categorize the ways in which advertising exploits nature, from treating it as a commodity to presenting nature as something that exists solely for the pleasure of human beings. All these strategies, Corbett concludes, perpetuate "an anthropocentric, narcissistic relationship" with the natural world. In other words, beautiful mountain ad backgrounds do not mean that you should go out and buy an SUV. Julia B. Corbett is a professor of communication at the University of Utah.

In the 1980s, advertisers discovered the environment. When a revitalized environmental movement helped establish environmentalism as a legitimate, mainstream public goal (Luke, 1993), corporate America quickly capitalized on a lucrative market of "green consumers" (Ottman, 1993; Zinkham & Carlson, 1995). Marketers not only could create new products and services, they could also reposition existing ones to appear more environmentally friendly. What resulted was a flood of advertisements that focused on green product attributes, touting products as recyclable and biodegradable and claiming them good or safe for the environment. Increases in this genre were remarkable, with green print ads increasing 430% and green television ads increasing 367% between 1989 and 1990 (Ottman, 1993). The total number of products claiming green attributes doubled in 1990 to 11.4% from the previous year ("Selling green," 1991).

Virtually all of the existing research on so-called green advertising was conducted during this boom. Green advertising was defined by researchers as product ads touting environmental benefits or corporate green-image ads (Banerjee, Gulas, & Iyer, 1995; Shrum, McCarty, & Lowrey, 1995). Researchers also targeted and segmented green consumers (Ottman, 1993) and tested their motivations (Luke, 1993). Green appeals were categorized (Iyer & Banerjee, 1993; Obermiller, 1995; Schuhwerk & Lefkoff-Hagius, 1995) and consumer response to green ads analyzed (Mayer, Scammon, & Zick, 1993; Thorson, Page, & Moore, 1995).

By the late 1990s, advertisers announced the end of the green-ad boom. *Advertising Age* reported that as the country headed into the thirtieth anniversary of Earth Day, green positioning had become more than just a non-issue—it was almost an anti-issue (Neff, 2000). Marketers were launching a whole new class of disposable products from plastic storage containers to dust mops. There was a perceived decline in controversy over anti-green products such as disposable diapers, toxic batteries, and gas-guzzling SUVs (sport utility vehicles). In addition, only 5% of new products made claims about recyclability or recycled content, and the explosion of e-tailing added boxes, styrofoam peanuts, and air-puffed plastic bags to the waste stream. Green product ads in prime-time television, which never amounted to more than a blip, virtually disappeared by 1995, reflecting "the television tendency to get off the environmental bandwagon after it had lost its trendiness" (Shanahan & McComas, 1999, p. 108).

But Shanahan and McComas noted that their study—like virtually all research published during the green-ad boom—did not consider the most prevalent use of the environment in advertising: when nature functions as a rhetorically useful backdrop or stage. Using nature merely as a backdrop—whether in the form of wild animals, mountain vistas, or sparkling rivers—is the most common use of the natural world in advertisements. For all but the most critical message consumers, the environment blends into the background. We know that an advertisement for a car shows the vehicle outdoors and that ads for allergy medications feature flowers and "weeds." The environment per se is not for sale, but advertisers are depending on qualities

and features of the non-human world (and our relationship to it) to help in the selling message. When the natural world is so depicted, it becomes a convenient, culturally relevant tool to which meanings can be attached for the purpose of selling goods and services. Although this intentional but seemingly casual use of the environment in advertising is by far the most common, it is the least studied by researchers.

Nature-as-backdrop ads also are notable for their enduring quality. Although the number of ads that focus on product attributes such as "recyclable" may shift with marketing trends and political winds, nature has been used as a backdrop virtually since the dawn of advertising. The natural world was depicted in early automobile ads ("see the USA in your Chevrolet") and Hamms Beer commercials ("from the land of sky-blue water") and continues to be a prominent feature in the advertising landscape. Nature-as-backdrop ads, therefore, provide an important record of the position of the natural world in our cultural environment and, as such, deserve scrutiny.

Advertisements are a special form of discourse because they include visual signals and language fragments (either oral or written) that work together to create messages that go beyond the ability of either individually. This essay undertakes a critical analysis of the symbolic communicative discourse of advertising, viewing nature-as-backdrop ads as cultural icons of environmental values embedded in our social system. When ads present the environment with distorted, inauthentic, or exaggerated discourse, that discourse has the potential to foster inauthentic relationships to nature and influences the way we perceive our environment and its value to us.

Schudson (1989) argued that ads have special cultural power. In addition to being repetitive and ubiquitous, ads reinforce messages from primary institutions in the social system, provide dissonance to countering messages, and generally support the capitalistic structure that the advertising industry was created to support. This essay will discuss how the ad industry developed, how ads work on us, and how ads portray the natural world. It will argue, according to environmental theories such as deep ecology (Bullis, 1996; Naess, 1973), that the "green" in advertising is extremely faint by examining and developing six related concepts:

1. The business of advertising is fundamentally "brown"; therefore, the idea of advertising being "green" and capable of supporting environmental values is an oxymoron.
2. Advertising commodifies the natural world and attaches material value to non-material goods, treating natural resources as private and possessible, not public and intrinsic.
3. Nature-as-backdrop ads portray an anthropocentric, narcissistic relationship to the biotic community and focus on the environment's utility and benefit to humans.
4. Advertising idealizes the natural world and presents a simplified, distorted picture of nature as sublime, simple, and unproblematic.

5. The depiction of nature in advertising disconnects and estranges us from what is valued, yet at the same time we are encouraged to reconnect through products, creating a circular consumption.
6. As a ubiquitous form of pop culture, advertising reinforces consonant messages in the social system and provides strong dissonance to oppositional or alternative messages.

The "Brown" Business of Advertising

1. The business of advertising is fundamentally "brown"; therefore, the idea of advertising being "green" and capable of supporting environmental values is an oxymoron.

Advertisements are nothing new to this century or even previous ones. There are plentiful examples in literature, including the works of Shakespeare, that peddlers have long enticed buyers by advertising (in print or orally) a good's attributes and associated meanings. After World War II, however, advertising found a firm place in the worldview of Americans. According to Luke (1993), after 1945, corporate capital, big government, and professional experts pushed practices of a throw-away affluent society onto consumers as a purposeful political strategy to sustain economic growth, forestall mass discontent, and empower scientific authority. Concern for the environment was lacking in the postwar prosperity boom, at least until the mid-1960s when Rachel Carson sounded the alarm over chemicals and the modern-day environmental movement was born (Corbett, 2001).

To help alert consumers to new mass-produced goods, a new type of show called the "soap opera" was created for the relatively recent phenomenon of television. These daytime dramas were created for the sole purpose of delivering an audience of homemakers to eager manufacturers of household products, including soap. Advertisers realized that advertising on soap operas would help to establish branding, or creating differing values for what are essentially common, interchangeable goods such as soap.

Essentially, advertising was viewed as part of the fuel that would help keep a capitalist economy burning. Capitalism is a market system that measures its success by constant growth (such as the gross national product and housing starts), a system that many environmentalists recognize as ultimately unsustainable. You might even say that advertising developed as the culture that would help solve what some economists view as the central problem of capitalism: the distribution of surplus goods (Twitchell, 1996). Schudson (1989) concluded, "Advertising is capitalism's way of saying 'I love you' to itself." In a capitalist economy, advertising is a vital handmaiden to consumption and materialism. In the words of the author of *Adcult*, Americans "are not too materialistic. We are not materialistic enough" (Twitchell, 1996, p. 11).

The development of mass media, particularly radio and television, played an important role in delivering audiences to advertisers. By the mid-1980s,

half of U.S. homes had cable, and the burgeoning number of channels allowed advertisers to target more specific audience segments. Advertisers and media programmers engage in a dance to fill each other's needs, each having a vested interest in constructing certain versions of the world and not others. According to Turow (1999), "the ad industry affects not just the content of its own campaigns but the very structure and content of the rest of the media system" (p. 194). At the same time, media develop formats and tones for their outlets and programming deemed to be most acceptable to the audiences that they hope marketers find most attractive. What this means for programming is that the upscale twenty-something audience—the most appealing segment to advertisers—will find itself represented in more media outlets than older men and women to whom only a small number of highly targeted formats are aimed. According to researchers of the green marketing boom, the segments of the population most committed to the environment do not belong to this twenty-something group (Ottman, 1993).

It is precisely the ability of advertisers and media programmers to tell some stories and not others that gives these entities power. "When people read a magazine, watch a TV show, or use any other ad-sponsored medium, they are entering a world that was constructed as a result of close cooperation between advertisers and media firms" (Turow, 1999, p. 16). Because all media provide people with insights into parts of the world with which they have little direct contact, media representations of the natural world to a largely urbanized population are highly significant. They show us, over and over again, where we belong in the world and how we should treat it. Yet, representations of the natural world are crafted for the sole purpose of selling certain audiences to advertisers.

The close cooperation between advertisers and media firms is understandable given advertising's financial support of media. For newspapers and some magazines, at least 50% of their revenue is from advertising; ad support approaches 100% for much of radio and television. By some estimates, advertisers spent \$27 billion on support to television, \$9 billion on radio, \$46 billion on daily newspapers, and about \$7 billion on consumer magazines (Turow, 1999, p. 13).

Given advertising's purpose of selling audiences to advertisers, is it even possible for any form of advertising—whether product ads or nature-as-backdrop ads—to be "green"? Dadd and Carothers (1991) maintained that a truly green economy would require all products to be audited and analyzed from cradle to grave for their environmental effects. Effects could include the resources used and pollution generated in the product's manufacture, energy used to produce and transport the product, the product's role in the economic and social health of the country of origin, investment plans of the company, and final disposal of product.

Applying this standard at the most basic level connotes it is an oxymoron to label marginally useful or necessary products (and the ads that promote them) as "green" or somehow good for the environment. Can an advertisement that encourages consumption of a product (or patronage of a company

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 ① that produces the product) ever be green with a capital G? In his attempt to reconcile a brown industry with green ideals, Kilbourne (1995) identified three levels of green in advertisements. But even at the lowest level (defined as ads promoting a small "techno-fix" such as biodegradability) the message is still that "consuming is good, more is better, and the ecological cost is minimal" (p. 15). If an ad recognizes finite resources, it nevertheless views the environment purely as a resource, not as possessing intrinsic, non-economic value. Kilbourne concluded that from a purely ecological position, a truly Green ad is indeed an oxymoron: "the only Green product is the one that is not produced" (p. 16). Other researchers have likewise tried to categorize the green in advertisements (Banerjee et al., 1995). Adapting the deep and shallow ecology concepts of Naess (1973) to advertisements, they concluded that very few ads were "deep"—2% of television and 9% of print—defined by the researchers as discussing environmental issues in depth and mentioning actions requiring more commitment.

* However, these attempts to make advertising fit a green framework simply illustrate how ideologically opposed advertising and environmental values are. Because advertising is the workhorse of capitalism and supports continually increased production, it is ideologically contrary to environmentalism, which recognizes that ever-increasing growth and consumption are inherently unsustainable. It matters not whether an ad boasts of recyclability or quietly features pristine mountain meadows in the background; the basic business of advertising is brown. Perhaps the only truly Green product is not only one not produced, but also one not advertised.

Nature as Commodity

2. Advertising commodifies the natural world and attaches material value to non-material goods, treating natural resources as private and ownable, not public and intrinsic.

Have you ever viewed a single advertisement and then rushed out to buy that product? Probably not. That is not the way that advertising generally works on us, especially not for national consumer goods. Advertising scholars argue that ads cannot create, invent, or even satisfy our desires; instead, ads channel and express current desires with the hope of exploiting them.

You may disagree that ads cannot create desires, particularly if you have ever found yourself yearning for a product that six months ago you did not know existed or that you "needed." But even if ads do not greatly corrupt our immediate buying habits, they can gradually shape our values by becoming our social guides for what is important and valued. According to Benton (1995), advertising displays values and signals to people what our culture thinks is important. Advertising is not capable of inventing social values, but it does a masterful job at usurping and exploiting certain values and not others. The prominent (though not monopolistic) role of advertising in the symbolic

marketplace is what gives advertising "a special cultural power" (Schudson, 1989). In the words of one scholar, "Advertising is simply one of a number of attempts to load objects with meaning . . . it is an ongoing conversation within a culture about the meaning of objects" (Twitchell, 1996, p. 13).

The rhetorical challenge for an advertiser, then, is to load one product (even though numerous similar ones exist) with sufficient meaning so that the product appears able to express a desire. The natural world is full of cultural meaning with which to associate products, thereby attaching commodity value to qualities that are impossible to own. By borrowing and adapting well-known, stereotypical portrayals of nature, advertising is able to associate water with freshness and purity and weather as fraught with danger. If, for example, an ad wants to attach the value of "safety" to one particular car, it might demonstrate the car's ability to dodge "dangerous" elements of nature, such as falling rocks. On the other hand, if the ad wants to convey a truck's durability, it could just as easily attach a very different meaning to the same resource and say the truck is "like a rock." Neither product guarantees that you can buy safety or durability; both product ads merely expressed a consumer desire for them by associating a non-material good with a material one.

Animals in particular provide cultural shorthand for advertising. Animals, as popular symbols of the nonhuman environment, are a way for advertisers to link the perceived "personality" and stereotyped cultural value of the animal to the product (Phillips, 1996). In car advertising alone, ads compare vehicles to rams, eagles, wolves, cougars, falcons, and panthers. Some ads go so far as to portray the vehicle as an animal itself. An individual needs no direct experience with untamed environs to know what an eagle or cougar represents and is valued for.

The portrayal of animals in advertising need not be authentic or realistic for us to ascertain the value they represent. In a television commercial, two raccoons are peering inside a brightly lit living room window, "singing" a song from *My Fair Lady*. As the camera moves beyond the raccoons into the living room — where it appears the residents are not home — it focuses on the rocker-recliner. The raccoons sing, "All I want is a room somewhere, far away from the cold night air. Warm hands, warm feet . . ."

In this ad, the rocker-recliner you are enticed to buy has no direct or obvious connection to the natural world, but animals are very much part of the overall persuasive message. We are able to overlook the anthropomorphized singing raccoons because we have enough shared cultural meaning about raccoons and their behavior. We can decipher that these cute, mischievous "bandits" would like to "break in" to this warm room far away from the cold night air and maybe even snooze in that rocker. The intrinsic value of raccoons as a species has been usurped and exploited to demonstrate the comfort and desirability of a certain brand of chair.

Even if the original function of advertising was to market simple products such as soap, advertising now functions to market feelings, sensations, and

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lifestyles. According to advertisers, the consumption of an object often has more to do with its meaning than with its actual use (Twitchell, 1996). Discrete objects—whether cold medicine or fabric softener—are easier to sell if they are associated with social and personal meaning. The purpose of an ad is not to stress that the product functions properly, but that consumption of it will cure problems (Lasch, 1978), whether loneliness, aging, or even a desire to connect with the natural world. Advertising channels our psychological needs and ambitions into consumptive behaviors (Pollay, 1989). Price (1996) concluded that the success of the store The Nature Company depends “not so much [on] what nature is as what nature means to us” (p. 189).

Take for example a series of print and television ads for a particular SUV that labeled the vehicle as “the answering machine for the call of the wild.” The print version tells us that “nature calls out for us” but with the vehicle’s leather-trimmed seats, “civilization’s never very far away.” In television versions, we see the vehicle traveling over rugged terrain (but not the woman driving it) while an answering machine plays numerous messages from a worried mother and boyfriend to the woman who has escaped into the wild.

These ads do not focus on all the ways that this vehicle is superior to all the other very similar SUVs out there. The ads give us no reason to believe that the repair record, safety rating, price, or other important product attributes are somehow superior. Instead, these ads are selling meanings and values associated with the natural world. This product will reconnect you with “the wild,” which appears to be missing in your life, and it will help you escape from your troubles and relationships. A rugged environment (yet one somehow made safer and more civilized by this SUV) is portrayed as the best place to find peace and this vehicle will take you there. (An ad for a very different type of product used the same slogan in a different way: “Radio Shack is answering the call of the wild with two-way personal radios.” In the ad, “renowned wildlife expert” Jim Fowler uses the radio in a remote-looking location. “No matter where the wild calls you, you’ll be ready to answer.”)

Some scholars insist that advertising appeals primarily to personal dissatisfactions in our lives and insecurities over the ways and pace in which we live, not to our personal needs. In doing so, ads are carriers of anxiety that serve only to alienate us further (Lasch, 1978). In the SUV ads, the driver is not portrayed as using the vehicle for personal need, but for escape from relationship problems to an environment that is depicted as being free of all problems.

The rhetorical argument of commodification leads us to believe that we can solve problems and dissatisfactions with a purchase. We buy the peace and escape—represented by the wilderness and promised by the product—even though the product is incapable of fulfilling that promise. The intent of advertising, says Pollay (1989), is to preoccupy society with material concerns and to see goods as a path to happiness and a solution to problems (which is very brown thinking). In many of the appeals of nature-as-backdrop ads, the advertisements attempt to associate material goods with nonmaterial qualities that have disappeared from many people’s lives, qualities such

as solitude, wilderness, lush landscapes, free-flowing water, and clean air. In a print ad for L.L. Bean, we see a man wading across calm, milky blue waters to a small sailboat in early morning light. The caption reads, "Don't mistake a street address for where you actually live." Apparently this man cannot "live" in his everyday life—which we assume takes place in a far less serene setting—but must leave it to achieve qualities it lacks. Yet another SUV ad promises, "Escape. Serenity. Relaxation." Pristine mountain vistas and sparkling waters (usually devoid of people) allow us to romanticize about a life lost or connections broken. When such adventures are tied in such a way to products, that connection materializes a way of experiencing the natural world.

Commodification of what are essentially public resources—like milky blue waters—encourages us to think of resources as private and possessible. Ads may invoke public values of family, friendship, and a common planet as part of their message, but these values are put to work to sell private goods, a very capitalist principle. The satisfaction derived from these goods, even those that appear inherently collective such as water, is depicted as invariably private. This encourages "the promotion of a social order in which people are encouraged to think of themselves and their private worlds" (Schudson, 1989, p. 83), a very anthropocentric and narcissistic perspective. The environment, in many respects, doesn't function well as private space.

For the Pleasure of Humans

3. Nature-as-backdrop ads portray an anthropocentric, narcissistic relationship to the biotic community and focus on the environment's utility and benefit to humans.

Another common feature in advertising appeals that utilize the natural world is self-absorption and narcissism. The word derives from Narcissus, a youth in Greek mythology who fell in love with his own reflection in a pool. The way in which advertising portrays this universal emotional type is as self-absorbed, self-righteous, and dependent on momentary pleasures of assertion. Narcissism in advertising often takes the form of outdoor adventure, as in this print ad: Two pickup trucks are parked on an expansive, rolling sand dune. In the open bed of each truck, a young man in a wet suit appears to be wind-surfing—through the manipulation of computer graphics. Water splashes around them in the air and onto the sand. The caption says the trucks are "built fun tough" and have "gallons of attitude." Of course we know this picture to be fake (although a similar juxtaposition of desert and water exists in human-made Lake Powell), but the picture tells us that these men are in it for the fun, for the adventure.

X A narcissist is most concerned with pleasing himself or herself at the expense of others, and if we extend the analogy, at the expense of the environment. In terms of environmental ideology, a narcissist would be anthropocentric, believing that his or her own outdoor pleasure comes before that of

other species and their needs. Ads that show people "conquering" natural elements are expressing me-first anthropocentrism. According to Lasch (1978), our culture is marked by an exaggerated form of self-awareness and mass narcissism, finely attuned (with the help of advertising) to the many demands of the narcissistic self.

Another example is a television ad that shows a young boy working through the pages of a puzzle book. He reads aloud, "Help the knight reach the castle," and with his crayon follows the winding path safely past the dragon to the castle. On the next page he reads, "Help the Jeep Wrangler reach the fishing hole." "Hmm," he says, grins, and makes a noise like a truck revving up. He draws a line straight across the puzzle book landscape, across two mountain ranges, a deep valley, and a patch of quicksand, ignoring the cleared path. As he smiles smugly, the announcer tells us that a Jeep is "more fun than you imagine."

Yet another truck commercial begins in a deserted mountain valley at twilight. Next, a gigantic booted foot with a spur crashes to the ground, reverberating all in sight. We then see that the foot belongs to a cowboy the size of Paul Bunyan. The message is that the human is essentially larger than life, dominating the entire landscape and all within it, as Bunyan did. Such exaggerated domination intentionally positions humans at the top of a pyramid, instead of belonging equally to a biotic community.

Nature as Sublime

4. *Nature-as-backdrop ads idealize the natural world and present a simplified, distorted picture of nature as sublime, simple, and unproblematic.*

As much as ads intentionally distort reality (in images such as wind-surfing in a truck or singing raccoons), they also present reality as it should be, a reality that is worth desiring and emulating (and owning). If you have backpacked or camped, you know that slapping mosquitoes, getting dirty, getting wet, and sweating are often part of the package. Such a real outdoor experience is unlikely to be depicted in advertisements (unless the product is for something like insect repellent). Instead, ads subordinate reality to a romanticized past, present, or even future. "Real" in advertising is a cultural construct: "The makers of commercials do not want what is real but what will seem real on film. Artificial rain is better than 'God's rain' because it shows up better on film or tape" (Schudson, 1989, p. 79). Advertisers do not intend to capture life as it really is, but intend instead to portray the "ideal" life and to present as normal and everyday what are actually relatively rare moments, such as a phenomenal sunset or a mosquito-less lake.

A great many nature-as-backdrop ads present the natural world as sublime, a noble place inspiring awe and admiration. As an exercise, my students draw their interpretation of a sublime place in nature, and invariably, similar elements appear in their pictures: snow-capped mountain peaks towering

above pine trees and a grassy or flower-filled meadow, through which a clear creek or river flows. Sometimes, large mammals such as deer graze in the meadow. Humans are rarely present.

According to Oravec (1996), the sublime is a literary and artistic convention that uses a prescribed form of language and pictorial elements to describe nature, and that in turn encourages a specific pattern of responses to nature. Artistically, sublime representations can include blurring, exaggeration of detail, and compositional elements such as a foreground, middle ground, and frame. Settings are frequently pastoral or wild with varying amounts of human presence. There is a self-reflexive nature to the positioning, with the observer feeling both within a scene and also outside it, viewing the scene (and reflexively, the self) from a higher or more distant (and morally outstanding) perspective.

Oravec (1996) has called the sublime the founding trope in the rhetoric of environmentalism: "Sublimity has remained a touchstone or grounding for our public conception of nature and, through nature, of the environment" (p. 68). As a conventional linguistic device, the sublime represents and encodes our understanding of the natural world. Because the sublime is associated with what is "natural," "the sublime connotes an authenticity and originality that is part of its very meaning; yet like rhetoric itself, it has a long-standing reputation for exaggeration and even falsehood" (p. 69).

The sublime is as much a part of advertising as it is of the artistic and literary realms. Advertising presents the natural world as pristine, simple, and not endangered, yet depictions are always contrived and often created. What appears as real rain is artificial, what looks like a natural wildlife encounter is contrived, and what appears entirely natural was created with computer animation and digital manipulation. The artificial seamlessly approximates the real in the sublime world of advertising.

Numerous vacation advertisements depict people in sublime settings, such as thin and tan couples on pristine white sand beaches, or peacefully cruising under sunny skies amid glaciers and whales. Vacationers in this idealized world never encounter anything other than perfect environmental conditions and enjoy these sublime locations unfettered by crowds.

A host of pharmaceutical ads likewise enlist nature backdrops as rhetoric for the sublime. One ad for an arthritis medication takes place in a pastoral setting assumed to be a park. The sun is shining, the park is empty except for the actors, there is no litter or noise, and even the dogs are exceedingly friendly and behaved. In another ad for what is presumed to be a mood-enhancer, a woman strolls slowly along a pristine, deserted beach in soft light, a contented smile on her face. In these instances, the sublime backdrop doubly represents the sublime state the person will achieve upon taking the medication. Many of these ads rely so heavily on the power of sublime meaning that the actual purpose of the drug is not stated, only assumed.

Other commercials depict the sublime after a product has changed problematic nature into idealized nature. Numerous ads for lawn care products

and allergy medications first portray nature in a state of chaos or war, needing to be tamed and brought under control. One television ad for lawn chemicals showed a small army of men and supplies descending from the sky to tame and tackle nature. Some allergy commercials depict the flowers and weeds physically attacking people. But ah, after the product is introduced, unproblematic and peaceful nature returns.

When humans are introduced into sublime scenes, their representation is also idealized. Just as nature is presented as reality-as-it-should-be, people are presented as they-should-be in a limited number of social roles. Therefore, people in ads are primarily attractive, young or middle-aged, vibrant, and thin, or they are celebrities with those qualities. The environments in which they live, whether inside or outside, are also limited to idealized conditions; no one has dirty houses or unkempt lawns, and no one travels through dirty city streets, encounters polluted rivers, or finds abused landscapes. In the world of advertising, there are no poor people, sick people, or unattractive people, and sometimes there are no people at all. For example, most car ads do not show anyone actually driving the vehicle through the tinted windows, and you hear only the disembodied voice of the announcer. The social roles played by advertising actors are easily identifiable—the businessperson, the grandmother, the teenager—but the actors are anonymous as individual people and portray only social roles tailored to specific demographic categories. The flat, abstract, idealized, and sometimes anonymous world of advertising “is part of a deliberate effort to connect specific products in people’s imagination with certain demographic groupings or needs or occasions” (Schudson, 1989, p. 77).

Of course you recognize pieces of this idealized presentation of people and their environments, just as you recognize the utterly impossible pieces—a car parked on an inaccessible cliff or polar bears drinking Coke. We are not stupefied by a natural world that is unrealistic and idealized in advertising: in fact, we expect it.

A Natural Disconnect

5. The depiction of nature in advertising disconnects and estranges us from what is valued, and we attempt to reconnect through products, creating a circular consumption.

Some critics believe that advertising may be more powerful the less people believe it and the less it is acknowledged. According to Schudson (1989), ads do not ask to be taken literally and do not mean what they say, but “this may be the very center of their power” (p. 87). While we are being exposed to those 3,000 ads a day, we may carry an illusion of detachment and think them trivial and unimportant. According to some theories, though, it is very possible to “learn” without active involvement, a so-called sleeper effect. This myth of immunity from an ad’s persuasion may do more to

protect our self-respect than help us comprehend the subtleties and implications of their influence (Pollay, 1989). Although we may not think an ad speaks to us, its slogan may suddenly pop into our vocabulary—just do it, it does a body good, got milk? We may be unaware and uninvolved in front of the television, but the message of the ad may prove important at purchase time. According to Pollay (1989), advertising does more than merely stimulate wants; it plays a subtle role in changing habits.

Take the habit of drying your clothes, an activity that for many people throughout the world involves pinning clothes to a line in the backyard or between buildings. When I was a girl, I loved sliding between clean sheets dried outside on the clothesline and drinking in the smell. How do many people get that same outside-smell nowadays? They get it with detergents and fabric softeners with names like “mountain air” and “springtime fresh” or with similarly scented dryer sheets. Although perceived convenience and affordable dryers no doubt helped change our clothes-drying habits, where did we learn to associate the smell of outdoors with purchased products? Advertising.

The message in these product ads is that the artificial smell is some-
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 how easier or superior or even just equivalent to the real smell in the natural world. It not only commodifies something of value from the natural world, it gradually disconnects us from that thing of value. The more successfully ads teach us to associate natural qualities such as fresh air with products, the more disconnected we become from what was originally valued. The more estranged from the original thing of value, the more we may attempt to reconnect through products that promise an easy replacement. When we become so estranged from the natural world that we attempt to reconnect through products, a circular consumptive pattern is created—which supports the capitalist economy that advertising was created to support. If advertising tells us that non-saleable qualities of the outdoors such as fresh air and natural smells are easy to bring inside, need we worry about the condition of the real world?

Just as advertising can change habits, it can help create rituals and taboos. A good example of a taboo largely created by advertising is litter. Through national advertising campaigns begun decades ago, litter was labeled as an environmental no-no. While cleaning up litter makes for a visually appealing environment, the automobiles from which the trash is generally tossed cause far more environmental harm than almost all types of litter.

Advertising also works to create rituals. A ritual is created when we make inert, prosaic objects meaningful and give them symbolic significance. Mistletoe means little to us as a parasitic evergreen, but it is loaded with significance as a holiday ritual about kissing. Whales mean more to us as communicative, spiritual symbols of the deep than for their inherent value and place in ocean ecosystems. Price (1996) concluded that Native American fetishes and baskets, which have been ritualized by nonnative populations (and appropriated by advertising), “associate nature nearly interchangeably

X with indigenous peoples" (p. 189). In a similar way, once a species or animal has been so ritualized, it precludes a more complete and accurate knowing of it and disconnects us.

Advertising, directly and subtly, idealizes and materializes a way of experiencing the world, including the natural world. It promotes products as the simple solutions to complex dilemmas by tapping into our dissatisfactions and desires. If you feel disconnected to the natural world, you can "solve" that with mountain-scented laundry products, bear fetishes, and whale audiotapes, but these purchases only increase the estrangement. If you need to escape modern life yet want to feel safe and civilized while doing so, you can simply solve that by taking a rugged SUV into the wilderness.

Yet environmental dilemmas are anything but simple, and wilderness is a good example. A print ad features a four-wheel-drive car crossing a sparkling, boulder-strewn stream and announces, "Coming soon to a wilderness near you." In this idealized portrayal, there is no mud being stirred up from the bottom of the stream, no dirt of any kind on the car, and of course, there is no visible driver. But in addition, "wilderness" is a rare commodity that rarely exists "near you," and by its very definition, includes few people and even fewer developed signs of people. In wilderness with a capital W, cars and all motorized equipment are forbidden. Setting aside an area as wilderness involves contentious negotiations and land-use trade-offs. But whether formally designated or not, experiencing wilderness is not the simple matter of materialization and driving a certain kind of car.

Another example of advertising portraying a complex environmental 55 issue as simple and uncomplicated is the depiction of water. We see it babbling down brooks in beverage commercials, refreshing someone in a soap commercial, quenching thirst in ads for water filters and bottled water. Pure, clean, healthy—but simple? More than half the world's rivers are drying up or are polluted. Agricultural chemicals have seeped into many U.S. underground aquifers. Oil, gas, and a host of herbicides and pesticides wash off streets and lawns into waterways. Political and legal fights are waged over dams, diversions, and water rights. A host of bacterial contaminants have threatened water supplies and public health in major U.S. cities, and traces of antibiotics and other prescription drugs have been detected in some municipal water supplies. Clean water is definitely not a simple environmental issue.

Advertising Does Not Stand Alone

6. *As a ubiquitous form of popular culture, advertising reinforces consonant messages in the social system and provides strong dissonance to oppositional or alternative messages.*

X For any societal element to wield power, it must exist in concert with other social institutions in a way that is mutually reinforcing. Advertising is layered on top of other cultural elements and bound up with other institutions,

from entertainment and popular culture to corporate America and manufacturing. Each element is heteroglossic, continually leaking into other sectors, with advertising slogans showing up in both casual conversation and political speeches. The very ubiquitousness of advertising—extending beyond regular media buys to include placing products in movies, sponsoring sporting events, and the full-length infomercial—ensures its power and influence in numerous places and institutions.

For an example of this interwoven character of advertising and consumption with other elements of society, consider plastics recycling. We routinely see ads touting how certain products are recyclable or made from recycled items. Currently, the plastics industry is running an advertising campaign that reminds us of all the wonderful ways that plastic contributes to our lives. That means that multiple corporate public relations departments and public relations agencies are involved in getting mileage from the recycling issue. Public relations and advertising personnel have regular contact with media people in both the advertising and editorial sides, and the boundaries between news and advertising functions are becoming increasingly blurred (Stauber & Rampton, 1995). Meanwhile, giant corporate conglomerates have become the norm, putting journalists under the same corporate roof as advertisers and the very companies they attempt to scrutinize. For example, if a television station is owned by General Electric and is also receiving thousands of dollars in revenue from an ad campaign about the value of plastics, there is dissonance—whether acknowledged or not—for those TV reporters covering a story about environmental impacts and energy used to recycle plastic.

The hallowed halls of education are not immune from commercial messages, including those about plastic. Captive youngsters are a tempting market: more than 43 million kids attend schools and even elementary-age children exert tremendous spending power, about \$15 billion a year (McNeal, 1994). Ads cover school buses, book covers, and scoreboards, and corporate flags fly next to school flags. The Polystyrene Packaging Council, like other corporations, has supplied “supplemental educational materials” free of charge to K–12 classrooms. Their “Plastics and the Environment” lesson teaches that plastics are great and easily recycled, even though most plastics are not recyclable for lack of markets. Consumers Union evaluated this lesson as “highly commercial and incomplete with strong bias . . . [T]he disadvantages of plastics . . . are not covered” (Zillions, 1995, p. 46). Another critic noted that when teachers use such materials, “American students are introduced to environmental issues as they use materials supplied by corporations who pollute the soil, air, and water” (Molnar, 1995, p. 70).

Beyond communication and education, legal sectors also get involved in advertising claims about recycled and recyclable plastic, and politicians know it is wise to support recycling as a generalized issue. Some municipalities sponsor curbside pick-up programs for plastic, and trash haulers and manufacturers run businesses dependent on recycling plastics. Recycling

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plastics not only creates new business opportunities, it also is philosophically consistent with a capitalist economy that is based on ever-increasing consumption. After all, the message of recycling is not to reduce or avoid consumption but essentially to consume something again. According to one critic in *Harper's*, oftentimes the new product created from recycled plastics is "the perfect metaphor for everything that's wrong with the idea of recycling plastics. It's ugly as sin, the world doesn't need it, and it's disposable" (Gutin, 1992, p. 56).

The vested interest of so many powerful social institutions makes it that much harder to separate the influence of one from another—such as advertising from news media—and to effect significant social change. It also makes the ubiquitous, repetitive messages of advertising reinforced and in a sense replicated, free of charge. Individuals or groups with oppositional messages about plastics would have to contend with what seems a united front about the place, if not the value, of plastic.

Working Together

Obviously, the six concepts presented here work in concert. Here is one final example of an ad that considers them together.

First, the visual of this television ad: A waterfall flows over the driver's seat of a car and a tiny kayaker (in relation to the size of the car seat) spills down the face of the falls. The scene quickly shifts to the kayaker (full-sized now and paddling away from us) amid glaciers. The next scene takes us into the car's back cargo area—still covered with water—and two orca whales breach in front of the kayaker, who pauses mid-stroke. (In all of these shots, we have never seen the kayaker's face; when he paddles away, his head is covered in a fur-lined parka that looks "native.") The next shot is a close-up of a paddle dipping into water shimmering with the colors of sunset and above the words "Discover Chevy Tahoe." The last scene shows the unoccupied vehicle parked on the edge of a stream in front of snow-covered mountain peaks. The accompanying audio includes Native American-sounding drum beats and a mixed chorus singing a chant-like, non-English song. Over this music, we hear the voice of a male announcer who quotes a passage from John Muir about how a person needs silence to get into the heart of the wilderness away from dust, hotels, baggage, and chatter.

The meanings that these elements convey to us are multiple. Peace, serenity, at-oneness with nature, and a return to a simple yet sublime "native" existence are part of the promise of this vehicle. Native drums, whales, glaciers, paddling through still waters, and even the deep ecologist Muir are powerful, idealized, and ritualized symbols that are employed to market a feeling and a sensation. The seamless juxtaposition of scene both inside and outside the vehicle conveys that nature is transported effortlessly for you to

experience these things directly, without leaving the safety and luxury of your car. The vehicle is the commodity to aid your escape to this sublime place, a place depicted as real yet entirely contrived, with kayakers spilling over car seats. The entire promise is one of self-gratification, helping the driver/kayaker travel to this idealized wilderness. Yet, if you truly want to heed John Muir's advice, silence is needed to get into the heart of the wilderness, not a noisy car. Hence if you buy into (pun intended) the vehicle being the solution (and not existing instead in your own life or soul), the result is further estrangement from the very thing desired and valued. Advertising, as a primary support system for a capitalist economy, can only transfer meaning and express latent desires—not deliver on any of these promises.

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READING THE TEXT

1. Define in your own words “nature-as-backdrop” ads.
2. How, according to Corbett, did advertising become “part of the fuel that would help keep a capitalist economy burning” (para. 11)?
3. Why does Corbett claim, “commodification of what are essentially public resources—like milky blue waters—encourages us to think of resources as private and possessible” (para. 30)? Why does she think such commodification is problematic?
4. In your own words, define the term “sublime.”
5. How can some ads using nature as a backdrop be considered to reflect our narcissism?
6. Why does Corbett have concerns regarding ad campaigns for plastics recycling, which is usually considered an environmentally conscious venture?