

## SUGGESTED READING LIST

### TEEN MARKETING MANUALS WRITTEN BY MARKETING INDUSTRY PROFESSIONALS

DeLuca, J. & Lopiano-Misdorn, J. (1997). *Street trends: How today's alternative youth cultures are creating tomorrow's mainstream markets*. New York, NY: Harper Business.

Takes us inside the world of “stealth” marketing to teenagers. Explains how marketers can better understand the teen market by infiltrating it with cultural informants, teens hired to spy and collect cultural data on their fellow teens.

Del Vecchio, G. (1997). *Creating ever-cool: A marketer's guide to a kid's heart*. Gretna, LA: Pelican Pub. Co.

Relates what the author considers the best approaches to marketing to children.

Moses, E. (2000). *The \$100 billion dollar allowance: Accessing the global teen market*. New York, NY: John Wiley and Sons, Inc.

Discusses the demographic breakdown of global teens according to interest and disposable income.

Siegel, D.L. (2001). *The great tween buying machine: Marketing to today's tweens*. Ithaca, NY: Paramount Marketing Pub.

Divulges statistical data collected on the youngest subset of the teenage demographic, the so-called “tweens,” youth aged 10-13 years old

Zollo, P. (1995). *Wise up to teens: Insight into marketing and advertising to teenagers*. Ithaca, NY: New Strategist Publications, Inc.

Presents statistical data culled from Chicago-area teens by TRU Marketing, specialists in teen marketing

### TEEN CULTURE AND THE MEDIA

Giroux, H. (2001). *Stealing innocence: Youth, corporate power, and the politics of culture*. New York, NY: Palgrave.

Analyzes the influence media has on the development of teenage identity.

Epstein, J.S. (1998). *Youth culture: Identity in a postmodern world*. Malden, MA: Blackwell.

Surveys the social world of teens in what he terms their “natural habitat” of home,

school, the shopping mall, and rock concerts to research how youth are prone to a collective identity informed by entertainment

Kline, S. (1993). *Out of the garden: Toys, TV, and children's culture in the age of marketing*. New York, NY: V

A review of primary historical and theoretical texts on the subject of children's media dating from the Victorian era to the early 1990s.

McRobbie, A. (1999). *In the culture of society: Art, fashion, and popular music*. New York: NY: Routledge.

Explores the relationship between female youth cultural production and the proliferation of teen girls' magazines.

Quart, A. (2003). *Branded: The buying and selling of teenagers*. Cambridge, MA: Perseus Publishing.

Chronicles the day-to-day data collection activities of teen correspondents in New York's Upper West Side.

Starsburger, V.C. & Wilson, B.J. (2002). *Children, adolescents & the media*. Thousand Oaks, CA: Sage Publications.

Gives the most current quantitative statistics regarding the influence of the media on children and adolescents, including its effect on cognitive functioning, creative skills and the ability to produce original thought.

## **MEDIA CONSOLIDATION**

Alger, D. (2000). *Megamedia*. Lanham, MD: Rowan & Littlefield.

Traces the threads of media ownership from these conglomerates to all of their subsidiary media outlets.

Branwyn, G. (1997). *Jamming the media*. San Francisco, CA: Chronicle Books.

Offers practical, hands-on advice for producing homegrown, low-cost independent media.

McChesney, R. (1997). *Corporate media and the threat to democracy*. New York, NY: Seven Stories Press.

Outlines the history of governmental subsidization of commercial media systems at the expense of publicly owned media outlets.

McChesney, R. (2002). *Our media, not theirs: the democratic struggle against corporate media*. New York, NY: Seven Stories Press.

Advocates the production of independent media as means to broaden the discourse regarding media consolidation and the control of information.

## **PUBLIC RELATIONS AND THE PERSUASION INDUSTRY**

Rampton, S. & Stauber, J.C. (1995). *Toxic sludge is good for you: Lies, damn lies, and the public relations industry*. Monroe, ME: Common Courage Press.

Reports how the public relations industry operates in tandem with the marketing agencies and exposes the means through which both industries manufacture public opinion at the expense of true critical public discourse.

Rushkoff, D. (1999). *Coercion: Why we listen to what "they" say*. New York, NY: Riverhead.

Shows how the media giants leverage their influence across the entire cultural landscape by utilizing all of their media subsidiaries.

## **MARKETING**

Frank, T.C. (1997). *The conquest of cool: Business culture, counterculture, and the rise of hip consumerism*. Chicago, IL: University of Chicago Press.

Traces the development of the hip marketing style that dominates today's adolescent media from its inception in 1950s counterculture through its eventual co-option.

Garfinkel, S. (2000). *Database nation*. Sebastopol, CA: O'Reilly & Associates, Inc. A meticulous account of how the marketing industry has historically borrowed surveillance and persuasion techniques and technology from law enforcement and intelligence gathering communities since the inception of the Cold War in the 1950s.

Gladwell, M. (2000). *The tipping point: How little things can make a big difference*. Boston, MA: Little, Brown.

Features a profile of the Look-Look marketing agency and their utilization of teen informants.

Klein, N. (2000). *No logo*. New York, NY: Picador.

A call-to-arms for cultural workers to employ critical pedagogy in their work to promote the development of critical consciousness in their children and students.

Lasn, K. (2000). *Culture jam: How to reverse America's suicidal binge*. New York, NY: Quill.

A primer for producing independent media as a means to develop critical citizenship and expand the public discourse.

Schlosser, E. (2001). *Fast food nation: The dark side of the all-American meal*. Boston, MA: Houghton Mifflin.

Documents the growing ubiquity of corporate presence in the schools and exhorts educators to find alternate means of funding.

Seabrook, J. (2000). *Nobrow: The culture of marketing, the marketing of culture*. New

York, NY: A.A. Knopf, distributed by Random House.  
Theorizes that distinctions between the “high” culture of the elite and the “low” culture of youth are being made irrelevant by the ever increasing pervasiveness of contemporary marketers and their post-modern philosophy of indiscriminate cultural appropriation.

Shenk, D. (1998). *Data Smog: Surviving the information glut*. New York, NY: HarperEdge.  
Examines society’s growing reliance on statistics and demographics as a barometer of cultural change

Turow, J. (1997). *Breaking up America: Advertisers and the new media world*. Chicago, IL: University of Chicago Press.  
Describes how the media conglomerates rely on marketing agencies to differentiate their sales message to several distinct audiences or demographics.