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PHILIP MORRIS FACES “the truth”: A RHETORICAL ANALYSIS  
OF THE PERSUASIVENESS OF TWO TEEN-TARGETED  
ANTI-SMOKING ADVERTISING CAMPAIGNS

by

Mary Beth McMurray Fortunato

August 2002

A thesis submitted to the faculty of

Brigham Young University

in partial fulfillment of the requirements for the degree of

Master of Arts

Department of Communications

Brigham Young University

August 2002

BRIGHAM YOUNG UNIVERSITY

GRADUATE COMMITTEE APPROVAL

of a thesis submitted by

Mary Beth McMurray Fortunato

This thesis has been read by each member of the following graduate committee and by majority vote has been found to be satisfactory.

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As chair of the candidate's graduate committee, I have read the thesis of Mary Beth McMurray Fortunato in its final form and have found that (1) its format, citations, and biblio-graphical style are consistent and acceptable and fulfill university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place; and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

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## ABSTRACT

# PHILIP MORRIS FACES “the truth”: A RHETORICAL ANALYSIS OF THE PERSUASIVENESS OF TWO TEEN-TARGETED ANTI-SMOKING ADVERTISING CAMPAIGNS

Mary Beth McMurray Fortunato

Department of Communications

Master of Arts

This thesis examines the persuasiveness of anti-smoking television advertisements aimed at teens and produced by Philip Morris’s Youth Smoking Prevention Program and the American Legacy Foundation’s *truth* campaign. The advertisements are analyzed rhetorically using Kenneth Burke’s *dramatistic* approach, supplemented by theory related to *persuasive advertising*, *characteristics of at-risk adolescents*, *persuasive attack*, and *persuasive defense (apologia)*.

The analysis indicates that strong central themes present in both the Philip Morris and *truth* campaigns act as a means of rhetorical persuasion, but are not necessarily rhetoric designed to persuade adolescents not to smoke cigarettes. The *truth* campaign

advertisements contain both strengths and weaknesses. The weakness of the *truth* ads is related to an over-reliance on allegory-type scenarios meant to communicate anti-smoking sentiments and the theme of *manipulation*. *Truth* ads that contain clearer messages conveyed by appealing central characters are a more effective means of communicating not only an anti-smoking ideology, but also the theme of adolescent empowerment.

This thesis's analysis more alarmingly indicates that the Philip Morris ads are in no way an effective means of smoking prevention. The Philip Morris campaign acts as a *persuasive defense* with the intended purpose of image repair and may encourage adolescents to think of Philip Morris and their tobacco products in a positive light.

Conclusions suggest that due to the vast impact of media the glorifies smoking and other self-injurious behaviors; infrequent appearance of pro-social media appeals; insidious coercive tactics of the tobacco industry; possible limitations in determining the effectiveness of pro-social media appeals due to adolescent self-perception (or third person effect variables); and lack of attention paid to more vulnerable or at-risk youth, the real need may not be better pro-social media campaigns, but rather media literacy campaigns. In doing so, youth may become empowered, critical thinkers able to make life choices based on personal preference and the desire for self-fulfillment, instead of being coerced into a belief system induced by the bombardment of media.

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**Philip Morris Faces “the truth”:  
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Anti-Smoking Advertising Campaigns**

**Chapter One**

**Introduction**

Controversy surrounding advertisements that promote potentially life-threatening activities, and present them as positive and/or socially acceptable, has led to wide spread concern about America’s youth. In recent years there has been a concerted effort put forth by grass roots organizations to combat mediated representations of behaviors and attitudes that are considered to be controversial and self destructive (i.e., alcohol and drug use, cigarette smoking, sexual behavior, and violence). Commercial Alert ([www.essential.org](http://www.essential.org)), Center for a New American Dream ([www.newdream.org](http://www.newdream.org)), and TV Free America ([www.tvfa.org](http://www.tvfa.org)) are three such organizations. The groups assert, in part, that mediated representations of controversial behaviors and activities encourage the same in youth.

One controversial product that has drawn a great deal of attention in recent years is tobacco, or more specifically, cigarettes. Although smoking among adolescents declined steadily from an all time high of 29 percent in 1977 and falling to 19 percent in 1986, a rise occurred in 1999 to 23.1 percent (USDHHS, 2000). The increase in the percentage of teens that smoke may be related, in part, to youth-oriented marketing by cigarette manufacturers (Altman, Levine, Coeytaux, Slade, and Jaffe, 1996; Nelson, Giovino, Shopland et al., 1995; Botvin, Goldberg, Botvin, and Dusenbury, 1993; Botvin,

Botvin, Michela, Baker, and Filazzola, 1991). Internal tobacco industry documents presented during litigation against the tobacco industry indicate that tobacco companies have focused for years on deliberately marketing their products to youth populations (CDC, 1994; Breo, 1993; Fischer, Schwartz, Richards et al., 1991; DiFranza, Richards, Paulman et al., 1991; Banzhaf, 1982; Gray, 1964). Representative Henry Waxman, one of Washington's leading anti-tobacco activists, was responsible for the release of many of the tobacco companies' confidential documents during hearings that eventually led to the 1998 Master Settlement Agreement (Smoking Gun, 2000). Evidence against the tobacco companies as to their efforts to target youth appalled many other U.S. legislators. Senator Edward Kennedy commented that the tobacco companies' efforts were "shameful" and proves "the tobacco industry has been cynically and intentionally targeting children for 20 years" (Smoking Gun, 2000).

One possible antidote to deliberate targeted marketing to youth by cigarette manufacturers is to design pro-social advertisements that contradict media images and messages that glorify cigarette smoking. This pro-social approach has come to be referred to as "targeted warfare" (Melton, 1998, May 4).

This thesis examines targeted warfare attempts to combat adolescent smoking through the use of persuasive anti-smoking televised advertisements. An analysis of the American Legacy Foundation's *truth* campaign and the Youth Smoking Prevention Program of Philip Morris are examined using rhetorical criticism, specifically concentrating on Kenneth Burke's dramatistic approach (Burke, 1992g; Kimberling, 1982; Burke, 1969f; Burke, 1950b; Burke, 1943a). The objective of this thesis is to

determine which advertising campaign is most persuasive in accomplishing the presumed goal of convincing adolescents not to smoke.

The remainder of this chapter lays the groundwork for a rhetorical analysis of selected anti-smoking advertisements produced by Philip Morris and the American Legacy Foundation. The first section contains an historical overview of advertising and marketing techniques employed by the tobacco industry to entice new smokers and intervention strategies to combat the affects of such enticements, which culminate with the 1998 Master Settlement Agreement. The overview informs the reader as to the significance of the issue and explains how the 1998 Master Settlement Agreement led to the funding of televised anti-smoking advertisements. Following the historical overview, justification for the study is outlined. The justification section of this introductory chapter explains why rhetorical criticism is a relevant means of analysis and suggests the significance of the study and the contribution it makes to the field of communication studies.

### **Historical Overview of Advertising and Marketing Techniques Employed by the Tobacco Industry and Intervention Strategies to Combat Affects**

Concern related to the promotion of cigarette advertising began in the 1960s as a response to the January 11, 1964 release of the Surgeon's General report, which presented an immense amount of scientific evidence linking cigarette smoking with a myriad of health problems (Advertising and Labeling, 1964). The Federal Trade Commission (FTC) issued a notice shortly after the Surgeon's General report was made public, stating that requirements of the FTC Act (Public Law 96-252) would apply to the marketing practices of cigarette companies (Advertising and Labeling, 1964). The FTC

statement noted that section 5 of the FTC Act was particularly applicable to the ways in which tobacco companies marketed cigarette products to the public. It states that “unfair or deceptive acts or practices [are] declared unlawful” (Advertising and Labeling, 1964). The FTC was convinced that cigarette advertisements were not doing a good enough job promoting the health hazards associated with cigarette smoking and were instead, emphasizing benefits. They believed cigarette companies were in actuality manufacturing myths created by clever advertising campaigns. The FTC became involved in a series of congressional hearings opting for restraints on cigarette companies’ marketing practices.

The efforts of the FTC eventually led to the Public Health Cigarette Smoking Act, which Congress passed in 1969 (Public Law 91-222) (FTC Complaints, 1973). This act prohibited all media promoting cigarette smoking that was subject to the Federal Communications Commission (FCC) regulation, which at the time included primarily radio and television broadcasting. In addition, the act required warning labels on packages of cigarettes (Public Health Cigarette Smoking Act, sec. 4) and eventually to similar warnings on cigarette advertisements that appeared in newspapers, magazines, and on billboards (FTC Complaints, 1973).

It is almost inconceivable that some thirty years after the adoption of the Public Health Cigarette Smoking Act, the dispute over the marketing of cigarettes would still be in question in 2001. As recently as the 1980s, cigarette advertising themes were dominated by messages that associated cigarette smoking with manufactured marketing myths that had been a concern some fifteen years earlier (Myers, Iscoe, Jennings et al., 1981). More than ten years after the Public Health Cigarette Smoking Act was put into effect, the FTC issued a report that summarized the dominant advertising themes used by



cigarette companies to market their product (Myers, Iscoe, Jennings et al., 1981).

Warnings were included on cigarette packages and in advertisements, but the content of the ads had changed little, still emphasizing that health, vitality, sexuality, and the vigor of youth could be obtained once the cellophane of a colorfully wrapped package of cigarettes was cracked open.

Salem cigarettes' marketing campaign associated smoking with the masculine and adventurous lifestyle of young adult males (Banzhaf, 1982). Doral cigarettes projected cigarettes as a means through which confidence could be obtained (Banzhaf, 1982). Eve cigarettes portrayed the female smoker as a sexy sophisticate (Banzhaf, 1982), and Lark marketed itself as the brand used by contemporary youth (Banzhaf, 1982). Probably most disturbing was a quote that came from a marketing and research firm that had been hired by Ted Bates and Company, Inc. to assist them in marketing their product, Viceroy cigarettes. The report concluded that the success of the company's product would be achieved only if they reached the youth, alluring them to smoke by portraying the cigarette as a rite of passage that would allow young people access to all of the enticements of adulthood:

“For the young smoker, the cigarette is not yet an integral part of life...For them, a cigarette, and the whole smoking process, is part of the illicit pleasure category...In the young smoker's mind a cigarette falls into the same category with wine, beer, shaving, wearing a bra, declaration of independence and striving for self identify. For the young starter, a cigarette is associated with the introduction to sex life, with courtship, with smoking “pot” and keeping late studying hours (Banzhaf, 1982, p. 263).”

The above sentiments can be characterized as hypocritical when one considers the 1964 response from the tobacco industry, which came as a reaction to the 1964 Surgeon General's report, even before the FTC could enact regulation limiting the practices of cigarette promotion. The tobacco industry proposed a voluntary code designed as a means by which all tobacco companies could meet uniform standards of cigarette advertising. They proposed the prohibition of all advertising that suggested cigarette smoking assisted in physical health, athleticism, attractiveness, sophistication, and social competency, because these themes were particularly attractive to youth (Gray, 1964). Bowman Gray, then Chairman of the Board of R.J. Reynolds Tobacco Company, acted as spokesman for the industry. He stated that the code was a "sincere effort by the industry to respond to the criticism of the industry's advertising" (Gray, 1964, p.141).

The sincerity of the tobacco industry's claims that they were changing the influence that marketing had on youth is brought into question when one considers that the company that acted as spokesman for the group (R.J. Reynolds) led the most criticized cigarette marketing campaign of all time. The cartoon character Joe Camel, which was used by R.J. Reynolds to promote cigarette smoking from 1988 until 1998, was found to significantly influence under-aged youth to smoke (CDC 1994; Breo, 1993; Fischer, Schwartz, Richards et al., 1991; DiFranza, Richards, Paulman et al., 1991).

R.J. Reynolds's Joe Camel character became a symbol of the need for further regulation of the tobacco industry's marketing techniques. In large part due to Joe Camel's influence on youth, 1994 brought restrictions on the tobacco industry's marketing ploys. The state of Mississippi was the first state to take objection to the marketing practices of the tobacco industry, especially those that focused on luring youth

to smoke. In 1994, State Attorney General Michael Moore began a nationwide attack of the tobacco industry when he became the first attorney general to file suit against the tobacco industry for the state of Mississippi. The suit alleged that the marketing practices of the tobacco industry jeopardized the health and well being of adults and youth and cost the state of Mississippi countless dollars in health care costs (Tobacco Industry Settles, 1997, July 3). Florida, Minnesota, and Texas were the next to join the battle against the tobacco industry and along with Mississippi became the first states to arrive at a combined settlement from the tobacco industry of \$40 billion dollars (Wilson, 1999).

The litigation process continued with the remaining 46 states as well as Puerto Rico, the U.S. Virgin Islands, American Samoa, the Northern Mariana Islands, Guam and the District of Columbia. On November 23, 1998 the Attorneys General and other representatives of the remaining 46 states and other U.S. territories signed an agreement with the five largest tobacco manufacturers (Brown & Williamson Tobacco corporation, Lorillard Tobacco Company, Philip Morris Incorporated, R.J. Reynolds Tobacco Company, Commonwealth Tobacco, and Liggett & Myers), ending a four-year legal battle between the states and the industry that began with the law suit from Mississippi (Wilson, 1999). The resulting settlement between (the remaining) 46 state Attorneys General and U.S. territories came to be known as the Master Settlement Agreement.

The Master Settlement Agreement is the largest legal settlement in U.S. history. The settlement requires tobacco companies to pay more than \$206 billion to 46 states, the District of Columbia and other U.S. territories. Under the settlement more than 14,000 tobacco billboard advertisements nationwide have been removed or replaced with anti-smoking messages. Further, there is a permanent ban of outdoor advertising on all public

transit systems and arenas, stadiums, shopping malls, and video arcades, and forbids tobacco companies to advertise through merchandise with brand-name logos, and cartoon characters (Tory, Schwartz, Melton, Miller, and Timberg, 1998, November 14). The tobacco companies also were required to fund a national foundation that would create anti-smoking advertisements and other anti-smoking education programs (Tory et al., 1998, November 14). The national foundation was created in March 1999 and is called the American Legacy Foundation. The American Legacy Foundation oversees a sustained \$1.45 billion nationwide public education campaign and the “truth” anti-smoking advertising campaign was developed through use of these funds (National Association of Attorneys General, 1999).

The message of the American Legacy Foundation’s *truth* campaign has been described as assertive. The campaign is an “aggressive, comprehensive, national campaign to reduce youth tobacco use” (The *truth* Campaign, 2000, p.1). The truth campaign has created anti-smoking advertisements that “harness” youthful rebellion, in an attempt to create a stronger image of control, independence, self-expression, and uniqueness than do the cigarette advertisements (The *truth* Campaign, 2000, p.1; Holtz, 1999a; Holtz, 1999b). The campaign is a blunt, pull-no-punches campaign designed with state-of-the-art filming and graphics (Bryant, 2000, March 20; Holtz, 1999a; Holtz, 1999b).

It seems unlikely that the Master Settlement Agreement and creation of the American Legacy Foundation would have been necessary if the tobacco industry had sincerely made an effort to follow their self-imposed 1964 code some thirty years previous. Current tactics used by the tobacco industry bring into question the sincerity of

their efforts to curb the influence marketing techniques have on young people. One central character that brings the sincerity of the tobacco industry into question is Philip Morris's Marlboro Man.

Perhaps the Marlboro Man's rugged tenacity saved him from the restraints of the Master Settlement Agreement. He remains today a prominent cigarette "spokesperson" whose image alone speaks louder than words. This is the reason he is an effective marketing tool used in non-verbal forms of media, such as magazine advertisements.

Research conducted by the Massachusetts Department of Public Health and Abt Associates Inc. (2000, May 15) concludes that after the Master Settlement Agreement took effect in 1998 (p. 1), cigarette marketing to teens through magazine advertising increased \$30 million between 1998 and 1999 in magazines whose youth readership was more than 15 percent. In addition, advertising expenditures in magazines with 5-15 percent youth readership increased \$24.4 million dollars during the same period of time (Massachusetts Department of Public Health, 2000, May 15 p.2).

The brand of cigarettes with the largest increase in advertising expenditures was Marlboro, which is a Philip Morris product and the most popular brand among youth accounting for 60 percent of the underage market (Two New Studies Confirm, 2000, May 17; Johnson, 1999). Philip Morris spent \$26.1 million in the first nine months of 1999 on advertising in magazines with more than 15 percent youth readership, which was a \$5.2 million dollar increase over 1998 (Massachusetts Department of Public Health, 2000, May 15, p.2). "The tobacco companies ask us to judge them by their actions and that is just what our study does," said Greg Connolly, Director of the Massachusetts Tobacco Control Program. "Our study shows clearly that the tobacco companies have not stopped

marketing to children since the Master Settlement Agreement; they have merely altered the way they do it, and in fact, may be doing it more effectively” (Two New Studies Confirm, 2000, May 17, p.2).

Philip Morris announced that after their contracts expire in September 2001, they would pull \$100 million in annual cigarette ad spending, focusing on ending ads run in magazines with youth readership of more than 15 percent. “We are committed to marketing responsibly and one way to affirm that is to see that our ads run in magazines only focused on adults”, said Brendan McCormick, spokesperson for Philip Morris (Fine and Teinowitz, 2000, July 12, p.3). McCormick made no mention of magazines with youth readership of less than 15 percent.

Another issue that McCormick did not take into consideration is that children are influenced by advertisements aimed at adults. Grube and Wallack (1994) and Grube (1993) found that boys aged 10-13 who were exposed to beer advertisements reported greater intention to become drinkers as adults. Several research studies point to the needs for more intensified research related to advertising side-effects (Tybout and Aetz, 1994; Olander, 1990; Belk, 1987), the impact of adult advertising on children being one such side effect. The issue may not be one of pulling ads from magazines that teens read; it may be pulling all cigarette advertisements.

Philip Morris has not been restricted in its Marlboro Man campaign, as per the Master Settlement Agreement. They seem to be taking advantage of the Marlboro Man’s popularity by still using him to promote their product and by introducing various kinds of Marlboro cigarettes, to appeal to just about every kind of smoker. In March of 2000, for example, Philip Morris announced that they were introducing a new kind of Marlboro

cigarette to the market, (Marlboro Milds, a new menthol cigarette. Marlboro Milds is the sixth Marlboro brand of cigarettes, Marlboro regulars, Marlboro Light, Marlboro Ultra Light, Marlboro Menthol, and Marlboro Menthol Lights were already on the market) (Teinowitz, 2000, March 6e). Ads for the new Marlboro Milds, which have been tested for effectiveness since July 1999, will use a more laid-back image of the traditional Marlboro Man cowboy (Teinowitz, 2000, March 6e).

In addition to the unrestricted use of the Marlboro Man and related products, Philip Morris maintains contact with young people through what may appear to be altruistic means. In conjunction with their televised anti-smoking advertising campaign Philip Morris has provided 30 million book covers to middle schools and high schools around the country (Cummins, 2001, July 17). The textbook covers feature a snowboarder with the message “Don’t Wipe Out,” a comic book character who seems distressed over the choice of whether or not to smoke, his caption reading “What to do, what to do,” and a colorful compass that is surrounded by the words “Reflect Confidence.” On the area of the covers that faces the interior of the textbook appears the Surgeon General’s warning against smoking and the Philip Morris name.

The Action on Smoking and Health, a national anti-smoking advocacy group and non-smoker’s rights organization comprised of citizens and professionals against smoking, issued a report which says aspects of the textbook cover designs appear to visually represent smoking behaviors (Cummins, 2001, July 17). Responses to the book covers from school officials who received them in their schools indicate that the artwork on the covers may hold less obvious visual representations attributed to cigarette smoking. Interviews completed with school personnel who received the covers indicate

that they believe the young man snowboarding on the “Don’t Wipe Out” cover appears to be surrounded by clouds that resemble cigarette smoke and his snowboard resembles a lit cigarette (Cummins, 2001, July 17). The animated character on the “What to Do” cover has been mistakenly identified by some sixth-graders as Joe Camel (Philip Morris Covers Fire Up, 2000, January 4). *Advertising Age* magazine reported that the compass design of the “Reflect Confidence” cover looked like a pack of cigarettes (Cummins, 2001, July 17).

In response to allegations that they have not changed negative enticements offered to young people, as evident by the ongoing use of the Marlboro Man and influence in the public school system, Philip Morris began a pro-social advertising campaign aimed at youth. Philip Morris states on their web site that they are “developing and implementing communications directed at both youth and parent audiences through television and print advertisements, as well as exploring other communication vehicles including radio, direct mail, outdoor and Internet messages” (Philip Morris, 2000). They say they have created pro-social advertisements with one central message—that smoking is not “cool,” and young people “should not, and do not need to, smoke to define themselves (Philip Morris, 2000).” Their campaign is called “Think. Don’t Smoke.”

The conclusion drawn from the tobacco industry’s marketing history is that the 1998 Master Settlement Agreement may not be the cure-all that those concerned with the influence of tobacco on young people were looking for. As for the American Legacy Foundation’s *truth* campaign, although perhaps valiant in their intent, can it counteract marketing tactics from tobacco companies that appear to permeate the lives of young people? Further, is Philip Morris sincere in its efforts to curb teen smoking through



the creation of their own anti-smoking advertising campaign, when the history of the tobacco industry seems to prove otherwise? What does appear obvious is that young people have been the target of negative marketing campaigns from the tobacco industry, and they are now the target of pro-social marketing campaigns from anti-smoking advocacy organizations like the American Legacy Foundation's *truth* campaign and perhaps even Philip Morris's own Youth Smoking Prevention Program. What stands in question is whether or not these pro-social targeted marketing attempts are effective in terms of accomplishing the presumed goal of convincing adolescents not to smoke.

### **Justification for the Study**

Benoit and Harthcock (1999) argue that the targeting of teenagers by tobacco companies has been an ongoing issue for several years, yet little research exists that analyzes the rhetoric used by the tobacco industry, which has successfully influenced young people's attitudes about smoking. Because targeted warfare tactics are relatively new, even less rhetorical research exists that analyzes anti-smoking strategies. Benoit and Harthcock's (1999) research of the rhetorical discourse used in print advertisements by anti-smoking advocates are one exception. However, what is missing from the research is rhetorical analysis that compares the tobacco industry's anti-smoking discourse with the discourse of anti-smoking advocacy groups.

Much of the research that incorporates the use of rhetorical analysis examines print advertisements and/or advertisements whose content is commercial in nature (i.e., Tom and Eves, 1999; McQuarrie and Mick, 1996, April 14; Leigh, 1994; Swasy and Much, 1985). There is a scant amount of rhetorical analysis research that deals with advertisements that are pro-social in nature. In an effort to assess the justification for

using rhetorical analysis for this thesis, the researcher attempted to search beyond research printed in scholarly publications and searched the ProQuest database Digital Dissertations, looking for theses or dissertations that use rhetorical analysis and that analyze the discourse of televised advertisements. This search produced very few theses or dissertations that met the criteria specified. Those that were located use commercial or political advertisements as the research text (McGary, 1985; Moreale, 1986; Scott, 1990; Nicolescu, 1991) and only two (Scott, 1990; Nicolescu, 1991) rhetorically analyzed televised advertisements. An unpublished paper presented at the 2000 Southwest Symposium for Journalism and Mass Communication which analyzed television advertisements produced by Philip Morris (Terry, 2000) was acquired by the researcher, however this paper did not address Philip Morris's Youth Smoking Prevention campaign.

The lack of existing research that rhetorically analyzes anti-smoking advertisements and that compares the presumed effectiveness of anti-smoking advertisements produced by the tobacco industry with those produced by anti-smoking advocacy groups justifies this thesis. The use of rhetorical criticism is a unique means of analysis especially when one considers how infrequently it is used as a means of evaluating televised, anti-smoking media campaigns. Besides making a scholarly contribution through use of a relatively unique means of analysis, this thesis makes a contribution to the greater knowledge of the field of communication by exploring the new phenomenon of televised anti-smoking media appeals. The effectiveness of such appeals is of particular importance based on conclusions summarized in the 1998 Master Settlement Agreement indicating that the tobacco industry successfully used media campaigns to influence youth to smoke cigarettes and the growing belief that counter

appeals carrying anti-smoking messages can positively change the habits of young people.

## **Chapter Two**

### **Literature Review**

The first two sections of this literature review define the terms *targeted marketing* and *targeted warfare* and studies related to both are reviewed. The section that follows defines rhetoric and compares it with a definition of advertising. This is followed by a discussion of rhetorical analysis as a method of inquiry. Kenneth Burke's theory of *dramatism* is reviewed in great detail because it is used in this thesis to evaluate the persuasive qualities of selected anti-smoking advertisements. Following the discussion of Burke, the use of attack as a means of persuasion is discussed. Premises of *persuasive attack* are highly relatable to the issue of targeted warfare and prove useful in this thesis's analysis. Next, theory related to characteristics of advertising specific to that which may be most effective in influencing young people are outlined. And finally, because adolescents are the intended audience of the pro-social advertising analyzed in this thesis, the literature review will conclude with a review of characteristics specific to young people at-risk of participating in negative behaviors, like smoking. The willingness of young people to accept or reject pro-social advertising messages may be related to personal attributes. The chapter ends with a summary of issues elicited by the literature review which are relevant for analysis of this thesis's subject matter.

### **Targeted Marketing**

Research indicates that cigarette advertising and promotion in general encourages smoking among juveniles (USDHHS, 1994a; Pierce, Gilpin, Burns et al., 1991). Much of this influence is related to the sheer number of advertisements and promotional techniques, which are almost impossible for youth to ignore (FTC, 1998; Feighery,

Borzekowski, Schooler et al., 1998; Evans, Farkas, Gilpin et al, 1995; Nelson, Giovin, Shopland et al., 1995; Altman, Levine, Coeytaux et al, 1996; Botvin, Goldberg, Botvin et al., 1993; Botvin, Botvin, Michaela et al., 1991). A great deal of time and money has been spent to bombard the public, including youth, with cigarette advertisements and the images and logos that help make certain brands recognizable. The Federal Trade Commission's 1998 annual report to Congress stated that in response to a 20.1 billion drop in overall cigarette sales from 1997 to 1998, the cigarette industry increased advertising of their product. The five largest cigarette manufacturers (Brown and Williamson Tobacco Corporation; Liggett Group, Inc.; Lorillard Tobacco Company; Philip Morris Incorporated; RJ Reynolds Tobacco Company) spent \$6.73 billion on advertising and promotional expenditures in 1998, which is a 19 percent increase from the \$5.66 billion spent in 1997 (FTC, 1998). Pierce, Gilpin and Choi (1999) estimate that from 1988 to 1998, 7.9 million adolescents became first time smokers because of cigarette advertising and promises that cigarette advertisements allude to, which include an increase in popularity among peers and the opposite sex, a more attractive physical appearance, increased athleticism, and the preservation of youth and vitality (Stockwell and Glantz, 1997; Schooler, Feigherty and Flora, 1996; Pierce, Gilpin, Burns et al, 1991).

### **Targeted Warfare**

A growing belief among private foundations worried about the influence advertising is having on kids (i.e., Commercial Alert; Center for a New American Dream) is that glorified media representations used to sell controversial products can be diluted through the use of "targeted warfare." The United States government shares this belief that targeted warfare can make a positive difference, evidenced by their efforts to create

“powerfully effective” public service announcements and advertisements aimed at youth. In 1998, the Federal government contributed \$150 million to design a national anti-drug PSA campaign and an additional \$100 million was used to design public service announcements (PSAs) reflecting other messages to encourage positive behaviors in youth, such as safe sexual practices, anti-gang involvement, and non-violent conflict resolution (Teinowitz, 1998, July 6a). Radio and television networks donated time to air the PSAs, which was estimated to be a donation of \$703.3 million (Ad Council Counts, 1998, April 13).

When the government conducted surveys among random groups of adolescents, the youth surveyed reported they believed the PSAs did make a positive impact on their current behaviors. The government concluded from these testimonials that pro-social PSA messages are changing controversial behaviors in young people for the better (Teinowitz, 1999, July 12b). However, the data collected is somewhat nebulous. The youth surveyed are not identified in terms of demographics or prior engagement in controversial behaviors and they do not state why or how the presentation of the message made a positive impact. This makes it difficult to determine what kind of positive changes took place in the lives of adolescents surveyed and if these changes were truly a result of PSAs viewed.

### **Definition of Rhetoric as Compared to the Definition of Advertising**

The targeted marketing and targeted warfare techniques used by the tobacco industry to promote their product and used by anti-smoking advocates to encourage youth to make a choice not to smoke rely on rhetoric to make their arguments. *Rhetoric* can most simply be defined as the study of persuasion (Berger, 1998). Aristotle defined

rhetoric as the “faculty of observing in any given case the available means of persuasion” (Aristotle, 1941, p. 1329). The ultimate goal of rhetoric is to target an audience and influence them to change a behavior or adopt a new behavior (Paisley, 1981).

The rhetoric that anti-smoking advocates are coming to rely on to make their arguments against tobacco use is advertising. The goal of advertising mirrors that of rhetoric. Wells, Burnett, and Moriarty (1989) define advertising as “paid communication from an identified sponsor using mass media to persuade or influence an audience (p. 8).” If rhetoric is the study of persuasion, advertising is a form of rhetoric that deserves contemplation.

### **Rhetorical Analysis as a Method of Inquiry**

Burke contends that rhetoric comprises both the use of persuasive resources and the study of them (Burke, 1950b). Burke encourages the application of rhetorical theory to both oratorical and non-oratorical forms of media and art, such as “film, television, painting, radio” (Medhurst and Benson, 1984, p. xvii) and contends that these means of self-expression contain symbols of communication that assist in defining human motivation. Study of the symbolic action or means of communication, contained within media assists the rhetorical critic in gaining a better understanding of meaning that may not be obvious through a superficial read. Because the anti-smoking advertisements used for this thesis make use of overt and covert and verbal and non-verbal means of communication to convey their message to the intended audience, rhetorical criticism is a fitting theory of analysis.

Medhurst and Benson (1984) define rhetorical criticism as “the ability to explicate a text [in order to gain] new insights and understandings about how a particular text functions as rhetoric—a symbolic form whose structure leads the audience to think, feel,

believe, understand, or act in an arguably predictable way (p. xx).” Burke adds to this statement, and says that the rhetorical critic needs to attempt to systematically specify “the principles of composition that he finds embodied in the given (text)” (Frank, 1969, p.112).

### **Kenneth Burke’s Dramatistic Model**

According to Burke,

“*Dramatism* is a method of analysis and a corresponding critique of terminology designed to show that the most direct route to the study of human relations and human motives is via a methodological inquiry into cycles or clusters of terms and their functions (Burke, 1992g, p. 235).”

In other words, a person’s language is closely linked to his/her motives, so in order to understand a speaker’s motives, we must understand the action of his/her language or rhetoric. Burke defines rhetoric as the “use of words by human agents to form attitudes or to induce actions in other human agents” (Burke, 1969f, p. 41). We are all actors, using our language and related behaviors, or rhetoric, to express attitudes or to cause reactions in those to whom we are speaking. This concept of rhetoric, combined with Burke’s “five children” (as he refers to them), *act*, *agent*, *scene*, *agency*, and *purpose*, are the principles of composition of dramatism (Golden, Berquist, and Coleman, 1976, p. 245).

### **Burke’s “New Rhetoric”**

Throughout his work, Burke uses words to evoke a specific emotion or state of mind, which is the phenomenon of language that Burke’s “new rhetoric” tries to explain. Burke sees words or language as a form of symbolic action that allows individuals to



communicate. More importantly, language represents what individuals do because it identifies their motives.

Burke's concept of *motives* is what differentiates his "new rhetoric" from Aristotle's rhetoric. Motives are not the cause of action in Burke's dramatism; rather, motive is a "completed action" (Burke, 1950b, p. 72). Language is used to label behavior after it has already occurred. The way language is used, according to Burke, is symbolic of an individual's orientation, or in other words, it helps the individual make sense of life (Salibrici, 1999). Our motives, then, are embedded in our language.

*Persuasion* is central to Burke's view of rhetoric. In order to persuade someone, the person who wishes to do the persuading must first identify with the [other] person's speech, attitude, and ideas. Individuals want to persuade others, according to Burke, because they are separate and distinct from each other – they occupy separate bodies. If they did not, Burke believes that there would be no reason for people to communicate or persuade, since all minds would be united as one. Individuals are not united, so they begin a process of identification with those with whom they wish to communicate with (or persuade), and they identify with others through sharing of beliefs, values, activities, friends, occupations, as well as less concrete things such as sensations, concepts, images, and ideas (Burke, 1969f). Once a person identifies with others, they can begin the process of persuasive communication. The objective of each person's persuasive rhetoric is to create oneness with others (Brown, 1969).

*Rhetoric*, according to Burke, is the instrument of strife, because it is the means of striving for acceptance with others while balancing one's inner self with one's outer world (Burke, 1955c). Individuals are in a theatrical battle to overcome their

separateness, to overcome their physical “alone-ness” by communicating those with they have come into contact, and persuading them to become united through mutual identification. Burke is not satisfied with Aristotle’s rhetoric; he says that his own “new rhetoric” possesses a new broadness that can be applied to the complexities of modern life (Burke, 1955c, p.203).

Burke believes his new rhetoric compensates somewhat for divisions between individuals however the divisions are never truly compensated for. When one identifies favorably with one group (audience) he/she inevitably isolates and alienates another audience. Burke states that the definition of rhetoric requires, every ‘us’ to have a corresponding ‘them’ otherwise there occurs a lack of self awareness and personal definition. Language plays both a negative and positive role in the same human drama, the positive role being that of facilitating cooperative relationships and motives in human interaction, and the negative being an almost villainous role through the segregation of identification (Desilet, 1989).

### **Burke’s “Children” – The Pentad**

The motivation embedded in a person’s rhetoric is determined when the speaker’s rhetorical message is analyzed. *Motive* is not a reference to the speaker’s cause or purpose for performing an act, rather it is a label for a completed action that is made up of “linguistic products” (Kimberling, 1982, p. 16). It is important to identify motives because in doing so we get a better understanding of the effectiveness of the rhetoric. Rutledge (1990) clarifies Burke’s ideas when he explains the importance of identifying motives. He says, “We can discover the meaning and motive of the message, compare the persuader’s perception of reality to our own, and judge better the truth and reasonableness of the message” (Rutledge, 1990, p.2). Through the identification of

motives, the persuader is better understood and the intent of the persuader's message is made clear.

Burke introduces the "pentad" which he says is the appropriate method of inquiry into motivation; through an examination of the pentad one is able to discover the motive of the speaker's message. The pentad consists of *act*, *scene*, *agent*, *purpose*, and *agency* (Burke's "five children") (see Table 1).

The "act" is the center of Burke's pentad. He calls it "a terministic center from which a whole universe of terms is derived" (Sils, 1968, p. 446). The *act* in the pentad is any conscious or purposive action, while the "agent" is the group or individual that performs the act. Burke states that, "An *act* can take place only when there is an *agent* who operates in a *scene* or situation, and employs an *agency* or means in order to accomplish a specific *purpose*" (Golden, Berquist, and Coleman, 1976, p. 245).

"Agency" is a means used to perform the act or the instruments used to accomplish it, while "scene" is the ground, location, or situation in which the act takes place. Unlike motive, which Burke defines as the label for a completed action, Burke identifies "purpose" as the agent's private reason for performing the act (Burke, 1992g, pp.235-244). Each term in the pentad can be viewed in relation to the other terms. Each term also stands in contrast to the other terms, held together only by a common ground or focus of attention. Each term in the pentad can be transformed into another term, as the context of the pentad (our attention) shifts (Kimberling, 1982).

### **Ratio**

Burke uses the terms "ratio" to describe the interrelationships among pentad terms. According to Burke, the identification of a *ratio* is perhaps the most important

means of analysis when critiquing a given discourse. The identification of a ratio within the pentad allows a deeper understanding of the intent of rhetorical acts (Frey, Botan, Friedman, and Kreps, 1991). Ratio occurs when parts of the pentad are isolated and their relationship with each other examined. Burke argues that within a given discourse, two of the five components of the pentad will interact with each other more than the remaining three, and the relationship between the two holds the most important meaning of the discourse (Burke, 1955d; Frey et al., 1991). The identification of ratios within a given discourse has been used to critique presidential rhetoric (Ivie, 1974; Brummet, 1975; Berthhold, 1976), but it has also been used in more unique situations, such as trying to help explain the motives behind murder and suicide (Fisher, 1974).

Burke (1955d) discusses specific ratios in his book *A Grammar of Motives*. The analysis of ratios varies in complexity based on the amount of energy expended by the critic to evaluate each component of the pentad. Some of the more commonly discussed ratios include the “*scene-act*” ratio, the “*scene-agent*” ratio, the “*scene-purpose*” ratio, the “*agency-act*” ratio, and the “*agent-purpose*” ratio. This thesis also incorporates the “*agency-purpose*” ratio and the “*act-purpose*” ratio. These specifically mentioned ratios are described in paragraphs that follow (see Table 2).

A “*scene-act*” ratio, Burke states, offers insight into the way in which a scene influences and helps define the nature of an act (Burke, 1955d). Closely related is the “*scene-agent*” ratio which addresses how the scene influences the agent (Blakesley, 2002). Conversely, the “*scene-purpose*” ratio asks the extent to which the scene influences or contains purpose (Blakesley, 2002). A scene-purpose ratio occurs when a scene “contains qualities of action or circumstances which influence actions or agents”

(Fisher, 1974, p. 186). It asks, in what ways do circumstances shape why we do what we do (Blakesley, 2002)? When put in one situation (or scene) an individual may develop a sense of purpose that would be much different if the scene was changed. For example, an adolescent who is attending a rock concert (or scene) may act in a way that reflects a desire (or purpose) to be raucous and disrespectful because the scene sets the tone for such intents. However, the same adolescent listening to the same music in the sanctity of his bedroom (or a different scene) may only have a desire (or purpose) to relax from a long day of school.

The “*agency-act*” *ratio* looks at how the act is influenced by the means to achieve it (Blakesley, 2002; Kimberling, 1982). The agency used by the agent to carry out an act transmits to the audience the intensity of the message and the intensity the individual delivering the message. For example, if an agent commits an act of murder, and chooses to use a high-powered rifle (the agency) to follow through with his act, killing with the high-powered rifle becomes symbolic for the intensity of feelings the agent feels for the victim (Fisher, 1974).

The “*agent-purpose*” *ratio* asks “what is the influence of the agent on the purpose?” (Blakesley, 2002, p. 153). The agent-purpose ratio examines how consciousness is affected by life (Blakesley, 2002). In other words, human beings are not always consciously shaping their purpose in life; rather human beings are shaped by their will to act out purpose. The purposes that inspire human beings to act shape who they are.

An “*agency-purpose*” *ratio* occurs when the focus is on adapting a means to an end (Sils, 1968). If the agent is devoted to making his or her purpose clearly known to the audience, the choice of agency becomes crucial. The choice of agency reflects attitudes

of the agent. If a reoccurring means (or agency) is used to convey the purpose of the discourse to the audience, the agency-purpose ratio offers insight as to where responsibility for the purpose lies (Sils, 1968).

Acts reflect the intended purpose of the agent (Fisher, 1974). The symbolic nature of an agent is evident in the act that he/she chooses to commit. Therefore, an “*act-purpose*” ratio holds great significance when trying to clarify the intent of a given discourse. The act-purpose ratio offers insight in regards to the agent and the importance he/she places on the purpose of the act. For example, if the agent displays a great deal of self-control or premeditation related to carrying out the act, the agent’s purpose may suggest one of compulsion or extreme dedication to assuring that his/her intent is known and the act carried out (Fisher, 1974).

### **Circumference and Consubstantiality**

Burke holds that the pentad of dramatistic terms must always be considered within a certain “circumference,” which is Burke’s term for the “scope of the analytic enterprise, the range of interest, the breadth of the study to be undertaken” (Kimberling, 1982, p. 17). As the *circumference* is enlarged or reduced, Burke’s ratios can be examined and the nature of each term in the pentad may change drastically. The terms of the pentad can be altered through “consubstantiality” or the uniqueness of individuals and their unique experiences as they impact upon the common nature of mankind (Knox, 1957, p. 11). Burke explains the dynamic nature of the pentad and terms that define it, with regards to circumference and consubstantiality, in his book *A Grammar of Motives*:

“To call a man a friend or brother is to proclaim him consubstantial with oneself, one’s values or purposes. To call a man a bastard is to attack him by attacking his

whole line, his “authorship,” his “principle” or “motive.” An epithet assigns substance doubly, for in stating the character of the object it at the same time contains an implicit program of action with regard to the object, thus serving as motive” (Burke, 1955, p. 57).

Burke uses the above example to demonstrate the variability of ratios within the pentad. He is explaining that a person can be described by a variety of words, based on the environment (or circumference) that he/she is observed in, and based on the uniqueness of the person in terms of how his/her uniqueness impacts on the people within the same circumference.

Burke’s concept of consubstantiality pays attention to the conscious and unconscious strategies that actors within a given scene employ to gain the acceptance and cooperation of the audience. The more the audience identifies with the actors, the more the rhetoric of the actors will be influential on that given audience. For example, a man can be seen as a friend or brother, but when the circumference is widened and terms (or rhetoric) used to describe the man become more general, the ability for the man to influence his audience weakens. His uniqueness is lost and with it the audience’s ability to relate to him. The audience views the man as nothing more than a generic representation of a male—in other words he loses his consubstantiality.

### **Order and Guilt**

Closely related to this issue of consubstantiality are the concepts of *order* and *guilt*, as interpreted by Burke. Both concepts refer to the ability that rhetoric has to stir up emotions that cause an individual to act and react in both positive and negative ways.

Order refers to both commands and hierarchies. Included in the dramatist's concept of order are the principles of sacrifice, victimage, and scapegoatism. Whenever a person receives an order from the hierarchy (those who give the orders) it implies that the receiver of the order will need to sacrifice. We sacrifice and obey the order because we are influenced by our internal sense of guilt. Burke says it this way: "If order, then guilt; if guilt, then need for redemption; but any such payment is victimage. If action then drama, if drama, then conflict, if conflict then victimage" (Golden, Berquist, and Coleman, 1976, p. 246).

Burke would say that his concept of order, influenced by guilt and leading to victimage, is the essence of life—it is where true drama lies. According to Burke, life is drama thus communication (rhetoric) is drama and truly persuasive communication incorporates the element of guilt.

### **Form**

Although individuals respond to an artist's texts in unique ways, the artist structures his/her work in order to provoke a certain reaction and give a certain understanding (of his/her work) to the audience. "A dramatist (artist) is a professional gambler who prefers playing with loaded dice" (Burke, 1968e, p. 336).

Burke's notion that the artist can shape the medium to gain the reaction desired from the audience, leads to two primary concepts in the theory of dramatism, *form* and *perspective*.

Basically, *form* gives art (or creative media) the ability to arouse emotions in the audience. Form is the opposite of content; it is not restricted to verbal uses, but can function in all artistic creations that use language. Burke states that "we can discuss the



basic forms of the human mind under such concepts of crescendo, contrast, comparison, and so forth. But to experience them emotionally we must have them singularized into an example...which will be chosen by the artist” (Burke, 1968e, p.49). Burke developed his basic model of dramatism by taking the theory of symbolic action and broadening its definition to include form, idea and art, all of which Burke considered to be inseparable. Form as applied to mass communications (media) is “an arousing fulfillment of desires” (Burke, 1968e, p. 124). Art (or media) has form if one aspect of it leads the audience to anticipate another aspect and be gratified in the process.

The defining characteristic of art (or media), according to Burke, is not self-expression of the artist, but the relationship that the artist/creator develops with the audience—the way that the artist communicates to the audience (Weir, 1996). This concept can be applied to a critical review of mass media. No other form of mass media makes as big an impact in terms of the form interacting with the emotions of the audience, than does televised or cinematic communication (Cathcart, 1993). If we are to critically evaluate modern mass media, in this case the advertisements produced by the American Legacy Foundation and Philip Morris, we must understand the significance of form as a source of meaning, using Burke’s theory as a guide. The form of an artist’s performance elicits reactions in the audience.

### **Perspective**

Burke asserts that *perspective* has been ignored as a formal method of audience acceptance of art, and thus the processing of symbols in language. Burke uses terms of the pentad to explain perspective. He says that perspective is influenced by the act and by the idea of the agent within the scene (Weir, 1996).

Whereas *form* is limited in that the response it elicits from the audience occurs within a specific framework, *perspective* is limitless because it deals with the impact and understanding of the idea on the audience based on the audience's experiences. Burke insinuates with the term perspective that communication and the symbols that interact in communication to form meaning and obtain responses are not fixed; instead the reality of language is constantly changing, due to the audience's perspective. Our perspective is a combination of both our "biological selves" (who we are literally in sense of our physicality) and "social dimensions of ourselves", which periodically change depending on current interpersonal relationships and social experiences (Bertelsen, 1993, p. 246). Perception is always in a state of flux.

### **Persuasive Attack**

The work of Benoit and Dorries (1996) identifies the use of attack as a means of persuasion. An attack consists of an individual or group committing an act against another individual or group which is considered (by the receiver of the attack) to be offensive (Benoit and Harthcock, 1999). In addition, the target of the attack must be perceived by the audience as being responsible for that act (Benoit and Harthcock, 1999). Whether or not the accused committed the act he or she is accused of is not as important as whether or not the audience accepts that the accused committed the act. If the audience does, the attack was successful and thus persuasive.

Whereas Burke argues that guilt is an important element of persuasion, Benoit and Dorries's (1996; Benoit, Blaney, and Pier, 1998; Benoit and Wells, 1996) work on *persuasive attack* refocuses where guilt originates. Instead of presenting discourse that attempts to persuade or change the audience through the inducement of guilt (Vangelisti,

Daly, and Rudnick, 1991) persuasive attack attempts to change the audience by placing blame on the accused. Acts of the accused are presented to the audience by the attacker as offensive and damaging. The accused holds all the guilt or responsibility for the act. The audience becomes incensed by the actions of the accused and they become receptive to the attacker's message.

In their analysis of 40 print advertisements designed by the Campaign for Tobacco Free Kids, Benoit and Harthcock (1999) argue that the campaign is "unique among anti-smoking campaigns in that its discourse functions to attack the tobacco industry (instead of persuading people to quit or not to begin smoking) (p. 1)." They incorporate the concept of persuasive attack in their analysis and glean from the work of Benoit and Dorries (1996; Benoit, Blaney, and Pier, 1998; Benoit and Wells, 1996) strategies for evaluating the persuasiveness of an attack. They use the following six characteristics as a means of determining whether an act is perceived by the audience as offensive: stressing the extent of the damage; emphasizing the persistence of harmful effects; elucidating effects on the audience of the message; pointing out inconsistencies in the accused's behaviors; arguing that the victims were innocent and/or helpless, and/or claiming that the accused had a special obligation to protect the victims (Benoit and Harthcock, 1999, p.3) An additional four strategies are noted as being helpful in increasing the accused's responsibility: arguing that the accused committed this previously, showing that the accused planned the act, suggesting that the perpetrator knew the likely consequences of his or her actions, and claiming that the accused benefited from the act (Benoit and Harthcock, 1999, p.3).

The issue of *persuasive attack* (Benoit, Blaney, and Pier, 1998, Benoit and Dorries 1996; Benoit and Wells, 1996) and strategies of evaluation used to determine the effectiveness of a persuasive attack (Benoit and Harthcock, 1999) compliment Burke's method of rhetorical analysis. *Persuasive attack* is a forerunner of *guilt*. It attacks as an instrument to induce guilt in a third party; someone or some group that is once removed from influence of the discourse presented to the audience. Instead of the audience directly feeling guilt through the rhetoric presented, feelings of guilt are displaced to the accused and replaced with feelings of anger or outrage. What remains to be seen is whether the displacement of guilt onto a third party accused of harming the audience is as persuasive a means of changing behavior as the direct inducement of guilt on the audience.

### **Persuasive Characteristics of Advertising that May Prove Effective in the Creation of Pro-Social Advertisements Aimed at Youth**

#### **Quality or Message?**

Themes of sexuality and rebellion dominate the music and videos of popular music performers. Marketers like Gene Delvecchio, president of "Cool Works," a youth marketing consultant firm, admit to using these mediated images of youthful rebellion and sexuality to sell products to children and teens (Ebenkamp, February 1, 1999).

There has been an effort to improve the quality and persuasiveness of public service announcements and pro-social advertisements. The belief is that pro-social advertisements and public service announcements must be of the same quality as ads that promote controversial behaviors in youth, in order to counteract the influence of such ads. Glamorous, glossy PSAs, such as those produced by The National Institute on Drug Abuse, appeal to the young and "hip" and have been designed and edited using a modified MTV style or even an "Andy Warholish" flare (Casper, 1997). Duck, Terry,

and Hogg (1995) found that the quality of PSAs may make a difference in terms of (positive) impact. In their study of the effectiveness of AIDS PSAs, Duck, Terry, and Hogg (1995) found that when adolescents perceived the PSAs to be of high quality they also perceived the ads as having a stronger impact in terms of positive effects. They conclude that adolescents praise the PSA message differently depending on how they assess the quality.

### **Frequency of Appearance**

The prevailing problem with both Philip Morris's and the American Legacy Foundation's anti-smoking campaigns and perhaps pro-social advertisements in general may not be related to content or quality, rather it may be an issue of frequency of appearance.

Despite the fact that the Master Settlement will reduce the amount of cigarette advertising, positive depictions of smoking are still prevalent in the media. Concern related to the impact of smoking in feature films has led to a great deal of research (Stockwell and Glantz, 1997; American Lung Association, 1996; Hazan, Lipton, and Glantz, 1994) which in general concludes that "smoking in movies is associated with vigor, good health, good looks, and personal and professional acceptance" (Hazan, Lipton, and Glantz, 1997, p. 999). Movie images are so powerful, that they have been found to produce elevated levels of arousal in youth, youth perceiving smokers more positively after exposure to motion picture images, which increased their intent to smoke (Pechmann and Shih, 1999).

Magazine advertisements, the one prominent venue still available for companies like Philip Morris to advertise their products, appear to have a positive impact on the

likelihood for adolescents to smoke (Botvin, Botvin, Micela , Baker, and Filazzola, 1991; Aitken and Eadie, 1990; Aitken, Leather, O'Hagan, and Squair, 1987;). A study by Robin Turco (1997) supports this finding, especially in relation to adolescents who have tried cigarette smoking. Turco (1997) found that adolescents who have tried smoking attend to cigarette advertisements and have an improved image of smoking. In addition, adolescents in general (both smokers and nonsmokers) have a more positive image of smokers after exposure to cigarette advertisements in magazines (Turco, 1997).

The United States Department of Health and Human Services (USDHSS, 2000b) cites several examples of media attempts to change teen smoking behaviors. They found that only one program reported promising results, a media campaign that occurred in Norway. The campaign used an approach similar to the American Legacy Foundation, in that it presented controversial, televised images in a blunt and provocative manner. However, the reason noted for its apparent success was not the televised spots alone, rather they incorporated several other mass media interventions (newspapers advertisements, posters, and radio spots) and made a concerted effort to broadcast the messages at a high frequency for three years. Outcome studies showed that youth were less likely to smoke and many had quit smoking. The Norway project serves as an example of what a media campaign can accomplish if it is “highly targeted” and extremely aggressive (USDHSS, 2000b, p. 79).

The USDHSS (2000b) concludes that mass media used as a “primary education strategy” are not effective unless they are combined with a “multi-faceted program” that focuses on social influences that lead teens to smoke (p. 79). In addition they state that “because only relatively brief individual messages about cigarette smoking can be

delivered to adolescents through mass media, it is reasonable to hypothesize that behavioral effects can be achieved only when the media spots run frequently over many months” (USDHSS, 2000b, p. 79).

### **Emotional appeal**

Advertisements that have been found to be highly persuasive are those that create emotional responses in the viewer. The viewer’s overall reaction to an advertisement is one of the single biggest predictors of its effectiveness (Leather, McKechnie, and Amirkhanian, 1994). Both the semantic judgment approach and cognitive responses approach, used to determine advertising effectiveness, indicate that attitude change is often feeling based (Edell and Burke, 1987; Burke and Edell, 1986). Both negative and positive emotional responses to advertisements have been found to be important predictors of the ad’s effectiveness (Edell and Burke, 1987; Holbrook and Batra, 1987; Batra and Ray, 1986b; Batra and Ray, 1985a, Holbrook and O’Shaughnessy, 1984).

Although identification of feelings evoked by an ad (such as happy or sad) may not assist in describing the technical quality of an ad, feelings have been found to be good indicators of the effectiveness of the ad (Edell and Burke, 1987). It can be reasoned that if an ad creates no emotional response in the viewer, or a limited emotional response, the ad will not be as well remembered and therefore may not prove to be as impactful.

Several studies point to the importance of recognizing the emotional response elicited through viewing an ad. Aaker, Stayman and Hagerty (1986) found that advertisements that arose feelings of warmth were highly influential. Other advertisements that create feelings of peacefulness, calmness (Holbrook and Batra, 1987)

and poignancy (Thorson and Friestad, 1989) have been associated with brand loyalty and intentions to purchase the product whose advertisements make viewers feel good.

Closely related to ads that make the viewer feel good or positive responses, is the issue of likeability. Likeability has been found to be a strong predictor of advertising effectiveness (Biel and Bridgwater, 1990). Likeability has also been related closely to persuasion. A likeable ad is twice as likely to persuade someone to believe the message as an ad that evokes a neutral response (Aaker and Stayman, 1990).

Ads that entertain the viewer determine the success of the advertising campaign and also the effectiveness in changing the behavior of the viewer (Edel and Burke, 1987; MacKenzie, Lutz, and Belch, 1986; Ray and Batra, 1983). Ads of this nature do not necessarily have to evoke “warm fuzzy” feelings in the viewer, they just have to create a response that the viewer finds entertaining. Fear appeals are one such genre of entertaining ads that create a strong emotional response, but not one that is necessarily positive.

Fear appeals can do more than create an emotional response, they can also create motivation to change (Wood, 2000). The *protection motivation theory* (Rogers, 1983), states that fear appeals that are threatening but that also offer ways to cope with the threat motivate people to change harmful behavior (Rogers and Prentice-Dunn, 1997). However, if the fear appeal is too strong, and the only purpose is to scare the person to change their behavior, the viewer can exhibit a defensive response to the ad’s appeal, and reject the message in full (Wood, 2000; Witte, Berkowitz, Cameron, and McKeon, 1998).

Another interesting aspect of ad campaign effectiveness has to do with the vitality of the campaign. Advertising messages that are viewed as being tired or over-used were



found to irritate viewers, which decreased the campaigns overall effectiveness in influencing audiences (Biel and Bridgwater, 1990).

### **Information Processing Model, Overstatement, and Character Identification**

The information-processing model (McGuire, 1968) discusses the necessary component of comprehensibility. Despite the emotional appeal of an ad, if the ad hopes to change attitude, the recipient of the ad message must comprehend the intended message.

In order to make an impact, persuasive advertisements should overstate their intended message. Andren (1980) states that persuasive advertisements are overstated and contain enough information so that the intended message is both “comprehensible and conclusive” (p. 77). This is particularly important when trying to determine if the anti-smoking advertising campaigns in question here are having an impact. Despite the ad’s appeal to emotions, cutting edge representations, or images of youthful rebellion, if the audience doesn’t understand the intended message, their attitudes will not change.

The characters that transmit the messages to the audience are important as well. Advertisements that contain characters that the audience identifies with are persuasive (Atkins, 1978). If the audience identifies with the characters in advertisements, the activities of the characters are perceived as “rewarding and pleasurable” and it is assumed that the result will be acceptance of the desired message (Atkins, 1978, p.158).

### **Characteristics of At-Risk Adolescents**

#### **Environmental Influence**

A comprehensive, national study completed by the United States Department of Health and Human Services (1994a), found that adolescents most at risk for smoking are those who come from environments that put them at risk in terms of not providing

benefits attributed to higher socioeconomic levels and higher educational advancement. The study found that adolescents most at risk for smoking are those whose parents and/or guardians smoke cigarettes or those whose parents and/or guardians have lower levels of income and education (USDHHS, 1994a). Peers become an important source of role modeling for these adolescents, and if an adolescent has peers or others close to them who smoke, there is a strong likelihood that they will begin smoking (USDHHS, 2000b).

### **Unrealistic optimism**

Individuals typically perceive themselves as less likely than others to suffer negative outcomes from risk taking behavior and more likely than others to enjoy positive ones. This phenomenon is referred to as “unrealistic optimism” or “optimistic bias” (Weinstein, 1989e, 1987d, 1983c, 1982b, 1980a). Adolescents have been found to be particularly prone to this optimistic view of themselves and report probabilities of misfortune for people other than themselves (Chapin, 2000; Welkenhuysen, Everkiebooms, Decruyenaere, and Vanderberghe, 1996; Whalen, Henker, O’Neil, et al, 1994; Hingston, Strunin, Berlin, and Heeren, 1990; Perloff and Fetzer, 1986). This characteristic of adolescence is important to take into consideration when attempting to evaluate the effectiveness of persuasive discourse aimed at this group. Despite the perceived persuasiveness of the message, if adolescents believe they are invincible and unrealistically assess the risk related to their behaviors, the message, no matter how persuasive the content, may fall on deaf ears.

### **Risk Taking Behavior**

Risk taking behavior is closely related to the issue of unrealistic bias. Characteristics of adolescence in general and at-risk adolescents specifically may make it

difficult to assess the persuasiveness of messages aimed at them, including the impact of anti-smoking media campaigns. Weinstein's (1989e, 1987d, 1983c, 1982b, 1980a) studies suggest that individuals believe that they are less at risk than others are. Research supports Weinstein's conclusion, especially in the area of health risks, despite active behaviors that may lend themselves to such risks including the risk of smoking induced cancers (Harris, 1996; Horrens, 1996). Research further suggests that adolescents view themselves as invincible, adolescence being a period of time in human development that is often characterized by reckless, risk-taking behavior (e.g., Irwin, 1993; Quadrel, Fischhoff, and Davis, 1993; Arnett, 1992). Weinstein's conclusions related to health risk and unrealistic bias appears extremely applicable to adolescents who already engage in risk-taking behaviors, cigarette smoking being one such behavior.

Because adolescents, especially those who engage in behaviors that risk their health, view themselves as being less vulnerable than others, as evidenced by an increase in risk-taking behavior during adolescence, one can assume that anti-smoking advertisements would be ineffective, despite the persuasiveness of the text.

### **Social Desirability**

Perhaps contradictory in terms of issues related to risk-taking and unrealistic bias is the issue of social desirability. Research has found that that when the media content is perceived as positive and thus socially desirable, individuals believe the media message has a big impact on themselves (Duck and Mullin, 1995; Gunther and Mundy, 1993), and thus is perceived as being persuasive. If media content is perceived as having a negative and thus socially undesirable message individuals perceive themselves to be less

influenced (Duck, Terry and Hogg, 1995; Perloff, 1993; Tiedge; Silverblatt, Harice et al., 1991).

Studies with children support the social desirability aspect of anti-smoking advertisements. A study of perceived pro and anti-smoking ads explores the impact on children (Henriksen and Flora, 1999). Children in the study believed that cigarette advertisements influenced others more than themselves. The opposite was true for anti-smoking ads. Children believed that anti-smoking ads have greater influence on themselves than others. Children's judgment of the media was found to be self-serving.

The conclusion that can be drawn is that children wish to view themselves as socially desirable and therefore believe that positive media messages, like anti-smoking advertisements, have a greater effect on themselves than others. (Henriksen and Flora, 1999; Duck and Mullin, 1995). The issue of wanting to be perceived as desirable may explain the persuasive appeal of anti-smoking ads in general—if the message is a positive or socially desirable one, it may not matter what the discourse, quality, or emotional appeal of the ad is.

### **Summary of Relevant Issues Elicited by the Literature Review**

The literature review raises several important issues related to the effectiveness of rhetoric intended to *persuade*. A summation of what was learned from the literature and what will be incorporated into the final analysis of Philip Morris's Youth Smoking Prevention advertisements and the American Legacy Foundation's *truth* advertisements follows.

First and perhaps foremost is Burke's concept of motive. Burke contends that *motive* is not, as it is traditionally thought of, intent or purpose, rather the motive informs

the critic as to the true intent of rhetoric (Burke, 1950b). The professed intent of the American Legacy Foundation's *truth* Campaign and Philip Morris's Youth Smoking Prevention campaign is to prevent teen smoking. Do the *motives* or, as Burke (1950b) defines them, completed actions represented in the rhetoric of the selected anti-smoking advertisements support the professed intent of the creators or are the intents and motives contradictory? Answering this question is important when determining the persuasiveness of the advertisements and sincerity of the creators.

Second, the matter of *targeted marketing* versus *targeted warfare* is of particular relevance, especially when Burke's concept of consubstantiality is applied. Research shows that incidents of targeted marketing of tobacco products to youth are much more frequent, deliberate, and persuasive (Pechmann and Shih, 1999; Pierce, Gilpin and Choi, 1999; FTC, 1998; Feighery, Borzekowski, Schooler et al., 1998; Stockwell and Glantz, 1997; Turco, 1997; American Lung Association, 1996; Feigherty and Flora, 1996; Evans, Farkas, Gilpin et al, 1995; Hazan, Lipton, and Glantz, 1994; USDHHS, 1994; Botvin, Botvin, Micela, Baker, and Filazzola, 1991; Pierce, Gilpin, Burns et al., 1991; Aitken and Eadie, 1990; Aitken, Leather, O'Hagan, and Squair, 1987) than targeting warfare techniques used to counteract the affects of targeted marketing (USDHSS, 2000b; Teinowitz, 1999, July12b; Ad Council Counts, 1998, April 13; Teinowitz, 1998, July6a).

America's youth have been bombarded for years by advertisements and other forms of media that positively portray the use of tobacco products. The tobacco industry has spent a great deal of time nurturing a relationship with America's youth (CDC, 1994; Breo, 1993; DiFranza, Richards, Paulman et al., 1991; Fischer, Schwartz, Richards et al., 1991; Banzhaf, 1982; Gray, 1964). It can be argued that *consubstantiality* has been

established and America's youth trusts the tobacco industry, as evident by their ongoing use of tobacco products (USDHHS, 2000b). Consubstantiality, according to Burke, refers to the ability that actors have to gain the acceptance and cooperation of the audience (Knox, 1957). The more the audience identifies with the actors, the more the rhetoric of the actors will be influential on that given audience.

Is it possible to permeate the trusting relationship that the tobacco company has nurtured over the years with America's youth through the infrequent appearance of targeted warfare techniques like anti-smoking advertisements? Perhaps if anti-smoking advocacy groups can nurture the same kind of relationship that the tobacco company has with America's youth—they must engage in a process that produces, as Burke would say, consubstantiality.

The literature review raises a third issue—the *distinctiveness* of the advertisements. Burke mentions several important characteristics of persuasive rhetoric. The first is the issue or *order*. *Order* refers to who the rhetoric is coming from or the hierarchy that gives the audience the command. It is important to determine if the audience relates to the hierarchy giving commands, instructions, or information. The literature related to effective advertising supports Burke's concept of order. Atkins' (1978) work indicates that rhetoric is persuasive if the audience can relate to the presenter.

If the order is accepted by the audience, the rhetoric is received more readily. Closely related to the issue of order is *guilt*. Burke argues that if the audience accepts the order, or those that are presenting the rhetoric, they are likely to be "guilted" into change.

When guilt is refocused so that it is not induced in the audience as a means of instigating change, rather the audience is informed as to whom the guilty party is and blame assigned, rhetoric takes the form of *persuasive attack* (Benoit, Blaney, and Pier, 1998; Benoit and Dorries, 1996; Benoit and Wells, 1996). The literature review clarifies these two different aspects of guilt and evokes questions as to which most effectively persuades adolescents not to smoke.

Feelings of guilt can be accentuated if the advertisement has the ability to arouse emotions in the audience. Burke calls this *form*. Whereas form is limited to the response it elicits from the audience occurs within a specific framework, *perspective* deals with the impact and understanding of the idea. Effective persuasive rhetoric will contain both form and perspective.

Again the literature on persuasive advertising supports Burke's concepts of form and perspective. When considering Burke's use of form, the literature on advertising suggests that the viewer's overall *reaction* to an advertisement is one of the single biggest predictors of its effectiveness (Leather, McKechnie, and Amirkhanian, 1994) and attitude change is often feeling based (Edell and Burke, 1987; Burke and Edell, 1986). Both negative and positive emotional responses to advertisements have been found to be important predictors of the ad's effectiveness (Edell and Burke, 1987; Holbrook and Batra, 1987; Batra, 1986; Holbrook, 1986; Batra and Ray, 1985, 1986; Holbrook and O'Shaughnessy, 1984).

McQuire (1968) discusses the necessary component of *comprehensibility* which is closely related to Burke's use of *perspective*. Andren (1980) further supports Burke's

issue of perspective, stating that persuasive advertisements should be overstated and contain enough information so as to make the message comprehensible.

Finally, characteristics of adolescents at-risk of smoking (USDHHS, 2000b; 1994a) and research related to *adolescent self-perception* (Chapin, 2000; Henriksen and Flora, 1999; Welkenhuysen, Everkiebooms, Decruyenaere, and Vanderberghe, 1996; Harris, 1996; Horrens, 1996; Duck and Mullin, 1995; Whalen, Henker, O'Neil et al, 1994; Irwin, 1993; Quadrel, Fischhoff and Davis, 1993; Arnett, 1992; Hingston, Strunin, Berlin and Heeren, 1990; Perloff and Fetzer, 1986; Weinstein, 1989e, 1987d, 1983c, 1982b, 1980a) should be included in the final analysis. Because adolescents are not interviewed for this thesis as to their reactions to the selected advertisements, it is difficult to determine the full impact on the targeted audience. Inclusion of research contained in the literature review related to adolescents assists in enriching the overall discussion and raises future research possibilities.



**Table 1**  
**Burke's Pentad: A Summary of Terms**

TERM	DEFINITION
<b>Motive</b>	Determined when the speaker's rhetorical message is analyzed; a label for a completed action made up of linguistic products. <sup>1</sup>
<b>Act</b>	Any conscious or purposive action; the terministic center of the pentad. <sup>2</sup>
<b>Agent</b>	The sort of person that commits the act. <sup>3</sup>
<b>Agency</b>	A means used to perform the act or the instruments used to accomplish it. <sup>4</sup>
<b>Scene</b>	The ground, location or situation in which the act takes place. <sup>5</sup>
<b>Purpose</b>	The agent's private purpose for performing the act. <sup>6</sup>
<b>Ratio</b>	The interrelationships among terms of the pentad. Perhaps the most important means of analysis when critiquing a given discourse. <sup>7</sup>
<b>Order</b>	Refers to both commands and hierarchies; includes the principles of sacrifice, victimage and scapegoatism. One sacrifices and obeys orders given by hierarchies because one is influenced by an internal sense of guilt. <sup>8</sup>
<b>Form</b>	The opposite of content; not restricted to verbal uses. Form as applied to mass communication is the ability media has to arouse emotions in the audience. <sup>9</sup>
<b>Perspective</b>	Deals with the impact and understanding of the idea represented with form. Influenced by the act and by the idea of the agent within a scene. <sup>10</sup>
<b>Consubstantiality</b>	The uniqueness of individuals and their unique experiences as they impact upon the common nature of mankind. <sup>11</sup>
<b>Circumference</b>	The scope of the analytic enterprise, the range of interest, the breadth of the study to be undertaken. <sup>12</sup>

<sup>1</sup> Kimberling, C. (1982). *Kenneth Burke's dramatism and popular arts*. Bowling Green, OH: Bowling Green State University Popular Press.

<sup>2</sup> Burke, K. (1992g). Dramatism. In J. Golden, G. Berquist, and W. Coleman (Eds.) *The rhetoric of Western thought* (pp. 235-244). Dubuque, IO: Kendall/Hunt Publishing Company.

<sup>3</sup> Burke, K. (1943a). The five master terms: Their place in dramatistic grammar of motives. *View*, 3(2):50-52.

<sup>4</sup> Burke, K. (1992g). Dramatism. In J. Golden, G. Berquist, and W. Coleman (Eds.) *The rhetoric of Western thought* (pp. 235-244). Dubuque, IO: Kendall/Hunt Publishing Company.

<sup>5</sup> Ibid.

<sup>6</sup> Burke, K. (1954c). *Permanence and change: An anatomy of purpose*. Los Altos: Hermes.

<sup>7</sup> Frey, L.R., Botan, C.H., Friedman, P.G. and Kreps, G.L. (1991). *Investigating communication: An Introduction to research methods*. Englewood Cliffs, New Jersey: Prentice Hall.

<sup>8</sup> Ibid.

<sup>9</sup> Burke, K. (1968e). Counter-statement. Berkley, CA: University of California Press.

<sup>10</sup> Weir, G. (1996). Perspectivism and form in drama: A Burkean analysis of Julius Caesar. *Communication Quarterly*, 44(2), Spring: 246-259.

<sup>11</sup> Knox, G. (1957) *Critical moments: Kenneth Burke's categories and critiques*. Seattle, WA: University of Washington Press.

<sup>12</sup> Kimberling, C. (1982). *Kenneth Burke's dramatism and popular arts*. Bowling Green, OH: Bowling Green State University Popular Press (pp. 17).

**Table 2**  
**Burke's Use of Ratio**

<b>Ratio:</b> <i>The interrelationships among pentad terms. According to Burke, the identification of a ratio is perhaps the most important means of analysis when critiquing a given discourse. The identification of a ratio within the pentad allows a deeper understanding of the intent of rhetorical acts.<sup>13</sup> Ratio occurs when parts of the pentad are isolated and their relationships with each other examined. Burke argues that within a given discourse, two of the five components of the pentad will interact with each other more than the remaining three, and the relationship between the two holds the most important meaning of the discourse.<sup>14</sup></i>	
Scene-Act Ratio	Offers insight into the way in which a scene influences and helps define the nature of an act <sup>15</sup> .
Scene-Agent Ratio	Addresses how the scene influences the agent <sup>16</sup> .
Scene-Purpose Ratio	Occurs when a scene contains qualities of action or circumstances which influence actions or agents <sup>17</sup> .
Act-Agency Ratio	Examines how the act is influenced by the means to achieve it <sup>18</sup> .
Agent-Purpose Ratio	Asks, "What is the influence of the agent on the purpose?" <sup>19</sup> Examines how consciousness is affected by life.
Agency-Purpose Ratio	Occurs when the focus is on adapting a means to an end <sup>20</sup> .
Act-Purpose Ratio	Offers insight in regards to the agent and the importance he/she places on the purpose of the act. Examines how effectively the act communicates the intent of the message.

<sup>13</sup> Frey, L.R., Botan, C.H., Friedman, P.G. and Kreps, G.L. (1991). *Investigating communication.: An introduction to research methods*. Englewood Cliffs, New Jersey: Prentice Hall.

<sup>14</sup> Burke, K. (1955d). *A grammar of motives*. New York, NY: Prentice Hall.

<sup>15</sup> Ibid.

<sup>16</sup> Blakesley, D. (2002). *The elements of dramatism*. New York: Longman.

<sup>17</sup> Fisher, J.Y. (1974). A Burkeian analysis of the rhetorical dimensions of a multiple murder and suicide. *Quarterly Journal of Speech*, 60: 175-189.

<sup>18</sup> Kimberling, C. (1982). *Kenneth Burke's dramatism and popular arts*. Bowling Green, OH: Bowling Green State University Popular Press.

<sup>19</sup> Blakesley, D. (2002). *The elements of dramatism*. New York: Longman.

<sup>20</sup> Sils, D. (Ed.), (1968). Dramatism. In *The International Encyclopedia of the Social Sciences*, 7:445-451. MacMillan Publishing Company, Inc.

## **Chapter Three**

### **Methodology**

#### **Introduction**

When using rhetorical analysis as a research method, there are several issues that need to be addressed to assure that the analysis is valid. Using the work of Frey, et al. (1991) Em Griffin (2000, p. 15) summarizes the most essential aspects that should guide textual analysis. First, is the text selected for analysis appropriate for the selected subject matter? Next, the researcher must be sure that the texts selected are complete and accurate, indicating what may have been left out of the texts or samples selected for analysis and how sample omissions affect the results. In addition, the type of rhetorical criticism or textual analysis must be identified. Is it fantasy theme analysis, a narrative analysis, or perhaps dramatistic in nature? Finally, when the analysis is complete is the result a compelling argument about the meaning of the text? Does the final analysis produce a richer understanding of persuasion?

Griffin's questions as they relate to this thesis are addressed in this methodology chapter. The method of analysis used in this study is reviewed, which includes an explanation of how the research text was established, the transcription process, pentadic charting, and finally, the identification of ratios. This is followed by research questions which are answered in the conclusions and implications sections of this thesis. The chapter concludes with a discussion of the study's limitations.

## **Method of Analysis**

### **Establishing a Research Text**

A sample of anti-smoking advertisements was compiled from television broadcasts during the summer months of 2000, beginning in July and continuing until mid September. This period of time was chosen due to information obtained from press releases from both the *truth* campaign and Philip Morris campaign which stated that the organizations would take advantage of the summer months to air anti-smoking ads during youth oriented television shows (Bowers, 2000, July 3; Jones, 1998, December 4). The *truth* campaign added that they would be airing their “body bag” advertisements during the 2000 Summer Olympics, believing that this would be prime viewing time for many adolescents (The American Legacy Foundation, 2000).

A videotape recorder was run during weekday and weekend prime time viewing hours, which occurred in the mountain standard zone between the hours of 7:00 p.m. and 10:00 p.m. The researcher alternated taping between five major broadcasting networks, which included CBS, NBC, ABC, FOX, and the WB (Warner Brothers) networks. During that period of time, the researcher taped approximately 180 hours of prime time viewing, concentrating on network shows that were youth oriented (for example, the WB network’s “Buffy the Vampire Slayer”) and taping the entire 2000 Summer Olympics, which aired on NBC. During this period of time, the researcher was able to capture two Philip Morris anti-smoking advertisements (“Karate Class” and “Follow the Leader”) and two *truth* anti-smoking advertisements (“The Beach” and “The Tobacco Company”) during the selected period of time the taping was completed. The variety of the anti-

smoking advertisements was limited. The two campaigns aired anti-smoking advertisements that contained messages central to their stated goals.

This researcher contacted the American Legacy Foundation and Philip Morris in an attempt to supplement the limited number of advertisements obtained from video taping. Both organizations were contacted and asked if they could supply videotapes of anti-smoking advertisements which were broadcast prior to the summer months of 2000 and after the 1998 Master Settlement Agreement (the agreement leading to the creation of televised ads by both campaigns). Both the American Legacy Foundation and Philip Morris declined the researcher's requests.

Next, the researcher contacted the advertising agencies that created the campaigns. Philip Morris used their internal marketing/advertising program to create their anti-smoking ads and when contacted, they stated that they were unable to provide the advertisements. One of the advertising agencies used by the American Legacy Foundation responded positively to the researcher's request. Crispin, Porter and Bogusky, the agency that created the original *truth* campaign, which first aired in the state of Florida, sent the researcher a videotape of the *truth* campaign's "greatest hits." Because the advertisements that appeared on the tape did not all air nationally, due to claims from Philip Morris that they were intensely biased against the tobacco industry, the researcher did not think that the advertisements were a fair sample to assess.

The researcher turned to the Internet, specifically looking for additional anti-smoking advertisements from both the *truth* campaign and Philip Morris campaign, which were aired nationally after the 1998 Master Settlement Agreement. Two Internet sites provided additional advertisements. The Commercial Archive site

([www.commercial-archive.com](http://www.commercial-archive.com)) provided two additional advertisements created by Philip Morris's Youth Smoking Prevention campaign entitled "Fish" and "Chimp." These two advertisements were two of the first produced by Philip Morris and aired nationally after the Master Settlement Agreement (Philip Morris, 2000). AdCritic.com ([www.adcritic.com](http://www.adcritic.com)) provided five additional *truth* campaign advertisements, entitled "Rat Poison", "RidaZit", "Tru-Ride", "Splode", and "H-Bomm."

When the researcher ended the search for televised, anti-smoking advertisements, a total of four advertisements were collected produced by Philip Morris's Youth Smoking Prevention program, seven advertisements from the American Legacy Foundation's *truth* campaign. These eleven advertisements comprise the research text that was rhetorically analyzed for this thesis (see Table 3).

**Table 3**

**Anti-Smoking Advertisements: Synopsis of Research Text**

<b>American Legacy Foundation (truth Campaign)</b>	<b>Philip Morris (Youth Smoking Prevention Program)</b>
<b>The Beach:</b> Depicts a group of young people playing with what is assumed to be individuals who died as a result of smoking whose bodies are contained in body bags.	<b>Karate Class:</b> An adolescent girl turns down the offer of a cigarette from an adolescent boy she is competing against in a karate tournament. The non-smoking girl wins the tournament while the smoking boy is unable to compete due to a lack of stamina.
<b>The Tobacco Company:</b> A group of young protestors stack hundreds of individuals in body bags six feet high around two sides of Philip Morris headquarters.	<b>Follow the Leader:</b> An adolescent boy who enjoys skateboarding and is shown participating in this activity with his younger brother discusses how much his younger brother looks up to him, which is why he chooses not to set a bad example by smoking.
<b>Rat Poison:</b> An adolescent male holds an electric sign with flashing numbers that stop on the figure 101. Words appear on the screen around the male that read “there are 101 poisons in cigarettes, 100 more than rat poison”.	<b>Fish:</b> An adolescent boy is attracted to an adolescent girl who is at a party with him. He crosses the room to approach the girl and sees that she is smoking. The adolescent girl’s head morphs into the head of a fish and the adolescent boy walks away from the girl in apparent disgust.
<b>RidaZit:</b> A mock commercial of an acne treatment product. Three adolescent girls are speaking about their zit problem. One girl suggests that they try the product “RidaZit”. They apply the acne cream and it starts to burn one of the girl’s faces and then she suddenly spontaneously combusts. Words appear on the screen which say “Only one product actually kills 1/3 of people who use it—tobacco.”	<b>Chimp:</b> An adolescent girl is attracted to an adolescent boy at a restaurant. She crosses the restaurant to approach the boy and she sees that he is trying to get a cigarette out of a pack. The boy morphs into a chimpanzee as he smacks the pack of cigarettes against his hand. The girl laughs at the boy and walks away.
<b>Tru-Ride:</b> A mock commercial of a car rental business called “Tru-Ride”. The spokesperson brags that “Tru-Ride” safely transports customers from the rental desk to their rental car. Three customers are transported by the “Tru-Ride” bus to their rental cars. One man enters his rental car, starts it up, and the car explodes. Words appear on the screen which say “Only one product actually kills 1/3 of people who use it—tobacco.”	
<b>Splode:</b> A mock soda ad that features three individuals bungi jumping off a bridge, as a narrator explains that the soda pop “Splode” contains more carbonation than regular soda and challenges the viewer to try it. As the narrator speaks one of the three individuals bungi jumps off the bridge and explodes. Words appear on the screen which say “Only one product actually kills 1/3 of people who use it—tobacco.”	
<b>H-Bomm:</b> A mock athletic shoe ad that features three individuals who look like professional basketball players. A narrator describes the intensity of performance that the shoe promises those who wear it, as one of the three players dunks a basketball. When he lands, he blows up on impact. Words appear on the screen which say “Only one product actually kills 1/3 of people who use it—tobacco.”	

### **Transcription of the Ads**

The first step in the process of analyzing the text began with transcription, based in part upon the methodology of Nicolescu's (1991) rhetorical analysis of the depiction of women in television commercials. The transcription and analysis in this thesis, however, is more thorough than Nicolescu's. This thesis transcribes each shot of each advertisement. Nicolescu's transcription is not as involved. She did not choose to transcribe each shot rather she viewed each advertisement in its entirety and noted actions and the individuals who committed the actions. In doing so, it can be argued that Nicolescu may have missed more elusive elements of the discourse.

Non-verbal or visual elements of communication are a very important part of the advertisements used by both Philip Morris and the *truth* campaign. During the transcription process this researcher was careful to transcribe both verbal and non-verbal aspects of communication that appeared to speak loudly to the audience. The text of the advertisements, including non-verbal text, was transcribed noting the visual image that assisted in conveying the overall anti-smoking messages of the advertisements.

This researcher's choice of reading both the verbal and non-verbal aspects of both advertisements was arrived at through research as to what constitutes truly thorough and valid rhetorical analysis. Traditionally, discourse (or communication) is "the ordered exposition in writing or speech of a particular subject" (Fowler, 1973, p. 62). However, when one considers the role of advertising, its intent being to persuade, it becomes crucial that when analyzing a given text of persuasion, the critic look at all methods used to convince the audience. When one is considering a rhetorical critique of advertising the meaning of the message must be evaluated both verbally and pictorially (Vestergard and



Schroder, 1985). Visual communication differs from verbal communication and the two often interact with each other or may contradict each other (Kress and van Leeuwen, 1996). Barthes (1977) supports this interactive nature of verbal and non-verbal communication. He thought a given text could interact with pictorial aspects of communication in such a way as to lead the reader away from the true intent. If only the verbal text of a given advertisement is analyzed, the true intent or motive of the advertisement may be lost. It is therefore very important to transcribe and analyze both verbal and non-verbal communication.

### **Pentadic Charting**

Once the research text for the thesis was transcribed, the verbal and non-verbal text was analyzed using Burke's pentad (Burke, 1943a). Application of the pentad followed a course of analysis similar to the work completed by Nicolescu (1991) in that the text was charted according to the pentad terms, discussed in chapter two and table one. However, recommendations from Blakesley (2002) combined with the importance that Burke puts on the concept of *motives* (or completed acts) assisted in reducing the frame by frame pentadic analysis to an analysis that focused on the most prominent motives (as defined by Burke) contained within the individual frames.

Unlike magazine advertisements, which attempt to get their message to the audience using one "shot" or captioned photograph or drawing, televised advertisements rely on a series of frames to transmit their intended message to the audience. Each individual shot sends a message, which is why it was important to analyze each shot first, and then use the messages contained within each shot to arrive at the overall themes of the advertisements. David Blakesley (2002) incorporates the use of questions when

determining the parts of the pentad and when determining how terms of the pentad impact upon each other to create ratios. Blakesley's questions are simple and straight forward and allowed this researcher to effectively pinpoint the elements of the pentad. Questions suggested by Blakesley (2002) and asked by this researcher to determine each term of the pentad are as follows (p. 33) (see Table 4):

- Act: What was done?
- Scene: Where and when was the act performed?
- Agent: Who did it?
- Agency: How and with what was the act performed?
- Purpose: What motivated the act?

To determine the dominant ratio(s) within each advertisement the researcher asked herself:

- “How does the (insert term of the pentad) influence the (insert terms of the pentad) (Blakesley, 2002, p. 34).”

Charting of the contents of the advertisements shot by shot according to the parts of the pentad allowed the researcher to come to some conclusions as to the dominant pentads which represented completed acts contained within each advertisement. Each shot by shot analysis was summarized according to parts of the pentad that most significantly appeared in each of the advertisements. Distinguishing the most significant parts of the pentad led to a summation of the dominant pentads found within each of the advertisements. The dominant pentads, or dominant acts, represented the most significant means through which the advertisements communicated intent and purpose.

Shot by shot analysis combined with a summation of the dominant pentads or completed acts that appeared in each advertisement allowed the researcher to arrive at a more inclusive understanding of intent and effectiveness. The charting of the contents of the advertisements assisted the researcher in identifying the “meaning and motive” of the message and the “persuader’s perception of reality” and if the persuader’s perception of reality was valid and thus persuasive (Rutledge, 1990).

Charting the contents of the text according to the pentad assisted the researcher in fully explicating the obvious and perhaps more elusive meanings contained within the advertisements. The researcher discovered how aspects of the pentad and thus aspects of the overall text interact with each other to give the text its true meaning and persuasive qualities.

**Table 4**  
**Questions that Assist in Identifying Parts of the Pentad**

Act	What was done?
Scene	Where and when was the act performed?
Agent	Who did it?
Agency	How and with what was the act performed?
Purpose	What motivated the act?

Questions provided by David Blakesley (2002) in *The Elements of Dramatism*, New York: Longman (p. 33).

## **Identification of Ratios**

Central to the analysis of this thesis is the identification of *ratios*. Dramatistic criticism relies heavily on the emergence of ratios, because they allow the critic to look beyond separate parts of the pentad and come to an understanding of how the parts work together to create meaning (Frey, Botan, Friedman, and Kreps, 1991). When a particular ratio is identified, the critic gains an understanding of the intent and nature of rhetorical acts contained within the discourse.

*Ratios* were identified by looking beyond the terms of the pentad and identifying how these terms interrelate. Once each shot of the advertisement was charted according to the terms of the pentad, it became more obvious as to which terms identified within a given advertisement were most prominent and how these terms interacted to form ratios. The isolation of ratios was central to this author's ability to gain an appreciation of the effectiveness of the rhetoric contained within the advertisements from a Burkean perspective, which led to a fruitful discussion of the research questions central to the analysis.

## **Research Questions**

This thesis addresses the following questions about the American Legacy Foundation and Philip Morris campaigns.

- Primary Intent. How does the intent of the message differ in both campaigns? Do the representations of *motives* (as defined by Burke) coincide with the self-professed intent of the campaigns?
- Covert Intents. Besides preventing smoking in youth, does the rhetoric of the ads communicate other intents to the audience?

- Techniques. What techniques do the ads use to connect with the audience and how effective are these techniques?
- Means of Persuasion. What means of persuasion do the advertisements use to get their message to the intended audience? How effectively do the campaigns use these means of persuasion?
- Teen Agency. What can be surmised from the advertisements in terms of the campaigns' view of the role adolescents play when making a choice to smoke or not smoke cigarettes?
- Industry Influence. What can be surmised from the advertisements in terms of the campaigns' view of the role the tobacco industry plays when adolescents make a choice to smoke?
- Ad Effectiveness. And finally, based on the analysis of the above questions, which advertising campaign is most persuasive in accomplishing the presumed ultimate goal of convincing adolescents not to smoke?

### **Limitations**

Burke introduced the pentad as a means of “pondering matters of human motivation” (Burke, 1955d, p. xv) which seems fitting in this scenario, because motivation may be the determining factor related to the effectiveness of the advertisements in question. Burke contends that through use of his pentad, motives will be made clear, strategies uncovered, and ambiguities revealed which will lead to an understanding of the true intent of the rhetoric presented (Burke, 1955d). Burke’s own rhetoric related to his theory is convincing, but when actually implemented by anyone

other than Burke (or perhaps even including Burke), issues arise as to whether principles of rhetorical analysis are being applied correctly (Berger, 1998). Burke provides the tools of analysis, but once these tools are in the hands of the researcher it becomes his/her responsibility to employ them in a manner that makes a convincing argument.

The goal of research presented in this thesis is to give the readers confidence that the data has been critically analyzed in a way that seems most feasible (Lincoln and Guba, 1985). Because there is only one researcher on the project, there is all likelihood that interpretations may be skewed in favor of the researcher's bias.

To guard against misinterpretation and bias, the researcher limited the sample size. If the study were more quantitative in nature, a smaller sample size would perhaps be considered a further limitation. But because Burke's theory speaks to the more qualitative side of research, a smaller sample size becomes a benefit, allowing the researcher to analyze each advertisement thoroughly.

When doing rhetorical analysis the size of the sample is not as important as the quality of the analysis when it comes to rhetorical criticism. Nancy Nicolescu (1990) began her Burkean analysis of the depiction of women in television commercials by looking at 435 commercials. She then limited her sample to 19 commercials because she found that these 19 were a representative sample of the type she wanted to analyze. Rhetorical analysis has been used to study a single year of presidential debates (Benoit and Wells, 1996), and the dimensions of a solitary social/historical event (Fisher, 1974). These examples indicate that the sample size is not the limitation; rather the limitation may come into play if the analysis lacks breadth and depth.

Shot by shot analysis allowed this researcher to look beyond a surface “read” of the overall ad, and become more in tune with each element of the ad that speaks to the audience. This thick and rich analysis of each of the advertisements allowed the researcher to identify parts before she identified the whole. In other words, what appeared glaringly obvious when the advertisements were viewed in 30 or 60 second “real time” was not so obvious when each and every shot was critically viewed to reveal hidden intents and attitudes. Bias related to what was initially perceived as the “better” or higher quality advertisement became lost in the “thickness” of the critical analysis. Burke’s “children” (the parts of the pentad) used their charms to persuade the researcher to look beyond what was expected to that which led to a more concrete rhetorical experience.

The issue of sample size is another methodological limitation that is worth further discussion because the sample obtained had to be supplemented. The initial sample obtained by this researcher is a limited time sample. The original sample of anti-smoking advertisements was aired during the summer months of the year 2000 during evening programming hours. A limited variety of anti-smoking advertisements aired during this period of time. The lack of anti-smoking advertisements broadcast by both Philip Morris and the American Legacy Foundation is discussed later in this thesis because the frequency of exposure to advertisements may speak to the issue of effectiveness (USDHSS, 2000b). However, the limited number of anti-smoking advertisements that aired during the summer months of 2000, and the need to supplement the advertisements with those that aired previous to this time and/or were obtained from an alternative source (the source being an on-line site) may be a possible limitation because of improvements or general changes in the advertising campaigns.



When trying to determine whether this limitation was a real concern, this researcher attempted to collect data from Philip Morris and the American Legacy Foundation related to the selected advertisements effectiveness in limiting teen smoking. Information acquired by this researcher from Philip Morris's Youth Smoking Prevention Program (Philip Morris, 2000) and the American Legacy Foundation (2000) state that their anti-smoking advertising campaigns are working to help reduce teen smoking. But besides statements summarizing that the advertisements are effective, no concrete data could be obtained from either campaign organization (see Chapter 7). In addition, some early advertisements from the American Legacy Foundation that received favorable reviews from various public service agencies concerned with teen smoking (i.e., The American Lung Association) were changed or pulled because Philip Morris objected to their content and portrayal of the tobacco industry (Teinowitz, 2000, May 15f; Teinowitz, 2000, February 21d; Teinowitz, 2000, February 14c).

After viewing the obtained advertisements and reviewing descriptive literature provided by both Philip Morris and the American Legacy Foundation describing the intent of their anti-smoking campaigns, this researcher concluded that the advertisements used for this thesis were an appropriate representative sample. The potential limitation of supplementing the original televised sample with those advertisements obtained from an on-line site was not viewed by this researcher as a concern that would reduce the study's legitimacy.

The transcription process is another possible limitation because the researcher transcribed based on what she was able to hear and see. Shot by shot transcription and analysis reduced the likelihood that the researcher may have overlooked aspects of the

discourse related to persuasiveness. It is important when one is considering a rhetorical critique of advertising that the meaning of the message be evaluated both verbally and pictorially (Vestergard and Schroder, 1985). Visual communication or rhetoric differs from verbal rhetoric and the two often interact with each other (Kress and van Leeuwen, 1996). What is said visually may not be what is being said verbally. It was therefore very important to transcribe and analyze both verbal and non-verbal communication. Although the researcher went to great lengths to assure that each verbal and more over non-verbal means of communication was transcribed and analyzed, the aforementioned limitation related to relying on the researcher's transcription and evaluation process may be at issue.

The limitations of this study combined with the final analysis and discussion leads the researcher to believe that this thesis is worthwhile. The final analysis assists in clarifying the effectiveness of the persuasive rhetoric contained within the advertisements, while the limitations related to this study act to motivate further research related to this very important topic.

## Chapter Four

### **Research Text: Transcripts of Anti-Smoking Television Advertisements**

#### **Introduction**

Because this study begins with a review of the content of the anti-smoking advertisements selected for this thesis, the researcher felt it necessary to include the entire research text, or transcription of the advertisements, as a distinct and preliminary chapter to the actual pentadic analysis. This chapter provides a shot by shot transcription of each of the advertisements. The inclusion of the entire research text allows the reader the opportunity to become familiar with the content of each of the advertisements and overall “flavor” of the featured campaigns. Familiarity with the content of the advertisements aids in grasping the analytical discussion that follows in later chapters, in terms of the application of the pentad and related conclusions.

This chapter begins with the transcription of the American Legacy Foundation’s *truth* campaign, followed by the transcription of Philip Morris’s Youth Smoking Prevention campaign. A synopsis of each of the advertisements precedes each transcription.

#### **The American Legacy Foundation’s *truth* Campaign Transcription**

##### ***truth* Advertisement #1: “Tru Ride” (60 second commercial)**

Synopsis: A mock commercial of a car rental business called “Tru-Ride”. The spokesperson brags that “Tru-Ride” safely transports customers from the rental desk to their rental car. Three customers are transported by the “Tru-Ride” bus to their rental cars. One man, who is reluctant to accept the endorsements regarding the featured

product enters his rental car, starts it up, and the car explodes. Words appear on the screen which say “Only one product actually kills 1/3 of people who use it—tobacco.”

Shot	Visual	Verbal (Audio)
1	Shot opens with middle-aged, Caucasian man in a blue business suit, white shirt, and red tie walking in front of an auto rental business. As he passes in front of the shop, the name of the business (“Tru Ride”) is plainly visible in the background.	“At Tru Ride Auto Rental we understand after your long flight you don’t want to wait in long lines for your car.”
2	Bus used to transport three customers waiting at the car rental shop drives up. The name Tru Ride is clearly visible on the nameplate of the bus. All three customers waiting for the bus are in business attire.	“So we came up with super express check-in.”
3	Shot of the bus driver who is wearing a red vest, white shirt, and blue tie. He is also Caucasian, appears to be in his twenties and has the look of an all-American boy. He is wearing a Tru Ride nametag. As the customers enter the bus he greets them warmly with a broad smile.	“We’ll pick you up at the terminal.”
4	Shot of a woman, who also works for Tru Ride in the bus with passengers, holding a hand held computer, which she uses, appears to be using to check in the customers. She is also wearing the red white and blue uniform that the bus driver is wearing and the Tru Ride nametag. Her hair is red; she is also in her twenties and is attractive. She has a broad smile and easy laugh and appears to be positively interacting with the customers as they enter the bus and drive to the car rental lot.	“Then check you in right there in the comfort of our air climate controlled bus.”
5	Brief shot of three customers who entered the bus. They appear approximately 25-35 years of age. One is an attractive African American male who is tall, well dressed in a very neat looking business suit and who has a broad and inviting smile. Another is Caucasian male, also attractive and well dressed and also smiles easily. The third is not as tall as the others are and his suit is not as well kept. He wears glasses, appears not as attractive as the other two and does not smile as broadly or laugh as easily. All three appear to be laughing and interacting with the sales woman in the bus and appear relaxed and comfortable.	(No dialogue, just background music)
6	Brief shot of the three customers exiting the bus.	As a series of brief scenes (6-10) take place background music plays as the voice over announcer says “No lines, no hassles, ...”
7	The more attractive of the Caucasian males stands in front of the car he rented. He makes a motion with his hand as if he is tipping his hat to the bus driver.	(See Above)
8	Bus driver gives the “thumbs up” sign to the man who “tipped his hat” to him.	(See Above)

Shot	Visual	Verbal (Audio)
9	African American male opens the door to the car he rented and waves to the bus driver and then gets into the car.	(See Above)
10	Bus driver salutes the African American man and smiles.	(See Above)
11	The other Caucasian man and last customer of the three original customers are in the scene. He is noticeably shorter and heavier in weight than the other two men who rented cars. He wears glasses, looks more disheveled (i.e., needs a shave, suit is wrinkled, hair is out of place, tie loosened) and is not as attractive as the first two men who rented cars. His expression is tentative—he is smiling but not as broadly as the other two and seems to be looking in the direction of the bus driver for reassurance. Before he starts his car he gives the “thumbs up” sign to the bus driver.	“... Where you’ll find the keys and the open road waiting for you.”
12	Brief shot of the bus driver giving the “thumbs up” sign to the third customer. Smile is not as broad as it had been for the other two customers.	(Background music)
13	Close up of the third man’s hand beginning to start his car.	(Background music)
14	Large fiery explosion—car is completely engulfed in flames	Just before the car explodes you hear the sound of an engine starting.
15	Bus driver makes an expression as if to say “whoops” as he looks towards the fiery car explosion. He then smiles, nods his head at the camera, and continues to drive the bus away from the explosion. He makes no move to assist the customer and does not appear surprised by the explosion.	(Background music)
16	Screen turns completely orange and black writing starts to appear that reads, “Only one product actually kills one third of the people who use it.”	(Silence)
17	Original black lettering fades and in its place appears the word “Tobacco.”	
18	“Tobacco” fades and in its place appears the word “Truth.”	

### ***truth* Advertisement #2: “Rat Poison” (30 second commercial)**

**Synopsis:** An adolescent male holds an electric sign with flashing numbers that stop on the figure 101. Words appear on the screen around the male that read “there are 101 poisons in cigarettes, 100 more than rat poison.”

Shot	Visual	Verbal (Audio)
1	<p>Adolescent boy stands in the center of the shot. He is holding an electronic sign, which has numbers quickly flashing across it in no apparent sequence. He is dressed like a typical adolescent, wearing a maroon colored cap turned backwards on his head, a baggy blue T-shirt and baggy khakis. He appears to be standing outside. The wall behind him is a blank cement wall and in front of him is a chain link fence. He appears to be between 14 and 16 years of age.</p> <p>The name “Dustin” appears in black lettering on the top right corner of the screen for approximately 2-3 seconds and then fades.</p> <p>After the name “Dustin” fades, the words “cigarette smoke” appears in orange letters on the bottom left hand corner of the screen and fades after 2-3 seconds.</p> <p>The word “contains” appears in orange lettering on the screen above the electronic sign as the sign stops at the number “101”.</p>	(Silence)
2	Close up of boy and sign. The number “101” is clearly displayed and the word “poisons” appears in orange lettering underneath the sign and the number “101”.	(Silence)
3	The scene changes to the original shot of the boy standing with the sign. The number “101” remains on the electronic sign. The words “a hundred more” appears underneath the sign in orange lettering and remains for 2-3 seconds. The words fade and in place of them appear the words “than rat poison” in the same orange lettering.	(Silence)
4	Screen turns completely black and in orange lettering appears the words “Daily dose of truth.”	(Silence)

### ***truth* Advertisement #3: “Rid a Zit” (30 second commercial)**

Synopsis: A mock commercial of an acne treatment product. Three adolescent girls are speaking about their zit problem. One girl suggests that they try the product “RidaZit”. They apply the acne cream and it starts to burn one of the girl’s faces and then she suddenly spontaneously combusts. Words appear on the screen which say “Only one product actually kills 1/3 of people who use it—tobacco.”

Shot	Visual	Verbal (Audio)
1	Close up of the face of an attractive dark-haired, dark-eyed adolescent girl who appears to be either Caucasian or perhaps Hispanic/Caucasian. She appears 16-18 years of age.	"These zits are so gross."
2	Two adolescent females who appear to be in a bedroom. They are looking at themselves in the mirror. One is African American. The other is a blonde and blue-eyed Caucasian. They are both approximately 16-18 years of age. The blonde girl pulls out a small green tube and comments.	"I know." (Response from African American female).  "Why don't you guys try this?" (Comment from blonde female).
3	Close up of tube. The green tube is labeled "Rid-A-Zit" in white lettering.	(Background music—that of a typical television advertisement. Non-descript and somewhat muzack like. Plays throughout advertisements until the last four scenes.)
4	Quick shot of all three girls admiring the bottle.	"It's made of natural emollients from the rain forest." (Comment from blonde female).
5	Close up of dark-haired girl putting "Rid-A-Zit" on her face. She turns her head as if to speak to one of the other girls in the room and comments.	"It burns a little."
6	African American girl and blonde girl in front of the mirror. Blonde girl turns as if to speak to the dark haired girl (who is off camera) and makes a comment.	"It's just doing its job."
7	Shot of all three girls primping in front of the mirror and applying Rid-A-Zit.	"Wow! I can feel it working already. Rid works great!" (African American girl)
8	Close up of African American girl and dark haired girl looking in the mirror. The African American girl is smiling. The dark haired girl is beginning to look distressed and waves her hand in front of her face as if to cool it with the breeze from her moving hand.	"You guys..." (Dark haired girl)
9	All three girls and in the shot. The blonde haired girl and African American girl are smiling and admiring each other's appearance. The dark haired girl is waving both hands in front of her face and looks as if she is going to start to cry.	
10	Close up of the dark haired girl's face. She looks distressed and appears to be beginning to cry as she continues to wave her hands in front of her face.	"...it's really burning!" (Dark haired girl)
11	Shot from outside the house looking into the bedroom. All three girls can be seen through the bedroom window. The dark haired girl is in a state of extreme panic. She is violently waving her hands in front of her face then drops to the floor out of the shot. As she drops to the floor a large ball of fire explodes from the area she dropped to. The two girls remaining in the room (blonde who introduced them to the product and African American girl) turn and run from the room.	Sound of an explosion—like that of something suddenly igniting.

*truth* Advertisement #3: “Rid a Zit” (continued)

Shot	Visual	Verbal (Audio)
12	Screen turns completely orange and black writing starts to appear that reads, “Only one product actually kills one third of the people who use it.”	(Silence)
13	Original black lettering fades and in its place appears the word “Tobacco.”	(Silence)
14	“Tobacco” fades and in its place appears the word “Truth.”	(Silence)

***truth* Advertisement #4: “Splode” (60 second commercial)**

Synopsis: A mock soda ad that features three individuals bungi jumping off a bridge, as a narrator explains that the soda pop “Splode” contains more carbonation than regular soda and challenges the viewer to try it. As the narrator speaks one of the three individuals bungi jumps off the bridge and explodes. Words appear on the screen which say “Only one product actually kills 1/3 of people who use it—tobacco.”

Shot	Visual	Verbal (Audio)
1	<p>Panoramic shot of a mountainous scene. Three adolescents are in the background standing on a bridge that is located over a canyon. The camera moves in to further inspect the three adolescents. One is a female and the other two are males. All look to be 16-18 years of age.</p> <p>One boy is short, has on dark glasses, and wears a goatee and a stocking cap making it difficult to get a clear physical description, in terms of his nationality and whether or not he is attractive. He appears to be on the chubby side; however he is wearing extremely baggy clothes so it is hard to tell. The goal of his attire seems to be to hide him.</p> <p>The second male is tall and attractive and he has blonde wavy hair. He is wearing sunglasses but they are light in color and his eyes are visible. He has a broad smile and is about 6 inches taller than the first male. He stands in the middle of the three and appears to be the leader of the group. He wears a puffy vest and more fitted pants. He appears to have an athletic build.</p> <p>The female in the group has dark hair and is not wearing sunglasses. She too is taller than the first boy. She wears a green shirt and khakis.</p>	(Background music plays throughout the advertisement. Sounds like typical alternative, pop-rock music that has intensity to it but is also somewhat mellow. Plays through the advertisement except for the last four scenes.)



*truth* Advertisement #4: “Splode” (continued)

Shot	Visual	Verbal (Audio)
2	A dark haired, attractive girl who appears Hispanic puts three cans of soda on a rock. The soda cans have the word “Splode” printed on the outside of the can, which is white blue and green. The girl looks up from the cans as if to look to the bridge high above (she being in the canyon below the bridge). She too appears to be between 16 and 18 years of age.	(Music)
3	The three on the bridge look down towards the canyon and smile, the center blonde male smiling the broadest. The blonde male stands out from the other two due to his large grin, athletic stature and confidence displayed as he looks into the canyon.	(Music)
4	Another shot of the Hispanic girl in the canyon. She looks up towards the bridge and gives the “double thumbs up” sign. The camera shot moves from the girl upwards to a shot of the open sky.	(Music)
5	Shot of the top of the bridge. The blonde boy jumps from the bridge, spread eagle, and a bungi cord attached to his left leg.	(Music)
6	Distance shot of the blonde boy falling from the bridge.	(Music)
7	Shot from farther away, showing the whole bridge and the two adolescents left on the top if the bridge. The blonde boy falls into the canyon. Very scenic shot.	(Music)
8	Close up of the face of the blonde boy falling. His face is clearly visible. The background is a clear blue sky.	(Music)
9	Distance shot of the blonde boy falling with treacherous looking rocks in the background.	(Music)
10	Close up of the blonde boy as he descends towards the cans of Splode soda. He is able to reach down and grabs the middle can of soda from the rock and then begins to ascend upwards towards the bridge.	(Music)
11	Distance shot of the bridge and mountainous background. Two remaining adolescents are visible on the top of the bridge as the blonde boy ascends towards the bridge.	(Music)
12	Close up of blonde boy’s face and arms. He is upside down ascending upwards. He opens the can of soda and holds it close to his mouth as he allows the exploding carbonation of the soda spray from the can into his open mouth.	Announcer voice over—voice is intense. “When you’ve got extreme thirst...”
13	Close up of the girl at the top of the bridge. She is now wearing dark goggles. Makes a motion as if she is going to jump from the bridge.	“...you know there’s...”
14	Shot of the girl jumping off the bridge. Her movements are very acrobatic. She performs two somersaults in the air.	“...only one thing to reach for.”

*truth* Advertisement #4: “Splode” (continued)

Shot	Visual	Verbal (Audio)
15	Shot of the girl descending from the bridge.	(Music)
16	A shot from a farther distance of the girl descending from the bridge. The background is only blue sky.	(Music)
17	Close up of the girl as she descends to the rock where the two remaining cans of soda are located. She grabs one and ascends upwards.	“A can of Splode!”
18	Close up of the girl’s face as she opens the soda and squirts the contents of the can in her mouth, as the blonde boy did previously.	“With 100 times the carbonation...”
19	Shot of the girl ascending upward still squirting the soda into her mouth.	”...of ordinary soft drinks.”
20	Distance shot of the girl ascending towards the bridge.	(Music)
21	Third boy who remains on the bridge prepares to jump. He does not look as confident and his body language indicates that he is hesitant to jump. The shot is a close up shot from behind the boy.	(Music)
22	Distance shot shows him jump.	“Splode is intense!”
23	The boy falls backwards from the bridge, not a forward jump like the other two. He does a somersault in the air.	“So if you think you can handle the pressure...”
24	Close up of the boy’s face, falling backwards from the bridge. He is yelling as he falls (the other two did not yell).	“...grab a can of Splode!”
25	A shot from the perspective of the falling boy—we see what he sees as the boulder holding the remaining can of soda quickly approaches.	(Music)
26	Shot of the can of Splode close up. The hand of the third boy enters the screen (just his hand) and the hand grabs the can of soda.	(Music)
27	Close up of the third boy, hanging upside down, getting ready to open the can.	(Music)
28	Close up of the third boy’s hand. The name “Splode” is clearly visible. The boy’s finger is cocked on the pull-tab of the can, ready to open it.	“And obliterate your thirst!”
29	Distance shot of the bridge, the two others who have already jumped watching. Scenic mountains in the background. A tranquil scene until suddenly a big explosion occurs at the end of the bungi cord, blowing up the third boy.	(Sound of a large explosion. Music stops. Only sound that can be heard after explosion is that of the wind.)
30	Shot of the two who jumped first, looking down at the explosion, holding their cans of soda. Both make grimacing faces but then turn to each other and seem to shrug their shoulders, their faces somewhat expressionless. Their body language and facial expression seem to be saying, “oh well”. Their affect is out of sync with the event that has just occurred.	(Sound of the wind. No music.)

*truth* Advertisement #4: “Splode” (continued)

Shot	Visual	Verbal (Audio)
31	Shot of the bridge with an empty bungi cord dangling from it.	(Silence)
32	Screen turns completely orange and black writing starts to appear that reads, “Only one product actually kills one third of the people who use it.”	(Silence)
33	Original black lettering fades and in its place appears the word “Tobacco.”	(Silence)
34	“Tobacco” fades and in its place appears the word “Truth.”	(Silence)

***truth* Advertisement #5: “H-Bomm” (60 second commercial)**

Synopsis: A mock athletic shoe ad that features three individuals who look like professional basketball players. A narrator describes the intensity of performance that the shoe promises those who wear it, as one of the three players dunks a basketball. When he lands, he blows up on impact. Words appear on the screen which say “Only one product actually kills 1/3 of people who use it—tobacco.”

Shot	Visual	Verbal (Audio)
1	Close up of basketball rolling along what appears to be a basketball court. Ball is scooped up by the hand of an African American. The athletic shoes of the person who picks up the ball are seen as the person walks across the court.	(Background music plays throughout the advertisement. The music is intense with a strong rhythmic beat. Cheers from a large crowd are heard along with the background music. Continues through the advertisement except for the last five frames.)  Voice over announcer speaks in a deep voice with an intense tone and says, “Introducing the H-Bomm.”
2	Close up of athletic shoe. Shoe is black and white in color. Bright light occasionally flashes in the background, illuminating the shoe.	(Music/cheers)
3	Shot of three African American basketball players who look to be professionals. They are all very similar looking in appearance. They have shaved heads or extremely closely cropped hair and varying degrees of facial hair. The major difference in their appearance is their uniforms.  The center player is wearing a black uniform with the number 13 “Williams” on his chest.	“The only athletic shoe chosen by all three finalists in this year’s dunk fest.” (Voice over announcer)

*truth* Advertisement #5: “H-Bomm” (continued)

Shot	Visual	Verbal (Audio)
3	<p>The other two players are in identical uniforms in terms of color and style. The uniforms are white. The only difference in the uniforms is the numbers and names. One of the players wears the number 22 and name “Wallace”. The other player wears the number 33 and name “Jackson”.</p> <p>All three players stand motionless as the camera rotates around them and a bright light occasionally illuminates them.</p>	
4	Shot of one of the players in a white uniform from the waist up running down the court. He wears black armbands on each bicep.	(Music/cheers)
5	Shot of a basketball hoop in an athletic auditorium. Auditorium is dark with spotlights shining on the court. The audience is seen in the shadows and cameramen on the side of the court. A basketball bounces into the scene being bounced by “Wallace” in a white uniform. Player and basketball are featured in foreground and hoop in background. Player begins to run toward the hoop.	(Music/cheers)
6	Another shot of “Wallace” ready to shoot the basketball toward the hoop. Two bright spotlights illuminate Player and the audience is seen more clearly in background. Wallace runs toward hoop, jumps high in the air and gets into a position to dunk the basketball from behind.	(Music/cheers)
7	Close up of Wallace following through with the reverse dunk and then descending from the hoop towards the floor of the court.	(Music/cheers)
8	Same shot of player but this time from another angle so that the name “Wallace” and number 22 are prominently displayed.	(Music/cheers)
9	Another shot of the player descending after the reverse dunk but this time from above.	(Music/cheers)
10	Side shot of the player descending from the shot he has just made.	(Music/cheers)
11	Close up of the athletic shoe worn by Wallace. The shoe is illuminated and the symbol on the shoe is clear. It is a large “H”.	“H-Bomm soles are filled with hydrogen.” (Voice over announcer)
12	Shot of Wallace on the floor of the court after making the dunk, his fist raised in the air in an apparent show of excitement.	(Music/cheers)
13	Shot of the other player in white. “Jackson” and number 33 are seen clearly on his jersey. He has a basketball in his hand.	(Music/cheers)
14	Close up of “Jackson” with basketball running down the court.	“Hydrogen is flammable and must be kept away from an open flame.””(Voice over announcer)

*truth* Advertisement #5: “H-Bomm” (continued)

Shot	Visual	Verbal (Audio)
15	Close up of basketball and Jackson’s feet in foreground of the shot, the basketball hoop in the background.	(Music/cheers)
16	Shot of Jackson jumping up towards the hoop.	(Music/cheers)
17	Shot of Jackson’s athletic shoes as he leaves the ground during his jump towards the basket. The “H” symbol is prominently displayed.	“But it’s ten times lighter than air.” (Voice over announcer)
18	Shot of Jackson in the air. He passes the ball underneath his leg.	(Music/cheers)
19	Side shot of scene 18. The shot is also closer than the original scene.	(Music/cheers)
20	Shot of Jackson bringing the ball from underneath his leg up toward the hoop.	(Music/cheers)
21	Side shot of scene 20.	(Music/cheers)
22	Player brings the ball up to the hoop and dunks it.	(Music/cheers)
23	Shot of player on the floor of the court after he makes the dunk. Raises both hands in the air in apparent show of celebration.	(Music/cheers)
24	Close up of the player who wears the only black uniform. His face has an expression of concern. He begins to run toward the hoop, bouncing the basketball as he runs. The shot broadens to show his whole body. The number 13 on his jersey is prominently displayed.	“So when you go up in your H-Bomm’s, baby...” (Voice over announcer)
25	Shot of the athletic shoes worn by the player in black as he runs toward the hoop. In the background there are advertisements lining the announcer’s stand, which sits on the edge of the court. There are two ads, which are clearly visible. One is for H-Bomm athletic shoes and the other is for “Splode” soda.	(Music/cheers)
26	Shot of the player in black leaving the ground as he jumps toward the basket. He turns while in the air.	“...you ain’t never coming down.” (Voice over announcer)
27	Shot of the player in black continuing through with his jump.	(Music/cheers)
28	Overhead shot of player in black getting close to the basket.	(Music/cheers)
29	Side shot of the player in black moving towards the basket getting into position to dunk the basketball. Follows through with the slam-dunk.	(Music/cheers)
30	Shot of player in black with hands on rim of the basket, hanging in the air.	(Music/cheers)
31	Side view of the above shot.	(Music/cheers)
32	Shot of the payer in black descending from the basketball rim.	(Music/cheers)
33	Close up of the bottom of the athletic shoe worn by the player in black as he descends towards floor.	(Music/cheers)

*truth* Advertisement #5: “H-Bomm” (continued)

Shot	Visual	Verbal (Audio)
34	Player in black hits the floor and suddenly explodes in a fiery blaze—the basketball rim hurls towards the camera in the explosion, the hoop having been blown to pieces.	Sound of an explosion. Music and cheers stop.
35	Black screen	(No sound.)
36	The two payers in white approach the huge hole left in the floor of the court from the explosion of the player in black. They look into the hole then look up towards the ceiling of the gymnasium. Their affect does not fit the catastrophe of the event, in that they are calm and appear only curious, not emotionally upset in anyway.	Silence except for the sound of the players’ footsteps on the court walking towards the crater left in the floor.
37	Screen turns completely orange and black writing starts to appear that reads, “Only one product actually kills one third of the people who use it.”	(Silence)
38	Original black lettering fades and in its place appears the word “Tobacco.”	(Silence)
39	“Tobacco” fades and in its place appears the word “Truth.”	(Silence)

***truth* Advertisement #6: “Body Bag: The Beach” (30 second commercial)**

Synopsis: Depicts a group of young people playing with what is assumed to be individuals who died as a result of smoking whose bodies are contained in body bags.

Shot	Visual	Verbal (Audio)
1	In the forefront is a pretty, dark-haired girl in a bathing suit lying on a beach towel on the beach. The sea and sand are in the background. The setting is tranquil and very picturesque—a tropical and isolated looking beach, not a public beach setting. The girl has a braid in the front of her hair and wears a woven blanket in the style of an average adolescent. She appears to be 16-18 years of age. She is posed as if to be a swimsuit model.	Sound of surf and wind (beach sounds).
2	Attractive, well-endowed blonde girl in a green bikini bathing suit lying on a towel. She is lengthwise across the screen and appears to be posed as if she is a swimsuit model. An attractive African American male in a pair of blue bathing briefs runs past her. Both appear to be 16-18 years of age.	Sound of surf and sea.
3	Shot of another attractive girl lying on the beach, dark hair. A blonde, attractive girl lies next to her, wearing a headset from a CD player.	Sound of surf and sea.

*truth* Advertisement #6: “Body Bag: The Beach” (continued)

Shot	Visual	Verbal (Audio)
4	<p>Three males are seen approaching the beach coming from the shrubs that grow near where the sand of the beach begins.</p> <p>One is shirtless, wears long baggy shorts and has a dark complexion and dark hair, perhaps Hispanic.</p> <p>One is African American with hair that is dyed platinum. He wears a baggy white shirt and has a white, striped towel wrapped around his waist. He is wearing dark sunglasses and has zinc oxide on his nose.</p> <p>The last male is blonde but is partially hidden behind shrubbery so his clothes are hard to make out.</p> <p>All three are attractive and dressed in trendy fashions and appear to be 16-18 years of age.</p> <p>They are bent over, dragging what appear to be large black duffel bags onto the beach. It is taking all of their strength to do so, as they appear to be straining with the weight of the bags.</p>	<p>Sound of surf and wind is overpowered by the sound of the bags dragging along the beach. Music begins to play. The music is up beat yet has a mellow quality to it. The high-pitched voice of a woman sings. Words cannot be made out but what appear to dominate the song are happy sounds (i.e., the woman singing “La, la, la, la, la!”).</p>
5	<p>Attractive white male, hair slicked back as if he had been swimming sits on the beach. He is shirtless and wears baggy shorts. Sitting next to him is a thin, attractive, African American female in a bikini. The male looks from the water to the right, apparently noticing the three males dragging the bags onto the beach.</p>	<p>Music continues—music dominates the sounds of surf and wind.</p>
6	<p>A Caucasian, dark-blonde female in jeans, sneakers and a red tank top wearing a blue bandana and a Caucasian male with dark hair wearing a white shirt and baggy shorts drag two large black bags onto the beach. The background is picturesque. The sky is immense behind them making the two appear tiny in comparison. The sky is bright blue and contains fluffy clouds. The setting is tranquil except for the sound of the bags behind dragged into the scene and the strained posture of those dragging the bags.</p>	<p>Music and the sound of dragging body bags across the beach.</p>
7	<p>Brief shot of the Caucasian male from scene 5. He is alone in the shot and is shown from the waist up. He is shirtless and is brushing sand from his tanned and muscular chest. He again looks in the direction of the dragging.</p>	<p>Music and sound of surf and wind returns—the music and surf sounds are even in volume.</p>
8	<p>Shot of a variety of thin, attractive females lying on the beach. Two lie flat on their backs taking in the sun’s rays. One who is African American and one Hispanic. One who is sitting up and appears to be Asian. One who is Caucasian and blonde.</p>	<p>“Look out! Coming through!” (Female dragging the bag comments).</p> <p>Music and sound of surf and wind.</p>

*truth* Advertisement #6: “Body Bag: The Beach” (continued)

Shot	Visual	Verbal (Audio)
8	The male and female from scene 6 are dragging their large black body bags through the girls lying on the beach. As they do so the female dragging the bag warns the girls that they are coming.	
9	<p>The same shot as seen in scene 8 from a different angle. The male dragging the bag is seen from the waist down, the emphasis of the shot put on the bag he is dragging and on one of the girls lying on the beach, who is wearing a blue bikini and looks to be Asian or possibly Asian /African American. He drags the bag over the top of her in what appears to be an accident due to lack of room to get the bag through. The girl sits up and looks around somewhat startled.</p> <p>Commotion amongst the people lying on the beach occurs as they rise from a sleepy/restful state due to the disturbance of the bags being dragged into their space.</p>	<p>Music and sound of surf and wind.</p> <p>Male dragging the bag comments, “Sorry, sorry...”</p>
10	Aerial shot looking down on the center of a white blanket being held by a group of males and females playing on the beach. In the center of the blanket is one of the black bags. For the first time you can read on the bag the words “Body Bag” stenciled in white capital letters. The males and females use the blanket to bounce the body bag in the air, making playful comment as they do so. Surrounding the center shot and blanket game are other body bags.	<p>Music, surf and wind.</p> <p>Comments from those playing with the blanket, such as “Wooo!” and other sorts of cheers and excited laughter.</p>
11	Shot of boy in white tank top and baggy shorts. He is one of the males who are seen throughout the commercial dragging body bags onto the beach. He sits on a white beach chair on the beach. The shot begins with a close up of him and then widens to show that he is surrounded by 20+ body bags, arranged on the beach to appear as if they are sunbathers. He comments as he holds up a bottle of sunscreen.	<p>Music stops abruptly as does the sound of the surf and wind. The male’s voice is all that can be heard as he says, “Anybody need lotion?” (Speaking apparently to the body bags that surround him).</p>
12	An attractive, shirtless, Caucasian male with sandy brown colored hair and wearing only baggy shorts sits in a white lifeguard chair. Behind him all that can be seen is the immense blue sky filled with billowy white clouds. He is holding a sign, which is painted on a piece of wood that could have washed up on the beach and formerly been part of a wooden crate. It is white with red lettering that says, “What if cigarette ads told the truth?”	<p>Music starts again. It is very energetic and jovial and the voice sings “La, la, la, la, la, la.”</p>
13	Close up of the boy from scene 11 still in the beach chair and still talking to the body bags that surround him. He has the bottle of sunscreen in one hand and has some of the lotion sprayed into the other hand. He comments to the bags.	<p>“Anybody?” (In reference to any of the body bags wanting sun lotion).</p> <p>Music and surf sounds in the background.</p>



*truth* Advertisement #6: “Body Bag: The Beach” (continued)

Frame	Visual	Verbal (Audio)
14	Female from scenes previous (in bandana, who was dragging body bags onto the beach). Is standing on the beach holding a sign similar to that of the male who was in the beach chair. She stands on the sand but behind her is not the tranquil blue sky, instead behind her are treacherous looking rock formations, which look to be cliffs. The sign is white with red lettering that reads “TRUTH”. The scene fades to black.	Music and surf sounds.

***truth* Advertisement #7: “Body Bag: The Tobacco Company” (60 second commercial)**

Synopsis: A group of young protestors stack hundreds of individuals in body bags six feet high around two sides of what is assumed is the Philip Morris headquarters.

Shot	Visual	Verbal (Audio)
1	Aerial shot of a large semi (truck) as it pulls up outside a tall office building in the center of what appears to be a big city. The advertisement is filmed in a way that makes it appear as if you are watching a documentary or real-life situation, not one that follows a written script. A caption appears at the bottom of the screen that reads “Outside a major tobacco company.”	Noises of a busy city. Actual noise of the scene as it is filmed.
2	Shot from the perspective of someone inside the truck looking out towards the building. The caption from scene 1 remains. The shot spins in a circle as if from the perspective of the person who was sitting in the truck and now jumps out of the truck and onto the street.	Noises of busy city.
3	Aerial shot of the truck and the building. Passerbys can be seen on the street attending to business as usual. They seem to be simply caught in the scene because they are there and don’t appear to have been asked to participate in the commercial.	Noises of busy city.
4	Group of people run from what appears to be a white delivery truck parked around the corner but close to the semi truck. The people run towards the semi truck.	Noises of busy city and sounds of people speaking to each other in excited and urgent manner.
5	Close up of the people who ran to the semi truck. There are a lot of teens, possibly 30+. They all appear to be 16-18 years of age. They come from a variety of races (Caucasian, African American, Asian, etc.) and have a variety of physical appearances representing a myriad of different types of teens. They are all in winter clothing.	(See audio from scene 4)

*truth* Advertisement #7: “Body Bag: The Tobacco Company” (continued)

Shot	Visual	Verbal (Audio)
6	The teens open the back of the truck and begin to pull objects out. Shot of some of the young people pulling large white bags from the back of the truck onto the sidewalk. The bags are white and have the words “Body Bag” stenciled in black across them.	(See audio from scene 4)
7	Close up shot of one of the body bags. The words “Body Bag” are prominently seen.	(See audio from scene 4)
8	Shot of teens pulling more body bags from the truck.	(See audio from scene 4)
9	Close up shot of Asian teen wearing plastic framed, trendy glasses, pulling a body bag onto the sidewalk from the truck.	(See audio from scene 4)
10	Shot of the arms of several teens stacking body bags onto the city sidewalk. The body bags are at the center of the shot.	(See audio from scene 4)
11	Aerial shot of teens walking in twos taking either end of a body bag and walking from the truck toward the building with the bags.	(See audio from scene 4)
12	Shot of the entrance of the building the teens are approaching. There are what appear to be security guards dressed in suits in the entrance. Their faces have been blocked out using video technology but their uniforms and physical activity can still be seen clearly. They appear to be concerned about the activity outside the building and are pacing and looking out the window.	Sounds of a busy city but the clear and overpowering sounds of police sirens can be heard.
13	Shot of the body bags stacked on the sidewalk.	Sounds of a busy city and sirens.
14	Close up of an African American teen with a megaphone. He turns and makes a comment towards the building.	Sounds of a busy city and sirens and African American teen speaks, saying, “Excuse me...”
15	Shot of African American security guard in window of the building. He looks to the street where the sounds from the megaphone are coming from then looks away. His face has been digitally blocked out so he can’t be identified.	Sounds of busy city and sirens.
16	Shot of teens throwing body bags from the semi truck.	Sounds of busy city.
17	Same shot as seen in scene 16 from a different angle.	Sounds of busy city.
18	Back of the head of the African American teen with the megaphone. Building is in front of him and makes him look small and insignificant, yet somehow brave (a David and Goliath looking scene). He speaks through megaphone towards building.	“...we’ve got a question.” (African American teen with megaphone)
19	Shot of more teens running down the street. They are more animated and the scene is more hectic. They hurry to get more body bags onto the street.	Sounds of busy city.

*truth* Advertisement #7: “Body Bag: The Tobacco Company” (continued)

Shot	Visual	Verbal (Audio)
20	Shot of teens continuing to unload the body bags from the truck.	Sounds of busy city.
21	Shot of African American teen with the megaphone. The shot is close up. He comments.	“Do you know how many people...”
22	Shot of an executive looking down to the street from the building the teens are unloading the body bags in front of. He face has been blocked out digitally so he cannot be identified.	“...tobacco kills...” (African American teen with megaphone)
23	Brief shot of the back of the truck being opened and more body bags being taken from it by teens.	“...every day?” (African American teen with megaphone)
24	Teens walking in pairs down the street towards the building carrying either end of a body bag. The perspective is of someone who is walking toward them.	“What would you say?” (African American teen with megaphone)
25	Quick close up shot of teens frantically moving more body bags from truck to sidewalk—gives the scene a feeling of urgency (as if there is urgency behind their message).	“...twenty, thirty?” (African American teen on megaphone)
26	Another close up shot of a gloved hand pulling a body bag down the street.	Sounds of busy city.
27	Quick shot of two teens lifting a body bag onto the stack of them on the street.	“One hundred?” (African American teen with megaphone)
28	Aerial shot looking down on the street. Two sides of the tobacco building have large stacks of white body bags piled on the sidewalk. The piles are at least half of the length of the building.	Sound of the wind whistling through the buildings. Quiet except for the sound of wind, which sounds ominous.
29	Shot of one of the heaps of body bags and two teens throwing a body bag on top of it.	“You know what?” (African American teen with megaphone)
30	Two teens hauling a body bag down the street.	“We’re gonna leave this here for you...” (African American teen with megaphone)
31	Slow motion shot of the African American teen with megaphone in front of one of the piles of body bags. He is looking up towards the building and yelling through the megaphone.	“...so you can see what twelve hundred...” (African American teen with megaphone)
32	Quick shot of teen dragging a body bag down the street.	“...people...” (African American teen with megaphone)
33	Close up of heap of body bags on the sidewalk.	“...actually look like.” (African American teen with megaphone)
34	Aerial shot of the heaps of body bags and the teens continuing to pile them up.	Silent except for wind whistling through the buildings.
35	Two quick shots of teens heaping the body bags on the pile.	Sound of a busy city.
36	Shot of teens with sunglasses, goatee, black winter coat and large black afro (he appears to be Caucasian) stapling a sign to lampposts that surround the tobacco building. The signs read, “Every day 1200 people die from tobacco. Truth.” The signs are blue with white letters. Teens are putting up the signs and continue to pile the bags.	African American teen talking to the other adolescents, “Keep piling them up, guys.”

## Philip Morris's Youth Smoking Prevention Program Transcription

### Philip Morris Advertisement #1: "Fish" (30 second commercial)

Synopsis: An adolescent boy is attracted to an adolescent girl who is at a party with him.

He crosses the room to approach the girl and sees that she is smoking. The adolescent girl's head morphs into the head of a fish and the adolescent boy walks away from the girl in apparent disgust.

Shot	Visual	Verbal (Audio)
1	<p>Camera is focused on a group of teens at a party. The party takes place in the living room of a home that appears to be owned by a middle class family. The home is simple in decorations and pretty much non-descript. The party appears tame—there is no dancing. The teens are simply standing in groups talking, some of them holding glasses of what is assumed to be punch. The room is well lit.</p> <p>The teens in the group are not memorable. They are conservatively dressed, as are all of the teens at the party. The teens appear to be 14-16 years of age. No one at the party or in the group the shot focuses on stand out. The group consists of three Caucasian teens and one African American male teen. There are two teen girls, one blonde, one brunette and one teen boy. He is the center of attention in terms of the zoom in of the camera. The boy is Caucasian, has brown hair and is average looking</p>	<p>The only sound is that of music that sounds as if it was created through use of a synthesizer. It sounds like a very tame hip-hop beat. There are no lyrics. The music continues through every scene in the advertisement.</p>
2	<p>Close up of the Caucasian boy that scene one zoomed in on. Something has caught his eye across the room and he looks in that direction.</p>	(Music)
3	<p>Shot of a blonde, Caucasian girl in a blue sweater and gray pants talking to a girl with brown hair and pigtails and a boy with brown hair. They are average looking and not memorable in appearance. The blonde girl is the center of the shot. She is average looking as well, wears her hair in a bob and is not especially thin in stature.</p>	(Music)
4	<p>Close up of the Caucasian boy from scene one. He has a slight smile as he looks in the direction of where the blonde Caucasian girl is standing.</p>	(Music)
5	<p>Close up of blonde girl, who coyly smiles in the direction of the Caucasian boy.</p>	(Music)
6	<p>Close up of Caucasian boy smiling broadly.</p>	(Music)

Philip Morris Advertisement #1: “Fish” (continued)

Shot	Visual	Verbal (Audio)
7	Shot of the Caucasian boy walking across the room apparently in the direction of where the blonde girl is standing.	(Music)
8	Shot of the Caucasian boy approaching the blonde girl. They are both smiling and begin to talk. The girl casually pulls out a cigarette.	(Music)
9	Close up of the Caucasian boy’s face. His smile begins to fade. Across the bottom of the screen appears the Surgeon’s General warning, exactly as it appears on a pack of cigarettes.	(Music)
10	Close up of the blonde girl puffing on the cigarette. She appears to be smoking however there is no smoke coming from the cigarette or her mouth and the cigarette is not lit. She makes an overly exaggerated oval shape with her mouth as she smokes. The Surgeon’s General warning remains at the bottom of the screen.	(Music)
11	Extremely close up shot of the Caucasian boy’s face. His expression is one of disbelief as he looks towards the blonde girl.	(Music) “Think smoking makes you look cool?” Voice over announcer. The announcer sounds like an adolescent male.
12	Shot of the girl, but her head has been replaced by the head of a fish. She holds the cigarette in her hand, as if to continue smoking.	(Music).
13	Shot of the Caucasian boy. His expression is a more exaggerated look of disbelief.	(Music) “No way!” (Voice over announcer)
14	Shot of the Caucasian boy from the back looking at the blonde girl, whose face has returned to normal.	(Music) “What are you looking at?” (Voice of the blonde girl)
15	Caucasian boy smiles and turns and walks away from the blonde girl.	(Music)
16	Screen goes to black and white letters appear that read “Think. Don’t Smoke.” And beneath it appear the words “Youth Smoking Prevention. Philip Morris USA”	(Music)

**Philip Morris Advertisement #2: “Chimp” (30 second commercial)**

Synopsis: An adolescent girl is attracted to an adolescent boy at a restaurant. She crosses the restaurant to approach the boy and she sees that he is trying to get a cigarette out of a pack. The boy morphs into a chimpanzee as he smacks the pack of cigarettes against his hand. The girl laughs at the boy and walks away.

Shot	Visual	Verbal (Audio)
1	<p>Camera is focused on two girls at the end of a luncheonette counter. One is blonde wearing a braid and the other is brunette and her hair is cut into a bob.</p> <p>The teen girls at the counter and other adolescents who are in the background at the restaurant are not memorable. They are conservatively dressed, as are all of the teens at the restaurant. The teens appear to be 14-16 years of age. No one at the restaurant stands out. The group mostly Caucasians with the exception of two African American males.</p> <p>The brunette is at the center of the shot. The brunette appears to be interested in something down the counter and looks in that direction.</p>	<p>The only sound is that of music that sounds as if it was created through use of a synthesizer. It sounds like a very tame hip-hop beat. There are no lyrics. The music continues through every scene in the advertisement.</p> <p>Over the top of the music is the voice of a teen voice that yells "Hey Christie!" apparently trying to get the attention of the brunette at the end of the counter.</p>
2	Shot of a Caucasian boy with brown hair in a purple t-shirt that resembles an athletic jersey. He is average looking and conservative looking as are the teens that appear in the shot with him. He is looking down the counter in the direction of the brunette.	(Music)
3	Brunette girl looks down the counter and smiles.	(Music)
4	Brown haired boy in jersey looks down the counter. His affect is disinterested in an attempt to act "cool". He does not smile and shows slight interest in the girl at the end of the counter. An African American boy peeks out from around the brown haired boy's shoulder towards the girl at the end of the counter. He appears amused with the situation. He is not sophisticated looking in the least, wears conservative attire and is average looking. Appears younger or perhaps just more immature than the central male character (who appears to be 14-16 years).	(Music)
5	<p>Girl rises from her position at the end of the counter and walks past the assortment of teens that sit at the counter and in booths at the restaurant heading for the brown haired boy.</p> <p>The teens she passes are all Caucasian with the exception of two African American males. They are all 14-16 years old and all conservatively attired. No one in the shot stands out as unique in any way.</p> <p>She also passes two waitresses, one gray haired and overweight, approximately 60 years old and the other approximately 40 years old, also overweight. They are both wearing pink waitress uniforms, frilly aprons and half crown-type headgear. They are reminiscent of the 1950's.</p>	(Music)

Philip Morris Advertisement #2: “Chimp” (continued)

Shot	Visual	Verbal (Audio)
6	Shot from the perspective of the brunette girl approaching the boy. His back remains to her but the African American male sitting next to him and a blonde haired girl sitting at the end of the counter near him both appear interested in her arrival and the turn of events that may take place.	(Music)
7	Brunette girl sits down at the counter next to the young man. Close up of her looking at him. We only see the back of his head.	(Music)
8	Shot of boy now facing the girl. He still does not smile and appears aloof, trying to act cool.	(Music)
9	Boy takes out a pack of cigarettes. They are in a plain white package with a blue triangular shape on the front. No brand is recognizable.	(Music)
10	The boy begins slapping the pack of cigarettes against his hand, in an attempt to loosen a cigarette from the box.	(Music)
11	Close up of the brunette girl’s face, smiling broadly. The smile fades quickly to a look of concern and then broadens to a smile again.	“Think smoking makes you look cool?” (Voice over announcer. The voice is that of a teen girl.)
12	Shot of where the brown haired boy was sitting. In his place is a chimpanzee, wearing the same purple jersey that the teen male was wearing. The chimp jumps up and down on the stool, slapping the pack of cigarettes against his hand.	“No way!” (Voice over announcer. The voice is that of a teen girl.)
13	Girl with an expression on her face of disgust as she looks in the direction of the chimp/boy with the pack of cigarettes.	(Music)
14	Shot of the brown haired boy with the cigarettes. He is looking at the brunette girl. He shrugs his shoulders and speaks to her.	“What?” (Voice of the brown haired boy).
15	Shot of girl’s face. She rolls her eyes and walks away from where the boy.	(Music)
16	Screen goes to black and white letters appear that read “Think. Don’t Smoke.” And beneath it appear the words “Youth Smoking Prevention. Philip Morris USA”	(Music)

**Philip Morris Advertisement #3: “The Karate Class” (30 second commercial)**

Synopsis: An adolescent girl turns down the offer of a cigarette from an adolescent boy she is competing against in a Karate tournament. The non-smoking girl wins the tournament while the smoking boy is unable to compete due to a lack of stamina.

Shot	Visual	Verbal (Audio)
1	<p>Three teens are speaking to each other in an outdoor setting. They are seen from the waist up. They are approximately 13-15 years of age. They are not remarkably dressed in that they are both clean cut, average looking, and are wearing t-shirts. There is nothing that stands out about them.</p> <p>The girl is Caucasian and dark haired. The male she is speaking to is Caucasian with sandy colored hair. There is a third boy in the picture who appears to be with the boy with sandy colored hair but his face is not visible (out of the camera shot) and he is not involved in the conversation. He just appears to be waiting for the boy to finish speaking.</p>	<p>Music in the background. Starts out slow. Somewhat generic in that it can most easily be identified by a rhythmic beat. As the kids begin to speak the music takes on an Asian sound, like that of music played in karate movies. The girl speaks.</p> <p>“Hey Kerry.” (Dark haired girl)</p>
2	Close up of the boy’s face that has sandy colored hair, whose name appears to be Kerry.	<p>(Music)</p> <p>“Still going out for your black belt?” (Kerry says to the girl.)</p>
3	Close up of the girl’s face.	<p>(Music)</p> <p>“Man, it’s a lot of work!” says Kerry to the girl. “Yeah, it is.” Says the girl to Kerry.</p>
4	Close up of Kerry’s face. The Surgeon’s General warning appears at the bottom of the screen, exactly the way that it looks on a pack of cigarettes.	<p>(Music)</p> <p>“Want to go have a cigarette?” says Kerry to the girl.</p>
5	Close up of the girl. The Surgeon’s General warning appears at the bottom of the screen, exactly the way that it looks on a pack of cigarettes.	<p>(Music)</p> <p>“No.”</p>
6	Shot of both the girl and Kerry from the waist up as they end their conversation and turn to walk away from each other.	<p>(Music)</p> <p>“All right, see ya! Good luck tomorrow!” says Kerry to the girl.</p>
7	<p>A large room that looks like a karate studio. It has two rows of pre-teens and teens standing in it, dressed identical in karate uniforms, facing an instructor. They are between the ages of 12 and 15. They are all Caucasian with the exception of what appears to be one male and one female African American. Their instructor is a male African American wearing glasses who appears to be in his late 20’s or early 30’s. No one stands out on the group. They are all average looking and conservative in terms of hairstyles.</p> <p>The instructor bows to the kids and they bow back.</p>	<p>(Music. The music begins to get quicker in its beat and takes on a more energetic feel.)</p>
8	Brief close up of the girl who appears in previous scenes as she rises from her bow.	<p>(Music)</p>



Philip Morris Advertisement #3: “The Karate Class” (continued)

Shot	Visual	Verbal (Audio)
9	Girl is in the center of the floor as the other students watch her. The other students are lined against the wall sitting. The students who are in the shot appear younger than those who stood in the gymnasium (perhaps 10-12 years). They are all Caucasian.	(Music. Gets increasing more energetic.)
10-16	Approximately 4 –6 quick shots of the girl alone performing karate moves.	(Music)
17-18	Two shots of the girl taking down a male opponent as her instructor watches and intervenes.	(Music)
19	Shot of the boy from the first shot (Kerry). He performs a karate move.	(Music begins to slow somewhat.)
20	Close up of Kerry’s face. He is sweaty and looks distressed.	(Music)
21	Panel of judges. Two are Asian (one male and one female), one is the instructor (African American male) and the last is a bearded white male. All are in their 20’s or early 30’s and all wear karate uniforms. They are conservative looking.	(Music)
22	Close up shot of girl. She looks concerned for Kerry.	(Music) “For the rank of black belt, Jen Bly.” (Woman’s voice announces).
23	Shot of girl receiving the black belt from the Caucasian male judge and the female Asian judge. They are all in karate gear and all three have black belts (Jen is just receiving hers).	(Music) “To get what you want you can’t let cigarettes or anything else get in your way.” (Voice of adolescent girl)
24	Close up of Kerry’s face. He is winded, sweaty, and tired looking.	(Music)
25	Close up shot of Jen’s face. She looks refreshed. She mouths the words “sorry” apparently to Kerry.	(Music)
26	Shot of all students standing in rows in front of the instructor. The words “Think. Don’t Smoke.” appear in white letters and beneath it appear the words “Youth Smoking Prevention. Philip Morris USA”.	(Music)

**Philip Morris Advertisement #4: “Follow the Leader” (30 second commercial)**

Synopsis: An adolescent boy who enjoys skateboarding and is shown participating in this activity with his younger brother discusses how much his younger brother looks up to him, which is why he chooses not to set a bad example by smoking.

Shot	Visual	Verbal (Audio)
1	Purposely blurred shot of what appears to be a teen skateboarding. He is wearing full protective gear (helmet, pads etc.) and holds the skateboard over his head. He stands in place.	Music in the background. Starts out slow. Somewhat generic in that it can most easily be identified by a rhythmic beat.
2	Close up of the skateboard as the boy holds it.	(Music)
3	Teen boy, 13-15 years of age, stands in a skateboard park. He is wearing a checked shirt and baggy shorts and sneakers, along with full protective skateboard gear. His appearance is conservative. He has dark hair and appears to be perhaps Hispanic. He is average looking.	(Music) "Skateboarding is my thing." (The featured boy. He has an Hispanic accent.)
4	Brief shot of the boy's face wearing helmet. His skateboard is held near his face.	(Music)
5	Shot of the boy's feet on his skateboard as he goes down a ramp.	"I forget about everything else..." (The featured boy.)
6-7	Two shots of the featured boy on his skateboard going down a ramp, filmed from the waist down.	(Music)
8	Boy's image appears over the top of the last shot of him going down a skateboarding ramp.	(Music)
9-10	Two brief shots of featured boy on his skateboard.	(Music)
11	Close up of the boy's face as he stares directly into the camera. He is expressionless. He is not wearing skateboard helmet. The camera zooms in close on his face.	(Music) "...all the pressures of being a kid." (The featured boy.)
12	Shot of boy on skateboard.	(Music)
13	Shot of boy on skateboard jumping a ramp high into the air.	(Music) "To me there's nothing like it." (The featured boy.)
14-15	Two consecutive shots of the boy jumping a ramp with his skateboard.	(Music)
16	Shot of a group of teens, ages 13-15 with the exception of one younger boy featured up front. All of the teen are males. They all are wearing helmets and protective skateboarding gear. They all appear to be Caucasian or perhaps light skinned Hispanics. They are average looking. No one in the group stands out except the youngest and that is only because of his age. They are conservative looking kids.	(Music)

Philip Morris Advertisement #4: "Follow the Leader" (continued)

Shot	Visual	Verbal (Audio)
17	Shot of the featured boy assisting the youngest kid from the previous shot up a skateboarding ramp. The younger kid appears 8-10 years of age.	"The other thing I really care about..." (The featured boy.)
18	Shot of the featured boy explaining a skateboarding move to the younger boy, using his hands to act out the move.	"...is my little brother Joey." (The featured boy.)
19	Shot of the featured boy and younger boy skateboarding together.	(Music)
20	Shot of the younger boy smiling and skateboarding. He wears full protective gear and a white helmet. The Surgeon's General warning appears across the bottom of the screen exactly the way that it appears on cigarette packs.	(Music)
21	Close up of the featured boy's face. He is not wearing a helmet. The Surgeon's General warning appears across the bottom of the screen exactly as it appears on cigarette packs.	(Music) "That's one of the reasons I never picked up smoking." (The featured boy.)
22	Shot of the younger boy beginning a jump on his skateboard. The older boy is instructing him.	"What kind of example would that be..." (The featured boy.)
23	Younger boy proceeds down the ramp.	"...if I did that?" (The featured boy.)
24	Brief shot of a group of skateboarders cheering the younger boy on.	(Music)
25	Shot of the featured boy cheering and applauding for the younger boy.	(Music)
26	Shot of the featured boy and younger boy walking away from the skateboard park, carrying their skateboards. They are talking as they walk away.	(Music) "Do you have someone who looks up to you?" (The featured boy.)
27	Shot of the featured kid leaning on his skateboard, which he has balanced on one end.	(Music) "Forget about smoking!" (The featured boy.)
28	Purposely blurred shot of a skateboarder in the background. Large white letters appear on the right side of the screen, which says, "Think. Don't Smoke." Beneath it appear the words "Youth Smoking Prevention. Philip Morris."	(Music)

## **Chapter Five**

### **Application of the Pentad**

The analysis begins by applying the pentad. The pentad assists in identifying dominant ratios, which in turn helps clarify the actual meanings that the advertisements transmit to the audience. The pentad analysis is thorough and provides a rich resource for analytical thought, leading to plausible conclusions. This chapter describes the results of the researcher's pentad analysis. The chapters that follow then rely on the pentad analysis to answer research questions and to draw conclusions as to the persuasive effectiveness of the anti-smoking advertising campaigns.

#### **Summation of Dominant Parts of the Pentads**

Once the advertisements were transcribed (see Chapter Four "Research Text: Transcript of Anti-Smoking Television Advertisements"), a frame by frame analysis allowed the researcher to identify parts of the pentad contained within each frame (see Appendix A "Frame by Frame Pentadic Analysis of Anti-Smoking Advertisements"). The frame by frame analysis led to a summation of the pentads that dominated each advertisement. The researcher found that each frame of the advertisements contained information that could be plotted into a pentad, and each of the advertisements contained dominant pentads which were repeated throughout the advertisement. The dominant pentads communicate the intent of the advertisements (see Appendix B "Summation of Dominant Pentads"). The parts of the dominant pentads that best convey the overall message of the advertisement to the audience are discussed in the two sections that follow.

## **Dominant Parts of the Pentad: The American Legacy Foundation's *truth* Campaign**

The advertisements created by the American Legacy Foundation follow similar pentad configurations. “Tru Ride”, “Rid-A-Zit”, and “Splode” are the most similar (see a comparison of the pentad configurations in Table 5). Each contains pentads that use three of the five primary parts of the pentad to get their message (intent) to the audience and feature the three parts of the pentad *act*, *agent*, and *purpose*.

The pentads feature a vulnerable and/or reluctant central character (agent) who is persuaded to use the advertisements' featured product (act) by characters who endorse the product (also agents). The means of persuasion (acts) vary from making the central character aware of personal imperfections to forming a bond with the central character through positive social interactions. The endorsers of the product (also agents) vary as well. The endorsers of the product in “Tru Ride” are employees of the “Tru-Ride” company. The endorsers of the product in “Rid-A-Zit” and “Splode” are peers of the central character.

The purpose of the acts featured in “Tru-Ride”, “Rid-A-Zit”, and “Splode” are similar in nature. The advertisements have the potential of allowing the targeted viewer the opportunity to take the same experiential journey as the agents in the advertisement, without the same repercussions. The process of *experiencing* the advertisement begins when the central character (or agent) learns the purpose of the acts. The agent learns that the featured product is necessary for life satisfaction, accepted and endorsed by peers, harmless or even helpful, and those who endorse the product can be trusted, liked, and admired. Once the product is accepted and used by the central agent, he or she (and the

possibly the audience as well) feels abandoned by the product endorser. The targeted audience is spared the devastating effects of the product faced by the central character, but the intended purpose of the advertisements is clear—using the featured product will lead to (self) destruction despite the claims and examples of the product endorsers.

The final act in “Tru-Ride”, “Rid-A-Zit” and “Splode” involves a written statement from *truth* that explains that tobacco use is lethal. Including a written statement regarding the deadly nature of tobacco use is the advertiser’s attempt at clarity.

**Table 5**  
**Comparison of Acts, Agents and Purposes Featured In “Tru-Ride”, “Rid-A-Zit” and “Splode”**

<b>Pentad Part</b>	<b>“Tru Ride”</b>	<b>“Rid-A-Zit”</b>	<b>“Splode”</b>
<b>Act</b>	<ol style="list-style-type: none"> <li>1. Positively engaging vulnerable customer</li> <li>2. Accepting product</li> <li>3. Reluctant use of product</li> <li>4. Destruction of vulnerable customer</li> <li>5. Lack of concern for vulnerable customer</li> <li>6. Written statement regarding lethality of product (tobacco)</li> </ol>	<ol style="list-style-type: none"> <li>1. Instigating insecurity in vulnerable potential user of product</li> <li>2. Encouraging use of product</li> <li>3. Reluctant use of product</li> <li>4. Asking for assistance and being ignored by product endorser and peer</li> <li>5. Destruction of vulnerable user of product</li> <li>6. Lack of concern for vulnerable friend; fleeing responsibility</li> <li>7. Written statement regarding the lethality of product (tobacco)</li> </ol>	<ol style="list-style-type: none"> <li>1. Positively engaging potential product users through peer role modeling</li> <li>2. Committing risky act and obtaining product with no ill effects</li> <li>3. Following example of peers and obtaining product with no ill effects</li> <li>4. Reluctantly following example of peers to obtain product</li> <li>5. Destruction of reluctant user of product</li> <li>6. Lack of concern for reluctant product user</li> <li>7. Written statement regarding the lethality of product (tobacco)</li> </ol>
<b>Agent</b>	<ol style="list-style-type: none"> <li>1. Tru Ride employees (endorser of product)</li> <li>2. Vulnerable customer (user of product)</li> <li>3. Advertiser (clarifies message)</li> </ol>	<ol style="list-style-type: none"> <li>1. Peer role model (endorser of product)</li> <li>2. Vulnerable peer (user of product)</li> <li>3. Advertiser (clarifies message)</li> </ol>	<ol style="list-style-type: none"> <li>1. Peer role model (endorser of product)</li> <li>2. Vulnerable peer (user of product)</li> <li>3. Advertiser (clarifies message)</li> </ol>
<b>Purpose</b>	<ol style="list-style-type: none"> <li>1. Convince customer of the value of product</li> <li>2. Prove loyalty to product/product endorsers</li> <li>3. Alert that something is amiss with product</li> <li>4. Make aware that product is dangerous and self destructive</li> <li>5. Make aware that employees manipulated and abandoned vulnerable customer</li> <li>6. Make aware that vulnerable customer shares responsibility for his destruction</li> <li>7. Make aware that product is tobacco</li> </ol>	<ol style="list-style-type: none"> <li>1. Convince vulnerable peer of imperfections</li> <li>2. Convince vulnerable peer of the value of product</li> <li>3. Prove loyalty to peers/conform to expectations</li> <li>4. Make aware that something is amiss with product</li> <li>5. Make aware that product is dangerous and self destructive</li> <li>6. Make aware that peers abandoned friend and do not really care about her welfare</li> <li>7. Make aware that vulnerable peer shares responsibility for her destruction</li> <li>8. Make aware that the product is tobacco</li> </ol>	<ol style="list-style-type: none"> <li>1. Portray risk-taking peer as (most) desirable</li> <li>2. Convince vulnerable peer of the value of risk-taking/product acquisition</li> <li>3. Stress importance of conforming to peer group</li> <li>4. Prove self to peers</li> <li>5. Make aware that something is amiss with product</li> <li>6. Make aware that product is dangerous and self destructive</li> <li>7. Make aware that peers do not really care about welfare of their friend</li> <li>8. Make aware that vulnerable peer shares responsibility for his destruction</li> <li>9. Make aware that the product tobacco</li> </ol>

“H-Bomm” follows a pentad configuration that shares some similarities with the advertisements previously discussed in that the final acts involve use of a product that leads to (self) destruction. However, the *acts* are not as important for relaying the message to the audience as are the *scene* and the *agent*.

Instead of using a vulnerable central character, H-Bomm uses three physically strong and emotionally confident male basketball players as the central agents (characters). The characters’ behaviors are strongly influenced by their environment. The *scene* (environment) is a basketball court filled with the screams of adoring fans. Bright lights, intense music, and the powerful voice of an announcer who sings the praises of the product (H-Bomm sneakers) eventually leads to one of the player’s destruction. The scene is enticing. The central characters are strong, but the lure of the scene is stronger and despite their strength one player loses his life in the process.

Although “H-Bomm” shares pentadic similarities with previously discussed advertisements, the *scene* and *agent* take center stage. The scene influences the agents within the advertisement who begin to behave in ways that put them in the spotlight and grant them the adoration of others. The scene influences the purpose of the advertisement which, in summary, relays the message that the need for popularity can destroy even the strongest individual (see Table 6).



**Table 6**  
**Dominant Parts of the Pentad Featured in “H-Bomm” (Scene, Agent, Purpose)**

Scene	Agent	Purpose
<ol style="list-style-type: none"> <li>1. Basketball court filled with admiring fans, bright lights, rousing music</li> <li>2. Same basketball court silenced with a gaping pit caused by the explosion of one of the players</li> </ol>	<ol style="list-style-type: none"> <li>1. Three physically fit, confident, attractive, African American basketball players</li> <li>2. The announcer</li> </ol>	<ol style="list-style-type: none"> <li>1. Establish a strong relationship with potential product users (audience) through admirable peer role models</li> <li>2. Stress the importance of being accepted by a crowd</li> <li>3. Makes point that the need to be accepted can destroy even the strongest amongst us</li> <li>4. Makes point to that destruction of strong, athletic male was in part his own responsibility because he chose to make adoration from others a priority</li> </ol>

“Body Bag: The Beach” uses three main parts of the pentad, *act*, *agent*, and *purpose*, to communicate the message to the audience. Recreational activities (acts) that adolescents typically participate in while at the beach are disrupted by the introduction of body bags that are presumed contain actual dead bodies (more acts). The attractive, athletic-looking, adolescents (agents) include the body bags in their activities (also acts), bouncing them on beach blankets, sunning with them near the shore of the ocean, and asking them if they need sun tan lotion. Contrasting the vitality of youth with death creates a conundrum, which brings the purpose of the advertisement to the forefront; the stark reality of potential death and loss of youthful vigor if one chooses to use tobacco.

Full responsibility for tobacco use is not placed on the adolescent in “The Beach”. The advertisement uses words written on signs held by healthy adolescents to convey a final, clear message that accuses the tobacco industry of lying to adolescents and causing them harm. The astute viewer may make the connection that the purpose of “The Beach”

is to confront the promises the tobacco company makes in regards to tobacco use (i.e., youthful vigor, sex appeal, vitality, attractiveness, athleticism) (see Table 7).

**Table 7**  
**Dominant Parts of the Pentad Featured in “Body Bag: The Beach” (Act, Agent, Purpose)**

Act	Agent	Purpose
<ol style="list-style-type: none"> <li>1. Pleasurable beach activities disturbed by the introduction of body bags</li> <li>2. Appearance of sign that clearly states the tobacco company does not tell the truth about the effects of cigarette smoking</li> </ol>	Physically fit, attractive adolescents	<ol style="list-style-type: none"> <li>1. Disturb tranquility of pre-existing pleasurable life of youth</li> <li>2. Heighten curiosity and bring stark reality (of death related to cigarette use) in the forefront</li> <li>3. Create contradiction between youth, vitality, attractiveness, athleticism and the use of cigarettes</li> <li>4. To make the point that the tobacco industry is responsible for contradictions related to the promises of cigarette smoking</li> </ol>

As is the case with the advertisement “H-Bomm” there is lots of activity taking place in the advertisement “Body Bag: The Tobacco Company”, but two prevailing parts of the pentad, *agent* and *purpose*, make the biggest impression on the audience. “Body Bag: The Tobacco Company” uses powerful agents as the means of transmitting the intended purpose to the audience. The agents are trendy, confident, adolescents. They work together as a cooperative unit to confront a major tobacco company, piling body bags (representing the yearly deaths caused by tobacco use) in front of the company’s offices. Threat of intervention by the company’s guards does not dissuade the youth—they continue to work together to confront the company. The purpose is clearly expressed through the vigor and rebellion of these youth; youth can redirect rebellion in a positive direction and become empowered in the process. The irrepressible nature of adolescents

is no match for the tobacco industry. There is strength in numbers and when adolescents work together on their own behalf, they can bring down those who try to hurt them, in this case, the tobacco industry (see Table 8).

**Table 8**  
**Dominant Parts of the Pentad Featured in “Body Bag: The Tobacco Company” (Agent, Purpose)**

Agent	Purpose
Positively rebellious, adolescents (Trendy, unique, representing all races and personality types)	<ol style="list-style-type: none"> <li>1. Establish strength in numbers and power associated with adolescents cooperating for a positive cause</li> <li>2. Create sense of wanting to belong and be part of a positive peer experience</li> <li>3. Create sense of solidarity amongst adolescents Emphasize irrepressible nature of adolescents</li> <li>4. Emphasize radical behaviors focused in a positive direction</li> <li>5. Create feeling of anarchy, youthful rebellion, powerful enough to confront those responsible for deaths related to tobacco use (the tobacco industry)</li> </ol>

The last advertisement from the American Legacy Foundation takes a very different approach than the other advertisements. “Rat Poison” uses two parts of the pentad, *act* and *purpose*, to convey the message to the audience. “Rat Poison” uses an electronic sign and written words that appear on the screen to make clear statements about the lethality of tobacco. The acts (the appearance of clearly worded, written statements) directly communicate the purpose. There is no guesswork or interpretation needed to comprehend the intended message. The advertisement is simple and straight forward (see Table 9).

**Table 9**  
**Dominant Parts of the Pentad Featured in “Rat Poison” (Act, Purpose)**

Act	Purpose
Clearly stating the that tobacco is lethal	<ol style="list-style-type: none"> <li>1. Persuade that tobacco is lethal</li> <li>2. Clearly convey anti-smoking message</li> </ol>

### **Dominant Parts of the Pentad: Philip Morris's Youth Smoking Prevention Program**

Two of the advertisements created by Philip Morris feature an identical pentad configuration. “Fish” and “Chimp” use three of the five primary parts of the pentad to convey their message to the audience. The three featured parts of the pentad are *act*, *scene*, and *purpose* (see a comparison of the pentad configurations in Table 10).

“Fish” and “Chimp” feature groups of adolescents (agents) socializing (act). The central character (agent) in “Fish” is an adolescent female, who loses the attention of a male admirer when she chooses to take out a cigarette (act). The same scenario is played out in “Chimp” but the central character (agent) is an adolescent male who loses the admiration of a female admirer. In both advertisements, the central character is morphed into a fish (in “Fish”) and a chimpanzee (in “Chimp”) when they take out a cigarette. The act of changing the adolescent into an animal has the intended purpose of showing that cigarette smoking makes an individual look ridiculous and unattractive to members of the opposite sex.

Each of the advertisements contains blatant anti-smoking messages. The Surgeon General's Warning is superimposed at the bottom of the screen early on in each of the advertisements. The warning is a generic one and is difficult to notice because it appears in small, white lettering at the bottom of the screen. At the end of each advertisement, the slogan for the Youth Smoking Prevention Program appears on screen. “Think. Don't Smoke” prominently features the Philip Morris name and logo.

The scene plays an important role in “Fish” and “Chimp” because of the effect that it has on the overall purpose of the advertisement. Although the scenes differ in the

advertisements, the qualities of the scenes remain the same. The scene in “Fish” is an adolescent party in a suburban household. The house is bland, the adolescents at the party are bland, and the party atmosphere is bland. The blandness of the scene screams to the audience and to the party goers that there have to be more exciting things to do. When the cigarette is introduced and the adolescent female is morphed into a fish, the cigarette makes the scene more exciting and unique, because a risk taking element is added to an otherwise dull environment. The same occurs in “Chimp”. The scene is a diner that looks as if it came straight out of the 1950’s. The scene is bland until the adolescent male takes out a cigarette. Then the real party begins. The adolescent male morphs into a loud, rambunctious chimpanzee wearing a tiny football jersey. Instead of representing tobacco use as unattractive and ridiculous, the cute, cigarette-smoking chimp portrays tobacco use as entertaining and adorable. The portrayal may have a reverse effect; instead of convincing adolescents not to smoke, the engaging chimpanzee may remove the stigma associated with cigarette smoking and smokers.

**Table 10**  
**Comparison of Acts, Scene and Purposes Featured In “Fish” and “Chimp”**

<b>Pentad Part</b>	<b>“Fish”</b>	<b>“Chimp”</b>
<b>Act</b>	<ol style="list-style-type: none"> <li>1. Socializing in positive peer groups</li> <li>2. Introduction of negative (yet unique) element (cigarette)</li> <li>3. Appearance of Surgeon’s General Warning</li> <li>4. Loss of admiration of peer</li> <li>5. Morphing into a fish</li> <li>6. Appearance of (self-focused) anti-smoking sentiment</li> </ol>	<ol style="list-style-type: none"> <li>1. Socializing in positive peer groups</li> <li>2. Introduction of negative (yet unique) element (cigarette)</li> <li>3. Appearance of Surgeon’s General Warning</li> <li>4. Loss of admiration of peer</li> <li>5. Morphing into a chimp</li> <li>6. Appearance of (self-focused) anti-smoking sentiment</li> </ol>
<b>Scene</b>	Party in the living room of a middle class home (void of “color”/very generic)	1950’s-type diner (void of “color”/generic appearance); “unrelatable” environment (unlikely that such environments exist in 21 <sup>st</sup> century)
<b>Purpose</b>	<ol style="list-style-type: none"> <li>1. Sets example of positive peer interaction.</li> <li>2. Creates a unique situation; draw attention to the cigarette and user of the cigarette.</li> <li>3. To warn of the dangers of smoking.</li> <li>4. Example of consequences of smoking.</li> <li>5. To show that smoking is unattractive and ridiculous but also entertaining so may have a reverse effect and smoking may be seen as desirable (especially in contrast to generic environment).</li> <li>6. To blatantly explain that if you smoke, you are not thinking; excuses responsibility of the tobacco industry.</li> </ol>	<ol style="list-style-type: none"> <li>1. Sets example of positive peer interaction.</li> <li>2. Creates a unique situation; draw attention to the cigarette and user of the cigarette.</li> <li>3. To warn of the dangers of smoking.</li> <li>4. Example of consequences of smoking.</li> <li>5. To show that smoking is unattractive and ridiculous but also entertaining so may have a reverse effect and smoking may be seen as desirable (especially in contrast to generic environment).</li> <li>6. To blatantly explain that if you smoke, you are not thinking; excuses responsibility of the tobacco industry.</li> </ol>

“Karate Class” and “Follow the Leader” use similar pentad patterns in slightly different ways (see Table 11 and Table 12). Both incorporate *act*, *agent*, and *purpose* as the three primary parts of the pentad to convey the message to the audience. However, the intensity of the agents’ personalities and the impact this intensity has on the purpose of the advertisements differ.

The central agents in “Karate Class” are mild characters. The female who chooses not to smoke may not be a personality type that a risk-taking adolescent audience prone to experiment with cigarettes would want to emulate. She is meek, quiet, and apologetic

to the smoker when he loses his karate bout, which he supposedly loses due to his choice to smoke. She seems to win the tournament by default, not real athleticism, because her only real competition is weakened by his nicotine habit.

The male central agent (the smoker) is smaller than the female and physically weak in stature. This could be related to his cigarette use, but because his physical attributes appear to be the result of heredity, not smoking, the audience may find it difficult to believe smoking is what lost him the tournament. His natural physical inheritance does not make him the best candidate for karate.

“Follow the Leader” uses an agent who is much more aggressive than the agents in “Karate Class”. He speaks in a manner similar to that of parent speaking to child. He lectures about responsible behaviors and admonishes adolescents for influencing children in making the same choice. Portions of the audience may not be able to accept a peer speaking to them in such an authoritarian style.

The acts exhibited in “Karate Class” and “Follow the Leader” occur in a similar pattern. “Karate Class” uses acts to relay the consequences of cigarette use. “Follow the Leader” is a series of testimonials from a straight-forward, adolescent male. However, “Follow the Leader” and “Karate Class” fill a great deal of the overall length of the advertisements with activities (acts) that make it easy for the audience to forget they are watching anti-smoking advertisements. “Karate Class” is full of scene after scene of adolescents participating in a karate competition. “Follow the Leader” is full of skateboarding scenes and skateboarding testimonials. The overabundance of these acts deflect from the intended anti-smoking message.

**Table 11**  
**Dominant Parts of the Pentad Featured in “Karate Class” (Act, Agent, Purpose)**

Act	Agent	Purpose
<ol style="list-style-type: none"> <li>1. Positive peer socializing</li> <li>2. Introduction of subtle temptation (asked to smoke)</li> <li>3. Appearance of Surgeon General’s Warning</li> <li>4. (Abundance of) positive adolescent activity (karate class)</li> <li>5. Non-smoker is rewarded with trophy</li> <li>6. Smoker is not rewarded</li> <li>7. Expression of sympathy for smoker</li> <li>8. Appearance of self-focused anti-smoking sentiment</li> </ol>	<ol style="list-style-type: none"> <li>1. Meek and apologetic adolescent female (who chooses not to smoke)</li> <li>2. Physically weak adolescent male (who chooses to smoke)</li> </ol>	<ol style="list-style-type: none"> <li>1. Example of positive peer interaction (which is somewhat dull and sets tone for characters and advertisement).</li> <li>2. Shows that it is possible to say no to smoking but minimizes peer pressure.</li> <li>3. Subtle warning of the dangers of smoking.</li> <li>4. Positive adolescent activity that acts to dominate the advertisement and deflect the attention from the professed intent.</li> <li>5. Rewards come to those who work hard and practice and choose not to smoke.</li> <li>6. Rewards do not come to the weak and those who do not work for what they want and who choose to smoke.</li> <li>7. Shows compassion for smokers and regret on the part of the non-smoker for beating him.</li> <li>8. To blatantly explain that if you smoke, you are not thinking; excuses responsibility of the tobacco industry.</li> </ol>



**Table 12**  
**Dominant Parts of the Pentad Featured in “Follow the Leader” (Act, Agent, Purpose)**

Act	Agent	Purpose
<ol style="list-style-type: none"> <li>1. Abundance of positive adolescent activity (skateboarding)</li> <li>2. Testimonial regarding the virtues of skateboarding</li> <li>3. Testimonial regarding the importance of being an example to siblings</li> <li>4. Generic anti-smoking warning</li> <li>5. Expression of anti-smoking sentiment regarding younger siblings</li> </ol>	<p>Adolescent male</p>	<ol style="list-style-type: none"> <li>1. Dominates advertisement and takes focus off anti-smoking theme.</li> <li>2. Offers positive recreational option while further deflecting from point of the advertisement.</li> <li>3. Introduces guilt as a motivator to do well; places blame on older siblings for younger siblings' choices; further deflects from anti-smoking theme and lecturing may turn off some audience members.</li> <li>4. Subtle warning of the dangers of smoking.</li> <li>5. Lays blame on older siblings for younger siblings' choice to smoke; excuses responsibility of the tobacco industry; may isolate large portion of the audience who do not have younger siblings or do not like to be lectured to.</li> </ol>

### **Identifying Ratios**

The identification of *ratios* was the next step in applying the pentad to the contents of the advertisements. Establishing which ratios appeared most prominently in the advertisements further assisted the researcher in looking beyond the parts of the pentad to come to an understanding of how the parts worked together to create meaning so that the true intent of the rhetorical acts could be understood. Philip Morris and the American Legacy Foundation state that the (self-professed) intent of their anti-smoking advertising campaign is to reduce teen smoking. However, the identification of ratios allowed the researcher to delve past the campaigns' professed intent and discover just

how effectively the rhetorical acts contained within the advertisements communicate an anti-smoking message.

Ratios were determined using the dominant parts of the pentad that occurred in each advertisement, as outlined in the previous section. According to Burke, the parts of the pentad that most obviously communicate the message to the audience are the parts of the pentad that work in unison to create the true (and sometimes hidden) meaning and intent of the advertisements. A summary of message(s) communicated to the targeted audience by the selected advertisements as indicated by the dominant ratios follows (also see Appendix C for brief summation of ratios).

### **Dominant Ratios: The American Legacy Foundation's truth Campaign**

#### **"Tru Ride"**

There are two dominant ratios that emerge in "Tru Ride": *act-purpose* and *agent-purpose*. In the *act-purpose ratio* acts that take place in "Tru Ride" do an effective job relaying the intended purpose. The product endorser's actions become obvious by the end of the advertisement as the acts leading to the primary agent's destruction increase in intensity and the endorser's reactions to the acts de-intensify. The endorsers of the product ("Tru Ride" employees) are very animated throughout the advertisement, and use smiles, laughing, gestures of reassurance (i.e., "thumbs up" symbol) to convince the customers that their product (a rental car) is harmless and reliable. Two customers use the product with no ill effects. The third, a man who is smaller in stature than the other two customers, who appears more disheveled in terms of his clothing, and whose facial expressions indicate that he is reluctant to use the product, dies when he starts his rental car and it explodes. The bus driver in "Tru Ride", who represents the tobacco company,

drives the doomed customer to his fate and does not react to the explosion, does nothing to help the vulnerable customer, and simply drives off after the car is engulfed in flames. The initial vivid acts of the endorser draw the customer in and manipulate him to the point of (self) destruction.

The acts described here do an effective job of relaying the purpose of the advertisement. The American Legacy Foundation believes that the tobacco industry has spent years convincing adolescents of the harmlessness of their product. They urge adolescents to stand up to the tobacco industry, and not accept the rhetoric that has been directed at them (thetruth.com, 2002). Through the use of vivid and exaggerated acts, especially the act of (self) destruction, the purpose of the advertisement is conveyed—the product (“Tru Ride”) and product endorser (“Tru Ride” employees) will destroy those who use the product.

The second prominent ratio that emerges from “Tru Ride” is the *agent-purpose ratio*. Although the purpose of the advertisement appears to successfully come to life through the acts, there may be some unintended reactions in the viewer when the agent-purpose ratio is taken into consideration. The acts of the customer who is destroyed represent the actions of a *vulnerable* (tobacco user), who allows himself (or herself) to be manipulated by the promises and rhetoric of a corporation (the tobacco industry). When the vulnerable customer in the ad is destroyed, he has not only the company (or tobacco industry) to blame, he has himself to blame because despite his reluctance he follows through with actions that lead to his demise. The *purpose*, intended or otherwise, is to accentuate that those who chose to smoke contribute to their own downfall and have been manipulated by the tobacco industry.

Although an adolescent audience was not interviewed to determine reactions to the advertisements, based on research related to the attitudes of at-risk adolescents (USDHHS, 1994a) and research related to adolescent self-perception (Chapin, 2000; Henriksen and Flora, 1999; Welkenhuysen, Everkiebooms, Decruyenaere, and Vanderberghe, 1996; Harris, 1996; Horrens, 1996; Duck and Mullin, 1995; Whalen, Henker, O'Neil et al, 1994; Irwin, 1993; Quadrel, Fischhoff and Davis, 1993; Arnett, 1992; Hingston, Strunin, Berlin and Heeren, 1990; Perloff and Fetzer, 1986; Weinstein, 1989e, 1987d, 1983c, 1982b, 1980a) some hypothetical conclusions as to audience perception are worth discussing. Theoretically speaking, if a viewing audience of teens comes to understand the purpose of the advertisement as determined through this analysis, they may be hesitant to admit to personal weakness and hesitant to accept this message from the advertisement. Being compared to a vulnerable character who is not as attractive, not as well put together, and not as confident as the customers who use the product and are not destroyed may not be a desirable comparison for most adolescents. The audience may choose to compare themselves to the confident, attractive, strong customers who use "Tru Ride" prior to the vulnerable customer. The stronger agents met with no ill effects, and a perceived message may be that the majority of those who experiment with harmful substances will have no ill effects either.

### **"Rid-A-Zit"**

"Rid-A-Zit" is very similar to "Tru Ride". Once again, the acts relay the intended purpose of the advertisement, therefore the *acts-purpose ratio* is easily identifiable. The purpose of the advertisement suggests that the product (Rid-A-Zit) and product endorser (a secure, adolescent female and peer of the product user) will destroy the user of the

product. The acts are vivid and exaggerated, especially the act of (self) destruction and cries for help that go unanswered by the product-endorsing peer. The problem with “Rid-A-Zit” has to do with the peer as endorser. This leads to a discussion of the second prominent ratio.

The *agent-purpose ratio* is the second dominant ratio that emerges from “Rid-A-Zit”. The agent assists in relaying the purpose of the advertisement, but perhaps not the intended purpose. In “Tru Ride” the agents are employees and part of a corporation. They may try to be friends of the product user, but the existing relationship is that of corporation and customer so the agent more clearly represents the tobacco industry and the purpose more clearly seen as the tobacco industry trying to manipulate potential tobacco users. However, in “Rid-A-Zit” the endorsers of the product are peers and desirable role models. They are the same age as the user of the product who is destroyed. The agents (peers) may convey to the audience an unintended message or purpose, it being that friends are responsible for pressuring individuals to use a harmful product (“Rid-A-Zit”). The peer-as-endorser agent takes the focus off the tobacco industry and puts it on the peer group.

The message of peer pressure and being aware that some friends may try to convince an individual to commit harmful acts may be a positive message. However, if the viewer does not believe that his or her peer group would act callously towards them, or if the viewer has a tremendous amount of loyalty towards their peers, they may dismiss this (perhaps unintended) message of the advertisement. In addition, the same problems mentioned earlier related to using a vulnerable central agent relates here as well. The

female who uses the product is depicted as vulnerable. A viewing audience that does not want to think of themselves as vulnerable may dismiss the message.

### **“Splode”**

“Splode” too follows a format similar to that of “Tru-Ride” and “Rid-A-Zit”. The *act-purpose ratio* emerges prominently along with the *agent-purpose ratio*, with many of the same strengths and weaknesses in terms of the intended message. The acts communicate the intended purpose of the advertisement. The purpose of the advertisement is to imply that the product (“Splode”) and product endorser (“friends” who set an example and use “Splode”) will destroy the user of the product. The acts are vivid and exaggerated especially the act of obtaining the product, following the example of peers who use the product, and the act of (self) destruction. In this situation, the product user’s actions are not as obvious as they are in “Tru-Ride” or “Rid-A-Zit” in that the endorsers of the product are friends and role models who appear to just be having fun. The acts depicting fun, excitement, encouragement, and belonging to a group take precedence. Just when it seems like the actions of the agents are positive and beneficial, the act of destruction and lack of concern shown by peers (and endorsers of the product) become glaringly obvious and the purpose of the advertisement is clear—if you participate in risky acts (like tobacco use) you will be harmed and perhaps even destroyed, and those who encourage such behaviors will abandon you when most in need.

However, the act used to represent tobacco use may be too vivid and too enticing in “Splode”. The primary act which the ad uses to represent tobacco use is bungi jumping. Agents jumps off a bridge into the canyon below to acquire a can of “Splode”, grab it on the way down and drink it on the way up. The act may be viewed as radical and

invigorating and the risk well worth it. The anti-tobacco message may be completely lost in the splendor of the act.

The *agent-purpose ratio* also detracts from the intended message as it did in “Rid-A-Zit”. In “Splode” the endorsers of the product are peers and very desirable role models. They are the same age as the user of the product who is destroyed. They are good looking, have their own sense of style, appear physically strong, and are risk-takers. The agents here may be too desirable and following their example worth the risk of harm. The ad may convey that emulating the peers in this advertisement could be advantageous in terms of belonging to a desirable peer group. The fear of (self) destruction may be only a distant after-thought.

### **“H-Bomm”**

When considering a *scene-agent ratio*, the qualities of the scene influence the actions of the agent. In one set of circumstances, agents may behave in a way that is appropriate for the scene, but in another situation, they may act completely differently. When viewing “H-Bomm”, the researcher began to ask herself if the circumstances were different, would the agents (players) have reacted the same way. The scene is a basketball auditorium filled with cheering, adoring fans who encourage behaviors in the players. As the cheers heighten, as the challenge to perform physically is intensified by the players competing with one another, and as the spotlight highlights the physical prowess of the players, the players rise to the occasion and perform greater and more physically challenging acts. The scene makes the biggest impact and takes precedence over the supposed intended anti-smoking message or purpose of the advertisement. It becomes difficult to view the featured product as potentially destructive, (“H-Bomm”

sneakers being compared to tobacco), because the product (sneakers) does not appear to be impacting the agents (negatively or otherwise). The greatest impact on the players is the environment they are in. The players behaviors appear to change in positive ways as the qualities of the scene (cheers, lights, challenges from other players) intensify.

The *scene-purpose ratio* is closely related to the previous. The intensity of the scene influences the purpose of the advertisement in a manner that may not be the intended purpose of the creators. The players appear to be performing because of the situation they are in. If the same three basketball players were in a school yard shooting hoops as friends, not competitors in an auditorium full of adoring fans, bright lights, and a spotlight highlighting their every move, they may not be so intent on impressing those who cheer them on, and may not keep “upping the ante” by performing more physically challenging and potentially harmful court moves. The players in the ad are incited to act based on the environment they are in. The purpose of the advertisement is a cautionary one, but not warning about tobacco use. Instead the advertisement insinuates that one can become caught up in the moment, and behave in potentially harmful ways based on a fleeting sense of popularity associated with temporary circumstances. The ad appears to be saying that performing in ways that are out of character in normal circumstances and which may be potentially harmful, all for the short-lived “rush” that often accompanies status is not worth it. Although this may not be the intended purpose of the advertisement, it is still a strong message.

### **“Body Bag: The Beach”**

“The Beach” is one of the American Legacy Foundation’s strongest advertisements, based on the message that is conveyed to the audience through the ratios



that emerge from its text. The *act-purpose ratio* dominates the advertisement. “The Beach” makes use of acts to express the intended purpose. The advertisement is initially full of fun, beach activities which are disturbed when a group of adolescents begin pulling body bags onto the beach. The body bags are introduced to the fun beach scene, creating stark contrasts—youth, beauty, and vitality coexist along side death and decay. The juxtaposition of blatantly contradictory acts performed by vital and attractive adolescents gets across the advertisement’s purpose; the body bags, or more specifically the demise of those in the body bags, are a result of tobacco use. If the purpose of the advertisement is unclear the last few scenes of the advertisement clarify what may be misunderstood. Adolescents hold up signs on the beach which state, “What if the tobacco industry told the truth?” The ad’s purpose is to expose the lies of the tobacco industry, in relation to promises made about the effects of cigarette use. The acts transmit the message that one can not be youthful and vital if one uses tobacco products.

The *agent-purpose ratio* also comes into play. The agents used in the advertisement are all extremely attractive adolescents. They are hip, vital, and athletic. The agents are also representative of a variety of racial groups and personality types. It can be assumed that a full range of adolescent audience members would be able to find an agent they can identify with or want to emulate. The agents reinforce the purpose of the advertisement—youthful vitality, attractiveness, and athleticism can not coexist with tobacco use.

### **“Body Bag: The Tobacco Company”**

“The Tobacco Company” is the most persuasive of all of the American Legacy Foundation’s advertisements, because it leaves little to interpretation. There are no

questionable role models or questionable behaviors committed by the agents. The agents are all strong and racially diverse, and they participate in behaviors that are risky—in a constructive “rock the establishment” sort of way.

What seems to override all other factors in “The Tobacco Company” are the agents involved and their impact on the purpose of the advertisement. The agents are adolescents, working in cooperative efforts to confront the tobacco company, whose building they are accosting. They do not back down to intimidation by authority figures, instead they become the intimidators. An adolescent male with a megaphone confronts the tobacco company as to the lies it tells the public and shouts his confrontations at the building. The agents represent various kinds of adolescents, all of whom have their own personal style and appear to be unique individuals in appearance. They are desirable characters and role models, especially for a potential adolescent viewer who wants to change the world in a rebellious yet productive manner. The agents convey the purpose. The agents’ actions convey the message that you do not have to listen to the tobacco industry; you can confront the tobacco industry and expose their attempts at manipulation for personal gain.

### **“Rat Poison”**

“Rat Poison” is the most simple of all of the American Legacy Foundation’s advertisements, and relies on the *act-purpose ratio* to get its message across. The advertisement clearly offers information regarding the dangers of cigarette smoking. There are no hidden messages. The purpose of the advertisement comes across through the acts of the advertisements. The prominent acts involve electronically conveyed messages that appear on a screen held by an adolescent male saying that cigarette smoke

contains a hundred more poisons than rat poison. The scene and agent fade into the background. The acts state the intended purpose of the advertisement, which is to emphasize the health risks involved in smoking.

### **Dominant Ratios: Philip Morris's Youth Smoking Prevention Program**

#### **“Fish” and “Chimp”**

“Fish” and “Chimp” follow an identical format, thus the ratios that emerge are identical and transmit the same message. The *act-purpose ratio* is the first that will be discussed. “Fish” and “Chimp” both make use of acts to put across the intended purpose. The acts are simple and easy to comprehend, and deal with adolescent socialization, the introduction of a cigarette, and rejection based on use of the cigarette. The intended purpose of the advertisement is that if one chooses to smoke, one will lose popularity, the admiration of others, and look foolish in the process. This is the self-professed *intended* purpose of the advertisement (Philip Morris, 2000) but issues arise as to the effectiveness of the intended purpose based on the analysis of the ratio(s).

The act of introducing a negative element (cigarette) makes the user of the cigarette stand out from a crowd of very generic looking adolescents. It draws attention to the adolescent and makes the user of the cigarette and the cigarette unique. Because the cigarette never appears lit and the user of the cigarette never actually smokes it, the cigarette appears harmless.

After taking the cigarette out of the pack, the user of the cigarette morphs into a fish (in “Fish”) and a chimpanzee (in “Chimp”). The choice of using a fish and chimpanzee makes the intent more suspect. Why not more hideous and less appealing creatures? In addition, because the act of morphing into animals is not based in reality

(people who smoke do not really turn into brightly colored fish or cute chimpanzees), the consequences of smoking do not seem that bad and are even amusing.

The central agents in the advertisements (the individuals who choose to smoke) lose the attention of admirers who initially appear interested in them before they choose to smoke. But, throughout the advertisements the smokers act so indifferent and even belligerent towards the admirers that it appears the smokers do not care that the attention of the admirers was lost. If the smokers do not care, is there a loss at all?

Even the blatant act of introducing of the Surgeon's General Warning, which at one point is superimposed at the bottom of the screen, conveys an intended message (to warn kids about the health hazards of smoking) but the warning is generic and subtle as if the advertiser does not want to draw attention to it.

The *scene-purpose ratio* is also worth discussing. The scenes in "Fish" and "Chimp" may create unintended ideas in the target audience, which would diminish the intended purpose. The scene in "Fish" is a party which takes place in the living room of a suburban home. The best way to describe the party and the home is "beige," meaning there is very little variety, color, or life to the party or the party's surroundings. The adolescents stand in groups and socialize with each other, but there is not much else going on in terms of fun. The scene used in "Chimp" is very similar. Instead of a party, the scene is a restaurant, but as is the case in "Fish," the restaurant is generic and the adolescents who socialize with one another in the restaurant are generic. The waitresses in the restaurant are middle aged or older and wear uniforms reminiscent of the 1950's. In fact, the entire restaurant looks like a diner out of the 1950's but not a trendy, retro diner,

but a diner that appears to have traveled through time to find itself in the twenty-first century.

If the scenes are evaluated from the self-professed, intended perspective of the campaign (Philip Morris, 2000), then the lack of negative behaviors, colorful surroundings, and unique individuals is designed to show the target audience that kids can have fun in calm and safe environments. However, the environments (scenes) are so calm, so safe, and so lacking in anything remotely fun or unique, the message that is interpreted may be that environments similar to it are boring, not fun, and much too “beige”. Within the advertisement, the scenes encourage the adolescents who choose to smoke to break out of the mundane and commit an act that shows individuality and rebelliousness. The cigarette gives the adolescent “color” in a literal sense in terms of the adolescent female who morphs into a tropical fish and a figurative sense in the case of the adolescent male who becomes a lively and entertaining chimpanzee. The scene may encourage the acceptance of (negative) behaviors that do not seem as generic and mundane as the activities of the “good” adolescents that appear in the scene.

### **“Karate Class”**

“Karate Class” uses acts to get across the intended non-smoking message to the target audience, thus incorporating the *act-purpose ratio*. However, the types of acts and how these acts relay the purpose come into question. The majority of the advertisement is filled with scenes of adolescents performing at a karate tournament. It is assumed that the intended message is to show healthy forms of recreation. However, the advertisement contains scene after scene of karate competition. These scenes far outweigh those that explain the intended message of the advertisement, which deals with peer pressure and

smoking. It is easy to forget that the advertisement is an anti-smoking advertisement and come to believe that it is a public service announcement about the virtues of karate.

The acts related to peer pressure are easily remedied. For example, when the female character is asked if she would like to smoke, she says no and the male character who suggests it cheerfully says “all right” and walks away. There is no further urging of the female adolescent by the male adolescent to try the cigarette. “Just say no” seems to resolve the situation with little difficulty. But as the infamous Nancy Reagan endorsed “just say no” to drugs program proved, just saying no may not be enough to thwart the influence of peer pressure (Reaves, 2001, February 15). A longitudinal study of children who participated in *DARE* (Drug Abuse Resistance Program), which uses a “just say no” philosophy as its core, found that children who completed DARE were no more successful at coping with the influence of peer pressure than children who did not. Ten years after their involvement in DARE, these now young adults were no less likely to smoke cigarette or use other illicit drugs and had not developed better coping skills to deal with peer pressure related to substance use than those individuals who did not participate in the program (Reaves, 2001, February 15). Yet, Philip Morris presents acts which adopt the same simplistic “just say no” solution to peer pressure in the “Karate Class” advertisement; acts which appear to be ineffective in terms of representing realistic and useful tools to deal with pressure from peers to smoke.

And again, as is the case in advertisements created by Philip Morris that were previously discussed, the easily missed Surgeon’s General Warning appears on screen, but due to the subtlety of the message, is an ineffective act. The hard to read lettering appears only briefly (for approximately three seconds) and is easily missed if the viewer

looks away from the screen. The understated health warning makes it appear that Philip Morris is not serious in terms of wanting to warn adolescents about the hazards related to tobacco use.

When the male character struggles during the tournament, the voice of an adolescent female says, “To get what you want you can’t let cigarettes or anything else get in your way.” This comment leads to ambiguity on the part of the overall intended message; was it cigarettes that got in the adolescent male’s way, or something else? The anti-smoking message is further confused when the adolescent girl mouths the words “I’m sorry” to the male. This act excuses the negative act of smoking cigarettes as the blame for his failure, and allows the adolescent female to take the blame for his poor performance because perhaps she was too competitive, too athletic, or too “good” by not accepting the cigarette when the loser of the competition offered it. Her sympathy for the adolescent male can be further interpreted as sympathy for smokers.

The “*agent-purpose ratio*” presents further problems with the intended message. The agent used to represent the negative effects of smoking may not be an effective choice. He is noticeably smaller than the female he competes against. He is also somewhat weak looking in action and in personal attributes (i.e., his voice). Philip Morris could have chosen this male as a means of telling the audience that smoking weakens individuals and only the most vulnerable amongst us smokes. However, the scene could also be interpreted that the individual loses the tournament because he is small and not as physically able as the female he competes against.

The female character, who is established in the advertisement as being the one who is strong and says “no” to cigarette smoking, is not what is normally considered a

strong role model. She is meek in mannerisms and apologetic when she wins the tournament. She seems to win not because of her physical abilities, but by default because her only real competition is weaker than she is.

### **“Follow the Leader”**

“Follow the Leader” uses acts to get across the intended non-smoking message to the target audience, which indicates the *act-purpose ratio* is dominant. Once again, Philip Morris fills the advertisement with scenes of adolescent recreation, this time the recreation being skateboarding. Not only does the advertisement heavily rely on skateboarding scenes to get across its intended message, it enhance the visual skateboarding scenes with voice-overs from an adolescent male who explains the virtues of skateboarding. It is assumed that the intended message is to show healthy forms of recreation. The advertisement contains scene after scene and testimonial after testimonial of skateboarding. These scenes far outweigh the scenes that deal with (anti) smoking sentiments. As a result, it becomes easy to forget that the “Follow the Leader” is an anti-smoking advertisement.

And once again, the blatant introduction of the Surgeon’s General Warning is hidden at the bottom of the screen, in the same hard to read, small lettering as used in previously discussed Philip Morris advertisements.

The *agent-purpose ratio* is also worth noting. The agent (an adolescent Hispanic male) plays a strong role in conveying the intended purpose to the audience. He is the dominant agent in the advertisement and the only agent who speaks. When he speaks, he sounds much like a parent lecturing to a child, in that he stresses the importance of being a role model to younger siblings. The agent and his use of rhetoric accomplish two



things. On one hand, he induces guilt, laying blame for younger children's choice to smoke or not to smoke on their older brothers and sisters. On the other hand, the advertisement's spokesperson neglects a segment of the potential viewing audience who may not have younger siblings. The message from the agent becomes one that potentially endorses cigarette smoking, as long as the smoker does not have a younger person in his or her life who may model their risk-taking behavior.

The advertisement also runs the risk of using an unappealing agent. The adolescent used is not particularly unique and displays no traits that would draw individuals to him in terms of charisma. He also lectures in a parental manner. He is Hispanic, but only his slight accent gives him away. All attributes associated with this agent are generic in nature. He looks like, dresses like, and acts like every other depiction of adolescents found in the Philip Morris advertisements. His nonspecific qualities combined with his adult-like lecturing may estrange a large segment of the target audience.

## Chapter Six

### Discussion and Implications

#### Introduction

The discourse that takes place in the anti-smoking advertisements created by Philip Morris and the American Legacy Foundation's *truth* campaign provides insight into the manner in which both use rhetoric to persuade the audience of their intended message. Both Philip Morris and the American Legacy Foundation purport to reduce the amount of teen smoking, by persuading youth that smoking is harmful to them.

#### ***Philip Morris:***

“We do not want our children to smoke; youth smoking is a serious problem and we want to be part of the solution. Ours is much more than a philosophical commitment—we back it up every day with actions and programs which are designed to help prevent children from buying cigarettes; to help them not to smoke; to help them understand that smoking is not “cool”; and to realize that they should not define themselves by smoking” (Philip Morris, 2000).

#### ***The American Legacy Foundation:***

“The primary focus of the *truth* campaign is youth aged 12-17 years old. Particularly those who are most open to tobacco. The aggressive, irreverent, and humorous messages may be hard for adults to swallow, but they are intended to connect with often hard-to-influence teens who are open to tobacco use” (truth, 2000).

Both Philip Morris and the American Legacy Foundation contend that they present convincingly persuasive anti-smoking appeals. However, does the rhetoric they offer regarding the purpose of their campaigns coincide with the rhetoric expressed in their anti-smoking advertisements? This chapter answers research questions and draws conclusions as to which campaign produced the most persuasive anti-smoking advertising appeals.

This chapter is divided into six sections. (1) Motives versus self-professed intent. The discussion begins by identifying conflicts that occurred in some of the advertisements related to motives (or completed acts) and intention. (2) Covert rhetoric and intentions. Closely related to the topic of motives and intentions is what this thesis refers to as *covert rhetoric and intentions*. This concept is discussed in section two. (3) Consubstantiality. The use of Burke's theory of consubstantiality is of particular relevance because both advertising campaigns assert that they want to reach teens who are at risk of smoking. Section three of this chapter addresses how effectively the campaigns accomplish this assertion based on the premises of Burke's theory of identification. (4) The perceived role of adolescents. In section four of this chapter, arguments are made regarding how each campaign perceives the role of the target audience in terms of making the decision to smoke cigarettes.

(5) Distinctiveness. This thesis makes the argument that besides being able to reach the intended audience and understand the intended audience, effective advertisements must clearly convey their message to the intended audience. In section five of this chapter, Burke's theory of order and form are discussed in conjunction with

concepts of emotional response. This discussion assists in evaluating the potential ability the advertisements have to get the intended anti-smoking appeals to the target audience.

(6) Persuasive attack and accountability. Finally, this chapter looks at the inferences made by each campaign in terms of the role the tobacco industry plays in the problem of teen smoking. The presumed role of the tobacco industry in the ads allows great insight as to the focus of the advertisements message. Blame placed completely on the tobacco industry versus complete exoneration of the tobacco industry leads to interesting conclusions related to overall effectiveness of the intended message.

### **I. Motives versus Self-Professed Intent**

*How does the intent of the message differ in both campaigns? Do the representations of motives (as defined by Burke) coincide with the self-professed intent of the campaigns?*

The most important aspect of pentad analysis is determining the *act*. The reason is two-fold. First, naming an act leads to an understanding of choices (Blakesley, 2002). It is the first step in understanding the other parts of the pentad because it begins the process of thinking about what motivated the act. Second, Burke defines *motives* as completed acts. Prior to analysis, this researcher assumed that the anti-smoking advertisements of Philip Morris and the American Legacy Foundation were created to reduce the incidence of teen smoking. Therefore, it was further assumed that *motives*, or completed acts, contained within the advertisements would support an anti-smoking theme. If the ads did not, a conflict would exist between motives and intentions which would decrease the overall effectiveness of the purported goal of the advertisements. After identifying the *acts* found in each advertisement there did appear to be conflicts

between motives (or completed acts) and self-professed intentions in some of the advertisements.

The obvious and most glaring discrepancy that occurs between motives and intentions occurs in the Philip Morris advertisements. Two of the advertisements, “Karate Class” and “Follow the Leader”, spend a great deal of time focusing on activities that have little to do with an anti-smoking message. The *motives* (acts featuring adolescents participating in recreational activities) serve as a strong veneer, skillfully disguising a weak anti-smoking theme.

“Fish” and “Chimp”, the remaining two advertisements produced by Philip Morris introduce a supposedly negative element (a cigarette) to an adolescent social situation. The professed intent of the advertisements is to convince the audience that smoking will lead to being outcast by one’s peer group. However, the mild presentation of the motives that deal with this issue does not leave this impression. Instead, smoking and the ramifications of smoking are portrayed as harmless and even comical and the user of the cigarette as unique and colorful.

The Philip Morris advertisements use verbal and non-verbal motives to communicate many things other than the ill effects of smoking. “Fish” and “Chimp” use bland representations of adolescents and their environments to seemingly portray the lives of typical adolescents. The nonspecific representation of adolescent life transmits the message that a typical teenager’s life is boring and void of “color”. “Color”, in a literal sense and a figurative sense, is introduced to the advertisement with the introduction of a cigarette and morphing of the cigarette user into a lively fish and chimp. The acts that define and bring life to the cigarette user overwhelm the spoken and written

anti-smoking rhetoric. The small, colorless appearance of the Surgeon's General Warning that appears for approximately three seconds at the bottom of the screen goes almost unnoticed. The anti-smoking sentiments expressed by adolescent voice-overs leave little impression. The motives involving the modification of the cigarette smoker into his or her alter ego (the comical chimp and beautiful tropical fish) speak loudest in the advertisements. The message received is that smoking is funny. Smokers are entertaining. Smoking is desirable and the hum-drum existence of adolescent life unbearably boring without a cigarette.

The American Legacy Foundation advertisements take a more deliberate approach than Philip Morris's when it comes to presenting the ramifications of smoking. Their intent is to show that smoking kills, and that the industry that promotes cigarette smoking is manipulating and harming young people. For the most part, the motives contained within their advertisements accomplish this intent, especially the hard-edged, blatantly obvious motives contained within "The Tobacco Company" and "Rat Poison" and to a lesser degree, "The Beach". However, the overall presentation format of the remaining American Legacy Foundation advertisements ("Tru Ride", "Rid-A-Zit", "H-Bomm", and "Splode") may lead to confusion on the part of the audience in terms of motives presented and intent.

If an ad hopes to change attitude, the recipient of the ad message must comprehend the intended message (Andren, 1980; McGuire, 1968). The obscure representations of motives contained within the American Legacy Foundation advertisements ("Tru Ride", "Rid-A-Zit", "H-Bomm", and "Splode") that relate to moral or perhaps immoral implications and ramifications associated with persuading people to

use tobacco may be difficult for an adolescent audience to decipher. The misinterpretation of motives may unintentionally confound the intent of the advertisements, especially in terms of the target audience's ability to relate to the actions of a vulnerable central character and the responsibility peers play in convincing friends to use harmful substances. "The Beach" makes an attempt at clarity by stating the basic intent of the advertisement on signs saying, "What is the tobacco industry told the truth?" held by adolescents on the beach. A similar means of clarifying the intent of the message may be a necessary element in order to increase the persuasiveness of the advertisements.

In addition, the grandeur of the *acts* represented in some of the advertisements (bungie jumping in "Splode" and amazing basketball skills in "H-Bomm") may be viewed as worth the risk. When the enticement of the risky acts is combined with the enticement of the desirable role models that participate in the acts, the chance of self-destruction does not seem all that bad. Reducing the element of chance by associating risky acts with more frequently occurring negative consequences and decreasing the appealing representation of risky acts may increase the effectiveness of the motives in terms of persuasive, anti-smoking appeals. Using just as appealing role models participating in rebellious yet more positive and constructive activities may do the same. The American Legacy Foundation's "The Tobacco Company" is a really strong depiction of persuasive, anti-smoking motives, because it incorporates the suggestions just mentioned (appealing role models participating in rebellious yet constructive activities).

## **II. Covert Rhetoric and Intentions**

*Besides preventing smoking in youth, does the rhetoric of the ads communicate other intents to the audience?*

Burke contends that contemplating text in terms of the premises of the pentad assists the observer in moving from a preliminary perfunctory analysis to one that discovers the text's more hidden subtleties, and enhances the observer's ability to understand the true meaning of the text (Burke, 1943a). The application of the pentad enabled the researcher to find incidences of covert rhetoric that indicate intentions in addition to preventing smoking in teens.

Perhaps one of the most important conclusions drawn related to covert rhetoric and intentions is the way in which Philip Morris uses the advertisements as a means of self-promotion. The advertisements suggest that they are blameless in terms of the problem of teenage smoking. The Philip Morris advertisements completely dismiss any responsibility they may share related to adolescent smoking habits. The adolescent is led to believe that other factors influence their choice to smoke.

Incorporating the concept of choice and responsibility for choices made is not entirely false and is not an entirely bad message to give the audience, in that despite any other influence, adolescents do make a choice to smoke and ultimately need to take responsibility for this choice if they expect to address the issue and change their behaviors. However, without awareness there can be no change. If the audience is not made aware that, at least in part, Philip Morris has not always been their concerned friend, then each of the advertisements leaves the audience with only one impression—the Philip Morris name associated with a positive, pro-social teen campaign. The impact



of this association may be more detrimental to teens than recruiting tactics Philip Morris employed prior to the acceptance of the Master Settlement Agreement. The adolescent lets his or her guard down, and comes to think of Philip Morris in a positive light. It stands to reason that the products produced by Philip Morris would come to be viewed in a positive light as well.

### **III. Consubstantiality**

*What techniques do the ads use to connect with the audience and how effective are these techniques?*

A review of the literature associated with Burke indicates several characteristics necessary for rhetoric to be persuasive and, in this case, powerful enough to counteract the *consubstantiality* which the tobacco industry has established with youth. Anti-smoking advocates must develop their own sense of consubstantiality with youth. Burke believes this process begins with *identification*, which can occur through the sharing of concrete things such as activities, friends, and occupations, but which is really solidified through the sharing of those things that make people who they are—those things that add drama to our lives. They include sensations, concepts, images, and ideas (Burke, 1969f).

Burke's concept of *consubstantiality* pays attention to the conscious and unconscious strategies used within a given discourse to gain the acceptance and cooperation of the audience; the greater the identification, the more influential the discourse. Burke argues that people do not want to be alone. People are constantly striving for acceptance and a place to fit in, and become open to communication that encourages unification through mutual identification (Burke, 1955d).

Burke contends that when one identifies favorably with one group he or she inevitably isolates and alienates another group. This is of particular importance when considering the characteristics of adolescents at-risk of smoking. At-risk adolescents model behaviors of those they want to emulate in an effort to become part of a group (USDHHS, 2000b). In order for the anti-smoking advertisements to be effective with a population of at-risk adolescents, the characters featured must be those that an insecure adolescent looking for a place to fit it would want to emulate.

The issue of *consubstantiality* is supported in the literature dealing with character identification. Advertisements that contain characters that the audience identifies with are persuasive (Atkins, 1978). When an audience identifies with the characters in advertisements, they accept the activities of the characters, whether these activities are positive or negative in nature (Atkins, 1978).

The American Legacy Foundation's advertisements display both strengths and weaknesses when it comes to this issue of audience identification. Their advertisements portray the central agents who meet their demise as vulnerable. At-risk adolescents may be unlikely to identify with these characters and therefore may be unable to identify with the overall message of the advertisement because, as the literature states, (Chapin, 2000; Henriksen and Flora, 1999; Welkenhuysen, Everkiebooms, Decruyenaere, and Vanderberghe, 1996; Harris, 1996; Horrens, 1996; Duck and Mullin, 1995; Whalen, Henker, O'Neil et al, 1994; Irwin, 1993; Quadrel, Fischhoff and Davis, 1993; Arnett, 1992; Hingston, Strunin, Berlin and Heeren, 1990; Perloff and Fetzer, 1986; Weinstein, 1989e, 1987d, 1983c, 1982b, 1980a) they do not want to be seen as weak or vulnerable. The weakness of the characters operates as a deterrent to positive, non-risk-taking

behaviors and may lead the audience to identify with characters more robust and exciting, who also participate in life-threatening activities.

Exceptions to above mentioned lack of consubstantiality are found in “The Beach” and “The Tobacco Company”. The characters who commit productive acts are strong, attractive, hip, and rebellious. They are admirable characters and strong role models. The audience, especially the audience of at-risk (for smoking) adolescents that these advertisements speak to, is more likely to identify with these characters.

The characters in “The Tobacco Company” and “The Beach” exude charisma and represent a variety of adolescent personas. The adolescent characters of these advertisements do not attempt to fit into the mold that adult authority figures would like them to. Identifying with the characters from these two advertisements may allow the adolescent viewer at risk of smoking the ability to maintain a rebellious nature that can be refocused in a positive and self-empowering direction.

Philip Morris fails in its attempt to create characters with admirable and/or “relatable” qualities. Their advertisements are filled with generic depictions of adolescents, who either apologize for their positive behaviors, or lecture as to their personal strength of character, thereby potentially alienating audience members who do not possess such strength or who do not appreciate being lectured to. Others, who make correct choices, completely fade into the background. An example of this is found in “Fish” and “Chimp”. The male and female admirers of the smokers speak no words and are very difficult to remember once they leave the scene. They make a positive decision not to be involved with a smoker, but receive no attention for doing so. They never confront the smokers or explain why they want nothing to do with them, they simply

make a timid move towards the smoker and walk away once they see the cigarette. It is difficult to identify with the more positive role models because the advertisement gives no opportunity to get to know them, like them, or appreciate them.

The Philip Morris advertisements take more time to develop the characters of the smokers. The smoker is not afraid to be rebellious in an environment that does not support rebellion. The smokers also do not allow themselves to be hurt by the rejection of the admirers; they instead directly confront them and appear completely apathetic once the admirers leave. The smokers are rebelliously individualistic and the target audience may find such attributes very identifiable. Phillip Morris establishes consubstantiality but based on the wrong characters who commit self-destructive acts.

#### **IV. The Perceived Role of Adolescents**

*What can be surmised from the advertisements in terms of the campaigns' view of the role adolescents play when making a choice to smoke or not smoke cigarettes?*

As was discussed earlier, the format and means of persuasion used by the American Legacy Foundation lead to unintentional consequences in terms of the expected impact of the message received. Some of the advertisements intend to accuse an outside source of manipulating the central, vulnerable character into using a harmful product. However, because the character exhibits reluctance in terms of using the product, and seems to acknowledge that something may be amiss with the product, they become responsible, at least in part, for their own fate. The message that may be received is the user of a harmful product (tobacco) must take responsibility for the consequences of this choice. Not an entirely negative message, but perhaps not the intended message.

The same advertisements created by the American Legacy Foundation portray peers as the “pushers” of the harmful product. In doing so, once again the message relayed by the advertisement is that the adolescent’s peer group is responsible for the problem of teen smoking. The target audience may learn that if peers did not encourage the use of harmful substances and risky behaviors, fewer adolescents would be persuaded to commit acts of eventual self-destruction. Again, not an entirely bad concept, but not the intended concept and perhaps not a concept that many adolescents may want to accept due to loyalty to their peer group.

Other advertisements produced by the American Legacy Foundation forcefully accuse those they believe responsible for the problem of teen smoking—the tobacco industry. The industry is confronted more subtly in “The Beach” and aggressively in “The Tobacco Company”. In these advertisements, adolescents are almost completely excused from responsibility associated with tobacco use and all of the blame is placed on the tobacco industry. This is perhaps an effective tool in terms of consubstantiality, because the audience may relate to the message and band together with the youth representatives (in the advertisements) to blame the accused. But completely excusing the individual adolescent from his or her choice to smoke may be creating a helpless and victim-centered attitude. If adolescents are given a target to blame their problem with tobacco, they can justify their habit and take on the role of injured party. A happy medium must be established. Making adolescents feel completely responsible for their use of tobacco or completely excusing responsibility for tobacco use may instill feelings of inferiority or victimization. Either extreme is unproductive. But victims can be taught to fight back and regain their strength, so perhaps blaming the tobacco industry is

ultimately more empowering, especially because the advertisements that do so give victims alternatives in terms of fighting back.

Philip Morris is extreme in the direction of blaming the user of tobacco but does so subtly. They do not blame the tobacco industry or peer group; they stay centered on the user. But Philip Morris never truly blames the user for his or her choice to smoke; they never convey displeasure with the user. The user is comic relief in some of the advertisements, or the object of sympathy in another. When the target audience is lectured to in yet another scenario, they are not lectured related to their own use of cigarettes, rather they are harangued for being a bad example to younger siblings. Philip Morris seems to be telling the adolescent that it is acceptable to smoke, as long as he or she does not do so in front of younger brothers and sisters.

Philip Morris lays the blame for the choice to smoke on the adolescent, but also seems to be telling the adolescent that they understand the desire to smoke. In doing so, the adolescent may not learn that they are manipulated, as is the case in the American Legacy Foundation advertisements. The adolescent also does not learn that they are truly to blame for their use, because Philip Morris is sympathetic towards the adolescent smoker. With no responsible party identified, and the adolescent excused of his or her accountability related to the choice to smoke, the decision to begin or continue the habit of smoking cigarettes does not seem that terrible. Where there is no fault, there can be no action and no change. The analysis would suggest that the impact of the Philip Morris advertisements is moot.

**V. Distinctiveness: Emotional Response, Unrealistic Optimism, Perspective,  
Form, Quality, Order and Guilt**

*What means of persuasion do the advertisements use to get their message to the intended audience? How effectively do the campaigns use these means of persuasion?*

Philip Morris and the American Legacy Foundation clearly state that their intended goal is to change the attitudes of young people in regards to smoking. Both campaigns rely on emotional responses to their ads, and both rely on their ads to be comprehensible so as to increase cognizance in relation to the facts about smoking, however both campaigns do so in very different ways.

The American Legacy Foundation has created an “aggressive, comprehensive national campaign to reduce youth tobacco use—the *truth* campaign” (The *truth* Campaign, 2000, p.1). The assumption of the American Legacy Foundation is the best way to compete with tobacco companies is to attempt to be on par with campaigns and other marketing strategies that carry a pro-smoking message. They hope to accomplish this through the creation of anti-smoking advertisements that harness the energy and irreverence of youth, creating a stronger image of control, independence, self expression, and rebellion than do cigarette advertisements (The *truth* Campaign, 2000, p.1). The campaign is a blunt, pull-no-punches approach designed with state of the art filming and graphics (Bryant, 2000).

Philip Morris has taken a different approach. Instead of focusing on the quality of the ads, they have chosen to focus on the message within the ad. Their approach can be interpreted as stressing socially relevant themes. They state on their web site the

“communications directed at youth are designed to change youth perceptions about smoking and to convince them that smoking is not cool” (Philip Morris, 2000).

### **Emotional Response and Unrealistic Optimism**

Persuasive advertisements create emotional responses in the viewer (Edell and Burke, 1987; Holbrook and Batra, 1987; Batra, 1986; Holbrook, 1986; Batra and Ray, 1985, Holbrook and O’Shaughnessy, 1984). The viewer’s overall reaction to an advertisement is one of the single biggest predictors of its effectiveness (Leather, McKechnie, and Amirkhanian, 1994) because attitude change is often feeling based (Edell and Burke, 1987; Burke and Edell, 1986).

Burke supports this concept and calls the ability communication has to arouse emotions *form*. Form involves manipulation, in that a given discourse appeals to the emotions of an audience and encourages the gratification of needs that emotional arousal creates (Blakesly, 2002). In other words, form motivates action through emotional upheaval.

The advertisements created by the American Legacy Foundation are designed to elicit a range of emotion; fear and outrage being the two most prominent. Advertisements designed to elicit fear in the audience can motivate change (Wood, 2000) if the fear appeals also offer ways to cope with the threat that causes the fear (Rogers and Prentice-Dunn, 1997). If the fear appeals only scare the intended audience and offer no coping mechanisms, the viewer can become defensive in relation to the intent and reject the advertisement’s message (Wood, 2000; Witte, Berkowitz, Cameron, and McKeon, 1998). The majority of the advertisements created by the American Legacy Foundation are designed to elicit fear in the audience to varying degrees.



“Tru-Ride”, “Rid-A-Zit”, “H-Bomm”, and “Splode” feature the literal destruction of the central agent who uses a harmful substance or participates in risky behaviors, but the harmful product is not tobacco; the featured products act as symbolic representations of tobacco which the intended audience must decipher. There are no suggestions to avoid the fate of the central agent or the risks associated with tobacco use, besides the obvious “don’t smoke” solution. However, this solution is effective only if the audience understands that the central characters destruction was related to cigarette use.

In addition, “Tru Ride”, “Rid-A-Zit” and “H-Bomm” end with the powerful destruction of the central characters that use the featured product. The destruction scenes are sudden, loud, and have the potential to induce fear in the viewer. Although the ads may elicit an emotional response in the intended viewer, the response may be too strong and too final in its presentation and the message rejected. The fear of death is a strong image, but perhaps too strong.

“Rat Poison” blatantly states the health risks associated with cigarette use. The audience learns that tobacco use is harmful. It is assumed that the advertisement’s creators believe that the introduction of these fear-inducing facts will be enough to dissuade the intended audience from smoking. However, characteristics of typical adolescents and especially adolescents at-risk of participating in harmful behaviors may negate the impact of the facts presented.

Adolescents often view themselves as indestructible and possess a great deal of “unrealistic optimism” or “optimistic bias” (Weinstein, 1989e, 1987d, 1983c, 1982b, 1980a) when it comes to the view they have of themselves. Adolescents report probabilities of misfortune for other people, but not themselves (Chapin, 2000;

Welkenhuysen, Everkiebooms, Decruyenaere, and Vanderberghe, 1996; Whalen, Henker, O'Neil, et al, 1994; Hingston, Struin, Berlin, and Heeren, 1990; Perloff and Fetzer, 1986). In other words, the literature suggests that there is a tendency for adolescents to believe that they are indestructible, will be forever young and vital, and will perpetually exist in their current state of health. The fear of death or physical harm as represented in the American Legacy Foundation advertisements mentioned above may be viewed by the adolescent audience as a real probability for other people who participate in risky behaviors; others may develop life-threatening diseases related to harmful behaviors and even die as a result, but not them, so the fear-inducing message of potential death may be ineffective.

The issue of unrealistic optimism lends itself well to “The Tobacco Company” and to a lesser degree “The Beach”. The analysis concludes that both of the advertisements are designed to elicit outrage on the part of the audience. Both advertisements inform the audience that they are being manipulated by the tobacco industry. “The Beach” uses an image of death, but it is not a scary image as was found in prior advertisements, it is a sardonic image and the adolescents who confront death in the advertisements have the upper hand. The adolescents frolicking with body bags are not afraid of what they represent; rather they mock the industry that caused the fatalities. In “The Tobacco Company” the adolescents openly reveal their rage with the tobacco industry and confront it, showing no fear for their personal safety or ramifications for their actions. The adolescents in both of the advertisements are presented as indestructible, in a sense, and appear to present the unrealistic optimism that theory shows most adolescents possess. The emotion (anger, outrage) presumed to be elicited by

the *form* (as defined by Burke) of the advertisements is empowering and it is assumed will motivate change in the audience.

The more conservative approach of the Philip Morris campaign may not lend itself well to the issue of *form*. The ads are not particularly appealing and do little to arouse emotional responses. The ads produce a neutral response. The ads are not really likeable, which is a strong predictor of persuasiveness (Biel and Bridgwater, 1990) but they are not really un-likeable either. A likeable ad is twice as likely to persuade someone to believe the message as an ad that evokes a neutral response (Aaker and Stayman, 1990), so it can be assumed that the advertisements will do little to persuade the audience that smoking is a bad habit.

### **Perspective**

The issue of emotional response (form) is closely associated with Burke's concept of *perspective*. *Perspective* deals with the impact and understanding of a presented idea on the audience, based on the audience's past experiences. In order for rhetoric to be effective in terms of impact, the audience has to be able to relate to the message based on prior familiarity. If the audience has no prior experience with the presented message, the impact of the message will be lost. Therefore, the rhetoric presented in the advertisements must be familiar to the adolescents to which it is targeted. They must be able to relate to the characters (agents), their actions, and their emotions.

The American Legacy Foundation and Philip Morris advertisements deal with the issue of perspective, but do so in different ways. The American Legacy Foundation presents universal themes of harm and manipulation to get their message across. The characters used to transmit the messages are varied, and represent a wide array of

adolescents. The adolescents featured in the advertisements come from a variety of racial backgrounds. Their clothing styles reflect an assortment of adolescent social groups. The audience can relate to the agents and the emotions attached to the central messages, so it is assumed the impact of the message will be felt by the audience.

Philip Morris uses familiar scenarios and familiar characters to present their messages as well. The difference is the quality of the presentation. The advertisements elicit very little identifiable emotion. The scenarios are familiar but stale. Philip Morris does not go to great lengths to produce a variety of adolescent character types; rather all of the characters presented seem to have been broken from the same mold. The scenes used are traditional suburban environments. There are a few African American and Hispanic characters in their advertisements, but the race of the characters is inconsequential because they all act, dress, and recreate in the same ways and in the same types of environments. Depending on the audience, Philip Morris may be losing an entire segment of the viewing audience who is unfamiliar with such white-bread, suburban environments and characters. Depending on the audience, it is assumed that Philip Morris may be losing an entire segment of the viewing audience who is unfamiliar with such one-dimensional, suburban environments, characters, and scenarios.

### **Quality versus Tradition**

Another interesting aspect of ad campaign effectiveness has to do with the vitality of the campaign. When more traditional or conservative formats are used in advertising, the messages are perceived as “tired” or “over-used”, which decreases the campaign’s overall effectiveness in influencing audiences (Biel and Bridgwater, 1990). However, when advertisements, specifically pro-social advertisements, are viewed by adolescents

as being of higher quality, incorporating more cutting-edge imagery, adolescents perceive the ads as having a stronger impact in terms of positive effects (Duck, Terry, and Hogg, 1995).

The American Legacy Foundation's truth campaign went to great lengths to provide their intended audience with advertisements that are both progressive in terms of production value and sentiments expressed. Philip Morris's style is more conservative and traditional and their basic theme is "smoking isn't cool". It can be assumed that the target audience will perceive the advertisements produced by the American Legacy Foundation more effectively persuasive than the traditional style of the Philip Morris advertisements.

### **Order and Guilt**

The issue of *guilt* plays a prominent role in this analysis. Guilt has been found to be an important aspect of advertising because it is instrumental in the act of persuasion and prompts image repair (Vangelisti, Daly, and Rudnick, 1991). Guilt and related ramifications of guilt, according to Burke, create true drama, and drama is the embodiment of life (Golden, Berquist, and Coleman, 1976). Burke's esoteric grasp of guilt combined with more practical applications of guilt as it is used in the field of advertising makes it an important concept to apply when considering the persuasive effectiveness of rhetoric.

*Guilt* is persuasively effective if it is transmitted to the audience by a party that the audience has some connection to or respect for. *Order*, according to Burke, refers to who the rhetoric is coming from or the hierarchy that gives the audience the command (Golden, Berquist, and Coleman, 1976). Order, in terms of the audience's acceptance, is

closely associated with the issue of consubstantiality. The literature related to effective advertising supports Burke's concept of order. Atkins' (1978) work indicates that rhetoric is persuasive if the audience can relate to the presenter.

As was previously discussed, the American Legacy Foundation does an effective job of establishing consubstantiality. Their advertisements represent characters that the analysis shows contains qualities that the audience can relate to. The Philip Morris advertisements are not as effective in this area. The more accepted *order* comes from the American Legacy Foundation advertisements, especially "The Beach" and "The Tobacco Company". The *order* comes from strong and charismatic peers. It stands to reason that the audience will more readily accept rhetoric designed to instill guilt as communicated by the characters that appear in the *truth* ads, than characters that communicate with the audience in the Philip Morris ads.

Burke argues that if the audience accepts the *order*, or those that are presenting the rhetoric, they can be "guilted" into change (Golden, Berquist, Coleman, 1976). Some of the American Legacy Foundation's advertisements incorporate the use of *guilt* to motivate change in their audience, but perhaps not directly. The advertisements indirectly blame the central character for his or her fate related to use of a harmful substance. Audience members who are thinking about participating in similar behavior, or who currently behave in similar ways, may be prompted to feel guilty because they, like the characters in the advertisements, have succumb to misleading and perhaps even non-sensical rhetoric associated with harmful behaviors and substances (like cigarette smoking). But because the agents who embody the guilt-laced message are the weakest characters in the advertisements, the use of guilt may not be effective. The inability to

identify with these agents, or in other words, the ineffective use of *order*, may not induce feelings of guilt in the audience. Any motivating influence that the use of guilt may have is lost.

The opposite occurs in the Philip Morris advertisements. “Follow the Leader” blatantly appears to rely on guilt to motivate change. However, although the message of guilt associated with behaviors that are harmful and influential on a more naïve population is much more powerfully presented in the advertisement, it is delivered by an unappealing agent. The agent is neither influential due to his personality traits nor influential due to his status. As a result, the audience is not likely to accept the order, and the message of guilt is not likely to have an influence on the target audience.

It can be argued that lower-status adolescents, or those who do not consider themselves part of an influential peer group, may be able to relate to the agent in “Follow the Leader”, thus the ad would have a positive impact in terms of persuading them not to smoke. However, again the issue of unrealistic optimistic comes into play (Weinstein, 1989e, 1987d, 1983c, 1982b, 1980a). If adolescents in general possess an overly optimistic view of who they are, it can be assumed that they will present an overly optimistic few of their status, and not readily consider themselves part of a lower status peer group or want to identify with a lower status character, as found in “Follow the Leader”. Further, the desire to be accepted by a peer group, may lead kids who, in reality, are part of lower status peer group to seek peers with what they perceive to be more clout. Often times lower status teens seek out risk-taking teens as a means of establishing a sense of belonging with what they perceive are powerful peers (USDHHS, 2000b; 1994a). It can be assumed that a teen who perceives himself or herself as lower status

would not gravitate to the type of teen represented by the central agent in “Follow the Leader” if he or she is seeking acceptance by a more influential peer group.

## **VI. Persuasive Attack and Accountability**

*What can be surmised from the advertisements in terms of the campaigns’ view of the role the tobacco industry plays when adolescents make a choice to smoke?*

The issue of guilt, as was discussed in the previous section, is closely related to the concept of blame. When guilt is refocused so that it is not induced in the audience as a means of instigating change, rather the audience is informed as to whom the guilty party is and blame assigned, rhetoric takes the form of *persuasive attack* (Benoit, Blaney, and Pier, 1998; Benoit and Dorries, 1996; Benoit and Wells, 1996). Whereas Burke argues that guilt is an important element of persuasion, Benoit and Dorries’s work on *persuasive attack* (1996; Benoit, Blaney, and Pier, 1998; Benoit and Wells, 1996) refocuses where guilt originates.

The American Legacy Foundation advertisements, especially “The Beach” and “The Tobacco Industry” use persuasive attack to potentially induce change in the intended audience. The theme of manipulation runs strong in these advertisements and the manipulator is named. The tobacco industry is the manipulator and is accused of pushing a lethal product (tobacco) on teens. The tobacco industry holds all the guilt or responsibility for the act. Adolescents are excused from responsibility and instead of feeling guilt, become incensed by the tobacco industry’s actions. Instead of guilt acting as a motivator for change, the American Legacy Foundation’s advertisements have the potential to induce outrage and change may occur if the audience chooses to take action and fight back. “The Tobacco Company” offers an example as to how those affected by



the advertisement's message can fight back by portraying an act of rebellion. The act of rebellion in the ad is a suggestion; the audience may choose another means to fight back against the tobacco industry. If the audience is inspired by the ad, which the analysis shows the ad has the potential to do, change becomes a viable alternative, not just a momentary concept inspired by a temporary rush of emotions.

Simply accusing the responsible party is not enough. If the technique of persuasive attack is to be truly effective, the attack must stress the extent of the damage caused by the accused, emphasize the persistence of harmful effects, clarify the extent of the effects on the audience, point out inconsistencies in the accused's behaviors, and argue that the victims were vulnerable to the manipulation (Benoit and Harthcock, 1999, p.3). In addition, other helpful strategies include arguing that the accused committed this previously, showing that the accused planned the act, suggesting that the accused knew the likely consequences of his or her actions, and claiming that the accused benefited from the act (Benoit and Harthcock, 1999, p.3). The American Legacy Foundation accomplishes the task of accusing and then explaining the extent of the damage committed by the accuser in "The Tobacco Company" and to a lesser degree in "The Beach". "Rat Poison" enumerates the health risks of smoking and suggests a responsible party. "Tru Ride", "Rid-A-Zit", "Splode", and "H-Bomm" do the same, in that they suggest a manipulator (the accused) and suggest the health risks, and definitely indicate vulnerability on the part of the victim of the accused. However, the analysis indicates that the format of the advertisements calls for much interpretation and speculation on the part of the audience, so the use of persuasive attack is not as effective in these three ads.

Philip Morris in no way indicates that the tobacco company is responsible for any consequences of teen smoking. In fact, the advertisements do not blatantly name any one party as being to blame for the problem. Guilt is used to inspire change in some behaviors related to potential influence on younger siblings in “Follow the Leader”. “Chimp” and “Fish” suggest that the smoker is responsible for the loss of an admirer, but other ramifications of cigarette use are not specified. “Karate Class” implies that a Karate tournament is lost because of a smoking habit, but the advertisement seems to insinuate that the guilty party is the agent who does not smoke, because she was not easier on the weaker competitor. Because no one is truly made responsible for cigarette use, the advertisements take an almost counter-attack stance. Philip Morris uses the advertisements as a means of repairing damage caused by the attack from the American Legacy Foundation and agencies who share their view of the tobacco industry.

Philip Morris seems to be using the Youth Smoking Prevention Program in general as a means of image repair, subtly mending the damage caused by persuasive attacks launched by anti-smoking advocacy groups, including the American Legacy Foundation. Burke (1954) speaks to the concept of image repair through persuasive, defensive communication appeals. Benoit and Wells (1996; Benoit, 1998b; Benoit, 1995 a) elaborate on Burke’s ideas and offer concrete elements contained within rhetoric that indicate if image repair is the intent of the message received. In order for rhetoric to be assessed as a *persuasive defense*, it must deny or evade responsibility for the act, reject or reduce the accused responsibility for the act in question, reduce the offensive of the accused, and finally instead of disputing the charges, find a method to ask for forgiveness from the victim (Benoit and Wells, 1996, p.41).

The Philip Morris advertisements are the embodiment of a defensive communication appeal with the intended purpose of image repair. The advertisements name no responsible party for the problem of teen smoking, including themselves, despite the fact that they are the number one selling brand of cigarettes on the teen market. The advertisements may persuade the viewer to forget that Philip Morris is the manufacturer of cigarettes, thereby reducing their publicly perceived offensiveness. For those audience members who may make the connection between Philip Morris and the scandal attached to their marketing tactics aimed at teens, the pro-social nature of the advertisements may convince them to think of Philip Morris in a more positive light. The audience may question their negative perception of Philip Morris. How bad can they really be, and how negatively influential can they really be in terms of teens if they are putting so much effort into producing advertisements that convince kids not to smoke?

The anti-smoking advertising campaign may lead the audience to forgive Philip Morris for any past wrong doings, because they appear to be trying so hard to help adolescents now. It is only through intense analysis that the true purpose of the Philip Morris campaign is revealed and the effectiveness of the campaign as an anti-smoking strategy aimed at teens understood. The analysis of this thesis indicates that the Philip Morris campaign is primarily a *persuasive defense* designed as a response to negative publicity the company received stemming from overt attempts at recruiting teen smokers. The advertisements do not deny past claims made about their manipulation of children and adolescents. Instead the advertisements covertly plead to the audience for forgiveness by proving that they supposedly care about kids, as evident by their pro-social campaign.

The campaign is a smoke-screen, and the well-being of youth it is presumably aimed at an after-thought.

## Chapter Seven

### Conclusions and Suggestions

*And finally, based on the analysis of the above questions, which advertising campaign is most persuasive in accomplishing the presumed ultimate goal of convincing adolescents not to smoke?*

### Conclusions

Burke contends that contemplating text according to the premises of the pentad assists the observer in moving from a preliminary perfunctory analysis to one that discovers the text's more hidden subtleties, and enhances the observer's ability to understand the true meaning of the text (Burke, 1943). Analysis of the advertisements' content using the aforementioned theory led to an understanding of underlying meaning and intent of the campaigns. Consideration of the meaning and intent of the advertisements allowed the researcher to come to some conclusions as to the overall effectiveness of the advertising campaigns in terms of being able to persuade adolescents not to smoke. The analysis indicates that there are strong central themes present in both the Philip Morris and *truth* campaigns. Perhaps the most surprising revelation uncovered during the final analysis is the potential effect of these underlying themes; the themes act as a means of rhetorical persuasion, but are not necessarily rhetoric designed to persuade adolescents not to smoke cigarettes.

The American Legacy Foundation's *truth* campaign consists of advertisements dominated by pentads that strongly suggest adolescents are being influenced to smoke by an outside source. It appears the source that the American Legacy Foundation attempts to accuse is the tobacco industry, although this is not always clear in all of the

advertisements due to the choice of presentation, which this author will elaborate on later. The overall theme of the *truth* campaign is *manipulation*. Philip Morris takes a much different approach. The central theme that runs beneath the surface of their anti-smoking advertisements is *forgiveness* or *apologia* (Benoit, 1998b; Benoit, 1995a; Ryan, 1982).

Because of the vast amount of criticism aimed at Philip Morris in regard to their blatant and coercive manipulation of youth to favorably consider use of tobacco products, this researcher assumed that the Philip Morris ads would be the weaker of the two campaigns. This thesis's analysis proved this to be an accurate assumption, but more alarmingly indicated that the Philip Morris ads were in no way an effective means of smoking prevention. Philip Morris subtly urges the audience to forgive the tobacco industry for their past wrongs against youth, by creating a campaign that seemingly looks out for the well-being of youth. The Philip Morris anti-smoking campaign acts as a *persuasive defense* with the intended purpose of repairing their image. The ads prove to be a blatant attempt to improve the Philip Morris image and in the process of doing so, may encourage adolescents and the viewing audience at large to think of Philip Morris in a positive light, which in turn may encourage greater use their tobacco products.

The *truth* campaign advertisements showed both strengths and weaknesses. The greatest weakness of the *truth* ads is related to reliance on the targeted adolescent audience to interpret vague, allegory-type scenarios meant to communicate anti-smoking sentiments. *Truth* ads that contain clearer and more blatant messages are a more effective means of communicating not only an anti-smoking ideology to the audience, but also the theme of adolescent empowerment. Explanations to justify these conclusions and the

significance of the conclusions in terms of the advertisements' apparent persuasiveness follow.

### **Weakness of the *truth* Campaign: Misinterpreted Manipulation and Negatively Focused Consubstantiality**

The American Legacy Foundation's *truth* campaign attempts to suggest to the target audience two central themes. One, that smoking is a health hazard and will eventually lead to personal destruction, and two, that those individuals who choose to smoke make this choice because they have been persuaded or *manipulated* to do so by a covertly sinister force. The presumed intent of the ads is to convince the audience that the sinister force is the tobacco industry; however, this is not always clear due to the choice of presentation. As a result, accusations as to who the manipulator is may be misinterpreted, leading the audience to negate what the advertisement is trying to tell them. The error in presentation occurs when the *truth* ads attempt to incorporate the use of *allegory* to make their point.

An *allegory* is a symbolic story that represents meaning on more than just a literal level (Clifford, 1974; Fletcher, 1964). Characters in allegories are generally representations of moral qualities or abstract ideas which the teller of the allegory wants to get across to the listener (Fletcher, 1964). In short, an allegory is a symbolic representation of an intended moral message. The strength of the allegory is in the vividness of its symbolic representations (Fletcher, 1964). Allegories are not mere factual representations of the truth. The allegory tells a story using characters and situations that inspire the imagination. The American Legacy Foundation makes strong use of the allegory in four of their advertisements ("Tru Ride", "Rid-A-Zit", "Splode" and "H-

Bomm”). What may not be as clear is whether the audience is capable of interpreting the intended ideas or if the intended ideas are represented effectively in the advertisements.

The *truth* campaign advertisements mentioned above create allegories that embody a literal moral message disguised in a figurative depiction. The message is not religious in nature, as many allegories are; rather the moral message contained within the advertisements has to do with the treatment of fellow human beings. In many of the scenarios featured in the advertisements, the individuals being mistreated are vulnerable, making the act of mistreating them all the more insidious. In other cases, the individuals who manipulate and mistreat the central characters are trusted friends or admirers. When the central characters’ lives are violently ended, the callous reactions of these trusted friends and admirers reflect a total absence of moral intent.

The problem with allegories may be the element of disguise. Instead of transmitting blatant meaning, meaning must be extracted. The literal surface read of an allegory will hold meaning for the audience, but it is the more hidden meaning that provides the audience with an intensity of insight that the literal meaning can not convey. If that hidden meaning is perceived by the audience, the allegory gives what Fletcher (1964) calls a “double meaning” and the intended message is clearly heard and understood by the audience (p.5). However, the format of an allegory is often so abstract in nature, that complex thoughts become lost in imagery (Clifford, 1974).

The abstract imagery used in some of the American Legacy Foundation advertisements (“Tru Ride”, “Rid-A-Zit”, “H-Bomm” and “Splode”) leaves the interpretation of *purpose* to the audience, and often the purpose is not clearly identifiable. Knowing background information about the American Legacy Foundation put this



researcher at an advantage in terms of being able to extract perceived meaning. The adolescent viewer may not have this same knowledge base and as a result must interpret the advertisements from what is presented.

One literal meaning of the *truth* advertisements is that certain products that appear harmless on the surface can cause injury or even death. This is a *fear-provoking* concept. But, if the audience does not make the connection that the product is tobacco, the potential motivation instigated by fear of bodily injury as a result of tobacco use is lost.

In addition, the American Legacy Foundation accuses the tobacco industry of enticing adolescents to smoke. But the accusatory nature of the advertisements may be misdirected in an unintentional way. Only one of the advertisements (“Tru Ride”) uses individuals who are part of a corporation as the endorsers of the product. The others use peers. If the adolescent misunderstands who is potentially manipulating them, the overall message of the advertisement is greatly changed and the potentially persuasive impact of the advertisement lost.

American Legacy Foundation advertisements (i.e., “Rat Poison”) that only use facts to try to persuade the audience not to smoke prove to be ineffective. Providing only fear-inducing facts or facts that allude to a source of manipulation (the tobacco industry) does little to persuade the audience to change behavior. Relying on the viewers’ ability to read the anti-smoking messages and comprehend the intent (inducing fear and providing information for the purpose of encouraging change) may detract from the overall persuasive effectiveness of the ads. More forcefully identifying the responsible party who contradicts the health risks of cigarette smoking combined with alternatives to deal

with the manipulation and related health risks would strength the persuasiveness of the fact-providing advertisements, in terms of convincing teens not to smoke.

Compounding the issue of identifying the true manipulator is the issue of identification or *consubstantiality*. The American Legacy Foundation's choice of some central agents may discourage the audience from being able to accept the anti-smoking message. If the audience does not see themselves as vulnerable to the enticements of tobacco, the pressure of peers, or the false promises of product endorsers, they may not be able to relate to the message of the advertisements. To solve this problem, some of the *truth* advertisements feature supposedly negative role models committing blatantly harmful acts of potential self-destruction. However, these negative role models are charismatic and their behaviors alluring, especially to a teen audience who may be seeking association with a powerful peer group and who may believe they are indestructible. The anti-smoking message is lost and replaced by the appeal of negative yet engaging agents who commit harmful, self-gratifying, and self-destructive acts. The audience becomes enthused by the potential "rush" of risk-taking, instead of dissuaded by the health risks of smoking.

### **Strengths of the *truth* Campaign: Empowerment through Examples of Pro-Social Rebellion**

Two advertisements produced by the American Legacy Foundation's *truth* campaign ("The Beach" and "The Tobacco Company") offer the most powerfully persuasive anti-smoking rhetoric. The ads incorporate the theme of manipulation in a forcefully persuasive manner, through use of strong central characters that the audience may want to identify with. The agents (characters) are attractive, hip, and rebellious.

They are admirable characters and ideal adolescent role models. The characters in these American Legacy Foundation ads are motivated by outrage associated with being used by the tobacco industry. They take action and productively vent through acts of pro-social rebellion. The audience is offered examples of positive risk-taking with a socially beneficial purpose.

The target audience that these advertisements hope to reach is likely to identify with the characters, accept the message of manipulation they are professing, and model the pro-active behaviors of the featured adolescents. These *truth* ads (“The Beach” and “The Tobacco Company”) contain all the persuasive elements missing from previously mentioned American Legacy Foundation ads necessary to truly inspire positive change in a focused and productive, anti-smoking direction. Perhaps adolescents will not storm a tobacco company, but they may think twice before they buy into idealized, pro-tobacco imagery created by slick marketing rhetoric.

### **The Philip Morris Campaign: Forgiveness for the Purpose of Protecting Self-Interests**

Philip Morris takes a much different approach. They do not accuse a manipulator or even strongly suggest to the audience that they are responsible for their personal choice to smoke cigarettes. Philip Morris is forgiving of the adolescent smoker and seems to be asking the audience to be forgiving as well. The advertisements produced by Philip Morris seem to understand the smoker’s desire to smoke and reasons that lead to adolescent cigarette use. These reasons, as illuminated in the advertisements, include boredom with one’s generic environment, personal weakness, and pressure related to competition.

The Philip Morris advertisements as a whole serve as a tool to seek *forgiveness* from the viewing audience. Aristotle believed that apologetic discourse is motivated by accusatory discourse. He notes, “One man accuses the other, and the other defends himself, with reference to things already done” (Aristotle, 1954, p. 1358b16). Using rhetoric as a means of image repair has come to be known as *apologia* (Benoit, 1998b; Benoit, 1995a; Ryan, 1982) or *persuasive defense* (Benoit, 1998b; Benoit and Wells, 1996; Benoit, 1995). Philip Morris has been accused by a number of sources of unfairly manipulating youth to smoke. It appears that Philip Morris uses their anti-smoking advertising campaign as a means of apologizing for their past wrongs, not because they are sincerely apologetic for what they have done, but to protect self-interests, in the form of on-going tobacco sales (to youth).

Further proof of the validity of this conclusion becomes evident when one considers the controversial book covers that Philip Morris donated to schools, the vast marketing array of various types of Marlboro cigarettes which happen to be the most purchased cigarettes by youth (see Chapter 1), and high quality, youth-focused public service announcements which expound on the “good works” of Philip Morris in the community (see Appendix D, “Transcription of Philip Morris’s The Homeless Shelter: An Example of “Spinning” the Truth for the Purpose of Image Repair”).

The Philip Morris advertisements may influence the audience to begin associating the Philip Morris name with pro-social acts of benevolence aimed at at-risk adolescents, instead of associating the name with unfair marketing tactics covertly directed at youth. The advertisements are most effective as a persuasive public relations tool, designed to

repair damage caused as a result of the Master Settlement Agreement and attacks from anti-smoking advocacy groups.

The title of Philip Morris's Youth Smoking Prevention Program is a misnomer. The campaign does not effectively prevent youth from smoking; rather the campaign does have the potential to assure that youth who are currently smokers will continue smoking, or if they are contemplating beginning the habit of smoking, increase the likelihood that they will purchase products from their concerned and tolerant "friend", Philip Morris.

### **Suggestions for Future Study: Improving Persuasiveness and Evaluation Methods**

#### **Used to Determine the Effectiveness of Pro Social Media Campaigns**

The rhetorical analysis suggests improvements that could be integrated into the anti-smoking advertising campaigns examined in this thesis. The suggestions may also be applied to evaluation methods used to determine the effectiveness of pro-social media campaigns aimed at youth. This section begins with a discussion of suggestions specific to the campaigns discussed in this thesis which would increase the validity of the results. The section concludes with suggestions that may improve evaluative methods used to determine the effectiveness of pro-social media campaigns in general.

#### **Increasing Clarity**

The persuasiveness of the anti-smoking messages presented in the American Legacy Foundation's *truth* advertisements could be strengthened through improvements in clarity. The majority of the *truth* ads scrutinized for this thesis struggle with unintended conclusions that may be arrived at due to potential misinterpretation (by the adolescent audience) of the intended message. If the audience misinterprets the meaning

of the allegorical style used in some of the advertisements, it may misinterpret the intended meaning. Although the messages received may contain applicable anti-smoking sentiments, an adolescent audience may reject what they believe the message to be, based on an inability to relate to central characters or their issues, especially issues that deal with vulnerability, peer pressure, or the harmful yet enticing representation of risk-taking behaviors. Clarity, in terms of the intended message, through more blatant or simple communication techniques (i.e., choice of format) may remedy this issue.

### **More Examples of Vulnerable Characters Becoming Empowered and Taking Responsibility for Actions**

The issue of vulnerability is a weakness of the American Legacy Foundation advertisements. Some of the advertisements focus on a vulnerable central agent (character) who meets his or her demise. The issue of *unrealistic optimism* as it relates to adolescents may prevent the adolescent audience from admitting to such vulnerability and thus dismiss the message of the advertisements. To avoid this unintentional outcome, the advertisements could present means by which vulnerability becomes empowerment.

“The Tobacco Company” chooses not to focus on the vulnerability of adolescents who are enticed to smoke; rather the ad focuses on the strength of adolescence and offers means to actively and productively express this strength. Attacking a tobacco company may not be a realistic option, but the adolescent is inspired to fight back, in whatever means they are able, to assure that they are not manipulated by pro-smoking rhetoric.

One potential weakness of “The Tobacco Company” is that it does not require the adolescent audience to admit to any responsibility associated with their decision to smoke, which may reduce the ability the adolescent has to change. If the adolescent can

blame his or her cigarette habit on an outside source, they remain a victim and may continue the habit of smoking using victimage as an excuse. Providing the means for central agents to overcome vulnerability by taking responsibility for personal weaknesses that led to their ability to be manipulated may be the most persuasive anti-smoking scenario. The victim would become the subjugator through the example of agents the audience can identify with and who the audience strives to emulate.

### **Philip Morris: Facing the Truth and Replacing Apologia with Anonymity**

In regard to the Philip Morris advertisements, the researcher offers no suggestions for improvements, only suggestions to terminate the existing ad campaign. Philip Morris produces cigarettes. Philip Morris produces cigarettes that appeal to a teen market. There is no avoiding this reality. Because a large portion of the livelihood of the Philip Morris company comes from the manufacturing of a product that intentionally or unintentionally is marketed to adolescents, it makes no sense that Philip Morris would be involved in a campaign designed to reduce the incidence of teen smoking, because the end result is the opposite of the company's self-interests.

The history of the tobacco industry as reviewed in the first chapter of this thesis indicates that tobacco manufacturers like Philip Morris are only interested in teens as a potential source of revenue. If Philip Morris is serious about reducing the incidence of teen smoking they will take responsibility for past wrongs. Instead of using media campaigns to repair their damaged image, Philip Morris may want to consider anonymously donating the monies allocated for such campaigns to anti-smoking groups who are coming from a mindset that is more single-minded in purpose.

### **Following the Progression of the Advertisements**

Following the progression of the advertisements created by both campaigns would provide longitudinal evidence to evaluate whether or not the advertising campaigns are attempting to improve the persuasive quality of their presentations.

If the American Legacy Foundation continues to produce advertisements that empower youth to change in positive ways, it can be assumed that they are not just generating advertisements to meet criteria as established by the Master Settlement Agreement; but would indicate that the *truth* campaign is truly intent on making a positive impact on the lives of youth.

If, over time, Philip Morris continues to avoid responsibility associated with the teen smoking problem, if they continue to represent adolescent lives as mundane and generic, and if they subtly use anti-smoking advertisements as a means of convincing the audience of the benefits of Philip Morris products and good will, it can be assumed that Philip Morris's campaign is problematic. A lack of change in the presentation of anti-smoking sentiments expressed in advertisements would indicate that Philip Morris is not concerned with persuading teens from smoking; rather it can be assumed that the ads are nothing more than a means of self-promotion.

This researcher believes the only effective progression that Philip Morris could make in terms of their campaign is, as previously stated, to eliminate the campaign completely and face the truth as to the negative impact they have had and will continue to have on the health and well-being of youth.



### **Including the Use of “Attitude”, Burke’s “Mid Life” Child, When Doing Pentadic Analysis**

Later in his career, Burke added a sixth “mid life child” to the pentad, which made it no longer a pentad but a hexad. “Attitude”, Burke’s sixth pentad term, refers to the manner in which the agent performed (Blakesley, 2002; Fisher, 1974). Burke used the term to characterize acts that were purely psychological in nature, referring to the state of mind the agent was in when the act was committed (Blakesley, 2002). When determining attitude, the rhetorical critic asks what the agent’s attitude towards the act is.

Identifying the attitude is somewhat elusive because it calls for a great deal of conjecture on the part of the critic, therefore attitude is not used as a formal means of evaluation in this thesis’s analysis. The absence of a formal discussion involving attitude does not damage the analysis of this thesis because the five original parts of the pentad allow the rhetorical critic to make “well-rounded statements” about the human motivation (Blakesley, 2002). However, including attitude as part of the pentad (which would make it a hexad) analysis may lead to further insight in regards to issues of intent and motivation.

### **More Frequent and Diverse Anti-Smoking Media Presentations**

It can further be hypothesized that because of the massive amounts of media images that contradict anti-smoking advertisements, the frequency of spots that are currently televised by Philip Morris and the American Legacy Foundation would need to increase drastically in order to make an impact. The message and mode that the message takes may not be as important as the frequency of the message. A suggestion for both campaigns is to increase the frequency of the advertisements and use varied forms of

media to present the anti-smoking message. In doing so, the campaigns may be able to make a bigger dent in the (pro-tobacco) media that bombards America's youth.

### **Consideration of Third Person Effect**

Assessing the messages of the campaigns in terms of the ability to persuade the intended audience not to smoke may not be adequate when individual perceptions of self and others are taken into consideration. Davison (1983) developed a hypothesis that predicted people will tend to overestimate the influence that mass media have on attitudes and behaviors of others. Davison found that individuals who are members of an audience that is exposed to persuasive communication would expect the communication to have a greater impact on others than themselves. He called this the "third person effect".

Research indicates that the application of third person effect theory is of particular interest when considering the impact on adolescents and pre-adolescents (e.g., Welkenhuysen, Everkiebooms, Decruyenaere, and Vanderberghe, 1996; Duck, Terry, and Hogg, 1995; Whalen, Henker, O'Neil, et al, 1994; Hingston, Strunin, Berlin, and Heeren, 1990). Third person effect is an intriguing theory to apply to adolescents and the question of pro-social advertising effectiveness because of related components of the theory that speak to many of the characteristics associated with adolescence. There are two components of third person effect that complicate the issue of persuasion. Both were discussed in previous chapters of this thesis. The first, *unrealistic bias* or *optimistic bias* (Weinstein, 1989e, 1987d, 1983c, 1982b, 1980a), states that individuals tend to be particularly prone to optimistically self-reporting the negative impact of persuasion, while positive persuasive messages, like those found in anti-smoking advertisements, are perceived by individuals as having a positive impact on them (Perloff and Fetzer, 1986).

The second component is the issue of *social desirability*. Research has found that when a persuasive message is viewed as socially appealing, individuals believe the message has a bigger impact on themselves than others and report this, in an attempt to improve their status (Duck and Mullin, 1995; Gunther and Thorson, 1992).

Both components of third person effect theory complicate the issue of persuasive communication—is a persuasive message really making an impact on an individual, especially if that individual is an at-risk or vulnerable adolescent, or is the individual reporting that it has because they perceive the message as socially desirable? In contrast, do individuals report the message has no effect on them, because they optimistically perceive themselves as being immune to negative persuasive appeals? The belief that pro-social forms of media positively influence adolescents to change controversial behaviors could be related to nothing more than the acknowledgement by youth surveyed that the messages are desirable or positive. They (the adolescent viewing audience) may therefore be prone to agree the messages made a positive impact on them because in doing so they take on an identity that is socially desirable (Tetlock, 1985).

Prior to making conclusions related to the effectiveness of pro-social or targeted warfare advertising on adolescents, third person perception needs to be strongly considered as a possible means that may skew the self-reported influence of such advertising, especially if the young people surveyed are considered to be a vulnerable group (the importance of vulnerability explained more fully in sections that follow).

This researcher suggests that the following questions or those similar to them, be considered when analyzing the responses from survey research involving adolescents and

conclusions drawn from such research as to the effectiveness of pro-social media campaigns aimed at adolescents:

- Do members of the target audience view themselves as *less* influenced by pro-social media campaigns due to the issue of invincibility (optimistic or unrealistic bias), or *more* influenced due to issues of wanting to appear socially desirably?
- Is self-perception a bigger indicator of how individuals view that impact and effectiveness of pro-social media, and if so, is self-perception the ultimate determinant of advertising effectiveness?
- Do at-risk adolescents, who may have negative self-concepts, assess pro-social advertising ineffective or effective based on how they perceive themselves, not how they perceive the advertising?
- When pro-social advertising contains blatant, collectively acceptable, and pleasingly entertaining messages conveyed by attractive and/or identifiable message conveyors (like those ads produced by the *truth* campaign) will adolescents perceive the message as more socially desirable and therefore report that the message has made a bigger positive impact on them than pro-social ads that contain less blatant, less entertaining messages conveyed by less attractive and/or identifiable message conveyors (like those ads produced by Philip Morris)?

## **Reception Analysis (Focus Groups) with the Most At-Risk Target Audience: Clearly Establishing Vulnerability**

When this researcher first began this project, she attempted to obtain concrete data from Philip Morris and the American Legacy Foundation regarding how the target audience viewed the effectiveness of the advertisements. Responses from both Philip Morris and the American Legacy Foundation did not provide answers to the questions posed. Instead, both organizations forwarded information packets about their campaigns, much of the information provided being that which is accessible to the public through web sites and press releases. In terms of specific questions related to the areas of research, evaluation, and effectiveness, the following responses were obtained:

“Unfortunately, at this time, we are unable to provide information to assist you with the bulk of your request: research, evaluation, and effectiveness.

I can assure you that there is a great deal of work completed and underway in these areas. Some of the results of this work have not been made to the public, some may not be, and much of the evaluation is ongoing

(Partial content of letter received from William Furmanski, American Legacy Foundation, 8/30/00).”

Quantitative research related to the effectiveness of the American Legacy Foundation’s *truth* campaign has come forth (e.g., Farrelly, Davis, Healton, et al, 2002; Sly, Heald, Ray, 2001; Bauer, Johnson, Hopkins, and Brooks, 2000) and this research appears to support the findings of this thesis and the recommendations this thesis makes in terms of defining susceptibility or *vulnerability* of the targeted audience (Farrelly, Healton, Davis, et al, 2002). The *American Journal of Health* features a quantitative

study that evaluates the same campaigns that this thesis analyzes, but does so through survey research. Youths aged 12 to 17 were interviewed by phone as to the impact of the *truth* campaign and Philip Morris campaign (Farrelly, Healton, Davis et al, 2002). The subjects used are those who appear to be “susceptible to smoking” (Farrelly, Healton, Davis, et al, 2002, p. 901). The issue of *susceptibility* is a key issue in terms of determining the impact of anti-smoking advertising or the impact of any pro-social media campaign designed to influence change in youth populations.

The response from Phillip Morris was more direct, but more vague in terms of whether or not research to test effectiveness had been completed or is being completed.

“Although we certainly appreciate your interest in obtaining information from Philip Morris, I regret to inform you that we are unable to provide you with the data you requested.

(Partial content of letter received from John H. Barlow, Senior Specialist, Consumer Affairs, 8/1/2000).”

Independent research that does exist in regards to the effectiveness of the Philip Morris campaign supports many of the conclusions of this thesis. Research suggests the Philip Morris anti-smoking campaign is merely a public relations tool, designed for the purpose of image repair (Farrelly, Healton, Davis, et al, 2002; Novelli, 1999) and that the central theme of the ads are diametrically opposed to that which is recommended by experts dealing with research related to youth and smoking (Fairclough, 1999, April 7; Columbia University, 1996). This researcher suggests that if Philip Morris is truly confident as to the effectiveness of their campaign as a tool to reduce the incidence of

teen smoking, they will produce definitive research which would include an experimental design that incorporates the opinions of a susceptible or *vulnerable* target audience.

It is worth noting that the target audience must be clarified prior to any experimental design involving this and related pro-social media or health programs aimed at young people. A potential problem with survey research related to the effectiveness of teen focused prevention programs is the concentration that is paid to making sure that the subjects come from diversified backgrounds, which often is equated with diverse race, socio economic groups, and gender. What is sometimes missing is diversification based on potential risk that the survey group displays in terms of becoming involved with the behaviors prevention programs hope to eliminate. The previously mentioned study that appears in *The American Journal of Health* (Farrelly, Healton, Davis et al, 2002) specifically notes that the subjects surveyed were assessed in terms of “susceptibility”. The issue of susceptibility or *vulnerability* needs to be considered in more research designs.

Although it may be true that differences in socio economic status, race, as well as gender may reflect differences in the potential to become influenced by media that promotes self-injurious behaviors like cigarette smoking, other factors need to be included in research designs that more specifically indicate the vulnerability of the subjects. These factors may include previous experience with self-injurious or risk-taking behaviors, the importance of peer acceptance, current social activities or lack of activities, current types of peer associations, and the role models present in the (potential) subject’s life. These and similarly related factors may be far better indicators of an adolescent’s susceptibility to negative, risk-taking behaviors and media that promotes

such behaviors, as well as acceptance or lack of acceptance of persuasive media appeals focused at changing attitudes related to risk-taking behaviors. In short, the *vulnerability* of the subject needs to be established before a study can confidently say that negative media has influenced the subject, or preventative media appeals have made a positive impact in changing attitudes (about risk-taking behaviors).

The issue of a vulnerable audience is of particular relevance when considering the theory used in this thesis. Burke contends that communication is truly persuasive when those attempting to communicate are able to identify with each other through sharing of beliefs, values, activities, friends, sensations, concepts, images, and ideas (Burke, 1969f). If the creators of persuasive pro-social media appeals are unaware of the more specific qualities that make a subject vulnerable to risk-taking behaviors and media that promotes such behaviors, they will be unable to effectively communicate with them (the vulnerable target audience) and the impact of the messages they attempt to convey will be wasted.

Results from the Farrelly, Heaton, and Davis (et al, 2002) study which takes into consideration the susceptibility or vulnerability of the targeted audience, indicates that the *truth* campaign resonated more with youth than the Philip Morris campaign, and further indicates that the *truth* ads appear to positively influence youth to think about tobacco use and the tobacco industry in a more critical and negative light. Exposure to the Philip Morris ads did not show these associations. The study adds validity to the rhetorical analysis of this thesis, as it basically supports its conclusions about the effectiveness of the campaigns.



## **Final Implications: Replacing Pro-Social Media Campaigns with Media Literacy Campaigns**

When one takes into consideration the issue of third person effect, characteristics of (vulnerable) adolescents, the insidious coerciveness of the tobacco industry, the vast impact of media that glorifies smoking and other self-injurious behaviors, and the infrequency of pro-social media appeals, the real issue may not be improving the persuasiveness of anti-smoking (or other pro-social) campaigns, but rather investing in media literacy campaigns.

*Media literacy* promotes the ability for children to think more critically about the media to which they are subjected (Feurestein, 1999). Media literacy is not a new concept in that it is basically a form of *critical thinking*. Critical thinkers closely examine discourse to which they are exposed, and skeptically accept the apparent message while coming to an understanding of the more elusive message that lies beneath (Halonen, 1995; Ennis, 1989; McPeck, 1981). Feurestein (1999) states that "...*media literacy* promotes the thinking ability of children through enlightened and active use of media languages, supporting methodical coping with situations, and problem solving through relevant texts from their daily life (TV, radio, ads). It encourages them to think reflectively through a process of analysis and evaluation" (p.49). Children who become critical thinkers and media literate ask questions about the media they are exposed to, and come up with coping strategies to deal with the messages contained within media (Buckingham, 1993).

Some of the American Legacy advertisements can be assessed as being a form of effective media literacy. The ads teach the audience not to believe the artful presentations

received by pro-tobacco media appeals and expose the reality that lies beneath, while offering tools to fight back against such deception. *This is the answer*. Teaching youth about the deceptiveness of advertising and media in general is the key to assuring that youth do not become enticed by false promises, whether these promises are related to cigarette smoking or any other harm-inducing behavior.

The *truth* campaign is a start, but the real answer lies in teaching the young, impressionable, and vulnerable members of society to become defensive of media and take action through careful scrutinizing of messages that appear to good to be true. Our society's children need to be provided tools to cope with the influx of potential negativity that bombards them daily through the media. In doing so, they may become empowered, critical thinkers who are able to not only prevent the physical and emotional deterioration that comes from addiction to cigarettes, but who also may become confident and unique individuals, capable of independent thought. Such individuals would make life choices based on personal preference and the desire for self-fulfillment, instead of being coerced into a media-induced belief system, which is precariously grounded in fantasy and designed to meet the self-interests of the creators.

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## Appendix A

### Frame by Frame Pentadic Analysis of Anti-Smoking Television Advertisements

#### The American Legacy Foundation's *truth* Campaign

##### *truth* Advertisement #1: "Tru Ride" (60 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Discussion of business	Middle aged Caucasian man in business suit	Man's voice	Outside a clearly labeled auto rental business ("Tru Ride")	Persuade regarding positive nature of business
2	Waiting for "Tru Ride" bus	Three customers, all men, in business suits	"Tru Ride" bus	Bus stop	Transport of customers
3	Positively engaging customers	Bus driver (Caucasian, in twenties, "All-American Boy")	"Tru Ride" bus	"Tru Ride" bus	Put customers at ease; relationship building
4	Positively engaging customers	"Tru Ride" employee (Caucasian, in twenties, attractive, young woman)	"Tru Ride" bus	"Tru Ride" bus	Put customers at ease; further engage customers; relationship building
5	Positive interaction	Three customers and female "Tru Ride" employee. (Customers 25-35 years of age; one attractive, neatly dressed African American male; one attractive, neatly dressed Caucasian male; one wearing glasses, not as attractive or as neatly dressed Caucasian male)	"Tru Ride" bus	"Tru Ride" bus	Engage customers; relationship building
6	Exiting bus	Three customers	"Tru Ride" bus	Tru Ride" bus	Leaving comfort of bus

*truth* Advertisement #1: “Tru Ride” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
7	Accepting product	Attractive Caucasian customer	Customer tipping hat to bus driver	“Tru Ride” parking lot	Exchange of pleasantries; display of trust in bus driver
8	Positively engaging customer	Bus driver	Bus driver giving “Thumbs up” symbol	Interior of “Tru Ride” bus	Assurance
9	Accepting product	Attractive African American customer	Customer opening car door; wave to bus; getting into rental car	Rental car	Prove trust in product
10	Positively engaging customer	Bus driver	Bus driver saluting	Interior of “Tru Ride” bus	Assurance
11	Reluctant acceptance of product	Most vulnerable customer (less attractive, Caucasian male)	Customer giving hesitant “thumbs up” symbol	Rental car	Follow the example of those that went before him; prove loyalty to product and prove that he is not afraid
12	Positively engaging customer	Bus driver	Bus driver giving “thumbs up” symbol	Interior of “Tru Ride” bus	Assurance
13	Reluctant acceptance of product claims	Most vulnerable customer (less attractive, Caucasian male)	Customer’s hand shaking as it starts the rental	Interior of rental car	Follow the example of those that went before him; prove loyalty to product and prove that he is not afraid
14	Explosion	Rental car	Customer’s hand starting the rental car; “Tru Ride” rental car	Rental car in flames	To destroy rental car and customer

*truth* Advertisement #1: “Tru Ride” (continued)

<b>Shot</b>	<b>Act</b>	<b>Agent</b>	<b>Agency</b>	<b>Scene</b>	<b>Purpose</b>
15	Display lack of concern	Bus driver	Bus driver’s body movements (giving “whoops symbol”)	Interior of “Tru Ride” bus	Excuse responsibility
16	Written statement regarding lethality of product	Advertiser	Written word	Black and orange screen; silence	Dramatic intent; to make a clear point regarding danger of tobacco use
17	Written statement regarding lethality of product	Advertiser	Written word	Black and orange screen; silence	Dramatic intent; to make a clear point regarding dangers of tobacco use
18	Written statement regarding truth of what has been said (“Truth”)	Advertiser	Written word	Black and orange screen; silence	Dramatic intent; to make a clear point regarding dangers of tobacco use; to convince that the anti-tobacco statement is true; To give credit to message creator ( <i>truth</i> )

*truth* Advertisement #2: “Rat Poison” (30 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Written words appearing (including the name “Dustin”, “cigarette smoke”, “contains”, and “101”)	Adolescent boy	Electronic sign	Outside in what appears to be a fenced in school yard	To clearly express statement regarding health hazards of tobacco
2	Appearance of word (“poisons”)	Adolescent boy	Electronic sign	Outside in what appears to be fenced in school yard	To clearly express statement regarding health hazards of tobacco
3	Appearance of words (“a hundred more” and “rat poison”)	Adolescent boy	Electronic sign	Outside in what appears to be a fenced in school yard	To clearly express statement regarding health hazards of tobacco
4	Appearance of written words (“Daily dose of <i>truth</i> ”)	Advertiser	Written word	Black and orange screen and silence	Dramatic intent; to clearly express a statement regarding health hazards of tobacco

*truth* Advertisement #3: “Rid-A-Zit” (30 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Bringing up insecurities related to appearance	Three adolescent females, all attractive, one Caucasian and most confident; one appearing Hispanic and least confident; and one appearing African American who tends to follow the most confident	Adolescents talking about zits	Bedroom	Cause self doubt; express disgust with typical adolescent attributes
2	Self examination; Suggestion/ recommendation	African American female and Hispanic female (self examination); Caucasian female (suggestion)	Voices of most confident adolescent female (suggestion); voice of least confident female (self criticism)	Bedroom	Self criticism; gentle persuasion; relationship building
3	Close up of written words (“Rid A Zit”)	Advertiser	Written word; camera angle	Close up shot of product	Introduction (of product)
4	Admiring product (bottle of “Rid a Zit”)	All three females	Voice of confident Caucasian, adolescent female	Bedroom	Encourage curiosity about product; display admiration for product
5	Experimenting with product	Hispanic female (least confident adolescent female)	Least confident adolescent female’s hand (agency)	Bedroom	Encourage use of product; convince adolescents that product is harmless and useful
6	Communicating support	Confident, Caucasian female	Confident, Caucasian adolescent female’s voice	Bedroom	Encouragement; relationship building

*truth* Advertisement #3: “Rid-A-Zit” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
7	Primping (admiring self)	All three females	Mirror	Bedroom	Self and mutual admiration
8	Lack of assistance; expression of distress	Two females who did not use cream; Hispanic female (who used cream)	Body language of females	Bedroom	Alert audience that something is amiss with product
9	Ignoring one in distress; violent expression of distress	Two females who did not use cream; female who used cream	Body language	Bedroom	Clarify that product is harmful and product endorsers do not care
10	Ignoring one in distress; violent expression of distress	Two females who did not use cream; female who used cream Hispanic female	Body language	Bedroom	Clarify that product is harmful and product endorsers do not care
11	(Self) destruction; explosion; lack of responsibility/ support	Two females who did not use cream; female who used cream Hispanic female	“Rid-A-Zit” cream; body language	Bedroom; sound of explosion	Self destruction; fleeing danger (responsibility associated with danger)
12	Written statement regarding lethality of product	Advertiser	Written word	Black and orange screen; silence	Dramatic intent; to make a clear point regarding dangers of tobacco use
13	Written word appearing (“Tobacco”)	Advertiser	Written word	Black and orange screen; silence	Dramatic intent; to make a clear point regarding dangers of tobacco use
14	Written word appearing (“Truth”)	Advertiser	Written word	Black and orange screen; silence	Dramatic intent; to make a clear point regarding dangers of tobacco use; to convince that the statement is true; to give credit to message creator ( <i>truth</i> )

*truth* Advertisement #4: “Splode” (60 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Inspection (of adolescents)	Advertiser	The camera	A bridge located over a canyon	Introduction to the adolescents
2	Introduction of product (placing three cans of soda on rock; looking up to bridge)	Attractive Hispanic (dark haired) female	Hispanic adolescent female’s hand/body movements	Canyon beneath bridge	Introduction of impending activity related to product; increase curiosity regarding product
3	Expression of confidence	Three adolescents from first bridge shot (Female; short stocky male; and one large in stature and attractive blonde male who is most prominent)	Broad smiling	Top of bridge over canyon	Create likeability and admiration for adolescents
4	Encourage use of product and activity related to product	Attractive Hispanic female	“Thumbs up” symbol	Canyon beneath bridge	Reassurance; encouragement to use product
5	Committing risky act (jump from bridge)	Blonde male	Blonde male’s body movements; bungi cord	Top of bridge	Prove self to peers; create image of strength and self confidence
6	Committing risky act (jump from bridge)	Blonde male	Blonde male’s body movements; bungi cord	Bridge	Prove self to peers; create image of strength and self confidence
7	Admiring risky act (jump from bridge)	Adolescents remaining	Blonde male’s body movements; adolescent female’s and male’s body movements (left on bridge); bungi cord	Bridge	Increase curiosity related to act; increase the admiration for those who committed act

*truth* Advertisement #4: Splode” (continued)

<b>Shot</b>	<b>Act</b>	<b>Agent</b>	<b>Agency</b>	<b>Scene</b>	<b>Purpose</b>
8	Committing risky act (falling from bridge)	Blonde male	Blonde male’s body movements; bungi cord	Canyon	Prove self to peers; create image of strength and self confidence
9	Falling from bridge	Blonde male	Blonde male’s body movements; bungi cord	Canyon	Prove self to peers; create image of strength and self confidence
10	Acquiring product by any means necessary	Blonde male	Blonde male’s hand; bungi cord	Canyon	Prove self to peers; create image of strength and self confidence; emphasizing worth of product as it relates to risk of acquiring it
12	Use of product (opening soda and spraying in mouth)	Blonde male	Blonde male’s body movements; bungi cord	Canyon below bridge	Prove self to peers; create image of strength and self confidence; emphasizing worth of product as it relates to risk of acquiring it
13	Emulating leader (jumping from bridge)	Adolescent female	Adolescent female’s body movements; bungi cord	Bridge	Emphasizing the importance of being like peers; increasing admiration for act and product
14	Performing for peers (somersaults in mid air)	Adolescent female	Adolescent female’s body movements; bungi cord	Canyon below bridge	Prove self to peers; create image of strength and self confidence
15	Committing risky act (descent from bridge)	Adolescent female	Adolescent female’s body movements; bungi cord	Canyon below bridge	Prove self to peers; create image of strength and self confidence
16	Committing risky act (descent from bridge)	Adolescent female	Adolescent female’s body movements; bungi cord	Canyon below bridge	Prove self to peers; create image of strength and self confidence



*truth* Advertisement #4: Splode” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
17	Acquiring product at all costs (grabbing soda)	Adolescent female	Adolescent female’s body movements; bungi cord	Canyon below bridge	Prove self to peers; create image of strength and self confidence; emphasizing worth of product as it relates to risk of acquiring it
18	Using product (squirting soda in mouth)	Adolescent female	Adolescent female’s body movements; bungi cord	Canyon below bridge	Prove self to peers; create image of strength and self confidence; emphasizing worth of product as it relates to risk of acquiring it
19	Using product (squirting soda in mouth)	Adolescent female	Adolescent female’s body movements; bungi cord	Canyon below bridge	Prove self to peers; create image of strength and self confidence; emphasizing worth of product as it relates to risk of acquiring it
20	Committing risky act (ascending)	Adolescent female	Adolescent female’s body movements; bungi cord	Canyon below bridge	(see above)
21	Reluctant participation in act; follow peer’s example	Adolescent male (shorter, not as good looking as first; most vulnerable)	Adolescent male’s body language	Bridge	Alert audience that something may be amiss with product and activity
22	Reluctantly committing risky act (jumps from bridge)	Most vulnerable adolescent male	Adolescent male’s body movements; bungi cord	Bridge	Emulating those that went before him; proving himself to peers
23	Backwards fall from bridge (does not confront jump directly as do others)	Most vulnerable adolescent male	Adolescent male’s body movements; bungi cord	Bridge	Proving himself; show of caution/apprehension

*truth* Advertisement #4: Splode” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
24	Expression of distress (yelling as he falls from bridge)	Vulnerable adolescent male	Adolescent male’s facial expressions; bungi cord	Canyon below bridge	Asking for assistance; proving to the audience that product and act may not be positive
25	Backwards fall from bridge (does not confront jumps directly as do others)	Vulnerable adolescent male	Adolescent male’s body movements; bungi cord	Canyon below bridge	Alert audience that something may be amiss with product and activity
26	Acquiring product (grabbing the soda)	Vulnerable adolescent male	Adolescent male’s body movements; bungi cord	Canyon below bridge	Acquiring product at all costs
27	Prepared to use soda (preparing to open the can)	Vulnerable adolescent male	Adolescent male’s hand	Canyon below bridge	Desire for content of the product; emulating others
28	Reluctant use of product (prolonged readying to open the can)	Vulnerable adolescent male	Adolescent male’s hand	Canyon below bridge	Desire for content of the product; emulating others
29	Use of product and resulting (self) destruction	Vulnerable adolescent male	Adolescent male’s hand; can of “Splode”	Bridge and canyon below bridge	Shows reality of what will happen with product use; shows risk involved in product use
30	Shrugging shoulders	Two adolescents who jumped previously and observed explosion	Adolescents’ body movements	Bridge	Show lack of care and concern on the part of product endorsers
31	Appearance anti-smoking sentiments	Anti-smoking advertiser	Written word	Black and orange screen; enhanced by silence	Dramatic intent; clear presentation of anti-smoking sentiments

*truth* Advertisement #4: Splode” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
33	Appearance anti-smoking sentiments	Anti-smoking advertiser	Written word	Black and orange screen; enhanced by silence	Dramatic intent; clear presentation of anti-smoking sentiments (which may not have been as clear in scenes previous)
34	Appearance anti-smoking sentiments and final word “truth”	Anti-smoking advertiser	Written word	Black and orange screen; the single word “truth” enhanced by silence	Dramatic intent; clear presentation of anti-smoking sentiments (which may not have been as clear in scenes previous); to convince that the statement is true; to give credit to message creator ( <i>truth</i> )

*truth* Advertisement #5: “H-Bomm” (60 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Basketball picked up; walking across basketball court; announcing of product	African American male (appears to be a young professional basketball player); voice of male	Hand of African American male; strong, masculine announcer’s voice	Basketball court (cheers from crowd enhance scene as well as intense, rhythmic music, and announcer’s voice)	Perform in front of crowd; dramatic introduction of product to gain attention
2	Close up of athletic shoe	Advertiser	Camera angel; shoe	Basketball court (scene is enhanced by cheers, dramatic lighting, and music)	Enticement (regarding quality of product/shoe)
3	Posing for camera; bragging about quality of shoe	Three African American males (young, professional basketball players; “Williams” wearing black jersey with number 13 and most prominently positioned; “Wallace” wearing white jersey with number 22; and Jackson wearing white jersey with number 33)  Announcer	Body movements of players; shoe; voice of announcer	Basketball court (scene enhanced by music, cheers and announcer’s voice)	Display of physical prowess; receiving recognition from crowd; Enticement (regarding quality of product)
4	Display of physical strength (running down court); relating strength to shoe (product)	Players wearing white	Body of player; shoe	Basketball court (scene enhanced by music, cheers)	Raising attention about product; showing off physical prowess; performing for peers (audience)

*truth* Advertisement #5: “H-Bomm” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
5	Display of physical strength (running toward basketball hoop); relating strength to shoe	Player in white (“Wallace”)	Body of basketball player; shoe; basketball	Basketball court (enhanced by music; cheers; lights)	Raising attention about product; showing off physical prowess; performing
6	Display of physical strength (preparing to shoot basketball; running towards hoop; jumping in air); relating strength to shoe	“Wallace”	(see above)	(see above)	Raising attention about product; showing off physical prowess; performing for peers (audience)
7	Display of physical strength (reverse dunk); relating strength to shoe	“Wallace”	(see above)	(see above)	Raising attention about product; showing off physical prowess; performing for peers (audience)
8	(Same as above just another angle)	“Wallace”	(see above)	(see above)	Increase drama; raise attention regarding product
9	Descent from rim	“Wallace”	(see above)	(see above)	Showing off physical abilities for crown; performing; increase drama; raise attention regarding product
10	Descent from rim	“Wallace”	(see above)	(see above)	(see above)

*truth* Advertisement #5: “H-Bomm” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
11	Close up of athletic shoe; description by announcer	Advertiser	Camera; shoe	Basketball court (scene is enhanced by voice of announcer; cheers; dramatic lighting; music)	Enticement (regarding quality of product/shoe) increase drama; raise attention regarding product
12	Display of self satisfaction/strength (raised fist)	“Wallace”	Body movements of “Wallace”	Basketball court (enhanced by music; lighting; cheers)	Show of strength; performing for the crowd; further enticement regarding product
13	Posing for camera	“Jackson”	Body movements of “Jackson”	Basketball court (scene is enhanced by voice of announcer; cheers, dramatic lighting; music)	Enticement (regarding quality of product/shoe); increase drama; raise attention regarding product
14	Display of physical strength (running down court); description of product by announcer	“Jackson”; Announcer	Body movements of Jackson; shoe; voice of masculine male	Basketball court (enhanced by voice of announcer; music; cheers; lighting)	Performing for crowd; display of physical prowess; enticement regarding product
15	Further introduction to product (close up of shoes)	Advertiser	Camera; shoe	(see above)	Enticement; increase drama
16	Display of physical strength (jumping toward rim)	“Jackson”	Body movements of “Jackson”; shoe	Basketball court (enhanced by music; lighting; cheers)	Show of strength; performing for the crowd; further enticement regarding product

*truth* Advertisement #5: “H-Bomm” (continued)

<b>Shot</b>	<b>Act</b>	<b>Agent</b>	<b>Agency</b>	<b>Scene</b>	<b>Purpose</b>
17	Display of physical strength; relating strength to shoes	“Jackson”; Announcer (advertiser/product endorser)	Body movements of Jackson; shoe; masculine male voice	Basketball court (enhanced by voice of announcer; music; cheers; lighting)	Performing for crowd; display of physical prowess; enticement regarding product; enhance drama related to product
18	Display of physical prowess (passing ball under leg)	“Jackson”	Body movements of Jackson; basketball; shoe	Basketball court (enhanced by music; lighting; cheers)	Show of strength; performing for the crowd; further enticement regarding product
19	(Same as above just another angle)	(see above)	(see above)	(see above)	Increase drama; raise attention regarding product
20	(Same as above just another angle)	(see above)	(see above)	(see above)	Increase drama; raise attention regarding product
21	(Same as above just another angle)	(see above)	(see above)	(see above)	Increase attention for product
22	Display of physical prowess and relating it to shoe (dunk of basketball)	(see above)	Body movements; shoe; basketball	(see above)	Show of strength; performing for the crowd; further enticement regarding shoe

*truth* Advertisement #5: “H-Bomm” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
23	Display of self satisfaction/strength (raising both arms in air)	“Jackson”	Body movements; shoe; basketball	Basketball court (enhanced by music, lighting, cheers)	Show of strength; performing for the crowd; further enticements regarding shoe
24	Display of physical prowess (running towards hoop); foreshadowing regarding product’s impact on “Williams” (close up of number 13 on jersey)	“Williams”	Body movements; shoe; basketball	Basketball court (enhanced by voice of announcer; music; cheers; lighting)	Performing for crowd; display of physical prowess; enticement regarding product; enhance drama related to product; raise audience’s attention regarding something possibly being amiss with product
25	Display of physical prowess (running towards hoop); close up of shoes; camera shot of two advertisements on floor (one for “Splode” and one for “H-Bomm”)	“Williams”; announcer	Body movements of “Williams”; shoe; masculine male’s voice	Basketball court (enhanced by voice of announcer; music; cheers; lighting)	Performing for crowd; display of physical prowess; enticement regarding product; enhance drama related to product; raise attention regarding something being amiss with product
26	Display of physical prowess (jumping in air); description by announcer	“Williams”; announcer	Body movements of “Williams”; masculine male’s voice	Basketball court (enhanced by voice of announcer; music; cheers; lighting)	Performing for crowd; display of physical prowess; enticement regarding product; enhance drama



*truth* Advertisement #5: “H-Bomm” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
27	Display of physical prowess (jumping in air); description by announcer	“Williams”; announcer	Body movements of “Williams”; masculine male’s voice	Basketball court (scene is enhanced by cheers; dramatic lighting; music)	Increase drama; raise attention regarding product
28	(Same as above just another angle)	(see above)	(see above)	(see above)	Performing for crowd; display of physical prowess; increase drama; raise attention regarding product
29	Display of physical prowess (slam dunk)	“Williams”	Body movements of Williams; shoe; basketball	(see above)	Performing for crowd; display of physical prowess; further enticement regarding product
30	Display of physical prowess (hanging from rim)	“Williams”	Body movements of Williams; shoe	(see above)	Performing for crowd; display of physical prowess; further enticement regarding product
31	(Same as above just another angle)	(see above)	(see above)	(see above)	Performing for crowd; display of physical prowess; increase drama; raise attention regarding product
32	Descending from rim	“Williams”	Body movements of Williams	(see above)	Performing for crowd; display of physical prowess

*truth* Advertisement #5: “H-Bomm” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
33	Close up of the bottom of the athletic shoes	Advertiser	Camera	Basketball court (scene is enhanced by cheers; dramatic lighting; music)	Increase drama; raise attention regarding product
34	(Self) destruction of “Williams” by product; explosion	“Williams”	“H-Bomm” shoes; body movements of Williams	Explosion of basketball court (enhanced by sudden stop of cheers and music taken over by explosion sound and then silence)	Reveal true destructive intent of product; destroy user of product
35	Empty screen	Anti-smoking advertiser	Choice of anti-smoking advertiser	Black screen; silence	Dramatic intent; allow viewer to ingest the previous scene
36	Looking in hole left by explosion; lack of emotion related to occurrence	“Wallace” and “Jackson”	Body language of Wallace and Jackson	Scene of explosion; silence	Dramatic intent; present to viewer the lack of concern by “Williams” team mates/lack of concern of crowd; emptiness
37	Appearance anti-smoking sentiments	Anti-smoking advertiser	Written word	Black and orange screen; silence	Dramatic intent; clear presentation of anti-smoking sentiments (which may not have been as clear in scenes previous)
38	Appearance anti-smoking sentiments	Anti-smoking advertiser	Written word	Black and orange screen; silence	Dramatic intent; clear presentation of anti-smoking sentiments (which may not have been as clear in scenes previous)

*truth* Advertisement #5: “H-Bomm” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
39	Appearance anti-smoking sentiments and final word “truth”	Anti-smoking advertiser	Written word	Black and orange screen; the single word “truth” silence	Dramatic intent; clear presentation of anti-smoking sentiments (which may not have been as clear in scenes previous); to convince that statement is true; to give credit to message creator ( <i>truth</i> )

*truth* Advertisements #6: “Body Bag: The Beach” (30 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Posing for camera	Attractive dark-haired adolescent female in bathing suit	Body language of adolescent	Beach (enhanced by beach sounds)	Create tranquil scene of nature, youth, and vitality
2	Pleasurable beach activities (running on beach)	Attractive blonde adolescent female in bikini; African American adolescent male	Body language of adolescents	Beach (enhanced by beach sounds)	Create tranquil scene of nature, youth, and vitality
3	Pleasurable beach activities (posing for camera; listening to CDs)	One dark-haired attractive adolescent female in bathing suit and one blonde attractive adolescent female in bathing suit; cameraman and/or advertiser	Body language of adolescents; CD player	Beach (enhanced by beach sounds)	Create tranquil scene of nature, youth, and vitality
4	Introduction of disturbing activity (dragging large, black duffle bags onto beach)	Three adolescent males (one shirtless, possibly Hispanic; one African American; one blonde. All attractive, all wearing trendy beach clothes)	Body movements of adolescents; body bags	Beach (enhanced by beach sounds, sound of dragging bags, and happy music)	Disturb tranquil scene; heighten curiosity of other beach inhabitants
5	Focus on body bag activity (observing males dragging bags)	Attractive white adolescent male and African American female (both in trendy beach bathing suits).	Body movements of adolescents; body bags	Beach (enhanced by beach sounds, sound of dragging bags, and happy music)	Disturb tranquil scene; heighten curiosity of other beach inhabitants
6	Pleasurable beach activities combined with disturbing beach activities	Three males; Caucasian adolescent female and dark-haired Caucasian male	Body movements of adolescents; body bags	Beach (enhanced by ongoing happy music)	Disturb tranquil scene; heighten curiosity of other beach inhabitants

*truth* Advertisements #6: “Body Bag: The Beach” (continued)

<b>Shot</b>	<b>Act</b>	<b>Agent</b>	<b>Agency</b>	<b>Scene</b>	<b>Purpose</b>
7	Pleasurable beach activities combined with disturbing beach activities (brushing sand from chest; observing dragging of bags)	Attractive Caucasian adolescent male shirtless with muscular chest; three mentioned earlier dragging bag	Body movements of adolescents; body bags	Beach (enhanced by beach sounds, sound of dragging bags, and happy music)	Disturb tranquil scene; heighten curiosity of other beach inhabitants
8	Pleasurable beach activities combined with disturbing beach activities (sunning on beach; dragging bags through sun bathers)	Three adolescent males; sunbathers (Attractive African American adolescent female; attractive Hispanic adolescent female; attractive Caucasian, blonde adolescent female)	Body movements; body bags	Beach (enhanced by beach sounds, sound of dragging bags, and happy music and warnings from bag draggers)	Disturb tranquil scene; heighten curiosity of other beach inhabitants
9	Pleasurable beach activities combined with disturbing beach activities (sunning on beach; dragging bags through sun bathers)	Three males mentioned earlier dragging bags; attractive Asian looking adolescent female (sunbather)	Body movements; body bags	Beach (enhanced by beach sounds, sound of dragging bags, and happy music and apologies from bag draggers)	Disturb tranquil scene; create commotion on beach; heighten curiosity of other beach inhabitants
10	Pleasurable beach activities combined with disturbing beach activities (bouncing body bag on blanket)	Groups of attractive adolescent beach inhabitants	Body movements; blankets; body bags	Beach (enhanced by beach sounds, music, voices of adolescents playing on beach and happy music)	Heighten curiosity of other beach inhabitants; create contradiction

*truth* Advertisements #6: “Body Bag: The Beach” (30 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
11	Pleasurable beach activities combined with disturbing beach activities (sunning self and holding up bottle of sunscreen; questioning bags)	Primary adolescent male who led three males onto beach dragging body bags	Body movements; body bags	Beach (only sound is that of the adolescent male’s voice; silence response)	Create contradiction
12	Holding up sign with anti-smoking sentiment (“What if cigarette ads told the truth?”)	Attractive, shirtless, Caucasian, adolescent male in life guard chair	Body movements of adolescents; wooden sign	Beach (enhanced by abrupt start of happy music and beach sounds)	Dramatic intent; clear presentation of anti-smoking sentiments (which may not have been as clear in scenes previous).
13	Pleasurable beach activities combined with disturbing beach activities (further questioning of body bags as to need for sun screen)	Primary adolescent male who led three males onto beach dragging body bags; cameraman and/or advertisers	Voice of adolescent	Beach (enhanced by happy music and beach sounds and voice of adolescent male’s voice asking for a response to previous question)	Create contradiction (dead bodies can not respond, do not need sunscreen, and can not enjoy beach); re-emphasis of previous point
14	Holding up of sign that says “TRUTH”	Adolescent female	Body movements of adolescents; wooden sign	Beach (enhanced by sounds of surf)	Dramatic intent; clear presentation of anti-smoking sentiments; to convince that statement is true; to give credit to message creators ( <i>truth</i> )

*truth* Advertisement #7: “Body Bag: The Tobacco Company” (60 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Arrival of semi truck; written words announcing scene (“Outside a major tobacco company”)	Unknown driver of truck; advertiser	Truck; written word	Busy city street in front of a large tobacco company; enhanced by dubbed in exaggerated sounds of a busy street and artistic aerial shot	To set the stage/make clear the scene
2	Jumping out of the truck onto the street	Adolescents driving/riding in the truck	Body movements of adolescents; truck	Busy city street; enhanced by street noises	Enticement as to impending acts
3	Aerial shot of the scene	Advertiser	Camera	Busy city street; enhanced by city noises and aerial shot that allows the whole scene to be taken in	Enticement as to impending acts; emphasize the scene
4	Running from white delivery truck	Group of what appear to be adolescents	Body language of adolescents	Busy city street; enhanced by street noises	Enticement as to impending acts
5	Opening the back of the truck	Group of “trendy” adolescents of varied races and varied personal styles	Truck; body language of adolescents	Busy city street enhanced by street sounds and voices of adolescents	Enticement as to impending acts; introduction of adolescents involved
6	Pulling large white body bags from truck	Group of trendy adolescents	Body bags; body movements of adolescents	Busy city street enhanced by street sounds and voices of adolescents speaking in hurried and urgent manner	Introduction of adolescents involved; increase curiosity about the act

*truth* Advertisement #7: “Body Bag: The Tobacco Company” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
7	Close up of one of the body bags	Advertiser	Camera	Busy city street enhanced by street sounds and voices of adolescents speaking in hurried and urgent manner	Emphasize the word “body bag”
8	Pulling body bags from truck	Group of trendy adolescents	Body bags; body movements of adolescents	(see above)	Increase curiosity about the act; emphasize the number of body bags
9	Pulling body bag along sidewalk; close up of the adolescent pulling the bag	Asian adolescent male; advertiser/creator	(see above)	(see above)	Emphasize/increase curiosity about the act; introduce an appealing adolescent
10	Stacking body bags on sidewalk	Group of adolescents	(see above)	(see above)	Emphasize number of body bags and increase curiosity about act
11	Carrying body bags together	Groups of two adolescents	(see above)	(see above)	Show cooperation/solidarity among adolescents
12	Discussion among security guards	Adult authority figures	Body language of guards (voices can not be heard)	Inside the office building; scene enhanced by sounds of city and sounds of police sirens	To show concern being raised among security guards; to emphasize that adolescents are causing concerns in authority figures
13	Stacking of body bags	Adolescents	Body bags; body movements of adolescents	Busy city street; enhanced by police sirens and city sounds	Emphasize number of body bags and persistence of adolescents
14	Speaking to building (“Excuse me...”)	African American adolescent male	Voice of adolescent male (enhanced through use of megaphone)	Busy city street enhanced by sounds of the city and voice of male adolescent	Confrontation of tobacco company



*truth* Advertisement #7: “Body Bag: The Tobacco Company” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
16	Throwing body bags from truck	Group of adolescents	Body bags; body movements of adolescents	Busy city street (enhanced by street sounds)	Emphasize number of body bags and persistence of adolescents
17	Throwing body bags from truck	Group of adolescents	Body bags; body movements of adolescents	Busy city street (enhanced by street sounds)	Emphasize number of body bags and persistence of adolescents
18	Speaking to building (“we’ve got a question...”)	African American adolescent male	Voice of adolescent male (enhanced through use of megaphone)	Busy city street enhanced by sounds of the city and voice of male adolescent	Confrontation of tobacco company
19	Running, hauling body bags to street	Group of adolescents	Body bags; body movements of adolescents	Busy city street (enhanced by city street sounds)	Create sense of franticness, persistence and chaos (anarchy)
20	Running, hauling body bags to street frantically	Group of adolescents	Body bags; body movements of adolescents	Busy city street (enhanced by city street sounds)	Create sense of franticness, persistence and chaos (anarchy)
21	Speaking to building (“Do you know how many people...”)	African American adolescent male	Voice of adolescent male (enhanced through use of megaphone)	Busy city street enhanced by sounds of the city and voice of male adolescent	Confrontation of tobacco company; peak curiosity as to what he is saying; introduce knowledge
22	Executive observing kids on street; kids unloading body bags	Male authority figure from tobacco industry; adolescents	Body bags; body movements of adolescents/authority figure	Busy city street enhanced by sounds of the city and voice of male adolescent (still using megaphone and still talking “tobacco kills...”)	Confrontation of tobacco company; peak curiosity as to what he is saying; introduce knowledge; emphasize that tobacco industry representative is listening and possibly intimidated

*truth* Advertisement #7: “Body Bag: The Tobacco Company” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
23	Kids unloading body bags	Group of adolescents	Body bags; body movements of adolescents	Busy city street enhanced by sounds of the city and voice of male adolescent (still using megaphone and still talking “everyday?”	Confrontation of tobacco company; peak curiosity as to what he is saying; introduce knowledge
24	Kids unloading body bags	Group of adolescents	Body bags; body movements of adolescents	Busy city street enhanced by sounds of the city and voice of male adolescent (still using megaphone and still talking “What would you say?”	Confrontation of tobacco company; peak curiosity; introduce knowledge; create sense of urgency, anarchy, organized chaos or rebellion
25	Running, hauling body bags to street frantically	Group of adolescents	Body bags; body movements of adolescents	Busy city street enhanced by sounds of the city and voice of male adolescent (still using megaphone and still talking “What would you say?”)	Confrontation of tobacco company; peak curiosity as to what he is saying; introduce knowledge; create sense of urgency, anarchy, organized chaos or rebellion
26	Adolescents unloading body bags	Group of adolescents	Body bags; body movements of adolescents	Busy city street enhanced by sounds of the city	Emphasize number of body bags and persistence of adolescents

*truth* Advertisement #7: “Body Bag: The Tobacco Company” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
28	Aerial shot of the stacked body bags	Advertiser	Camera	City street. Emphasized by silence except for whistling wind	Emphasize the magnitude of the scene; create sense of loss/emptiness
27	Adolescents stacking body bags	Group of adolescents	Body bags; body movements of adolescents	Busy city street enhanced by sounds of the city and voice of male adolescent (still using megaphone and still talking “one hundred?”)	Confrontation of tobacco company; peak curiosity as to what he is saying; introduce knowledge; create sense of urgency, anarchy, organized chaos or rebellion
29	Throwing body bag on pile	Two adolescents	Body bags; body movements of adolescents	Busy city street enhanced by sounds of the city and voice of male adolescent (still using megaphone and still talking “You know what?”)	Confrontation of tobacco company; peak curiosity as to what he is saying; introduce knowledge; create sense of urgency/organized chaos or rebellion
30	Hauling a body bag	Two adolescents	Body bags; body movements of adolescents	Busy city street enhanced by sounds of the city and voice of male adolescent (still using megaphone and still talking “We’re going to leave this here for you...”)	Confrontation of tobacco company; peak curiosity as to what he is saying; introduce knowledge; create sense of urgency, anarchy, organized chaos or rebellion; cooperation among peers

*truth* Advertisement #7: “Body Bag: The Tobacco Company” (continued)

Shot	Act	Agent	Agency	Scene	Purpose
31	Speaking to building (“so you can see what twelve hundred...”)	African American adolescent male	Voice of adolescent male (enhanced through use of megaphone)	Busy city street enhanced by sounds of the city and voice of male adolescent	Confrontation of tobacco company; peak curiosity as to what he is saying; display lack of intimidation
32	Dragging body bag	Adolescent	Body bags; body movements of adolescents	Busy city street enhanced by sounds of the city and voice of male adolescent (“...people...”)	(see above)
33	Speaking to building (“...actually look like.”)	African American adolescent male	Voice of adolescent male (enhanced through use of megaphone)	Busy city street enhanced by sounds of the city and voice of male adolescent (“...actually look like.”)	(see above)
34	Aerial shot of scene (heaps of body bags)	Advertiser	Camera	City street; enhanced by silence except for whistling wind	Emphasize the magnitude of the scene; create sense of loss/emptiness
35	Adolescents still piling bags	Adolescents	Body bags; body movements of adolescents	City street enhanced by busy city sounds	Emphasize number of body bags and persistence of adolescents
36	Stapling sign to lamp posts that surround building. (Signs clearly read, “Every day 1200 people die from tobacco. truth.”)	Adolescents; advertiser	Body movements of adolescents; written word (signs)	City street; silence	Dramatic intent; clear presentation of anti-smoking sentiments (which may not have been as clear previously); give credit to message creator

## Philip Morris's Youth Smoking Prevention Campaign

### Philip Morris Advertisement #1: "Fish" (30 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Socializing in a group	Adolescents (three Caucasian males, one African American male, two Caucasian females)	Body language of adolescents	Party in the living room of a middle class home	To get to know each other; having fun
2	Looking across the room	Caucasian adolescent male	Body language of adolescents	Party in the living room of a middle class home	Admiration (of whatever he is looking at)
3	Socializing in a group	Blonde Caucasian female (center of attention); one brunette Caucasian male and one brunette Caucasian male	Body language of adolescents	Party in the living room of a middle class home	To get to know each other; having fun
4	Looking across the room at blonde Caucasian female	Caucasian adolescent male	Body language of adolescents	Party in the living room of a middle class home	Admiration of female
5	Smiling at Caucasian adolescent male	Blonde Caucasian adolescent female	Body language of adolescents	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame	To draw the attention of adolescent male
6	Smiling at blonde, Caucasian, adolescent female	Caucasian adolescent male	Body language of adolescents	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame	To respond to attention from adolescent female

Philip Morris Advertisement #1: "Fish" (continued)

Shot	Act	Agent	Agency	Scene	Purpose
7	Walking towards female	Caucasian adolescent male	Body language of adolescents	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame	To get closer to/introduce self to the female
8	Smiling and talking; pulling out cigarette	Caucasian adolescent male and blonde Caucasian adolescent female; adolescent female pulls out cigarette	Body language of adolescents	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame	To get to know each other; to try to impress adolescent male (act of pulling out cigarette)
9	Fading smile; appearance of Surgeon's General warning from pack of cigarette across bottom of screen	Caucasian adolescent male; advertiser	Body language of adolescents; written word (Surgeon's General warning); cigarette	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame; writing is hard to see as it is small and in white letters and only lasts for two scene	To show displeasure with act of pulling of cigarette; to introduce subtle warning about use of cigarettes
10	Puffing on cigarette (no smoke; does not appear to be lit); appearance of Surgeon's General warning from pack of cigarette across bottom of screen	Blonde adolescent female; advertiser	Body language of adolescents; written word (Surgeon's General warning); cigarette	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame; writing is hard to see as it is small and in white letters and only lasts for two scene	To impress adolescent male; to introduce subtle warning about use of cigarettes

Philip Morris Advertisement #1: "Fish" (continued)

Shot	Act	Agent	Agency	Scene	Purpose
11	Expression of shock/displeasure; comment from voice over narrator ("Think smoking makes you look cool?")	Caucasian adolescent male; advertiser	Body language of adolescent; voice of young adolescent male	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame; voice of narrator	Show displeasure with act of smoking; warning about negative social consequences of smoking
12	Ongoing "smoking" by adolescent female; female's head turns into animated and colorful fish head	Blonde adolescent female; advertiser	Body language (morphing); cigarette	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame	Impress adolescent male; display absurdity of act of smoking
13	Exaggerated reaction of disbelief; comment from voice over narrator ("No way!")	Caucasian adolescent male; advertiser	Body language voice of young adolescent male	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame; voice of narrator	Show displeasure with act of smoking; warning about negative social consequences of smoking
14	Backing away (from female); negative comment from female to male ("What are you looking at?")	Caucasian adolescent male; blonde Caucasian adolescent female	Body language; voice of adolescent female	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame	Show displeasure with act of smoking; ignorance as to male's reaction
15	Smiling and turning away	Caucasian adolescent male	Body language	Party in the living room of a middle class home; generic synthesized music sets the tone of the party which is very tame	Show displeasure with act of smoking

Philip Morris Advertisement #1: "Fish" (continued)

Shot	Act	Agent	Agency	Scene	Purpose
16	Appearance of black screen with white letters ("Think. Don't Smoke. Youth Smoking Prevention. Philip Morris USA")	Advertiser	Written word	Black screen/white letters	To plainly express anti smoking message and give credit to those responsible for message.



Philip Morris Advertisement #2: Chimp (30 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Socializing in groups; yelling toward adolescent female	Adolescent males and females (all Caucasian with exception of two African American males)	Body language of adolescents	Restaurant that appears to be an after school hang out; generic synthesized music sets the tone of the restaurant which is very tame	To get to know each other/have fun; to get the attention of brunette adolescent female
2	Looking down the counter	Adolescent male	Body language of adolescent	(see above)	To get the attention of brunette adolescent female
3	Smiling	Brunette adolescent female	Body language of adolescent	(see above)	To get the attention of adolescent male
4	Looking down the counter	Adolescent male; African American adolescent male (who is enjoying the exchange of glances)	Body language of adolescents	(see above)	To show the adolescent female he is interested; to find amusement in the exchange of attention (African American male)
5	Walking towards adolescent male	Adolescent female	Body language of adolescent	Restaurant that appears to be an after school hang out; generic synthesized music sets the tone of the restaurant which is very tame ; presence of two waitresses dresses in uniforms reminiscent of those worn in a 1950s diner sets the tone	To show she is interested

Philip Morris Advertisement #2: Chimp (continued)

Shot	Act	Agent	Agency	Scene	Purpose
6	Walking towards adolescent male	Adolescent female	Body language of adolescent	Restaurant	To show she is interested
7	Sitting down at counter (next to adolescent male)	Adolescent female	Body language of adolescent	(see above)	To show she is interested
8	Turns to face the girl (aloof attitude)	Adolescent male	Body language of adolescent	Restaurant that appears to be an after school hang out; generic synthesized music sets the tone of the restaurant which is very tame	To show (aloof/subtle) interest)
9	Taking out pack of cigarettes; appearance of Surgeon's General warning	Adolescent male; advertiser	Body language of adolescent; pack of cigarettes; written word	Restaurant that appears to be an after school hang out; generic synthesized music sets the tone of the restaurant which is very tame	To try to impress female
10	Slapping cigarette pack against hand (in attempt to get one out; never actually smokes); appearance of Surgeon's General warning	Adolescent male; advertiser	Body language of adolescent; pack of cigarettes; written word	Restaurant that appears to be an after school hang out; generic synthesized music sets the tone of the restaurant which is very tame	To try to impress female
11	Fading smile which turns to broad smile; comment from voice over narrator ("Think smoking makes you look cool?")	Adolescent female; voice over narrator	Body language of adolescent; voice of adolescent female	Restaurant that appears to be an after school hang out	Show displeasure with act of smoking; warning about the negative social consequences of smoking

Philip Morris Advertisement #2: Chimp (continued)

Shot	Act	Agent	Agency	Scene	Purpose
12	Morphing of adolescent male (smoker) into chimpanzee; jumping up and down on stool, slapping pack of cigarettes against hand; comment from narrator ("No way!")	Chimpanzee (formerly adolescent male); voice over narrator	Body language of adolescent; voice of adolescent female	Restaurant that appears to be an after school hang out; generic synthesized music sets the tone of the restaurant which is very tame; voice of narrator	Show absurdity of act of smoking; warning about negative social consequences of smoking
13	Expression of disgust	Adolescent female	Body language of adolescent	Restaurant that appears to be an after school hang out; generic synthesized music sets the tone of the restaurant which is very tame	Show displeasure with act of smoking
14	Shrugging shoulders and commenting ("What?")	Adolescent male	Body language of adolescent; voice of adolescent male	Restaurant that appears to be an after school hang out; generic synthesized music sets the tone of the restaurant which is very tame	Ignorance/lack of understanding as to adolescent female's displeasure
15	Rolling eyes; walking away	Adolescent female	Body language of adolescent;	Restaurant that appears to be an after school hang out; generic synthesized music sets the tone of the restaurant which is very tame	Show displeasure with adolescent male/ act of smoking
16	Appearance of black screen with white letters ("Think. Don't Smoke. Youth Smoking Prevention. Philip Morris USA")	Advertiser	Written word	Black screen/white letters	To plainly express anti smoking message and give credit to those responsible for message.

Philip Morris Advertisement #3: Karate Class (30 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Conversing (saying hi to each other)	Caucasian, brunette, adolescent female, Caucasian adolescent male	Body language of adolescent	Outside (park like area)	Acknowledgement; socialization
2	Conversing ("Still going out for that black belt?")	Caucasian adolescent male	Voice of adolescent male	Outside (park like area)	Information retrieval
3	Conversing (Man that's a lot of work!"; "Yes it is.")	Caucasian, brunette, adolescent female, Caucasian adolescent male	Voice of adolescent female	Outside (park like area)	Exchange of information.
4	Conversing ("Want to go have a cigarette?"); appearance of Surgeon's General warning (from pack of cigarettes) across bottom of screen	Caucasian, adolescent male; advertiser	Voice of adolescent male; written word	Outside (park like area)	Persuade adolescent female to smoke; subtle warning about the hazards of smoking
5	Conversing ("No."); appearance of Surgeon's General warning from pack of cigarette across bottom of screen	Caucasian, adolescent female; advertiser	Voice of adolescent female; written word	Outside (park like area)	Rejection of cigarette/ opportunity to smoke; subtle warning about the hazards of smoking

Philip Morris Advertisement #3: Karate Class (30 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
6	Conversing (“All right, see ya! Good luck tomorrow!”)	Adolescent male	Voice of adolescent male	Outside (park like area)	Show of support; absolutely no pressure to smoke
7	Listening/bowing to Karate instructor	Groups Caucasian of adolescents, with exception of one African American female; instructor African American	Body language of adolescents and authority figure	Inside a Karate studio	Mutual show of respect
8	Bowing	Adolescent female (from previous scenes)	Body language of female	Inside a Karate studio	Show of respect
9	Observing female	Groups of adolescents	Body language of adolescents	Inside a Karate studio	Give full attention to adolescent female; admiration of female
10	Karate moves	Caucasian, adolescent female	Body language of adolescent female	Inside a Karate studio	Competition; showing her skill
11	Karate moves	Caucasian, adolescent female	Body language of adolescent female	Inside a Karate studio	Competition; showing her skill
12	Karate moves	Caucasian, adolescent female	Body language of adolescent female	Inside a Karate studio	Competition; showing her skill
13	Karate moves	Caucasian, adolescent female	Body language of adolescent female	Inside a Karate studio	Competition; showing her skill
14	Karate moves	Caucasian, adolescent female	Body language of adolescent female	Inside a Karate studio	Competition; showing her skill

Philip Morris Advertisement #3: Karate Class (continued)

Shot	Act	Agent	Agency	Scene	Purpose
15	Karate moves	Caucasian, adolescent female	Body language of adolescent female	Inside a Karate studio	Competition; showing her skill
16	Karate moves	Caucasian, adolescent female	Body language of adolescent female	Inside a Karate studio	Competition; showing her skill
17	Taking down a male opponent	Caucasian, adolescent female	Body language of adolescent female	Inside a Karate studio	Competition; showing her skill; dominance
18	Taking down a male opponent	Caucasian, adolescent female	Body language of adolescent female	Inside a Karate studio	Competition; showing her skill; dominance
19	Karate move	Caucasian, adolescent male	Body language of adolescent male	Inside a Karate studio	Competition; showing his skill
20	Labored Karate move	Caucasian, adolescent male; advertiser	Body language of adolescent male	Inside a Karate studio	Competition; showing distress
21	Judging competition	Panel of adult judges	Body language of judges	Inside a Karate studio	Judging the adolescent male
22	Show of concern; judge's voice announcing that adolescent female is winner ("For the rank of black belt...")	Caucasian, adolescent female; adult authority figure	Body language of female; voice of male authority figure	Inside a Karate studio	Showing concern for adolescent male who is struggling; receiving rewards for not smoking

Philip Morris Advertisement #3: Karate Class (continued)

Shot	Act	Agent	Agency	Scene	Purpose
23	Awarding black belt; statement from voice over announcer who is an adolescent girl, stating that "To get what you want you "can't let cigarettes or anything else get in your way."	Adolescent female; voice over announcer	Body language of adolescent female; black belt (reward); voice of adolescent female	Inside a Karate studio	Receiving rewards for not smoking and working hard; subtle message about what smoking (or anything else) can do to your ambitions
24	Showing exhaustion	Adolescent male	Body language of adolescent male	Inside a Karate studio	Subtle message that smoking will lead to failure (physical and ambitions)
25	Mouthing "sorry"; close up of refreshed female	Adolescent female	Body language of adolescent female	Inside a Karate studio	Showing compassion; subtle message that non-smokers are more healthy
26	Standing disciplined in row; appearance of white letters ("Think. Don't Smoke. Youth Smoking Prevention. Philip Morris USA")	Advertiser	Written word	Karate class; white letters	To plainly express anti smoking message and give credit to those responsible for message.

Philip Morris Advertisement #4: "Follow the Leader" (30 second commercial)

Shot	Act	Agent	Agency	Scene	Purpose
1	Skateboarding	Hispanic, adolescent male (13-15 years)	Skateboard; body movements of adolescent male	Skateboard park; generic music with rhythmic beat enhances scene	Recreation/entertainment/fun
2	Close up of skateboard	Advertiser	Camera	Skateboard park; generic music with rhythmic beat enhances scene	Emphasize that the adolescent is skateboarding
3	Speaking to camera about recreation ("Skateboarding is my thing.")	Hispanic, adolescent male (13-15 years)	Voice of adolescent male	Skateboard park; generic music with rhythmic beat enhances scene	Describe to the audience his passion
4	Skateboarding	Hispanic, adolescent male (13-15 years)	Skateboard; body movements of adolescent male	Skateboard park; generic music with rhythmic beat enhances scene	Emphasize that the adolescent is skateboarding and fun/risk associated with skateboarding
5	Close up of adolescent heading down ramp; adolescent male's voice over describes why he loves skateboarding ("I forget about everything else...")	Hispanic, adolescent male (13-15 years)	Skateboard; body movements of adolescent male; voice of adolescent male	Skateboard park	Offer personal information regarding love for skateboarding; persuade audience as to positive attributes associated with recreational act
6	Skateboarding	Hispanic, adolescent male (13-15 years)	Skateboard; body movements of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding and fun/risk associated with skateboarding
7	Skateboarding	Hispanic, adolescent male (13-15 years)	Skateboard; body movements of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding and fun/risk associated with skateboarding



Philip Morris Advertisement #4: "Follow the Leader" (continued)

Shot	Act	Agent	Agency	Scene	Purpose
8	Skateboarding	Hispanic, adolescent male (13-15 years); Advertiser	Skateboard; body movements of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding and fun associated with skateboarding
9	Skateboarding	Hispanic, adolescent male (13-15 years); Advertiser	Skateboard; body movements of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding and fun associated with skateboarding
10	Skateboarding	Hispanic, adolescent male (13-15 years); Advertiser	Skateboard; body movements of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding and fun associated with skateboarding
11	Posing for camera; voice over ("...all the pressures of being a kid.")	Hispanic, adolescent male	Body movements of adolescent male; voice of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding; offer personal information regarding love for skateboarding; persuade as to positive attributes associated with recreational act
12	Skateboarding	Hispanic, adolescent male	Skateboard; body movements of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding and fun associated with skateboarding

Philip Morris Advertisement #4: "Follow the Leader" (continued)

Shot	Act	Agent	Agency	Scene	Purpose
13	Stunt; voice over of adolescent further describing skateboarding ("...to me there's nothing like it.")	Hispanic, adolescent male	Skateboard; body movements of adolescent male; voice of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding; offer personal information regarding love for skateboarding; persuade as to positive attributes associated with recreational act
14	Skateboarding	Hispanic, adolescent male	Skateboard; body movements of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding and fun associated with skateboarding
15	Skateboarding	Hispanic, adolescent male	Skateboard; body movements of adolescent male	Skateboard park	Emphasize that the adolescent is skateboarding and fun associated with skateboarding
16	Posing for camera	Group of adolescent skateboarders, all male	Body language of adolescents	Skateboard park	Emphasize the group/peer enthusiasm for skateboarding (everyone is doing it)
17	Assisting younger male with skateboarding; voice over of adolescent ("The other thing I care about...")	Hispanic, adolescent male and younger male	Skateboard; body movements of adolescent male/younger male; voice of adolescent male	Skateboard park	Instruction; showing concern; taking responsibility

Philip Morris Advertisements #4: "Follow the Leader" (continued)

Shot	Act	Agent	Agency	Scene	Purpose
18	Assisting younger male; voice over of adolescent male describing what he cares about ("...is my little brother Joey.")	Hispanic adolescent male; younger male	Skateboard; body movements of adolescent male/younger male; voice of adolescent male	Skateboard park	Instruction; showing concern; taking responsibility
19	Cooperative skateboarding	Hispanic adolescent male; younger male	Skateboard; body movements of adolescent male/younger male	Skateboard park	Instruction, showing concern; taking responsibility
20	Smiling; appearance of Surgeon's General warning	Hispanic adolescent male; younger male	Skateboard; body movements of adolescent male/younger male; written word	Skateboard park	Display happiness/contentment; subtle warning about hazards of smoking
21	Posing for camera; voice over explanation as to why he does not smoke ("That's one of the reasons I never picked up smoking."); ongoing appearance of Surgeon's General warning	Hispanic adolescent male; younger male	Adolescent male; voice of adolescent male; written word	Skateboard park	Emphasize concern/responsibility for brother prevents him from smoking; subtle warning about hazards of smoking
22	Skateboard instruction; voice over of adolescent male further emphasizing why he does not smoke ("What kind of example would I be...")	Hispanic adolescent male; younger male	Adolescent male; younger male; voice of adolescent male	Skateboard park	Emphasize concern/responsibility for brother; persuade audience not to smoke through introduction of guilt

Philip Morris Advertisement #4: "Follow the Leader" (continued)

Shot	Act	Agent	Agency	Scene	Purpose
23	Skateboard instruction; voice over of adolescent male emphasizing why he does not smoke ("...if I did that?")	Hispanic adolescent male; younger male	Voice of adolescent male	Skateboard park	Emphasize concern/ responsibility for brother; persuade not to smoke through use of guilt
24	Cheering for younger boy	Group of adolescent male skateboarders	Body language/ Voices of adolescent males adolescent male	Skateboard park	Support for younger male
25	Cheering for younger boy	Group of adolescent skateboarders and adolescent male	Body language/voices of adolescents	Skateboard park	Support for younger male; emphasize that group (peers) support the younger boy
26	Supportive conversation; voice over from adolescent boy emphasizing need be responsible sibling ("Do you have someone who looks up to you?")	Hispanic adolescent male	Adolescent male; younger male; voice of adolescent male	Skateboard park	Support for younger male; emphasize need to be responsible for others; further use of guilt
27	Leaning on skateboard; voice over from adolescent male giving direct statement ("Forget about smoking!")	Hispanic adolescent male	Adolescent male; voice of adolescent male	Skateboard park	Specific anti-smoking direction

Philip Morris Advertisement #4: "Follow the Leader" (continued)

Shot	Act	Agent	Agency	Scene	Purpose
28	Appearance of graphics over the top of skateboarding scene (white letters that say "Think. Don't Smoke. Youth Smoking Prevention Philip Morris USA")	Advertiser	Written word	Skateboard park	To plainly express anti smoking message and give credit to those responsible for message.

## **APPENDIX B**

### **Summation of Dominant Pentads: Analysis of Anti-Smoking Television Advertisements**

Charting the contents of the text shot by shot according to the parts of pentad (see Appendix A) assisted the researcher in fully explicating the obvious and perhaps more elusive meanings contained within the advertisements. The researcher discovered how aspects of the pentad and thus aspects of the overall text interact with each other to give the text its true meaning and persuasive qualities. The shot by shot analysis led to a summation of the pentads that dominated each advertisement (which appear in this appendix). The researcher found that each shot of the advertisements contained information that could be plotted into a pentad, and each of the advertisements contained dominant pentads which were repeated throughout the advertisement. The dominant pentads communicate the intent of the advertisements. The dominant pentads identified in each of the advertisements follow.

## The American Legacy Foundation's *truth* Campaign

### *truth* Advertisement #1: "Tru Ride" (60 second commercial)

#### **Pentad 1: Positively Engaging Customers**

Act	Agent	Agency	Scene	Purpose
Positively engaging customers	"Tru Ride" employees	Authoritative voices, smiles, nods, laughing, "thumbs up" symbol, comfortable "Tru Ride" bus	Within the safety and comfort of the "Tru Ride" bus	<ol style="list-style-type: none"> <li>1. Persuade customers regarding positive nature of business.</li> <li>2. Put customers fears at ease regarding any negative repercussions of product use.</li> <li>3. Establish a relationship trusting relationship with customers.</li> <li>4. Convince customers of the value of their product.</li> </ol>

#### **Pentad 2: Using and Accepting Product**

Act	Agent	Agency	Scene	Purpose
Using and accepting product	Customers	Smiles, nods, laughing, "thumbs up" symbol, waving, getting in and starting rental car (use of product)	Within the safety and comfort of the "Tru Ride" bus; alone in the parking lot; rental cars	<ol style="list-style-type: none"> <li>1. Prove to employees (product) that they accept product.</li> <li>2. Prove that product is harmless.</li> <li>3. Convince of the value of the product.</li> <li>4. Act as an example to those reluctant to accept product.</li> </ol>

*truth* Advertisement #1: “Tru Ride” (continued)

**Pentad 3: Reluctant Acceptance of Product by Vulnerable**

Act	Agent	Agency	Scene	Purpose
Reluctantly using product	Most vulnerable customer	Weak smile, no laughing, weak “thumbs up” symbol, disheveled appearance; shaking hand when starting car	Alone in the parking lot; within the rental car	<ol style="list-style-type: none"> <li>1. Prove loyalty to product.</li> <li>2. Prove self to peers that went before him.</li> <li>3. Prove that he is not afraid of product.</li> <li>4. Alert that there may be something amiss with the product.</li> </ol>

**Pentad 4: (Self) Destruction of the Most Vulnerable**

Act	Agent	Agency	Scene	Purpose
Explosion of the rental car that the most vulnerable agent starts	Most vulnerable customer	Customer’s hand starting the rental car; “Tru Ride” rental car	Rental car in flames with customer inside	<ol style="list-style-type: none"> <li>1. Make point that product is capable of destruction of human life.</li> <li>2. Make point that employees (product) manipulated the most vulnerable, giving them a false sense of security.</li> <li>3. Make point that destruction of most vulnerable was in part responsibility of the customer who chose to use product.</li> </ol>



*truth* Advertisement #1: “Tru Ride” (continued)

**Pentad 5: Lack of Concern/Responsibility for Customer’s Destruction**

Act	Agent	Agency	Scene	Purpose
Display lack of concern for well being of customer; lack of action to assist customer	Bus driver	Shrugging shoulders; driving away from scene	Safety and security of the interior of the “Tru Ride” bus	<ol style="list-style-type: none"> <li>1. Make point that the product manufacturers do not care about the customers.</li> <li>2. Abandonment of customers by product manufacturers when they are most in need.</li> <li>3. Make point that product manufacturers flee responsibility related to their product.</li> </ol>

**Pentad 6: Clear Statement Regarding Lethality of Product and Truth of Statement**

Act	Agent	Agency	Scene	Purpose
Appearance of written words of screen that clearly state tobacco is lethal and statement is the “truth”	Anti-smoking advertiser	Written words	Black and orange screen; silence	<ol style="list-style-type: none"> <li>1. To clarify what took place in the advertisement regarding tobacco use.</li> <li>2. To convince audience that statement is true; to give credit to those responsible for the message.</li> </ol>

truth Advertisement #2: Rat Poison (30 second commercial)

**Pentad 1: Clear Statements Regarding Lethality of Product**

Act	Agent	Agency	Scene	Purpose
Clearly stating the that tobacco is lethal	Adolescent boy; anti-smoking advertiser	Electronic sign; written words	Within a fenced in school yard	1. Persuade that tobacco is lethal.  2. Clearly convey anti-smoking message to audience.  3. Convince that the statements that appear on screen are true; give credit to those responsible for the message.

truth Advertisement #3: “Rid-A-Zit” (30 second commercial)

**Pentad 1: Subtle Instigation of Insecurity Regarding Self**

Act	Agent	Agency	Scene	Purpose
Creating insecurity	Endorser of “Rid-A Zit” product (most confident adolescent female)	Focusing on zits; discussing cure for zits	Adolescent’s bedroom	1. Persuade potential customer that product is needed.  2. Make potential customer feel that without product they are not adequate.

**Pentad 2: Communicating Support**

Act	Agent	Agency	Scene	Purpose
Encouraging use of product; assuring harmlessness of product	Endorser of “Rid-A Zit” product (most confident adolescent female)	Smiles, nods, laughing	Adolescent’s bedroom	1. Prove to potential customer (and audience) that product is harmless.  2. Put fears to rest related to use of product.

*truth* Advertisement #3: “Rid-A-Zit” (continued)

**Pentad 3: Self Criticism and Reluctant Acceptance of Product by Vulnerable**

Act	Agent	Agency	Scene	Purpose
Insulting self and reluctantly using product	Most vulnerable adolescent female	Hesitantly putting product on face; weak smile	Adolescent’s bedroom	<ol style="list-style-type: none"> <li>1. Prove loyalty to product.</li> <li>2. Prove self to peers.</li> <li>3. Conforming personal inadequacy can be improved with use of product.</li> <li>4. Alert there may be something amiss with the product.</li> </ol>

**Pentad 4: Asking for Assistance and Getting Ignored by Endorser of Product**

Act	Agent	Agency	Scene	Purpose
Showing physical signs of distress and asking for reassurance and assistance but ignored by endorser	Most vulnerable adolescent female	Waving hand; raising voice; ongoing conversation that does not involve distressed adolescent	Adolescent’s bedroom	<ol style="list-style-type: none"> <li>1. Alert that there is a definite problem with the product.</li> <li>2. Make point that employees (product) manipulated the most vulnerable, giving them a false sense of security.</li> <li>3. Make point that the endorser of the product does not care about the pain of the adolescent.</li> </ol>

*truth* Advertisement #3: “Rid-A-Zit” (continued)

**Pentad 5: (Self) Destruction of the Most Vulnerable**

Act	Agent	Agency	Scene	Purpose
Explosion of the user of the product	Most vulnerable adolescent female	Customer’s choice to use product; Rid-A-Zit product	User of the product in flames on the floor of her bedroom	<ol style="list-style-type: none"> <li>1. Make point that product is capable of destruction of human life.</li> <li>2. Make point that employees (product) manipulated the most vulnerable, giving them a false sense of security.</li> <li>3. Make point that destruction of most vulnerable was in part responsibility of the customer who chose to use product.</li> </ol>

**Pentad 6: Lack of Concern/Responsibility for Product User’s (Friend’s) Destruction**

Act	Agent	Agency	Scene	Purpose
Display lack of concern for well being of product user; lack of action to assist user (friend)	Endorser of the product (Caucasian adolescent female) and follower of endorser (African American adolescent female)	Running out of the room	Adolescent’s bedroom	<ol style="list-style-type: none"> <li>1. Make point that peers may not be as loyal and concerned as adolescents may think.</li> <li>2. Make point that the product endorser’s do not care about the customers.</li> <li>3. Abandonment of customers by product endorser’s when they are most in need.</li> <li>4. Make point that product endorser’s flee responsibility related to product.</li> </ol>

*truth* Advertisement #3: “Rid-A-Zit” (continued)

**Pentad 7: Clear Statement Regarding Lethality of Product and Truth of Statement**

Act	Agent	Agency	Scene	Purpose
Appearance of written words of screen that clearly state tobacco is lethal and statement is the “truth”	Anti-smoking advertiser	Written words	Black and orange screen; silence	<ol style="list-style-type: none"> <li>1. To clarify what took place in the advertisement regarding tobacco use.</li> <li>2. To convince that statement is true; to give credit to those responsible for the message.</li> </ol>

*truth* Advertisement #4: “Splode” (60 second commercial)

**Pentad 1: Positively Engaging Potential Product Users**

Act	Agent	Agency	Scene	Purpose
Positively engaging potential product users through strong examples of peer role models who use product	Handsome, confident, blonde adolescent male	Smiles, confident appearance; committing dangerous yet desirable acts	Bridge above a canyon and canyon	<ol style="list-style-type: none"> <li>1. Persuade potential product users regarding positive nature of product and related behaviors.</li> <li>2. Put potential product users fears at ease regarding any negative repercussions of product use.</li> <li>3. Establish a strong relationship with potential product users through admirable peer role models.</li> <li>4. Convince potential product users of the value of their product.</li> </ol>

*truth* Advertisement #4: “Splode” (continued)

**Pentad 2: Minimizing Risk Associated with Product Use**

Act	Agent	Agency	Scene	Purpose
Using product in risky manner with no ill effects	Adolescent bungi jumpers	Smiles, nods, laughing, “thumbs up” symbol, successful acquisition and use of product	Bridge and canyon below bridge	<ol style="list-style-type: none"> <li>1. To entice potential product users.</li> <li>2. Prove to audience that product is harmless.</li> <li>3. Convince of the value of the product.</li> <li>4. Act as an example to those reluctant to accept product.</li> </ol>

**Pentad 3: Emphasize Need to be Part of the Crowd (to Emulate Peers)**

Act	Agent	Agency	Scene	Purpose
Following the example of peers that committed risky act	Adolescent bungi jumpers	Bungi jumping for product	Bridge and canyon below bridge	<ol style="list-style-type: none"> <li>1. To stress the importance of being part of the crowd.</li> <li>2. Prove to that product is instrumental in peer acceptance.</li> </ol>

**Pentad 4: Reluctant Acceptance of Product by Vulnerable**

Act	Agent	Agency	Scene	Purpose
Reluctantly committing risky act and using product	Most vulnerable adolescent	Weak smile, no laughing, yelling	Bridge and canyon below bridge	<ol style="list-style-type: none"> <li>1. Prove loyalty to product.</li> <li>2. Prove self to peers that went before him.</li> <li>3. Prove that he is not afraid.</li> <li>4. Alert that there may be something amiss.</li> </ol>

*truth* Advertisement #4: “Splode” (continued)

**Pentad 5: (Self) Destruction of the Most Vulnerable**

Act	Agent	Agency	Scene	Purpose
Explosion of reluctant adolescent	Most vulnerable adolescent	Adolescent’s choice to use product; “Splode” (product)	Flaming, dangling bungi cord where adolescent used to hang	<ol style="list-style-type: none"> <li>1. Make point that product is capable of destruction of human life.</li> <li>2. Make point that employees (product) manipulated the most vulnerable, giving them a false sense of security.</li> <li>3. Make point that destruction of most vulnerable was in part responsibility of the customer who chose to use product.</li> </ol>

**Pentad 6: Lack of Concern/Responsibility for Potential User’s (Friend’s) Destruction**

Act	Agent	Agency	Scene	Purpose
Display lack of concern for well being of adolescent	Two adolescents who previously jumped	Shrugging shoulders	Bridge above canyon	<ol style="list-style-type: none"> <li>1. Make point that peers may not be as loyal and concerned as adolescents may think.</li> <li>2. Make point that the product manufacturers do not care about the customers.</li> <li>3. Abandonment of customers by product manufacturers when they are most in need.</li> <li>4. Make point that product manufacturers flee responsibility.</li> </ol>

*truth* Advertisement #4: “Splode” (continued)

**Pentad 7: Clear Statement Regarding Lethality of Product and Truth of Statement**

Act	Agent	Agency	Scene	Purpose
Appearance of written words of screen that clearly state tobacco is lethal and statement is the “truth”	Anti-smoking advertiser	Written words	Black and orange screen; silence	<ol style="list-style-type: none"> <li>1. To clarify what took place in the advertisement regarding tobacco use.</li> <li>2. To convince that statement is true; to give credit to those responsible for the message.</li> </ol>

*truth* Advertisement #5: “H-Bomm” (60 second commercial)

**Pentad 1: Positively Engaging Potential Product Users Stressing Benefits of Product (Physical Athleticism)**

Act	Agent	Agency	Scene	Purpose
Positively engaging potential product users through strong examples of peer role models who use product and benefit through increased athleticism (physical prowess)	Three strong, athletic males	Basketball shoe; physical “stunts” by agents	Basketball court filled with admiring fans	<ol style="list-style-type: none"> <li>1. Persuade potential product users regarding positive benefits that come through product use.</li> <li>2. Put potential product users’ fears at ease regarding any negative repercussions of product use.</li> <li>3. Establish a strong relationship with potential product users through admirable peer role models.</li> <li>4. Convince potential product users of the value of their product.</li> </ol>



*truth* Advertisement #5: “H-Bomm” (continued)

**Pentad 2: Emphasize Need to be Accepted by the Crowd (to Emulate Peers)**

Act	Agent	Agency	Scene	Purpose
Performing for crowd and peers.	Three strong, athletic males	Basketball shoe; physical “stunts” by agents	Basketball court filled with admiring fans	<p>1. To stress the importance of being accepted by crowd (peers).</p> <p>2. Prove that product is instrumental in peer acceptance and physical enhancements.</p>

**Pentad 3: (Self) Destruction of the (Even the) Strong**

Act	Agent	Agency	Scene	Purpose
(Self) destruction/explosion of strong athletic male	Strong, athletic male	Customer’s choice to use product; product (shoe)	Basketball court filled with admiring fans; pit in floor where explosion takes place	<p>1. Make point that product is capable of destruction of human life.</p> <p>2. Make point that even the strongest amongst us can be manipulated by product and destroyed.</p> <p>3. Make point that destruction of strong, athletic male was in part his own responsibility because he chose product.</p>

*truth* Advertisement #5: “H-Bomm” (continued)

**Pentad 4: Lack of Concern/Responsibility for Potential User’s (Friend’s) Destruction**

Act	Agent	Agency	Scene	Purpose
Lack of concern displayed for well being of player	Two players who previously performed; audience (fans)	Shrugging shoulders	Silenced basketball court	<ol style="list-style-type: none"> <li>1. Make point that peers may not be as loyal and concerned as adolescents may think.</li> <li>2. Make point that the product manufacturers do not care about the customers.</li> <li>3. Abandonment of customers by product manufacturers when they are most in need.</li> <li>4. Make point that popularity related to risky behaviors is short lived.</li> </ol>

**Pentad 5: Clear Statement Regarding Lethality of Product and Truth of Statement**

Act	Agent	Agency	Scene	Purpose
Appearance of written words of screen that clearly state tobacco is lethal and statement is the “truth”	Anti-smoking advertiser	Written words	Black and orange screen; silence	<ol style="list-style-type: none"> <li>1. To clarify what took place in the advertisement regarding tobacco use.</li> <li>2. To convince that statement is true; to give credit to those responsible for the message.</li> </ol>

truth Advertisement #6: Body Bag: The Beach (30 second commercial)

**Pentad 1: Creating Contradiction (Pleasurable Activities Related to Youth and Vitality Combined with Disturbing Imagery Related to Death)**

Act	Agent	Agency	Scene	Purpose
Pleasurable beach activities disturbed by the introduction of body bags	Adolescents	Activities/body language of adolescents; body bags	Tranquil beach	<p>1. Disturb tranquility of pre-existing pleasurable life of youth.</p> <p>2. Heighten curiosity and bring stark reality (of death related to cigarette use) in the forefront.</p> <p>3. Create contradiction between youth, vitality, attractiveness, athleticism and the use of cigarettes.</p>

**Pentad 2: Identifying Responsible Party (Accusing Tobacco Company of Lying)**

Act	Agent	Agency	Scene	Purpose
Appearance of sign that clearly states the tobacco company does not tell the truth about the effects of cigarette smoking	Anti-smoking advertiser; adolescent (holding sign)	Written words	Tranquil beach	<p>1. To identify the accused party</p> <p>2. To make aware of who is responsible for contradictions related to the promises of cigarette smoking.</p>

**Pentad 3: Clear Statement Regarding Truth of Sentiments Expressed**

Act	Agent	Agency	Scene	Purpose
Appearance of sign that clearly states the advertisement is the "truth"	Anti-smoking advertiser; adolescent (holding sign)	Written words	Tranquil beach	<p>1. To convince that statement is true; to give credit to those responsible for the message.</p>

truth Advertisement #7: Body Bag: The Tobacco Company (60 second commercial)

**Pentad 1: Cooperative Efforts of Adolescents (Creating “Us” versus “Them” Mentality)**

Act	Agent	Agency	Scene	Purpose
Cooperating to haul body bags onto street	Adolescents	Physical strength/youthful vitality of adolescents working together	Busy city street outside a major tobacco industry	<ol style="list-style-type: none"> <li>1. Establish strength in numbers and power associated with adolescents cooperating for a positive cause.</li> <li>2. Create sense of wanting to belong and be part of a positive peer experience.</li> <li>3. Create sense of solidarity amongst adolescents.</li> </ol>

**Pentad 2: Direct Confrontation (of the Tobacco Industry)/Identifying Responsible Party**

Act	Agent	Agency	Scene	Purpose
Accusing the tobacco company of causing death	Adolescent male (and other adolescents hauling body bags)	Megaphone that amplifies voice of adolescent male	Busy city street outside a major tobacco company	<ol style="list-style-type: none"> <li>1. To identify the accused party and make aware of who is responsible for deaths related to cigarette smoking.</li> </ol>

**Pentad 3: Vivid Representations of Death (Related to Cigarette Smoking)**

Act	Agent	Agency	Scene	Purpose
Hauling a great number of body bags onto the street	Adolescents	Physical strength and vitality of youth	Busy city street outside a major tobacco company	<ol style="list-style-type: none"> <li>1. Emphasize magnitude of the problem.</li> <li>2. Create sense of loss.</li> <li>3. Heighten curiosity and bring stark reality (of death related to cigarette use) in the forefront.</li> </ol>

*truth* Advertisement #7: “The Tobacco Company” (continued)

**Pentad 4: Enthusiastic Opposition to Authority**

Act	Agent	Agency	Scene	Purpose
Disregard for conventional activities/rules	Adolescents	Physical strength and vitality of youth	Busy city street outside a major tobacco company	<ol style="list-style-type: none"> <li>1. Emphasize irrepressible nature of adolescents.</li> <li>2. Emphasize radical behaviors focused in a positive direction.</li> <li>3. Create feeling of anarchy, youthful rebellion, and powerfulness.</li> </ol>

**Pentad 5: Truthful Identification of Responsible Party**

Act	Agent	Agency	Scene	Purpose
Appearance of sign that clearly states the tobacco company is responsible for death; statement of truthfulness of accusations	Anti-smoking advertiser; adolescents (stapling up signs)	Written words	Busy city street outside a major tobacco company	<ol style="list-style-type: none"> <li>1. To identify the accused party</li> <li>2. To make aware of those who are responsible for contradictions related to the promises of cigarette smoking.</li> </ol>

## Philip Morris's Youth Smoking Prevention Campaign

### Philip Morris Advertisement #1: "Fish" (30 second commercial)

#### **Pentad 1: Positive Peer Socializing in a Generic Environment**

Act	Agent	Agency	Scene	Purpose
Socializing in positive peers groups (at a well-controlled, conservative teen party)	Adolescents	Body language of adolescents	Party in the living room of a middle class home	<ol style="list-style-type: none"> <li>1. Example of positive peer interaction.</li> <li>2. Sets the tone for the advertisement and campaign as a whole (which is suburban and generic).</li> </ol>

#### **Pentad 2: Introduction of Unique (Negative) Element (Cigarette)**

Act	Agent	Agency	Scene	Purpose
Introduction of negative element	Adolescent female	Choice of female; generic package of cigarettes	Party in the living room of a middle class home	<ol style="list-style-type: none"> <li>1. Creates a unique (and provocative) situation in a generic environment.</li> <li>2. Draws attention to the cigarette and the individual who introduces the cigarette.</li> </ol>

#### **Pentad 3: Generic Anti-Smoking Warning**

Act	Agent	Agency	Scene	Purpose
Appearance of Surgeon's General Warning	Anti-smoking advertisers	White, written words (at bottom of the screen)	Appears superimposed across the party scene	<ol style="list-style-type: none"> <li>1. To warn of the dangers of smoking.</li> <li>2. To affirm that the advertisement is an anti-smoking advertisement.</li> </ol>

Philip Morris Advertisement #1: “Fish” (continued)

**Pentad 4: Loss of Attention from Admirer**

Act	Agent	Agency	Scene	Purpose
Loss of attention from admirer	Adolescent male (loses attention for) adolescent female (who smokes)	Body language of adolescents	Party in the living room of a middle class home	1. Example of consequences of smoking.

**Pentad 5: Turning into a Fish (Loss of Physical Appeal)**

Act	Agent	Agency	Scene	Purpose
Turning into a Fish (loss of physical desirability)	Adolescent female (who smokes)	Morphing	Party in the living room of a middle class home	1. Example of consequences of smoking.  2. Example that smoking makes you look ridiculous.  3. Example that smoking detracts from desirability.  4. Entertaining and cute so also makes smoking appealing.

**Pentad 6: Self-focused Anti-Smoking Sentiment**

Act	Agent	Agency	Scene	Purpose
Appearance of self-focused anti-smoking sentiment (“Think. Don’t Smoke. Youth Smoking Prevention. Philip Morris USA”)	Advertiser	Written word	Black screen/white letters	1. To plainly express that smoking is the choice of the user and if you smoke, you aren’t thinking.  2. To give credit to those responsible for message.  3. Excuses responsibility of the tobacco industry.

Philip Morris Advertisement #2: “Chimp” (30 second commercial)

**Pentad 1: Positive Peer Socializing in a Generic Environment**

Act	Agent	Agency	Scene	Purpose
Socializing in positive peers groups.	Adolescents	Body language of adolescents	A diner that appears to be out of the fifties.	1. Example of positive peer interaction.  2. Sets the tone for the advertisement and campaign as a whole (which is suburban and generic).

**Pentad 2: Introduction of Unique (Negative) Element (Cigarette)**

Act	Agent	Agency	Scene	Purpose
Introduction of unique (yet negative) element	Adolescent male	Choice of female; generic package of cigarettes	A diner that appears to be out of the fifties.	1. Creates a unique (and provocative) situation in a generic environment.  2. Draws attention to the cigarette and the individual who introduces the cigarette.

**Pentad 3: Generic Anti-Smoking Warning**

Act	Agent	Agency	Scene	Purpose
Appearance of Surgeon’s General Warning	Anti-smoking advertisers	White, written words (at bottom of the screen)	Superimposed on diner scene.	1. To warn of the dangers of smoking.  2. To affirm that the advertisement is an anti-smoking advertisement.



Philip Morris Advertisement #2: "Chimp" (continued)

**Pentad 4: Loss of Attention from Admirer**

Act	Agent	Agency	Scene	Purpose
Loss of attention from admirer	Adolescent female (loses attention for) adolescent male (who smokes)	Body language of adolescents	A diner that appears to be out of the fifties.	1. Example of consequences of smoking.

**Pentad 5: Turning into a Chimp (Loss of Physical Appeal)**

Act	Agent	Agency	Scene	Purpose
Turning into a chimp (loss of physical desirability)	Adolescent male (who smokes)	Morphing	A diner that appears to be out of the fifties.	1. Example of consequences of smoking.  2. Example that smoking makes you look ridiculous.  3. Example to audience that smoking detracts from desirability.  4. Entertaining and cute so also makes smoking appealing.

**Pentad 6: Self-focused Anti-Smoking Sentiment**

Act	Agent	Agency	Scene	Purpose
Appearance of self-focused anti-smoking sentiment ("Think. Don't Smoke. Youth Smoking Prevention. Philip Morris USA")	Advertiser	Written word	Black screen/white letters	1. To plainly express that smoking is the choice of the user and if you smoke, you aren't thinking.  2. To give credit to those responsible for message.  3. Excuses responsibility of the tobacco industry.

Philip Morris Advertisement #3: “Karate Class” (30 second commercial)

**Pentad 1: Positive Peer Socializing**

Act	Agent	Agency	Scene	Purpose
Socializing (communicating) between peers.	Adolescent male adolescent and female	Body language of adolescents	Park	1. Example of positive peer interaction.  2. Sets the tone for the advertisement and campaign as a whole (which is suburban and generic).

**Pentad 2: Introduction of Subtle Temptation (Subtle Peer Pressure)**

Act	Agent	Agency	Scene	Purpose
Introduction of subtle temptation (asking if adolescent would like to share a cigarette)	Adolescent male and adolescent female	Request of adolescent male; denial by adolescent female	Park	1. Draws attention to the cigarette and the individual who introduces the cigarette.  2. To show that it is possible (and easy) to say no to temptation.  3. Minimizes peer pressure.

**Pentad 3: Generic Anti-Smoking Warning**

Act	Agent	Agency	Scene	Purpose
Appearance of Surgeon’s General Warning	Anti-smoking advertisers	White, written words (at bottom of the screen)	Superimposed on park scene.	1. To warn of the dangers of smoking.  2. To affirm that the advertisement is an anti-smoking advertisement.

Philip Morris Advertisement #3: “Karate Class” (continued)

**Pentad 4: Positive Adolescent Activity (Karate Class)**

Act	Agent	Agency	Scene	Purpose
Positive adolescent activity (karate Class)	Adolescents	Body language of adolescents	Karate class	<p>1. Example of positive adolescent activity.</p> <p>2. Acts as dominant activity of the advertisement taking focus off anti-smoking theme.</p>

**Pentad 5: Non-smoker is Rewarded**

Act	Agent	Agency	Scene	Purpose
Non-smoker is rewarded with karate trophy	Adolescent female	Trophy	Karate class	<p>1. Example that rewards come to those who work hard, practice, and make positive choices.</p>

**Pentad 6: Smoker is Not Rewarded**

Act	Agent	Agency	Scene	Purpose
Non-smoker is not rewarded with karate trophy (loses tournament); voice over (“To get what you want you can’t let cigarettes or anything else get in your way.”)	Adolescent male; adolescent female (voice over)	Exhaustion	Karate class	<p>1. Example that no reward comes to those who do not work hard, do not practice, and make negative choices.</p> <p>2. Unclear message as to why the male failed.</p>

Philip Morris Advertisement #3: “Karate Class” (continued)

**Pentad 7: Sympathy for Smoker/Apoloizing to Smoker**

Act	Agent	Agency	Scene	Purpose
Expression of sympathy for smoker	Adolescent female	Voice of female (“I’m sorry”)	Karate class	<ol style="list-style-type: none"> <li>1. Shows compassion for those who smoke.</li> <li>2. Shows regret on the part of the person who did not smoke.</li> </ol>

**Pentad 8: Self-focused Anti-Smoking Sentiment**

Act	Agent	Agency	Scene	Purpose
Appearance of self-focused anti-smoking sentiment (“Think. Don’t Smoke. Youth Smoking Prevention. Philip Morris USA”)	Advertiser	Written word	Superimposed over karate class	<ol style="list-style-type: none"> <li>1. To plainly express that smoking is the choice of the user and if you smoke, you aren’t thinking.</li> <li>2. To give credit to those responsible for message.</li> <li>3. Excuses responsibility of the tobacco industry.</li> </ol>

Philip Morris Advertisement #4: "Follow the Leader" (30 second commercial)

**Pentad 1: Positive Adolescent Activity (Skateboarding)**

Act	Agent	Agency	Scene	Purpose
Positive adolescent activity (Skateboarding)	Adolescent male (later his little brother and some friends)	Skateboard; body language of adolescents	Skateboard park	<p>1. Example of positive adolescent activity.</p> <p>2. Acts as dominant activity of the advertisement taking focus off anti-smoking theme.</p>

**Pentad 2: Testimonials Regarding Positive Adolescent Activity (Skateboarding)**

Act	Agent	Agency	Scene	Purpose
Testimonials about the many benefits of skateboarding (especially dealing with "pressures of being a kid")	Adolescent male	Voice over from adolescent male's voice	Skateboard park	<p>1. Expresses virtues of skateboarding.</p> <p>2. Offers suggestion of positive adolescent activity.</p> <p>2. Takes focus off anti-smoking theme; makes it easy to believe the advertisement is for skateboarding.</p>

Philip Morris Advertisement #4: "Follow the Leader" (continued)

**Pentad 3: Testimonials Regarding Responsibility for Younger (More Vulnerable) Siblings**

Act	Agent	Agency	Scene	Purpose
Testimonials about the importance of being an example to younger siblings	Adolescent male	Voice over from adolescent male's voice	Skateboard park	<ol style="list-style-type: none"> <li>1. Places blame on older siblings for negative choices that younger siblings may make.</li> <li>2. Introduces guilt as a motivator for good behaviors.</li> <li>3. Acts as dominant theme of the advertisement taking focus off anti-smoking theme, almost lecturing adolescents as to their responsibilities for siblings' choices.</li> </ol>

**Pentad 4: Generic Anti-Smoking Warning**

Act	Agent	Agency	Scene	Purpose
Appearance of Surgeon's General Warning	Anti-smoking advertisers	White, written words (at bottom of the screen)	Superimposed on skateboard park	<ol style="list-style-type: none"> <li>1. To warn audience of the dangers of smoking.</li> <li>2. To affirm that the advertisement is an anti-smoking advertisement.</li> </ol>

Philip Morris Advertisement #4: "Follow the Leader" (continued)

**Pentad 5: Laying blame (Use of Guilt)**

Act	Agent	Agency	Scene	Purpose
Expression of anti-smoking sentiment that lays blame for preventing smoking on older siblings ("Do you have someone who looks up to you? Forget about smoking.")	Adolescent male	Voice over of adolescent male	Skateboard park	<ol style="list-style-type: none"> <li>1. Introduces guilt as a means of motivation to not smoke.</li> <li>2. Lays (partial) blame of teen smoking problem on teens themselves).</li> <li>3. Acts as dominant theme of the advertisement taking focus off anti-smoking theme.</li> <li>4. Excuses responsibility of the tobacco industry.</li> <li>5. Isolates large portion of the audience (those that do not have younger siblings can not relate to this ad).</li> <li>6. Gives a confusing anti-smoking message that can be misinterpreted ("Forget about smoking").</li> </ol>

Philip Morris Advertisement #4: "Follow the Leader" (continued)

**Pentad 5: Self-focused Anti-Smoking Sentiment**

Act	Agent	Agency	Scene	Purpose
Appearance of self-focused anti-smoking sentiment ("Think. Don't Smoke. Youth Smoking Prevention. Philip Morris USA")	Advertiser	Written word	Superimposed over karate class	<ol style="list-style-type: none"> <li>1. To plainly express that smoking is the choice of the user and if you smoke, you aren't thinking.</li> <li>2. To give credit to those responsible for message.</li> </ol>



## **APPENDIX C**

### **Identification of Ratios**

The identification of ratios was the next step in applying the pentad to the contents of the advertisements. Establishing which ratios appeared most prominently in the advertisements further assisted the rhetorical critic in looking beyond the parts of the pentad to come to an understanding of how the parts worked together to create meaning so that the true intent of the rhetorical acts is fully understood. The identification of ratios allows the critic to delve past the professed intent and discover true meaning.

In this thesis, ratios were determined using the dominant parts of the pentad that occurred in each advertisement, as outlined in the previous appendices (see Appendices A and B). According to Burke, the parts of the pentad that most obviously communicate the message to the audience are the parts of the pentad that work in unison to create the true (and sometimes hidden) meaning and intent of the advertisements. A summary of message(s) communicated to the targeted audience by the selected advertisements as indicated by the dominant ratios follows.

## The American Legacy Foundation *truth* Campaign

<p><i>truth</i> Advertisement: “Tru Ride”</p> <p>Dominant Ratio(s):</p> <ol style="list-style-type: none"> <li>1. Act-Purpose Ratio: The acts relay the intended purpose of the advertisement. The potential purpose of the advertisement is to convince the targeted audience that the product (“Tru Ride” rental cars) and product endorser (“Tru Ride” employees) will destroy the user of the product. The acts are vivid and exaggerated, especially the act of (self) destruction. The product endorser’s actions become obvious due to the intensity of the representations. The vivid acts of the endorser draw the customer in and manipulate him to the point of (self) destruction. The acts create an allegory with a purpose. The acts of the Tru-Ride employees in relation to their customer represent the acts of the tobacco industry in relation to their customer. The acts of the customer who is destroyed represent the actions of the vulnerable tobacco user, who allows him or herself to be manipulated by the promises and rhetoric of the tobacco industry.</li> <li>2. Agent-Purpose Ratio: The agent assists in relaying the purpose of the advertisement. The “Tru Ride” employees make a conscious effort to manipulate the customer and represent one of the intended purposes of the advertisement which is to show that the tobacco industry (represented by the employees) does not care about the customer they manipulate and eventually help to destroy. Another prominent agent, the customer, who represents the vulnerable tobacco user, allows himself to be manipulated by the “Tru Ride” employees to the point of (self) destruction. In this case, the agent seems to have some awareness of the intent of the employees, as evident by his leeriness to use the product, yet he allows himself to be pulled into the rhetoric and is destroyed in the process. The agent becomes responsible, in part, for his own fate, which conveys another purpose of the advertisement.</li> </ol>
<p><i>truth</i> Advertisement: “Rid-A-Zit”</p> <p>Dominant Ratio(s):</p> <ol style="list-style-type: none"> <li>1. Act-Purpose Ratio: “Rid-A-Zit” is very similar to “Tru Ride”. Once again, the acts relay the intended purpose of the advertisement. The potential purpose of the advertisement is to convince the targeted audience that the product (“Rid-A-Zit”) and product endorser (secure, adolescent female) will destroy the user of the product. The acts are vivid and exaggerated, especially the act of (self) destruction and cries for help that go unanswered. The acts create an allegory with a purpose. The acts of the endorser represent the acts of the tobacco industry in relation to their customer. The acts of the insecure, adolescent female, who is destroyed, represent the actions of the vulnerable tobacco user, who allows him or herself to be manipulated by the promises and rhetoric of the tobacco industry.</li> <li>2. Agent-Purpose Ratio: The agent assists in relaying the purpose of the advertisement, but perhaps not the intended purpose. In “Tru Ride” the agents are employees and part of a corporation. They may try to be friends but the existing relationship is that of corporation and customer so the agent more clearly represents the tobacco industry and the purpose more clearly seen as the tobacco industry trying to manipulate tobacco users. However, in “Rid-A-Zit” the endorsers of the product are peers and desirable role models. They are the same age as the user of the product who is destroyed. The agents (peers) may convey an unintended message or purpose, it being that friends are responsible for putting pressure on an individual to use a harmful product (“Rid-A-Zit”). This agent unintentionally takes the focus off the tobacco industry and puts it on adolescents (who use peer pressure to get their friends to use harmful substances) and the individual who succumbs to peer pressure.</li> </ol>

*truth* Advertisement: “Splode”

Dominant Ratio(s):

1. Act-Purpose Ratio: Again, “Splode” follows a format similar to that of “Tru-Ride” and “Rid-A-Zit”. The acts communicate the intended purpose of the advertisement. The potential purpose of the advertisement is to convince the targeted audience that the product (“Splode”) and product endorser (“friends” who set an example and use “Splode”) will destroy the user of the product. The acts are vivid and exaggerated especially the act of obtaining the product, following the example of peers who use the product, and the act of (self) destruction. In this situation, the product user’s actions are not as obvious as they are in “Tru-Ride” of “Rid-A-Zit” in that the endorsers of the product are friends and role models who appear to just be having fun. The splendor of the acts become dominant (committing risky acts which lead to positive encouragement and belonging to a favorable peer group) and just when it seems like the actions of the agents are positive and beneficial, the act of destruction and lack of concern shown by peers (and user’s of the product) become glaringly obvious and the purpose of the advertisement is clear. The acts create an allegory with a purpose.
2. Agent-Purpose Ratio: The agent assists in relaying the purpose of the advertisement to the audience, but perhaps not the intended purpose. In “Tru Ride” the agents are employees and part of a corporation. They may try to be friends but the existing relationship is that of corporation and customer so the agent more clearly represents the tobacco industry and the purpose more clearly seen as the tobacco industry trying to manipulate tobacco users. However, in “Splode” the endorsers of the product are peers and desirable role models. They are the same age as the user of the product who is destroyed. The agents (peers) may convey an unintended message or purpose, it being that friends are responsible for putting pressure on an individual to use a harmful product (“Splode”). This message may not be a negative message, but it unintentionally takes the focus off the tobacco industry and puts it on adolescents (who use peer pressure to get their friends to use harmful substances) and the individual who succumbs to peer pressure. The agents (the adolescent and his peers) become responsible for their own fate.

*truth* Advertisement: “Rat Poison”

Dominant Ratio(s):

Act-Purpose Ratio: “Rat Poison” is a simple advertisement. The intent of the advertisement is to clearly inform the audience of the dangers of cigarette smoking. There are no hidden messages. The purpose of the advertisement clearly comes across through the acts of the advertisements. The prominent acts involved electronically convey messages that appear on a screen held by an adolescent male and written words that appear on the screen. The scene and agent fade into the background. The acts state the intended message of the advertisement, which is to emphasize the health risks involved in smoking.

<i>truth</i> Advertisement: “H-Bomm”
<p>Dominant Ratio(s):</p> <ol style="list-style-type: none"> <li>1. Scene-Agent Ratio: When considering a scene-agent ratio, the qualities of the scene (including action and circumstances) influence the actions of the agent. In one set of circumstances, an agent may behave in a way that is appropriate for the scene, but in another situation, they may act completely differently. The viewer of “H-Bomm” may ask themselves if the circumstances were different, would the agents (players) have reacted the same way? The scene is a basketball auditorium filled with cheering, adoring fans who encourage behaviors in the players. As the cheers intensify, as the challenge to perform physically is intensified by the players who perform before, and as the spotlight highlights the physical prowess of the players, the players rise to the challenge and perform greater and more physically challenging acts. The intensity of the scene may detract from the intended message of the advertiser. Instead of the advertisement being a warning regarding the harmfulness of a product (“H-Bomm” sneakers), the scene influences acts committed by agents and offers an unintended message of the ill results related to striving for fleeting popularity.</li> <li>2. Scene-Purpose Ratio: This ratio is closely related to the previous. The intensity of the scene influences the actions of the agents which influences the purpose of the advertisement. The players appear to be performing because of the situation they are in. The purpose becomes one of cautioning the viewer about fleeting popularity related to actions that are instigated by circumstances. As the circumstances change, so may our popularity and physical well-being. Although this may not be the intended message of the advertiser, it is still a strong message.</li> </ol>

<i>truth</i> Advertisement: “Body Bag: The Tobacco Company”
<p>Dominant Ratio(s):</p> <p>Agent-Purpose Ratio: There are lots of things going on in “Tobacco Company” but what seems to override all other factors are the agents involved and their impact on the purpose of the advertisement. The agents are adolescents, working in cooperative efforts to confront the tobacco company, whose building they are accosting. They do not back down to intimidation by authority figures, instead they become the intimidators. An adolescent male with a megaphone confronts the tobacco company as to the lies it tells the public and shouts his confrontations at the building. The agents represent various kinds of adolescents, all of whom have their own personal style and appear to be unique individuals in appearance. They are desirable characters and role models, especially for adolescents who want to “rock the establishment” and be rebellious in a manner that is also productive. The agents convey the purpose; that you do not have to listen to the tobacco industry; you can confront the tobacco industry and expose their attempts at manipulation for gain.</p>

<i>truth</i> Advertisement: “Body Bag: The Beach”
<p>Dominant Ratio(s):</p> <p>Act-Purpose Ratio: “The Beach” makes use of acts to get their intended purpose. The advertisement is initially full of scenes of tranquility and “beach fun” which are disturbed when a group of adolescents begin pulling body bags onto the beach. The body bags are included in on the beach fun which creates contradictions—youth, beauty, and vitality coexist along side death and decay. The acts transmit the message to the audience that one can not be youthful and vital if one uses tobacco products.</p>

## Philip Morris's Youth Smoking Prevention Campaign

Philip Morris Advertisement: "Fish"

Dominant Ratio(s):

1. Act-Purpose Ratio: "Fish" makes use of acts to get their intended purpose. The acts are simple and easy to comprehend, and deal with adolescent socialization, the introduction of a cigarette, and rejection based on use of the cigarette. The acts convey the intended purpose which is that if one chooses to smoke, one will lose popularity and the admiration of others. This is the self-professed *intended* purpose but issues arise as to the effectiveness of the intended purpose. The act of introducing a negative element (cigarette) makes the user of the cigarette stand out from a crowd of very generic looking adolescents. It draws attention to the adolescent and makes the user of the cigarette and the cigarette unique. Because the cigarette never appears lit and the adolescent user is never actually smoking it, the cigarette appears harmless. When the adolescent female who introduces the cigarette morphs into a fish, the image is not as much repulsive as it is amusing. Because the act of morphing into a fish is based in no reality (people who smoke do not really turn into brightly colored fish), the consequences of smoking do not seem that bad and are even amusing and harmless. The adolescent girl loses the attention of a male who initially appears interested in her before she chooses to smoke. But, throughout the advertisement the smoker acts indifferent and even belligerent towards the male, does she even care that she lost his attention? If she doesn't care, is there a loss a loss at all? Even the blatant introduction of the Surgeon's General warning, which at one point is superimposed at the bottom of the screen, conveys an intended message (to warn about the health hazards of smoking) but the warning is generic and subtle as if the advertiser does not want to draw attention to it.
  
2. Scene-Purpose Ratio: The scene used in "Fish" may influence unintended ideas in the target audience, which would diminish the intended purpose. The scene is a party which takes place in the living room of a suburban home. The best way to describe the party and the home is "beige" meaning there is very little variety, color, or life to the party or the party's surroundings. The adolescents stand in groups and socialize with each other, but there is not much else going on in terms of fun. If the scene is evaluated from the self-professed, intended perspective of the campaign, then the lack of negative behaviors, colorful surrounding, and unique individuals is designed to show the target audience that kids can have fun in calm and safe environments. However, the environment (scene) is so calm and so safe and so lacking in anything remotely fun or unique, the message received may be that environments similar to it are boring, not fun, and much too "beige". The scene may even encourage the acceptance of (negative) behaviors that do not seem as generic and mundane as the activities of the "good" adolescents that appear in the scene.

Philip Morris Advertisement: "Chimp"

Dominant Ratio(s):

1. Act-Purpose Ratio: "Chimp" follows a format which is identical to "Fish" with the exception of the character who chooses to smoke being a male and the character who rejects the user of the cigarette being a female. When the user of the cigarette morphs, he morphs into a chimp instead of a fish. The chimp is even more entertaining than the fish and cuter, which further de-emphasizes negative consequences of smoking. Because the formats of the two advertisements ("Fish" and "Chimp") are so similar, issues related to unintended purposes conveyed to the audience through acts follow the same line of reasoning discussed in the ratio explanation of "Fish" (see "Fish" ratio above).
2. Scene-Purpose Ratio: The scene used in "Chimp" influences the purpose of the advertisement in much the same way that the scene in "Fish" does. Instead of a party, the scene is a restaurant, but as is the case in "Fish" the restaurant is generic and the adolescents who socialize with one another in the restaurant are generic. The waitresses in the restaurant are middle aged or older and wear uniforms reminiscent of the 1950's. In fact, the entire restaurant looks like a diner out of the 1950's but not a trendy, retro diner, but a diner that appears to have traveled through time to find itself in the twentieth century. Concern related to unintended purposes that the scene may relay are the same as those discussed in the "Fish" scenario. In addition, because the scene is not one that frequently exists in the lives of adolescents today (it is not a typical teen hang out) and the ability for the target audience to relate to the scene and appreciate the purpose of the advertisement may be questionable.

Philip Morris Advertisement: "Karate Class"

Dominant Ratio(s): start here

1. Act-Purpose Ratio: "Karate Class" uses acts to get across the intended message to the target audience. However, the types of acts and how these acts relay the purpose to the audience come into question. The majority of the advertisement is filled with scenes of adolescents performing at a karate tournament. It is assumed that the intended message is to show healthy forms of recreation. However, there appears scene after scene of karate competition. These scenes far outweigh the scenes that introduce the advertisement, which deal with peer pressure and smoking. It is easy to forget that the advertisement is an anti-smoking advertisement and come to believe that it is a public service announcement about the virtues of karate. The acts related to peer pressure are easily remedied. The female character is asked if she would like to smoke and when she says no the male character who suggests it cheerfully says "all right" and walks away. The problem of peer pressure is easily remedied. Even the blatant introduction of the Surgeon's General's warning, which at one point is superimposed at the bottom of the screen, conveys an intended message (to warn about the health hazards of smoking) but the warning is generic and subtle as if the advertiser does not want to draw attention to it. When the male character struggles during the tournament, the voice of an adolescent female says, "To get what you want you can't let cigarettes or anything else get in your way." This comment leads to ambiguity on the part of the overall intended message; was it cigarettes that got in the adolescent male's way, or something else? The anti-smoking message is further confused when the adolescent girl mouths the words "I'm sorry" to the male. This act excuses the negative act of smoking cigarettes as the blame for his failure. Her sympathy for the adolescent male can be further interpreted as sympathy for smokers.
2. Agent-Purpose Ratio: The agent used to represent the negative effects of smoking may not be an effective choice. He is noticeable small, smaller than the female he competes against. He is also somewhat weak looking in action and in personal attributes (i.e., his voice). Philip Morris could have chosen this male as a means of telling the audience that smoking weakens individuals and only the most vulnerable amongst us smokes. However, the scene could also be interpreted that the individual loses the tournament because he is small and not as physically able as the female he competes against.

Philip Morris Advertisement: "Follow the Leader"

Dominant Ratio(s): start here

1. Act-Purpose Ratio: "Follow the Leader" uses acts to get across the intended message to the target audience. Once again, Philip Morris fills the advertisement with scenes of adolescent recreation, this time the recreation being skateboarding. Not only does the advertisement heavily rely on skateboarding scenes to get across their intended message, they enhance the visual skateboarding scenes with voice overs from an adolescent male who relays the virtues of skateboarding. It is assumed that the intended message for the audience is to show healthy forms of recreation. However, there is scene after scene and testimonial after testimonial of skateboarding. These scenes far outweigh the scenes that deal with (anti) smoking sentiments. In addition, the main character in the advertisement (a Hispanic male) speaks of smoking in terms of responsibility. He alleges that it is his responsibility to prevent his younger brother from smoking. His sentiments cast blame on adolescents for the increase in young smokers. Even the blatant introduction of the Surgeon's General's warning, which at one point is superimposed at the bottom of the screen, conveys an intended message (to warn kids about the health hazards of smoking) but the warning is generic and subtle as if the advertiser does not want to draw attention to it.
2. Agent-Purpose Ratio: The agent (an adolescent Hispanic male) plays a strong role in conveying the intended purpose, because he speaks to, or perhaps what he does could even be considered lectures to, the target audience. The agent and his use of rhetoric accomplish two things. On one hand, he induces guilt possibly making viewers with younger siblings feel totally responsible for their younger siblings' choice to smoke or not to smoke. The agent also has the potential to turn off a segment of the audience who can not relate to his message, because they do not have younger siblings. The message these sibling-less individuals get is smoking is only bad if you have someone younger than you who looks up to you and models your behavior. If you don't, then smoking is not that bad, and is a personal choice. The advertisement also runs the risk of using an unappealing agent. The adolescent used is not particularly unique and displays no traits that would draw an audience to him in terms of charisma. He also lectures. His generic qualities combined with his adult-like lecturing may alienate a large segment of the target audience.

## **APPENDIX D**

### **Transcription of Philip Morris's "The Homeless Shelter": An Example of "Spinning" the Truth for the Purpose of Image Repair**

During the process of acquiring anti-smoking advertisements, the researcher found that Philip Morris broadcast additional televised advertisements during the same period of time that they aired their anti-smoking campaign. The advertisements promoted a more positive image of the tobacco company and one ad in particular used adolescents as the central characters. Although the researcher was unable to locate the formal name of this advertisement, for purpose of this thesis it will be referred to as "The Homeless Shelter".

Further investigation by this researcher regarding the advertisement indicated that this was not the first advertisement of its kind. Six other televised advertisements existed, which outlined the charitable contributions Philip Morris made to food banks, homeless shelters, and victims of domestic violence.

Arguably the most memorable of the ads is "The Homeless Shelter". It features Donna Spence, the director of The Crossroads Shelter in East Lansing, Michigan. Spence appears with some of the adolescents her shelter houses. She tells the story of Philip Morris donating \$30,000 to help finish construction of the new building, used to house homeless adolescents which she heart-wrenchingly calls "throw away" kids. Spence states in the ad "they [Philip Morris] helped me turn a homeless teen shelter into a home" (Harris, 2001).

What the commercial doesn't say is the company spent \$115 million on charity last year, but spent an additional \$150 million on television advertisements like the



Crossroads ad, self-promotion taking precedence over charity (Harris, 2001). “These ads are not about charity,” says Matthew Meyers of the Campaign for Tobacco-Free Kids. “These ads are trying to convince Congress and juries that Philip Morris is reformed and responsible, so that the next time they have to walk into a courtroom or the halls of Congress, they can avoid real change” (Harris, 2001, p.1).

When Peggy Roberts, spokesperson for Philip Morris, was asked about the cost of the television advertisements Roberts stated that “it’s very important for people to know more about us” and the advertisements help clear up “misconceptions” that the general public may have about Philip Morris (Harris, 2001, p.1). She went on to say that Philip Morris gets involved in contribution activities because “we believe it’s the right thing to do in the communities where we have a presence” (Harris, 2002, p.1).

Why is it important for people to know more about Philip Morris in terms of the image they want to present to the public? This question is especially applicable when considering that youth may be the audience of an advertisement such as “The Homeless Shelter”. The ad features teens in crises, who find a way out of their crisis, in part, because they are empowered by the generosity of Philip Morris. Ads such as this appear to further emphasize what the anti-smoking advertisements produced by Philip Morris seem to be accomplishing, in terms of associating Philip Morris with benevolent acts. The ads further encouraging individuals (especially impressionable adolescents) to let their guard down regarding Philip Morris’s true intentions.

At first glance there appears to be some contrast in the overall quality of the ad, when compared to Philip Morris’s anti-smoking advertisements. “The Homeless Shelter” is a higher quality production that embodies many of the characteristics Burke contends

are necessary for rhetoric to be truly persuasive. Further evaluation of such advertisements may help reinforce conclusions drawn in this thesis related to Philip Morris's intentional yet covert attempt to gain the trust of youth.

Transcription of Philip Morris Advertisement "The Homeless Shelter"  
(60 second commercial)

Shot	Visual	Verbal (Audio)
1	(Note: Of all the Philip Morris anti-smoking advertisements, this is the most visually and emotionally appealing. It incorporates a variety of camera angles and limited special effects to enhance the quality and modern music, which sets the intended overall mood).  Apparently 16-18 year old, homeless adolescent on old mattress under a dark overpass appears on screen.	Rock music—heavy electric guitar that plays a melancholy sound. Piano and drum beat backs up the guitar.
2	"Based on a true story" appears in white letters at the bottom left of the screen. Close up of two people—one a boy the other a girl holding a puppy. They are sitting on a mattress under an overpass in the dark. The boy is lying down and the girl is sitting next to the boy. Both are Caucasian and both appear to be 16-18 years of age. Appearance is disheveled.	(Music as described above in background). "They hide in the shadows..." (Voice is that of a woman).
3	Brief shot of homeless Caucasian adolescent male who has dread locks. Even though he appears to be homeless, he looks "cool. hip" wearing boots, carrying belonging in a makeshift duffle bag. He walks past a large gray wall but trees appear in the background, which makes the setting somewhat picturesque.	(Music) "under bridges..."
4	Close up of a group of kids. The shot is stylistic. Grey wall as background, which is purposely out of focus. The images of the kids move across the wall in slow motion.	(Music) "and in alleys."
5	Shot of girl 16-18 years of age wearing "Cool/hip" clothes, wearing black leather coat, black t-shirt, back pants, long brown hair, carrying a duffle bag. She walks by lots of well-dressed people in what appears to be a busy city. People pass by her quickly but her image is in slower motion—she appears out of sync with the rest of the world around her.	(Music) "Some call them 'throwaways' ...."
6	Close up of the girl from the shot before. She looks up to the sky, again in slow motion. She is wearing a rope type necklace (cool/hip).	(Music)
7	Brief shot of a white male adolescent 16-18 years of age sitting in an abandoned car, which hasn't been used income time. A fire burn in a metal barrel in front of the car. His clothes are that of normal adolescent (t-shirt, jeans).	(Music) "Can you imagine how it must feel..."
8	Close up of an adolescent boy from the scene before. Camera moves in slow motion again going the effect that the boy is out of sync with the rest of the world. He appears dirty and looks to be sad.	(Music) "when your own parents don't want you?"

Philip Morris Advertisement “The Homeless Shelter” (continued)

Shot	Visual	Verbal (Audio)
9	Red headed woman approximately 45-50 years of age appears on the screen. “Donna Spence, Crossroads Teen Shelter Lansing, Michigan” appears in white letters in the lower left of the screen. Light shines from behind her, which makes her hair and complexion appear somewhat luminescent (slightly angelic in appearance). She has a serious expression and sincere light blue eyes. She is wearing a relaxed business suit. Professional appearance.	(Music) “When I took over Crossroads it was a shelter for teens.”
10	Close up go Donna Spence, her hair pulled back in a ponytail about to turn on a light switch in a room of a house.	(Music)
11	Arial shot looking down at Donna entering the room as she attempts to turn on the light in the room. We see an old chandelier with three bulbs in it, two of which are blown out. The ceiling is the center of the shot—it is falling down. The room appears to be really worn down with missing patches of wallpaper.	(Music)  “And it was pretty run down.”
12	Donna speaking to a man who looks like a contractor. They are looking at blue prints. The house is in front of them. It is a run-down colonial home with scaffolding in the front of it and men working on it. It is a suburban setting.	(Music) “So we started a project to rebuild.”  Heavy music is replaced
13	Close up of Donna in former blue business suit shot.	(Music) “To make it a real home for the kids.”
14	Looking up to ceiling from inside the shelter. Part of the roof is missing and it is raining outside. A blue tarp is pulled over the hole by a workman from outside.	(Music) “Trouble was we ran short of money...”
15	Close up of the tarp covering the hole.	(Music) “...before we could ever get the roof up.”
16	Torrential rains outside the shelter. Shot of workmen pulling tarp over the hole from outside. Roof is now almost completely gone.	(Music)
17	Donna standing in the rain with a blue umbrella and wearing a black raincoat. Looks up toward the roof as the workmen pull the tarp over the hole.	(Music) “I didn’t know where to turn...”
18	Close up of Donna in former blue business suit shot.	(Music) “That’s when I called the Philip Morris companies.”
19	Close up of hand hammering in a nail in forefront and in background other workmen are seen walking across the top of the roof.	(Music) “And they sent us a Christmas present.”
20	The legs of booted workmen walk across the roof.	(Music) “It covered everything!”

Philip Morris Advertisement: “The Homeless Shelter” (continued)

Shot	Visual	Verbal (Audio)
21	Shot starts on the ground and pans up outside of the house. The house looks beautiful. It is perfectly repaired and looks like a typical family home in a well-kept suburban neighborhood. Two workmen are in the shot—one on the ground and one on a ladder. It is a beautiful, sunny day.	(Music)
22	Shot of Donna outside from the chest up in a green sweater. Very sunny outside and green. She looks up to the house and smiles.	(Music and a new narrator (no longer Donna narrating. A woman who sounds like Mimi Rogers. “The Philip Morris companies knows...”
23	Shot of attractive adolescent male, 16-18 years of age in trendy (baggy style) clothes. He is laughing. His hair is cut in a trendy, tousled style and appears to be highlighted blonde. Does not appear to be homeless.	(Music and same narrator) “...there are...”
24	Shot of attractive African America adolescent female, 16-18 years of age. Trendy clothes. Headband holds back hair. She is laughing. Does not appear to be homeless.	(Music) “... many people in jeopardy.”
25	Shot pans from the girl to a table in a dining room. Donna sits at the head of the table. Her hair is pulled back and she is wearing a dress and a locket. Looks maternal. Food is being served family style. Adolescents at the table are all smiling. Besides the adolescent boy and girl described in scenes 23 and 24 there is another adolescent boy whose back is to the camera and an adolescent girl in a red plaid quilted mini skirt with blonde hair.	(Music) “That’s why over the last four decades we’ve contributed...”
26	Close up of the adolescents at the table as they take rolls out of a basket. All in the shot are Caucasian.	(Music)
27	Shot of Donna at the head of the table still looking maternal and laughing with the kids.	(Music) “...hundreds of millions of dollars...”
28	Shot of black male grabbing shoulders of girl who is sitting at the table (Girl described in scene 24). Both are laughing. The black adolescent male takes a seat at the table.	(Music) “...to programs that can make a difference...”
29	Shot of a trendy dressed redheaded adolescent female. Hair is cropped. She is laughing at the table with the others.	(Music) “...in someone’s life.”
30	Shot of African America adolescent male putting a poster on the wall of what appears to be a green bedroom.	(Music and the narrator becomes Donna again) “Now the kids...”
31	Silhouette of the face of the African American male as he looks at the poster he just put on the wall. The shot comes from outside the house looking into the room.	(Music) “...take pride in their home.”
32	Close up of Donna in former blue business suit shot.	(Music) “Philip Morris didn’t forget about us either. Whenever we’ve needed support they’ve come through.”
33	Two girls outside of the house. One is black and one is Caucasian. They are dressed in clothes suitable for outside lawn work. One is raking and the other is squirting a hose on the lawn.	(Music) “They’ve helped me...”

Philip Morris Advertisement: "The Homeless Shelter" (continued)

Shot	Visual	Verbal (Audio)
34	Two Caucasian adolescent females and one African American female. The African American girl is raking leaves and the two Caucasian females are getting sprayed by a hose by someone outside the shot. It is a playful scene.	(Music) "...turn a homeless teen shelter..."
35	African American girl from previous shot laughing. She has a very broad and inviting smile.	(Music) "...into a home."
36	Shot of the before picture of the house (dilapidated state) being held in front of the camera by what appears to be the hand of Donna. She pulls the picture from in front of the camera and behind it is the real house, fully repaired. It appears to shine as the sunlight hit is.	
37	Screen turns gold. In the center are large white letters that say "The Philip Morris Companies" and smaller letters are centered below this statement, which read "Kraft", "Philip Morris USA" and "Miller" (a beer company owned by Philip Morris). In the far right corner in smaller white letters	