



OMO ADVERT



**WHITENESS ALONE WON'T DO!**

# OMO makes whites Bright!

**"This'll shake you, Mother!**

Fancy saying all washing powders were the same! You can't say that any more—not after you've seen Omo-brightness. Whites boiled with Omo are more than clean and white. They're bright. Actually *bright!*"

Yes, she's right about Omo. This wonderful new detergent really does add brightness to whiteness.

This exciting new Omo-brightness puts ordinary whiteness completely in the shade. Many powders get things clean and white. Omo does this—and much more. Omo-boiled whites are clean, white and bright as well! Yes, brilliantly *bright!*

Today millions of women insist on this extra Omo-brightness, every washday. One packet—and you'll be an Omo fan, too!

**OMO adds Brightness to whiteness**

HEWSON & KNIGHT LTD. W.M.B.M.

First impressions?

# Close study product

- In your GCSE exam, you will be asked questions about the close study products you have studied.



# Women in the 1950's

- What roles in society do you think women played in the 1950's?
- How do you think they would have been represented in the media?

Here are two advertisements from the 1950's. What do you notice about the representation of women?





# Historical and Social context - Gender

Young 1981

- “Traditional women’s roles” include: “bearing and rearing children, caring for the sick, cleaning, cooking” (Young 1981)



**Lucozade**  
*the sparkling* **GLUCOSE** *drink*

LUCOZADE supplies  
the tired system with GLUCOSE.

Give the children Lucozade — the sparkling *glucose* drink. It quickly puts back lost vitality, helps calm edgy nerves and gently stimulates the appetite. And you'll enjoy a glass yourself too.

2/6  
plus 3d.  
bottle  
deposit  
returnable

The advertisement features a black and white illustration of a woman in a dark dress and white apron pouring Lucozade from a bottle into a glass held by a young girl. To the right is a full bottle of Lucozade with its label clearly visible. The text is arranged in a classic, clean layout with a mix of bold and italicized fonts.

# Feminist theory

Fransella and Frost (1977)

- Argues that people assume that a “woman’s primary identity is that of ‘homemaker’”

Whelehan (1995)

- Argues that in the 1950s and 1960s a woman’s ‘true’ identity was to be domestic.

Naomi Wolf (2011)

- “Giving birth is natural – but ‘becoming a mother’ is not necessarily natural.”



You mean a woman can open it?

# First and second wave feminism

## First wave feminism...

- Women over the age of 21 could vote from **1928**
- After **WW1 and WW2**, many women wanted to continue with their employment and didn't want to go back to being housewives.
- Many women were given opportunities to work, giving them more independence.

## Second Wave feminism...

- In the 1950s and 1960s Britain's economy started to return to normal after the war. So, **consumer culture** became more prevalent, meaning that companies needed to compete against each other to sell their products.
- So, they targeted families by showing **women in a domestic environment**. Women aspired to be the 'perfect' woman and men wanted to shower their wives with these gifts.



# Historical Context - ADVERTISING

- The economy was getting better after the war.
- Advertising boomed in the 1950s because of society's economy and the increasing popularity of television/
- Adverts tended to maintain the stereotype that women should fulfil a domestic duty and men should be the breadwinners.
- Adverts tended to maintain the idea that a woman should please a man.



A vintage Chlorodont toothpaste advertisement. The top half shows a woman wearing a pumpkin mask, looking thoughtful with her hands near her chin. Below the image is the headline: "No Halloween mask scares off a man AS MUCH AS 'MORNING MOUTH'". The text continues: "We'll confess - if you with...". To the right, there is a small inset image of a man's face with the headline "Stop 'morning mouth' - enjoy that wonderful, clean, fresh Chlorodont feeling!". At the bottom, there is an image of a Chlorodont toothpaste tube and a small illustration of a man's face. The overall tone is humorous and emphasizes the freshness of the toothpaste.

# OMO Print advert from *Woman's Own* magazine, 5 May 1955

- This is a Targeted Close Study Product for which you will need to focus on the following areas of the Theoretical Framework:
- Media Language
- Media Representations
- Context



THIS PRODUCT MAY FEATURE IN YOUR EXAM. WE ARE GOING TO SPEND SOME TIME EXPLORING THIS PRODUCT.

# Stick the CSP onto the A3 sheet of paper and divide your sheet into 4 sections:

Audience

Contexts

Product:  
Advertising and Marketing – OMO Print advert from *Woman's Own* magazine, 5 May 1955

**OMO adds Brightness to whiteness**

Media language

Representation

# Filling in the boxes

- I will now give you specific questions to answer for each section.
- Make sure you leave room to add things in after the class discussion!



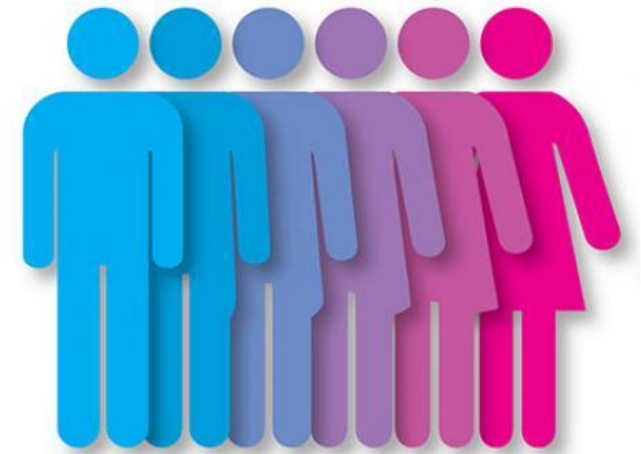
# Media Language



1. What are the connotations and denotations of the various signs that make up this advertisement?
2. How do elements such as layout and design, typography, body language and use of language contribute to the meaning of the product?
3. Messages and values are clearly different to those found in modern advertisements, but how are these messages and values communicated by the signs, codes and conventions used in this advertisement?
4. How effectively is media language used to create a persuasive message?
5. How does the combination of elements in the advertisement contribute to a narrative?
6. How does the media language used here position the target audience and how does today's reader interpret these signs differently?



# Media representations



1. You will need to study the representations of gender here; particularly femininity but also the implied representation of masculinity.
2. To what extent does the product make use of a stereotype or stereotypes?
3. What is unfamiliar and what is familiar about the 1950s world that is re-presented here?
4. Discuss your own interpretations of the representations here. How are these interpretations influenced by your own experiences and beliefs.

# Historical, social, cultural and political contexts.



1. Does the advert help you to make sense of the contexts influencing today's advertisements?
2. Have political changes played a role in the developments that have made this advertisement seem outdated and unusual, especially in terms of gender representation?
3. What do you know about the role of women in the 1950s and how can you link it to the advert?

# Audience

1. How do you think audiences of the 1950s may respond to the advert?
2. How do you think contemporary audiences may respond to the advert?
3. Who do you think the target demographic is?
4. How have they targeted the audience?



# Class discussion

- Make notes on your CSP record sheet as we discuss.

# Revision

Pick two of these to remember

Fransella and Frost (1977)

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- Argues that in the 1950s and 1960s a woman’s ‘true’ identity was to be domestic.

Naomi Wolf (2011)

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- Write down the two concepts that you remembered.

# Revision

Swap with the person next to you – did they get it right?

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