

Introduction to Consumer Behaviour Ancillary Resources

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BCCAMPUS
VICTORIA, B.C.



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Contents

About BCcampus Open Education	vi
Introduction	1
 Part I. Essays and Case Studies	
1. Erasure of Indigenous Knowledge and Its Impact on Culture	3
2. Reflective Questions: Erasure of Indigenous knowledge and its impact on culture	11
3. Are We and Our Bodies Under Advertising's Control?	13
4. Reflective Questions: Are We and Our Bodies Under Advertising's Control?	16
5. The Shoes That Broke The Internet	17
6. Reflective Questions: The Shoes That Broke The Internet	21
7. Hypocrisy and The Seal Hunt	22
8. Reflective Questions: Hypocrisy and the Seal Hunt	25
9. The Sneakerheads Subculture	26
10. Reflective Questions: The Sneakerheads Subculture	31
11. Raising Awareness Through Cause-Related Marketing	32
12. Reflective Questions: Raising Awareness Through Cause-Related Marketing	35
 Part II. Assignments and Project Ideas	
13. The Op-Ed Writing Template	38
14. The Op-Ed Writing Sample	42
15. Persuasive Writing for Peer Review	46
16. Annotating Learning in an OER	52
17. Cultural Literacy Assignment	56
18. Teachable Content Project	61
19. Teachable Content: Student Examples	65
20. Chapter Summary Assignment	68
21. Coronavirus Reflections	71
 Accessibility Statement	 76
Versioning History	79

About BCcampus Open Education

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BCcampus Open Education (<https://open.bccampus.ca/>) began in 2012 as the B.C. Open Textbook Project with the goal of making post-secondary education in British Columbia more accessible by reducing students' costs through the use of open textbooks and other OER. BCcampus (<https://bccampus.ca/about-us/>) supports the post-secondary institutions of British Columbia as they adapt and evolve their teaching and learning practices to enable powerful learning opportunities for the students of B.C. BCcampus Open Education is funded by the British Columbia Ministry of Advanced Education and Skills Training (<https://www2.gov.bc.ca/gov/content/governments/organizational-structure/ministries-organizations/ministries/advanced-education-skills-training>) and the Hewlett Foundation (<http://www.hewlett.org/>).

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Introduction

Welcome to the Ancillary Resources for the Introduction to Consumer Behaviour open textbook. There are three key components to this guide:

1. Essays & Case Studies
2. Assignments & Projects
3. Multiple choice test bank (available September 2021)

In this resource, you will find a collection of assignments that I developed over the many years of teaching Consumer Behaviour. Some of these were developed to suit our changing consumer landscape, particularly what it's like to be a consumer during a pandemic.

I encourage educators to provide an opportunity for students to identify how their consumption decisions have been impacted not just during the Coronavirus Pandemic, but also by consumer activism and other events that shape consumer preferences, attitudes, and perceptions. Students' lived experiences as consumers during the time of the MeToo and BLM movements provide an important way to contextualize the concepts and terms related to the topics covered in Consumer Behaviour. For years now, my students have shown me that corporate actions and the failure to act and create change for consumers has influenced what they buy and where they choose to spend their hard earned dollars.

I'm grateful for all that my students have shown me over the years and for how generously they have contributed to my course and open educational resources. They have invited me into their lives and continue to inspire me to be a better educator.

I am also grateful to the friends and colleagues who have contributed to this ancillary resource, as well as to my open textbook. I would like to specifically express my appreciation to the following important contributors and editors:

- Martin Heavyhead
- Dr. Carly Drake
- Jimmy Choi
- Pamela Ip
- Chief Lady Bird

Kwantlen Polytechnic University and **BCcampus** have both supported me in my OER projects and I'm thankful that they have invested so much time, money, and moral support along the way. KPU provided me with an OER grant that meant I could pay honorariums to these incredible content contributors. BCcampus provided me with a grant to complete all the remaining components in this Ancillary Resource. I want to thank Melanie Meyers from BCcampus who recognized that I did "too much work" on my textbook and therefore provided me with the opportunity and funding to create this resource.

Essays and Case Studies

Essays & Case Studies

This book includes some additional readings for students and instructors. Each item is licensed for the 5 R's: retain, reuse, revise, remix, and redistribute.

1. **Erasure of Indigenous knowledge and its impact on culture.** This essay by Martin Heavy Head (Blackfoot) explore important topics in culture and invites us to reexamine our colonial presence on Indigenous land and territories. Martin guides us through examples of *cultural appropriation; whitewashing; toxic masculinity; gendered roles; archetypes & stereotypes; colonial myths; self-identity; and provides an opportunity to apply the Blackfoot Way of Life Model.*
2. **Are We and Our Bodies Under Advertising's Control?** Dr. Carly Drakes introduces us to the *media effects model* in her essay centred on *stereotypes* in advertising. She gives us additional opportunities to examine key concepts from this course including *norms, scripts, enculturation, and the ideal self.*
3. **The Shoe that Broke the Internet.** This essay by Pamela Ip and Andrea Niosi examines the 'accidental influencer': Dr. Bonnie Henry (public health officer for B.C.) and Fluevog shoes came together in 2020 to create a tribute shoe that crashed the Fluevog web site. Topics included in this essay relate to *motivation; positioning; conformity/non-conformity; math-up hypothesis; sustainability; and mere exposure.*
4. **Hypocrisy and the Seal Hunt.** This essay by Andrea Niosi and pairs very well with the documentary film, *Angry Inuk*, by Inuit film maker Alethea Arnaquq-Baril. The themes explored in this essay include *perceptual and the perceptual process; learning; consumer involvement; the balance theory of attitudes; and the elaboration likelihood model of persuasion.*
5. **The Sneakerheads Subculture.** Based on the research of Dr. Jimmy Choi of KPU, this essay gives us insight into the world of sneaker collectors & resellers. Andrea Niosi has summarized the research and prepared discussion questions related to *brand communities; subcultures; sacralization; pop culture; self-identity; and, hype.*
6. **Raising Awareness Through Cause-Related Marketing.** Adapted from a 2021 news story, this essay presents the story of how Chief Lady Bird's artwork became affiliated with Indigenous Brew Crew to raise awareness and funds in support of Indigenous women. While the collaboration provides a clear example of cause-related marketing, a growing trend in business, the essay invites readers to explore cultural concepts such as *sacralization; desecralization; stereotypes; motivation; branding; involvement; and persuasion.*

1.

Erasure of Indigenous Knowledge and Its Impact on Culture

Erasure of Indigenous Knowledge and its Impact on Culture By Martin Heavy Head



Colonialism on the prairies impacted the Blackfoot way of life. Stolen land, forced starvation, residential schools, and other atrocities carried out under the Indian Act are all too often erased or hidden from history. Both marketers and consumers have a responsibility to act and engage respectfully.

“The physical boundaries of colonialism are not nearly as important as the outposts they left in the mind” are words etched into my Being from my uncle, Narcisse Blood. I was lucky to have been raised by this man as one of my parents.

Every year, we have our Sundance Ceremonies, Akokaatsin, when we camp in a circle. We’ve continued almost all of our Ceremonies from time immemorial. We were lucky. The Canadian government had made our Ceremony illegal for quite some time. Only in the 1950’s were People able to practise them without fear of being interrupted and arrested by the RCMP. In almost every way they could, the Canadian government tried to stop us. We’ve survived disease intentionally spread by infected items. We’ve survived starvation, and

prohibition of leaving our reserves. There's a lot we've survived. I find that fascinating for how they speak of us, as if we were "conquered" or lost some war. There was no war that was lost, and no conquering happened. What happened was something far more boring, and time consuming. In history, the Canadians paint themselves as heroes. Brave pioneers who tamed the plains. The north west mounted police brought law to the west. The reality is far less exciting. They bought the forts from the whiskey traders. They didn't chase them away, they just gave them enough money to buy their buildings, and let them go, scot free.

They write their history as if out of sheer moral superiority where they demanded to build (what for now is known as) Canada. As if it was by their god-given right they DESERVED this country, and everything they brought was a gift.

When people bring up what was brought to these lands, allegedly to improve things, my Father adds in "They also brought the devil."

No, it wasn't sheer moral superiority or that they deserved to live here more than anyone else, but an ability to lie, and continually lie, that is the reason they're here. For example, we have the town of Cardston, Alberta. Right now, the judge in the case is reviewing the evidence and writing his decision in regard to the land claim made by Blood Tribe, part of the Blackfoot Confederacy. Recounting from oral history, as told to me, a group of Mormons led by Charles Ora Card had come to where the present-day town of Cardston is. They asked Red Crow, one of the signatories of Treaty 7 and one of the relied upon Leaders of Blood Tribe if they could camp for the winter. Red Crow had given permission, and, in the meantime, Ora had decided to write a letter to send to both the Canadian and American governments. He requested to create "a buffer zone" between Blood Tribe and the Blackfeet Reservation, as at the time of the original survey, Blood Tribe's reserve extended all the way to the Canada/USA border to connect with the Blackfeet Reservation. The governments agreed with him, but, he needed Red Crow to sign a lease. Originally, this was going to be a 9-year lease, however, someone pulled a fast one and added another 9 onto it, where it became "The 99-year lease" where Cardston was established. They had even erected a stone in town with a plaque that read: "On this spot was the 99-year lease signed," however, when the 99 years was close to being up they quietly removed the rock and planted a tree in its spot.

This is an abridged and sanitized version of events, recounted here only to make a point. Colonization of the west wasn't based on a bloody battle with a clear brave victor and a beaten conquered loser, no. It was snivelling and scheming little men lying and cheating in order to maximize their wealth and comfort, and while the Land and Indigenous Peoples are cast aside in ongoing violent ways.

I do not intend to go into the myriad of historical violent happenings that have occurred, such as being forced onto reserves, the rationing system to prevent us from hunting and making us dependent upon the federal government, the prevention of leaving the reserve with the pass system, and so on and so on. Those are all intricate parts of colonization in this part of the world, that have caused such trauma I will only describe as "The Big Hurt." Something that hits you so hard it's felt in generations to come. Something we don't know how to process to this day.

What I'd rather focus on is the importance of Gardening.

We're not known as Gardeners, by any means. Writers like Karl May wrote about the adventures of Chief Winnetou, who was a romanticized fictional character. Toxic masculinity paints us as skilled warriors who hunted Buffalo with his bare hands, gnashing meat off the bone, and making ridiculous powerful love every night. There's no time for Gardening when you're doing all those manly things, now is there?

There's famous lines from bigots that say "there was no agriculture among the plains Indians (or any for that matter)" as agriculture is, for bigots, one of the white man's defining characteristics and markers of his civility.

I could just tell you that we are natural born Gardeners as Blackfoot People, and leave it at that, but I'd rather show you. I want you to see the landscape as it was 500 years before colonization. The grasses of the plains, here anyway, at the time were quite tall. Somewhere around 8 feet tall in some places. The trees from the mountains extended into the plains a good 100 kilometers away from the mountains. The plains were loud, like a jungle. Kodiaks, Grizzly Bears, Buffalo, Beavers, Mountain Lions, Wolverines, Animals of all sorts populated the plains. It really was a jungle. Food was everywhere. See, we didn't just Hunt and Gather, as if it were stratified positions occupied by gender. The masculine hunting, and the feminine gathering. Not at all. When we hunted, the whole Tribe hunted, when we gathered everyone gathered. It was a gathering of gathering if you will. Everyone took part in the collection (and eating) of food.

One of our most important foods is Miini, or what are known as in English, Saskatoon Berries. They're a lot like Blueberries, except they're purple, have very distinct woody sort of flavour, a mellow sweetness, and a crunch of hearty seeds inside. They're quite delicious. An integral part of many Ceremonies is when we serve Berry Soup. Now, many may scoff at talking about Ceremony in public (such as it is), but within Blackfoot Ceremony there is public and private Ceremonies to be had. The feeding of Berry Soup is most definitely public, and if ever you are lucky enough to attend one of our Ceremonies you can experience this for yourself. At any rate, we serve the soup. Before we eat it however; the one running the Ceremony calls for everyone to take a Berry from their soup in their right hand. As they do this, we are all encouraged to pray in our own way. In Blackfoot, we Pray to the Sun, Moon, Morning Star, and Earth, and *iihstipaitopiyopah*, which loosely translates to "The means by which all Life exists." Some simply say "source of all life" or "creation." Some may consider that to be all of these entities working in tandem together, or the reason behind why those entities are there themselves. Whichever way you want to take it, we pray our prayers into the Berry, and dig a small hole with our finger when done, putting the Berry into the ground, rub our hands together and from the crown of our heads let our hands run down each side of our body to touch the Earth, and then place them over our hearts. The final word spoken is *Kaamotaani*, which means "survival." It's the "amen" or "over and out" to our prayer.

Curiously, I noticed during our last Sundance that there were concentric rings of Berry bushes growing on our Ceremony grounds, where it occurred to me that the whole point of this exercise is to plant our food source. We leave the Berry as an offering to ensure that we always have food, and this offering ensures a new growth of food wherever we go.

Planting seeds.

Speaking of wherever we go, there is camping and the moving of camp. One of the most important jobs to have in camp was being the Fire Runner. Their sole duty was to collect coals from the fire, and run to the next place where we camp. This person would run ahead, with a Buffalo horn full of coals, and start a fire. By the time the rest of the camp got to the new camping spot, they'd all collect fire from his fire. So, in theory, we had the same fire burning for generations. How this fire runner was chosen was simple, as they would line up youths in a row, and the first to run down a Deer and stab it in the neck would be the Fire Runner, or the Messenger Runner. The Messenger Runner would be the designate to send messages to the other Blackfoot Tribes, wherever they may be. They would run all night with the message, deliver it, sleep all day, and run back to the original camp at night to deliver the response. I imagine, quite exhaustively.

When we'd camp in the new site, what we'd do is go collect fire wood. Generally, we'd camp in the low valleys that are hidden from view. The river bottoms of the Coulees. In the area of (what is for now known as southern alberta) the plains is seemingly flat for miles around. However; the landscape will suddenly drop off around 200 feet or so into steep hills and to the rivers. The rivers are hidden, and you can have whole camps of People living in an area and never know it if you were walking on prairie level. The People would camp at the river bottom, and first, collect all the dead branches that have fallen off the trees. Next, using their tools they would pull the dead branches off of the trees that haven't fallen. Once all the dead fall was collected, and

the dead branches were too, as well as 2/3 of the berries and food of the area was collected, the camp would move on to somewhere else in the Territory.

See, what they were doing was pruning the trees. This ensured good growth of the trees, and an endless supply of firewood if done correctly. The landscape of the plains was tightly managed and manicured by our presence. The berries over millennia grew with our hands picking them, and grooming the plants. The trees grew with our hands pruning them, and caring for them. No, the land wasn't wild and untamed at all, but well groomed, and well suited for us, as we were suited for the Land. We are inextricable from it. As epigenetics shows, the environment informs what genetic expression happens in a person, for seven generations, while in turn our presence informs the environment.

The nwmp, and more lately known as the rcmp did not bring law to the west. (NOTE: Possible assignment: seek out old advertisements used by the CDN gov't to bring settlers to the "new land" for a bargain and discuss how the gov't positioned the prairies and the west as land to be settled by Europeans. Invites discussion about how marketing/advertising shapes perceptions and how European Settlers believed the myth of "terra nullius".) There already were well established norms and mores and meting out of justice that was complementary to the concept of law. For example, when the Buffalo were sick, there would be moratoriums placed on hunting. If anyone was caught hunting them during this time, they were put to death. This of course seems like a harsh punishment, but, what the poacher is doing is risking the life of all the Buffalo and the life of the entire Tribe by hunting at that time. The People had knowledge of cross species disease, and so if the Buffalo were sick and we were to eat them, we may get that sickness. In turn, it threatens the population of the Buffalo who are already weak. If the entire population is threatened, then we have no food. In turn, the other Plains Tribes most certainly had similar social mores and norms that translated to their survival. Rather than looking at the relationship between Blackfoot People and Buffalo as an exploiter and exploited relationship, one ought to view it as symbiotic. It is in the interest of the Tribe that the Buffalo are healthy, and well kept. This is in part where our name comes from, "Blackfoot."

It's not us who chose the name, but, our enemies. We would at times burn the plains. Burn the dead grasses to the ground in our Territory before the first snow. As we walked through the soot, our foot wear would become black. This was done for several reasons, the main reason being to attract the Buffalo to come back in the spring, when grasses were lush and plentiful with room to grow and fertilization from the fire. This was not only land management, but, Animal husbandry on a large scale. Not only with us, but with other Tribes and their efforts, it wasn't a single rancher managing a few cows on an acre of land, but millions of People working together to help manage millions of Buffalo. Our stories of the relationship between us and Buffalo is much more involved than that, but, is for a different paper, and really none of your business.

My Grandfather was Cree, Mosom. He fought in World War Two, sometimes as a machine gunner, mowing down a crowd of nazis and driving on 'cause it don't mean nothin'. I say that never knowing war of that kind of course. It meant something to him. I think any veteran that has seen war would tell you there ought to never be war to begin with. I've never known more powerful anti-war messages than from combat weary veterans. He killed many nazis and fascists, and saved many, many more lives. When they were in europe, they would either volunteer to sign up on a patrol of the land, or, be voluntold. When they flew over in the plane, Mosom had purposely got the lay of the land. Looked about, and understood where he was going. He was raised as a hunter, and provider, and knew how to travel in forests without getting lost. Every time it was his turn to lead a patrol, the men of his group would run to sign up to go along with him. They'd only ever volunteer with his group, and they'd have to be voluntold to go with others. The reason was that his group would always come back unharmed. All of his skills growing up served him well in that war. Other patrol leaders would wander into an enemy camp, others would get lost, and many died out there. He always brought his group back though. His commander would freeze in battle. Unable to do anything. So, Mosom would take over. One time he devised a plan to distract the enemy with gunfire, while he smuggled his group into a separate building one by one. When his commander would freeze, Mosom would steal his lunch. When Mosom came home, he was denied membership to the Royal Canadian Legion. They didn't allow indians at

the time. Funny enough, that he fought so hard against nazis and fascism to come home to live under the same laws that inspired Hitler in the first place. Apparently, Hitler had taken the concept of concentration camps directly from Britain, which is what Reserves and Reservations are. The infrastructure of the Reserve system is the same as the concentration camps of the era. Talk about cultural appropriation.

Mosom had said he deserved more medals than he received. His commander had taken credit for a lot of Mosom's deeds. Even though Mosom was awarded the Purple Heart for bravery, he left europe with a broken heart he never got over. What broke his heart the most was the Children. Hungry Children all over the place. canadian and american soldiers would throw food at them and laugh as they fought over the scraps. Mosom hated those soldiers for it.

Yet they came home, calling themselves brave.

What is erasure and why is it important?

When I was a boy, we had to haul water into a cistern, as we had no pipes bringing water to our home in the middle of nowhere. So, Dad and I would drive for a whole day, filling up the water tank to haul water in. Usually, twice a month we'd go and spend the day hauling water. These trips are some of the best times of my life. Just me and Dad traveling together. I'd ask him a question in the morning, and he'd think for a while, then, he'd talk about something way off topic. Start with a story that has nothing to do with the question, or so I thought. Like a backwards Fibonacci sequence his stories would come closer and closer to the point without saying it. Without him having to say the answer, I would already know the answer by the logical steps he provided in the stories.

In case I haven't been clear with you, I was asked to write this article on the erasure of indigenous knowledge, and cultural appropriation of Indigenous knowledge. In the grand scheme, much knowledge of medicine is taken from Indigenous Peoples. The first white researcher to extract the active ingredient is given credit as "discoverer" of the medicine, when really it was well known to Indigenous Peoples. One example is willow as pain relief. Tea is made from willow bark and leaves. However; the first white man to extract acetylsalicylic acid is who is given credit for developing aspirin. Indigenous People the continent(s) over understand that the Earth is a living organism, sentient, and systemic in its needs for life, but no one listened until a white scientist said "I have what I call Gaia theory!" Inuit People for generations said "that boat sunk over there" and not until recently did white People "discover" where the Franklin expedition sunk. Indigenous People contemporarily are saying we have to protect the water, as water is life. White Canadian settlers seem to be saying "in this economy?"

See, I am very lucky to have had those trips with my Dad to haul water. He told me all he could about Blackfoot People on those trips. He told me about his Family, my Family. He told me about himself, told me about science, philosophy, history. I had years of trips with my Dad. I was privy to knowledge no one else will ever know, because I'll take it with me when I go. He's never lied to me, and I know he never will. He was the most honest with me on those trips than he ever was with anyone because of what he chose to tell me. I learned all about the Residential Schools, and the literal fetus skeletons found in the walls and buried in the grounds of those places. I learned what "The Big Hurt" was.

I was lucky to have never attended a Residential School myself. They closed St. Mary's in 1988, when I was 3. The intention of those schools, as Duncan Campbell Scott said, was to be rid of indigenous Peoples in (what is for now known as) canada. Scott says:

"I want to get rid of the Indian problem. [...] Our objective is to continue until there is not a single Indian in Canada that has not been absorbed into the body politic and there is no Indian Question and no Indian Department."¹

See, if the people have no knowledge of who they are, then any jackass can come along in a position of

authority and tell them who they are. This jackass can claim he has the rights to this land, by some god that he made up, by some rules that he himself wrote, and lie his way into eating your soul. That's why it's important to know who YOU are as an Indigenous person. That's why it's important to know your language, know your Ceremony, know your way of Being. As much as I know about Blackfoot People is because I asked questions to knowledgeable People. I learned what made sense. I sought it out, and I had People who I loved to ask. If you don't know who you are and where you come from than that jackass can point to some book written by some German who has never visited and say "see look! You're a savage! I've come to civilize you." Some jackass can say you knew nothing without them, and you are nothing without them, and they made life all the better for you by their sheer morally superior noble presence. This jackass brought god and the devil to you, and made sure you know who the devil is first. This jackass can control the narratives. He won't let you know who you are, he'll tell you that you're primitive. What he wants is your Land and Resources. He'll tell you that he saved you with his iphones and computers. He'll tell you that you're lazy and it's all your fault, you should be accountable. He'll tell you how your Chiefs lie and steal while he steals your whole fucking country from you. While he steals your lives. Your water. Most importantly YOUR PAST.

This jackass controls the narratives, and the only tool you have is to know who you are, know where you come from, know that he is a jackass, and that you are the land and the land is you. You are inextricable and you are part of this. Your DNA is in the Berries, in the soil. The soil is millennia of your ancestors, giving you life, and feeding your ecosystem. You are the embodiment of those People who survived every attempt by that jackass to exterminate you, but he never quite could no matter how hard he tried. You're more valuable than gold. You're more valuable than money. You're more valuable than you will ever know.

Than you will ever know.

If you don't know, then any jackass will come along and tell you. It's your job to not believe any jackass that comes along trying to shape a narrative for you.

Even me. Take what I say with a grain of salt, and don't let it mess you up. Anyone can write a lie down and call it truth, religions the world over are built upon that. Look into the golden plates, giant salamanders, and seer stones in hats that an illiterate Joseph Smith made up because he wanted to marry 12 year olds. Look into it for yourself, if you like.

Look into all of it for yourself, if you like. I'm not here to tell you what to do or how to be, or how things really are. I'm here offering you a different perspective, which sometimes we need as People.

Erasure of Indigenous knowledge is the destruction of the Land and People in favour of death.

That's really what the stakes are.

Now what are you going to do about it?

There is of course an important caveat here. Part of the history of colonialism in Canada was the ripping of Children away from their communities via the Residential School system, and the 60's scoop. Many did not survive. I want to include a story here.

My Aunt was 11 years old. One day, she and her two friends were called to Mother Superior's office. Mother Superior told my 11-year-old Aunt that she and her friends were chosen for a holy mission from god. Imagine that. All those years of being a good Catholic, and here was her moment, like Noah, and Abraham, and Job. A holy mission from god. Mother Superior handed them a brown paper bag, and said that the three of them must bring the bag down to the incinerator. Part of this holy mission was to watch it burn. So proudly, and with all of their nobility, they held their heads high, the three of them holding the bag, and calmly walked down to the incinerator, going by their schoolmates knowing they were chosen by god on a mission of the utmost importance.

Down the hall they walked, and down the stairs they went. When they got to the incinerator, the three holy

Children put the bag in. They watched the brown paper bag burn, and it burned away quickly. Then there were layers of newspaper.

Then blood.

Inside the paper bag was a freshly aborted fetus. The priest would impregnate the girls and the Nuns. To cover his tracks, they had in-house abortions.

Being the good Catholic girls they were, on this holy mission, they stood there and watched it burn.

That story never ceases to mystify me, mainly for the reason that my Aunt stayed Catholic her entire life. So devout was she, that she was in an abusive relationship with a man who cheated on her, drank, and would beat her. She stayed with him because she was a good Catholic trying to be a good wife. Eventually, she wrote a letter to the Vatican, pleading to the Pope to grant a divorce. She needed him to grant the divorce, because she didn't want to be excommunicated from the church, and she wanted to be able to still take communion. She waited years, until eventually a letter came from the Vatican. The Pope had granted her divorce, and she immediately left her husband.

One day, I asked my other Aunt, her Sister, with everything she knew about Residential Schools, and the Catholic church, why would she stay?

She said "You were given Ceremony, what your People do. This, is all I know. This is my only connection to god, and I can't leave it." My god, have I known some holy women in my life. I was a lucky boy to be the favourite of so many of my Aunties. All of them, steeped in Prayer, and love for their Children.

Not so many were lucky. Some were taken from their families, some, many, never made it out of Residential School, or out of foster homes. Even today, Children are taken into foster homes, taken from their Family, and when they're 18 are tossed away because they no longer provide a paycheque for their foster parents. I've known too many with that experience. One farmer in the Mormon town of Raymond would take foster kids in from our Reserve, and more or less use them as slave labour for his farm. Made them sleep in the basement, sometimes taking a dozen at a time, raking in around \$700 "per head." His son, who later became a conservative politician had the gall to later say these were his "brothers and sisters." Not slave labourers. Thankfully, the farmer was caught, and was no longer allowed to be a foster parent.

For some of us, there are no good warm memories. For some of us, there is only survival, and what we have to do to survive. When no one cares. Some of us are disconnected from our People, our Language, our Ceremony, at no fault of our own. On the outside, we'll look as Indigenous as can be, yet on the inside, who knows who we are? Do I even know?

Some do their best to reconnect to who and what we've lost, and really, if that is at all feasible then best of luck to it. One woman I met one day came from the north. I asked her who her People were, as she was obviously a different Indigenous than I. She said she didn't know, she was just born there.

Like my Aunts, all of this is really up to you. As Indigenous People; we are forced to take on a lot of the world, have to defend entire Tribes, an entire "race" of People. Without even knowing where to start, we are expected to be experts on Indigenous issues, and anti-racism. We are expected to be drunks, addicts, traumatized, or activists. There are a lot of weird expectations born of history, disconnect, and racism, and really none of that is truly yours to bear, if you don't want to. Like my Aunts you can go be good Catholics, or go to Peru, or go to Egypt. Go to Germany and find someone to spend some time with. Go to the Moon with NASA. There's so much that you can do with a sense of adventure and the right tools, and if you choose to reconnect to your People, your Language, your Heritage, then more power to you! I'm certain the community needs someone like you. I would be absolutely nothing without my Tribe. I need them. I'm one of the lucky ones. I want you to be lucky too.

Kinaihtoapi

In Blackfoot, that means "All the luck to you."

Whatever you decide to do.
I'm on your side.

By Martin Heavy Head

Media Attribution

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Notes

¹ Duncan Campbell Scott, deputy superintendent general of Indian affairs, testimony before the Special Committee of the House of Commons examining the Indian Act amendments of 1920, National Archives of Canada, Record Group 10, volume 6810, file 470-2-3, volume 7, pp. 55 (L-3) and 63 (N-3). See John Leslie, *The Historical Development of the Indian Act*, second edition (Ottawa: Department of Indian Affairs and Northern Development, Treaties and Historical Research Branch, 1978), p. 114.

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2.

Reflective Questions: Erasure of Indigenous knowledge and its impact on culture

Reflective & Discussion Questions

1. As the author noted, before the 1950s, the Canadian government made the Ceremonies of The Blackfoot and other Plains Nations illegal. Reflect on how in today's *consumer culture*, Indigenous *symbols, rituals, and culture* are often used in fashion, home decorating, and design (such as arrows, tipis, and headdresses). How do these represent *cultural appropriation*?
2. How is the depiction of Canada's "war" to win the west an example of "*whitewashing*"? What marketing examples exist in pop culture (movies, television, literature, character archetypes) that perpetuate and uphold the false narrative that the west was "won"?
3. Who is Chief Winnetou and how has this characterization created both a *pervasive archetype* in cultural expressions (movies, television, literature)? How has this narrative contributed to *toxic masculinity*?
4. Contrast and compare *gendered roles* as described by the author versus mainstream marketing messages today.
5. The author writes: "We leave the Berry as an offering to ensure that we always have food, and this offering ensures a new growth of food wherever we go." Discuss the significance of food as part of a *cultural system*. How does this act of giving also align with the *Blackfoot Way of Life* model?
6. How does the author's depiction of the Blackfoot's relationship to the land conflict with the *archetypes* and stereotypes of Plains Nations Peoples in marketing? Can you discuss this more broadly in the context of the 15th Century climate event and cooling of the earth due European colonization of the Americas (<https://www.sciencedirect.com/science/article/pii/S0277379118307261#!>)?
7. Discuss how marketing shapes *perception* by searching for archived advertisements and old images used by the Canadian government throughout the 19th and 20th centuries that encouraged European settlement of western Canada. How did the government's *marketing strategy* uphold the *myth* of "terra nullius"?
8. Discuss how the Plains Nations used *norms and mores*, encoded into a cultural context, to uphold the perpetuity of both culture, land, and life. How does this contrast with the *stereotypes* represented in the dominant culture's marketing of Indigenous Peoples today?
9. The appropriation of Indigenous knowledge is an important theme in the author's work. Discuss how Abraham Maslow's work is considered *cultural appropriation*. What other examples of

cultural appropriation are profoundly seen in marketing today?

10. The author writes, “See, if the people have no knowledge of who they are, then any jackass can come along in a position of authority and tell them who they are.” Discuss how this impacts *self-identity*. How is this sentiment also evidenced in consumer marketing messages today?
11. What amounts to our understanding of the word “*culture*”?
 - Discuss how the removal (or “disconnection” as the author expresses) of one or more cultural features can erode a culture and lead to cultural genocide.
 - Can culture be perpetuated and upheld for future generations if cultural acts are banned, forbidden, removed, or found to be illegal if practiced? How?
 - How does cultural erasure lead to stereotyping?
 - What does “pan-Indigenous” mean? How has cultural erasure now created a climate of unreasonable expectations such that, “As Indigenous People; we are forced to take on a lot of the world, have to defend entire Tribes, an entire “race” of People without even knowing where to start, we are expected to be experts on Indigenous issues, and anti-racism.”
12. The author writes, “We are expected to be drunks, addicts, traumatized, or activities.” How are these examples of *stereotypes* and what marketing examples are evidence of these?

3.

Are We and Our Bodies Under Advertising's Control?

Are We- and Our bodies – Under Advertising's Control? By Carly Drake



How, as consumers, can we think more critically about advertising images that depict the “ideal” body image?

Advertising is a prominent feature of culture. In 1949, Hayakawa remarked that trying to ignore advertising is “like trying to do your algebra homework in Times Square on New Year’s Eve.” Today, advertising is with us from the moment we order our morning coffee to the moment we check our social media accounts (one last time!) before falling asleep.

The role of advertising in culture is often discussed in terms of a “media effects model,” popularized by McCracken (1986), among others. According to this model, meaning is transferred from advertisements to the goods that we buy, and then to consumers. In this way, media affects consumers by sharing bits of culture – including the **norms** and **scripts** we often follow whether we realize it or not.

This **enculturation** process is connected to a familiar topic of conversation – that advertising harms consumers. Body image, in particular, has been singled out as a topic of importance. An argument, now likely familiar to many readers, is that advertising negatively impacts how women (and to a lesser but still notable extent, men) feel about their bodies.

The “ideal” bodies in advertising show consumers what Pollay (1986) would call an image of “the good life.” The trappings of this life – domestic bliss, lucrative employment, and never-ending youth – are often unattainable but still vastly appealing cultural touchstones. Advertisers’ ongoing use of ideal bodies is bolstered with the argument that consumers will buy the advertised products as a way of trying to obtain the good life they see pictured.

As critics observe, when consumers are surrounded by these images, they may feel bad about themselves. They may also develop unhealthy diet and exercise regimes as a way of trying to shape their bodies into that oh-so-tempting ideal. This story is familiar not only because it is widespread, but because there is a great deal of truth to it. As authors like Richens (1991) and Coffey (2013) have shown, advertisements containing images of ideal bodies do have the power to make consumers feel bad about themselves. They can prompt unhealthy behaviours.

However, Thompson and Haytko (1997) argue that the notion of a media effects model is limited. Specifically, it ignores the possibility that consumers can resist or ignore advertising’s messages. Consumers may not have the same kind of power as advertisers, but they are powerful. Here are some ways that you as a consumer can exercise your power, in big and little ways:

1. *Be critical:* Instead of walking by or scrolling past an advertisement, stop to critique it. How does this advertisement make you feel? What do you like about it? What don’t you like about it? Asking these questions takes you from being a passive recipient of advertising’s messages to being an active consumer.
2. *Learn the tools of the trade:* Advertisers rely on tools like photo editing and careful selection of models to create the perfect image. Coleman’s (2009) research with young girls shows that when we can spot the tools, the advertisements lose their magic.
3. *Start a conversation:* The next time a friend critiques their body in front of you, instead of automatically complimenting them or offering a critique of your own body, start a conversation about why we, as consumers, might be critical of our bodies.
4. *Use your voice:* Thanks to social media, companies are more responsive to consumers’ concerns than ever before. If you see an issue with a campaign, write a post about it, message the company, or start a petition.

The next time you see an advertisement of “the good life,” know that this good life is simply reflecting our cultural norms and scripts. Yet, as a consumer, you have the power to shape those same norms and scripts.

By Carly Drake

Media Attributions

- Image of woman hugging her body in the shadows is by Alexander Krivitskiy (https://unsplash.com/@krivitskiy?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText) on Unsplash (https://unsplash.com/s/photos/ideal-body?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText)

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4.

Reflective Questions: Are We and Our Bodies Under Advertising's Control?

Reflective & Discussion Questions

1. Where have you seen *stereotypes* used in advertising? What factors do you think contribute to the continued use of stereotypes?
2. Explain the *media effect model* in your own words. How might consumers relate to images of ideal bodies according to the media effects model?
3. Do you think the power of the media effects model can be limited? Do you believe consumers can ignore or resist advertising's messages, as the author suggests? Draw on your own personal experiences as a consumer and discuss this in the context of your own relationship with *body ideal images* in advertising.
4. The author states that we as consumers have the power to shape *norms* and *scripts*: how have you done this, or how do you plan to do this moving forward as a student, marketer, activist, or consumer?
5. How are *norms* and *scripts* evidenced in advertising? Include some examples using advertisements you are familiar with.
6. Discuss ways in which advertising contributes to the *enculturation* process. Use some advertisements as examples in your discussion.
7. Create a visual collage using advertisements that depict "*the good life*," as suggested by Pollay (1986).
8. The author states that *ideal bodies* in advertisements can make consumers feel bad about themselves: discuss this in more detail drawing on the concepts in this book related to "*The Self*."

5.

The Shoes That Broke The Internet

The Shoes That Broke The Internet by Andrea Niosi and Pamela Ip



Dr. Bonnie Henry, the public health officer for the province of British Columbia quickly became a household name at the start of the Coronavirus pandemic and shared an expression that soon became a message of unity to BC: “be kind, be calm, and be safe.”

It was 4:00pm on Thursday April 23rd, 2020 and the Fluevog marketing team had just updated the John Fluevog website to feature the first-ever shoe designed in collaboration with a customer. Not just any customer, but an actual “Fluevoger” who became a household name at the start of a global pandemic. The “Dr. Henry” shoes were designed as a tribute to Dr. Bonnie Henry, British Columbia’s Public Health Officer. Early into the pandemic, British Columbians came to recognize Dr. Henry as a soothing and calming voice in the midst of a troubling and confusing time for everyone.

By 4:04pm the website crashed, caused by an overload to the system by eager customers trying to get their

hands on the limited edition shoes. At 6:37pm, Fluevog tweeted, “Congrats to those who managed to get a pair of the “Dr. Henry” shoes. We are now sold out. We’re sorry for any stress caused – we clearly underestimated your enthusiasm – but are excited for the funds raised for the @RealFoodBanksBC and promise to be better prepared in the future” (Judd & Zussman, 2020).

From Vancouver to Australia, orders were coming in at an unprecedented rate. Could Fluevog have anticipated this kind of reaction? How did they underestimate the allure the Dr. Henry shoes would be around the globe?

The Accidental Influencer

Dr. Bonnie Henry began her career as a family doctor and specialist in public health and preventative medicine. She is the first woman to become the Provincial Health Officer for the province of British Columbia. Her early handling of the COVID-19 pandemic in British Columbia earned praise from the New York Times, who in June of 2020 ran an in-depth article on Dr. Henry’s handling of the pandemic naming her identified “one of the most effective public health officials in the world.” (Porter, 2020)..

A Mantra is Born

Dr. Henry’s press conference on March 17, 2020, is one few British Columbians will forget. It was on this day that Dr. Henry declared that BC was officially in a public health emergency: schools (and most non-essential businesses) were to be closed and social distancing measures were to be put in place. Dr. Henry also spoke six words that soon became adopted as a guiding statement for the residents of BC in the weeks and months ahead: be kind, be calm, be safe, she said. In an instant, a mantra was born and became one of the most repeated phrases of British Columbians over the next 10 months.

Unconventional Shoes for the Unconventional Consumer

Seen regularly on the feet of Dr. Henry at her daily press briefings were a pair of Fluevog shoes. For those who aren’t familiar with the west-coast brand, these shoes can be best described as whimsical, unconventional, smart, unique, and unconventionally classy. Over the years the brand, headed up by John Fluevog, has created a number of “tribute shoes” to honour those who inspire and face the world with grace and courage to make positive changes.

John Fluevog started his career as a shoe maker in Vancouver, BC in 1970. His partnership with Peter Fox lasted 10 years, after which he went solo and opened his own store in downtown Vancouver (“50 Years...”, n.d.). In the 1980’s, Fluevog continued to expand his stores throughout the U.S. appealing to consumers with a unique and unconventional sense of style and self-expression. By the 1990’s, Fluevog found itself to be at the centre of the Grunge fashion movement, especially along the west coast from Seattle to Vancouver. Fluevog gained a strong footing in the pop culture scene of the 90’s when celebrities such as Madonna, Dee-lite, and Lady Miss Kier wore the shoes sending the brand to new heights of “international fandom” (“50 Years...”, n.d.).

In the 2000’s, Fluevog continued to build the brand and make “traditionally-made untraditional shoes” using eco-friendly materials: by this time Fluevog had a well-developed niche market and brand community of “Fluevogers” who had unconventional and unique tastes in footwear and a growing consciousness about sustainability and environmentalism. Fluevog appealed to consumers with the motto, “good soles leave small prints” (“50 Years...”, n.d.). By 2010, FastCompany declared John Fluevog Shoes one of the most Innovative

Companies in the Fashion Industry, alongside Timberland, Coach, and Stella McCartney (“Most Innovative...”, n.d.).

In 2016, Lady Gaga and Beyonce added their names to the list of celebrities who added Fluevog to their wardrobes, propelling the brand to expand into Europe two years later. In 2018, a special edition original ‘Munsters’ were worn at New York Fashion Week which prompted American drag legend Sasha Velour to claim the brand as, “one of the best pieces of design I have ever seen” (“50 Years...” n.d.).

Fluevog Tributes

Over the years, Fluevog created tribute shoes to honour individuals who inspire: an entire collection – ‘The Bilbio Family’ – pays tribute to “notable and groundbreaking librarians of past and present” (“Biblio Hayden...” n.d.). Another collection, ‘The Big Presence’ line of shoes pays tribute to, “brave and daring women with bold and gallant designs” (Big “Presence Malala...” n.d.) including a shoe dedicated to Nobel Peace Prize laureate and education activist, Malala Yousafzai.

In April 2020, when John Fluevog was asked why he thought a tribute shoe to Dr. Bonnie Henry – a public health officer – was a good fit for the brand he didn’t hesitate to explain: to the shoemaker, Dr. Henry was an “outstanding source of knowledge and reassurance” (Yoshida-Butryn, 2020), and when it came to business he stated that Fluevog “always like[s] to find ways to help and to highlight those who are doing good in our world” (Yoshida-Butryn, 2020).

The Shoe that Broke the Internet

It wasn’t just John Fluevog who noticed Dr. Henry’s footwear during all those press briefings during the spring of 2020: Fluevogers and the media alike took notice. Soon, people were a buzz about Dr. Henry’s health orders and fashion statements. Even ‘non-Fluevogers’ began to take notice.

Working with Dr. Henry herself, Fluevog designed a magenta and eggplant bi-coloured heel based on the company’s ‘Operettas’ collection. With input from Dr. Henry, the shoe features patent leather accents, interlacing on the uppers and some of Dr. Henry’s own wise words stamped onto the footsock, reminding us all to ‘be kind, be calm and be safe’. At Dr. Henry’s request, 100% of the profits from the sale of the initial shoe launch supported Food Banks BC.

Building on the success – and missteps – of the April launch, Fluevog announced 4 months later that it was launching two more Dr. Henry shoes – this time in black and blue, with 15% of sales going to the World Health Organization’s Covid-19 Response Fund (“Dr. Henry Shoes Return...”, 2020).

When the Shoe Fits

It’s not everyday that a Public Health Officer is asked to enter into a partnership with a fashion brand, let alone a (Canadian) icon of footwear. How did Dr. Henry react when asked about the tribute shoe? “I think it’s a wonderful thing and I’m really appreciative of the work that John Fluevog does in the community. And, of course, he does make beautiful shoes, and it was an honour to partner with him to support a good cause.” (Judd & Zussman, 2020)

And while most Fluevogers would delight at the opportunity to lend their name to a small piece of the fashion universe, Dr. Henry’s motivation was motivated to pursue a goal much more personal and important to her. “We know that it has been challenging for many people during this crisis to access food and food security has

been even heightened for, particularly for people who were no longer employed or homeless or under housed. Being able to support the food banks is something that is very important to me” (Judd & Zussman, 2020).

It would seem that Fluevog was “on brand” all along: an unlikely collaboration for nontraditional consumers, during a truly unconventional time. Kindness, at a time when it’s been most needed.

By Andrea Niosi and Pamela Ip

Media Attribution

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6.

Reflective Questions: The Shoes That Broke The Internet

Reflective & Discussion Questions

1. How would you describe Dr. Bonnie Henry's motivation to work with Fluevog on the tribute shoes? Discuss this in the context of *intrinsic vs extrinsic* motivation.
2. Create a *perceptual map* for Fluevog Shoes and a handful of its closest competitors. Explain how you have selected the axes and where you have positioned Fluevog on the map.
3. Create a profile of "Fluevogers": draw on some of the following concepts in making the profile:
 - *Psychographic description*
 - *Lifestyle & AIO statements*
 - *Conformity vs non-conformity*
4. Using the *match-up hypothesis*, evaluate Dr. Henry as a "source" (imagining her as a sort of "accidental influencer").
5. Read more about Fluevog's approach to environmentalism: how can their efforts be frame in the context of the *Sustainable Development Goals*? Which goals do you think they are working towards?
6. Fluevog shoes are both popular and well-known on the west coast of Canada: using concepts of *proximity* and *mere exposure*, discuss how the brand has likely gained a stronger following in this region more others.

7.

Hypocrisy and The Seal Hunt

Hypocrisy & The Seal Hunt By Andrea Niosi



The seal population is far from being an engaged species with an estimated 8 million living in the Arctic.

For decades, animal activists in Canada have petitioned and successfully influenced the Canadian government to limit, if not entirely halt, the commercial seal-hunting industries of the north. These efforts persist despite the fact that Canada's seal population is healthy and abundant and the animals are neither an endangered or threatened species, as pointed out by scholars Aylan Couchie and Ian Mosby (2017). Meanwhile, in the rest of Canada, roughly two million cows, 20 million pigs, and 1.5 billion kilograms of broiler chickens (or roughly 550 million birds) are killed for consumption. Compare that to the roughly 70,000 seals that were killed as part of Canada's commercial seal harvest in 2016 — and their population continues to grow steadily as it has for decades.

The seal hunt has a long history with European settlers, but an even longer one with the Inuit on whose traditional, ancestral, and current lands the hunt takes place. The well-being of Inuit communities is directly linked to their ability to hunt seal for personal consumption, commercial trade, and for the sealskin itself which is crafted into clothing and accessories for both personal and commercial purposes.

So what do animal-rights activists think is the solution? Keeping the seal hunt to Indigenous-only communities, of course. The problem with that kind of thinking is that it ignores the over 100 years of trade the Inuit have engaged in starting with the early European settlers. Lisa Charleyboy (2012), the blogger behind “Urban Native Girl” tells us that before 1983, the average income of Inuit hunters was approximately \$54,000; after 1983, when the EU imposed a ban on certain seal skins, that number plummeted to \$1,000.

It was at this point the most devastating impact of anti-seal hunting activities started to take its toll on the community whose livelihood depended on the commercialization of the hunt. Toronto Star journalist Azeezah Kanji (2017) reported about rising poverty levels in the north and their impact on communities: suicide rates skyrocketed and food insecurity developed as the leading issue in Nunavut where 70% of children live in households rated as food insecure.

For those who have yet to try it, seal meat taste “okay”, according to Stephen Marche (2014) of Esquire magazine. “Like an incredibly dense steak with absolutely no fat in it, but seal skin boots and gloves are lovely, beautifully warm, and waterproof. They’re perfect for the slushy, wet winters of, say, Brooklyn or Wicker Park or Portland’s Pearl District” (Marche, 2014).

The seal hunt presents many benefits to Inuit and non-Inuit alike:

- seals are growing in population
- seal-hunting is a traditional way of life for Inuit
- seal meat is consumed locally and sold in commercial markets
- seal skin is crafted into clothing for local and commercial markets
- poverty, suicide, and food insecurity has risen dramatically with the seal ban
- Household income has dropped dramatically due to the seal ban
- seal meat has no fat; seal skin products are warm and waterproof

In spite of the facts, Canadians are still more prone to siding with animal-rights activists than the Inuit, who continue to challenge the EU highest courts on reversing the seal hunt ban. One has to wonder, if the facts were widely known, could Canadians be persuaded to demand governments re-examine the seal hunt and promote the consumption of seal meat and seal skin products?

By Andrea Niosi

Media Attribution

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8.

Reflective Questions: Hypocrisy and the Seal Hunt

Reflective & Discussion Questions

1. Drawing from your understanding of *Perception* and the *Perceptual Process*, explain what accounts for Canadians' lack of willingness to consumer or purchase seal meat and seal skin products.
2. How could Canadian consumers better *learn* about the qualities of seal meal and seal skin products? Select one of the following learning theories to use in your discussion:
 - Classical Conditioning
 - Instrumental Conditioning
 - Observational Learning (modeling)
3. Explain how a marketer could *increase consumer involvement* in order to attract more Canadian consumers to seal meat and/or seal skin products.
4. Using the *Balance Theory of Attitudes*, explain how this model could change attitudes and behaviours in order to build a positive relationship between consumers and seal meat/seal skin products.
5. Demonstrate how the *Elaboration Likelihood Model of Persuasion* could be used to change Canadian consumers' attitudes towards seal meat/seal skin products. Be sure to draw on both the *Central and Peripheral Routes to Persuasion*.

9.

The Sneakerheads Subculture

The Sneakerheads Subculture By Andrea Niosi; Jimmy Choi (Editor)



Air Jordans are an iconic shoe that are highly sought-after by Sneakerheads.

Sneakerheads

Do you love sneakers? I mean, really, really love sneakers? So much so that you self-identify as a Sneakerhead"? Chances are, if you're hearing this term for the very first time, then you probably aren't one. Sneakerheads are described as people who collect, trade, or admire sneakers as a hobby ("Sneaker collecting", 2021). The sneakerheads subculture has roots in both basketball and hip hop culture & music:

and while most sneakers are originally created and used for athletic performance, some sneakerheads rarely wear their sneakers (and if they do, they treat them with the greatest of care to ensure their value doesn't diminish).

There are several reasons consumers may collect products and not use (and dispose) them the way the marketer has intended. Belk (2001) explains that collecting items is the, "process of actively, selectively, and passionately acquiring and possessing things removed from original use and perceived as part of a set of non-identical objects or experiences." Sneakers not used for athletic performance are no different than wine that sits in cellars for decades; or stamps that are catalogued for display; and coins that never get deposited into a bank. What motivates these sneakerheads to do what they do? According to Jimmy Choi, an expert and scholar of sneakerheads subculture, there are different types of sneakerheads. While some enjoy wearing them (e.g., wearers), others treat them like collectibles (e.g., collectors). For the collectors, their primary motivation is investment; however, nostalgia along with the competitive and addictive qualities of collecting are also key drivers.

The rise of the Sneakerheads subculture

In the early to mid-1980's, Converse was the official shoe of the NBA. Basketball superstars like Magic Johnson, Dr. J, and Larry Bird all endorsed Converse, the shoe most commonly worn by players and fans alike. In 1984, Michael Jordan launched his professional career when he joined the Chicago Bulls and soon after signed an endorsement deal with the Oregon start-up Nike – a shoe company that up until this point had only catered to runners and track and field athletes. At \$500,000 per year for 5 years, Jordan not only had the highest endorsement deal of any rookie athlete, he also got his own shoe, the Air Jordan (Lane, 2020).

Nike had hoped to make around \$3million off its Air Jordan's in that first year; instead, sales soared to \$126 million. The little shoe company that gambled on a rookie NBA player changed the sneaker landscape and set it on a new trajectory.

Of course for Jordan, more and more endorsements followed, but it was the Air Jordans that cemented his status as a cultural icon: owning a pair of Air Jordans was like owning a piece of the legend himself. Sneakers would never just be for athletic performance again: the fusion of culture, fashion, and basketball would have global reach and long-lasting effects on popular culture.

Sneaker resale markets

Some consumers who buy sneakers, like Air Jordans or Air Yeezys, not only rarely wear their purchases, they also don't hang on to them. Buying sneakers for re-sale is a thing: a really big thing in fact. Scholars of consumer behaviour typically examine the pre-purchase decision making and consumption of products and services: less often do they study consumer markets where consumers become sellers of the very products they've purchased. "Mixed-role resellers" is a term given to individual show collect, use, and resell consumer goods (Chu & Liao, 2007). One person's dispossession becomes another consumer's treasured possession!

Exactly how does the sneakerhead resale market work? Let's take, for example, a pair of NIKE Air Yeezy 2 Red Octobers which initially retailed for \$245US when they hit the consumer market in 2014. This pair of sneakers was developed in collaboration with Kanye West – one of his last projects before leaving Nike for Adidas. And if you thought the \$245 price tag was steep, take a moment to search for today's resale price of these sneakers and prepare to be shocked. In January 2021, the Canadian resale price for a pair of Air Yeezy 2 Red Octobers was \$12,852 (StockX.com (<https://stockx.com/search/sneakers?s=NIKE%20Air%20Yeezy%202%20Red%20October>))! Choi's research helps us better understand that sharp contrast.

What gives sneakers so much value?

The sneaker resale market is dominated by collectors and consignment retailers who trade or resell sneakers to other collectors. While some brands may see a huge increase in value for their products in secondary markets, not all of them will. Brand value, exclusivity, artistic collaboration, and limited supply are among the most likely reasons a sneaker will perform better in a resale market.

Generally speaking, the value of consumer goods can be categorized into four categories: functional value; social value; emotional value; and, monetary value (Lee et al., 2002; Sheth, Newman, & Gross, 1991; Sweeney & Soutar, 2001). Sneakers that have become entrenched in pop culture and represent pivotal cultural events will earn a higher degree of monetary value in a secondary market. McCracken's Meaning Transfer Theory (1986) helps us to understand the monetary value-generation process. Take, for example, the Air Jordan 12 – Michael Jordan's 12th signature pair of sneakers worn in the 5th game of the 1997 NBA finals against the Utah Jazz (memorable for many reasons, but above all else that Jordan played having suffered food poisoning the night before). Twenty years later, the Air Jordan 12's were reintroduced to the market as a "retro-model", appealing to all the right things – nostalgia, authenticity, celebrity endorsement, and of course both a rare and limited supply – further adding value in the resale market. McCracken (1986) tells us that the transfer of cultural meaning occurs in the following steps: from the culturally constituted world to the consumer goods created by the brands; then from the consumer goods to the consumers; then from consumers to consumers again.

Social media's role in resale markets

Since the early days of the Internet, brand communities and subcultures members have used social media to discuss, share information, and interact with each other. The advantages of using brand communities are fairly obvious: quick responses in real time; a sense of community membership; and the ability to share visual images – photos and videos – with others (McAlexander et al., 2002; Muniz Jr. & O'Guinn, 2001).

Nowadays, nearly any social media site can be used to facilitate resales of collectables and valuables. (Where safety is a concern, physical meeting places are established in the parking lots of local police stations.)

According to Choi, sneakerheads connect online (e.g., subreddits, Instagram, Facebook groups) to discuss sneakers, brag about their latest scores, and share their opinions about the sneakers they collect, love, and trade (Choi & Kim, 2014; Choi et al., 2015). Social media also provides a way for collectors to trade and dispose of their sneakers through online secondary markets such as Craig's List, Ebay, Instagram, and Facebook. Social media, therefore, plays a key role in contributing to the monetary value creation of sneakers.

The research shows us that the activities undertaken by sneakerheads on social media platforms – exchanging information and discussing products – directly affects the demand, hype, and resale value of sneakers. Social media also provides consumers with historical retail prices which provides a clear and accurate way to estimate the value of certain sneakers.

Regardless of motivation, sneakerheads are able to get the best out of what social media has to offer. Whether it's buying, selling, trading, bragging, hyping, or sharing, online brand communities unite a subculture of passionate enthusiasts who have redefined the meaning and significance of sneakers.

By Andrea Niosi; Jimmy Choi (editor)

Media Attribution

- The image of the Air Jordan's on a person wearing ripped jeans is by Matteo Vistocco (https://unsplash.com/@mrsunflower94?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText) on Unsplash (https://unsplash.com/s/photos/air-jordan?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText).

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10.

Reflective Questions: The Sneakerheads Subculture

Reflection & Discussion Questions

1. Can you name any similar consumer goods or branded products that have traits to sneakers? Specifically that are:
 1. Collectible?
 2. Resalable?
 3. Strong brand community?
2. Using the information in this case, discuss the differences between a *brand community* and a *subculture*?
3. Where do we see evidence of *sacralization* occurring in the sneaker subculture and brand communities?
4. Discuss how consumer goods become part of “*popular culture*” and identify 2-3 other goods you feel are also representative of pop culture.
5. What is *hype* and how has it contributed to the different forms of value discussed in this case?
6. Jimmy Choi is a self-proclaimed sneakerhead: how might his identity be explained using the concepts related to *self complexity*? What other concepts related to *The Self* could apply to members of sneaker brand communities and the sneakerheads subculture?
7. What does it mean when the author states that Michael Jordan is a *cultural icon*? How can this be explained in more detail, using more terms related to *culture*? What other examples of cultural icons and *cultural symbols*?

11.

Raising Awareness Through Cause-Related Marketing

Chief Lady Bird Art: Raising Awareness Through Cause-Related Marketing By Andrea Niosi; Chief Lady Bird (Editor)



Chief Lady Bird's label design was donated to Indigenous Brew Crew to celebrate Indigenous women and support those organizations who are committed to supporting Indigenous women.

In March 2021, Anishinaabe artist Chief Lady Bird announced that she had designed a beer label for the “Celebrating Sisters” Project – a collaboration between “Indigenous Brew Day Crew” and “Do Better. Be Better.” The purpose of the collaboration is to celebrate Indigenous women and all efforts focused on supporting Indigenous women in various endeavours.

Indigenous Brew Crew was founded by three Indigenous brewers – Mark Solomon, Seguin Sailors, and Eric

Saulis, who came together with the same mission: to create a community that would empower Indigenous individuals while de-stigmatizing alcohol (“Celebrating Sisters”, n.d.).

There is a long and impressive list of breweries who partner with Indigenous Brew Crew, each of which provide financial support to a cause important to them.

- Red Tape Brewery (New Brunswick Women’s Shelter)
- People’s Pint Brewing Company (Thunder Woman Healing Lodge Society)
- Rorschach Brewing Co. (Thunder Woman Healing Lodge Society)
- Whipsnapp Brewing Co. (Families of Sisters in Spirit)
- Counterpoint Brewing Company (Thunder Woman Healing Lodge Society)
- Orleans Brewing Co. (Families of Sisters in Spirit)
- Kichesippi Beer Co. (Families of Sisters in Spirit)
- Saulter Street Brewery (Native Women’s Resource Centre)
- Wellington Brewery (Thunder Woman Healing Lodge Society)
- Queen of Craft (Thunder Woman Healing Lodge Society)
- Split Rail Brewing Co. (Nookomisnaang Shelter)
- Katalyst Brewing Company (Thunder Woman Healing Lodge Society)
- Kahnawake Brewing Co. (local food bank)
- Shacklands Brewing Co. (Thunder Woman Healing Lodge Society)
- Dominion City Brewing Co. (Families of Sisters in Spirit)
- Kensington Brewing Co. (Thunder Woman Healing Lodge Society)

Spotlight on Missing and Murdered Indigenous Women, Girls, Transgender, and Two-Spirit People (“MMIWGT2S”)

While the campaign is focused on celebrating Indigenous women, it has also served as an important reminder about missing and murdered Indigenous women, girls, transgender, and two-spirited people – particularly throughout Canada. The National Inquiry into the Missing and Murdered Indigenous Women and Girls revealed that, “the persistent and deliberate human and Indigenous rights violations and abuses are the root cause behind Canada’s staggering rates of violence against Indigenous women, girls and 2SLGBTQIA people” (“Reclaiming power...”, n.d.). Systemic racism and colonialism are the key contributing factors to the historic and ongoing violence inflicted on Indigenous people.

For Chief Lady Bird, bringing more awareness to the issues of discrimination and stereotyping experienced by members of her community, particularly when it comes to alcohol consumption, felt like something her artwork could do.

When asked to participate in this cause-related marketing project, Chief Lady Bird felt it was important to ensure that she examine the partnership, players, and potential impacts very carefully: she wanted to ensure she wasn’t going to be involved in perpetuating harm or feeding into the ignorance about alcohol consumption and the impacts of colonialism in Indigenous communities.

“It means a lot to me that the money from these products can help various Indigenous women’s organizations here on Turtle Island”, wrote Chief Lady Bird on her Facebook page, “it’s an opportunity for us to fight these

stereotypes and for Indigenous folks who are experts in their field to create meaningful impact with their work” (“Chief Lady Bird Art”, 2021).

Maintaining Artistic Integrity

From an artistic perspective, Chief Lady Bird wanted to create a design that was both empowering and uplifting: an overall creation that wouldn’t blur the lines between sacred stories and the complex issues related to alcohol. The label features a blackbird against a forest green background illuminated by shining stars. Similar to the kind of work that Kyle Williams, a Kanien’kehá:ka (Mohawk) artist does for Kahnawake Brewing Company, no traditional designs, symbols, pictographs, or sacred stories are represented in the artwork (Monkman, 2021).

Chief Lady Bird’s artwork was generously donated to Indigenous Brew Crew for the campaign and is being used by Great Lakes Beer (and other breweries) as part of their cause-related marketing efforts.

By Andrea Niosi; Chief Lady Bird (editor)

Media Attributions

- The image of Chief Lady Bird’s design is copyright protected and used with permission from the artist.

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12.

Reflective Questions: Raising Awareness Through Cause-Related Marketing

Reflection & Discussion Questions

1. Explain how *cause-related marketing* works and how it may benefit all the different stakeholders mentioned in this case.
2. What kind of common *heuristics* might factor into the consumer decision making process, specifically during the evaluation of alternatives stage?
3. Drawing from your understanding of *sacralization* and *de-sacralization*, explain the careful and deliberate artistic choices made by artists Chief Lady Bird and Kyle Williams in producing artwork for commercial consumption?
4. Define *stereotype* and explain how it differs from *prejudice* and *discrimination*. Discuss how Chief Lady Bird is challenging stereotypes about Indigenous People and alcohol consumption.
5. Using the terms *intrinsic motivation* and *extrinsic motivation*, how would you discuss Chief Lady Bird's participation in this project and the donation of her artwork to Indigenous Brew Crew?
6. Spend some time exploring the Indigenous Brew Crew website. How would you characterize the *brand* and describe its various *brand attributes*?
7. What is *consumer involvement*? Discuss how Indigenous Brew Crew is using cause-related marketing to *increase consumer involvement*?
8. As a means to raise awareness, increase consumer involvement, and change attitudes about MMIWGT2S, discuss Indigenous Brew Crew's approach using the *Elaboration Likelihood Model*.

Assignments and Project Ideas

Assignments & Project Ideas

For the past few years I have worked with students on open pedagogy assignments and projects from which I draw my inspiration. Students have contributed to the open textbook through their persuasive writing assignments and have developed content that will serve future students in this course. This collection of assignments and projects reflects my own teaching style and adaptations of other educators who have shared generously and inspired me endlessly.

1. **The Op-Ed Writing Template:** This simple and paired-down op-ed template provides students with a framework to develop evidence-based persuasive writing techniques while still infusing their own perspectives and lived experiences. This format was used throughout the open textbook as seen in the many student submissions.
2. **The Op-Ed Writing Sample:** Before embarking on an ambitious persuasive-writing assignment, why not have students critically analyze an op-ed first and identify its key components? This “sampler” provides ideas on how to walk students through an op-ed analysis, and in some cases, this may be enough to satisfy the learning outcomes where writing/creation isn’t required in a course.
3. **Persuasive Writing for Peer Review:** A shorter version of the op-ed, this framework provides students with a balance of creating & analyzing persuasive writing. The peer review format also allows for more frequent smaller assessments in a course and provides scaffolding for a final or larger submission based on student-revised work.
4. **Annotating Learning in an OER:** Students can annotate anything using Hypothesis and be invited to summarize their annotations or suggest new/revised content. This is particularly useful for students who may be involved in future OER-authored projects.
5. **Cultural Literacy Assignment:** Developed during the SDG Open Pedagogy Fellowship at KPU, this assignment is equal parts visual literacy, data literacy, and cultural literacy and gives students an opportunity to critically examine the ongoing relationship between marketing and culture.
6. **Teachable Content Assignment:** Learning from peers is at the heart of this assignment where students can not only create relevant, meaningful, and relatable teachable content, but also infuse their lived experiences and stories. Students engaged in OER work may wish to bring variability to their creations using H5P and other digital tools (e.g., video, audio, etc.).
7. **Teachable Content Student Examples:** A host of examples using H5P have been included to provide a sampler of the imagination and creativity students can bring to an OER and to future learners.

8. **Chapter Summary Assignments:** Diffusing the main ideas of a chapter into a smaller sample size provides students with another way to engage with the open textbook. Using H5P to create chapter summaries allows for greater learner variability and variety.
9. **Coronavirus Reflection:** This assignment gives voice to students and invites them to share their lived experiences as consumers during the pandemic. Similarly, students could also be invited to share their experiences, perspectives, attitudes, and behaviour (consumption decisions) as consumer activists or in response to social justice campaigns used by businesses and brands.

13.

The Op-Ed Writing Template



Throughout this open textbook, students from my Consumer Behaviour classes at Kwantlen Polytechnic University have generously contributed their own essays in the form of opinion editorials (or “op-eds”) to contextualize the concepts and infuse their own perspectives. I have been using the op-ed assignment for many years after adapting it from a Persuasive Writing course I took several years ago.

In my course, we have watched a number of documentaries (*The Cola Conquest*; *Pink Ribbons Inc.*; *Minimalism*; *The Mask You Live In*; *Angry Inuk*) so students have mostly written about the events in these films. Documentaries provide a great way to contextualize the concepts in this open textbook and make them more relevant.

What I like about this framework is that instructors can modify it (length, complexity) and students can write about what interests them and include their own perspective and lived experiences. I also

abbreviate this assignment to a “single paragraph of persuasive writing” when I teach online, and then have students share their work through peer review.

The Op-Ed Writing Template

Prompt

Students can be directed to write on a specific topic, film, or event in the news, or encouraged to write about what is important, relevant, and interesting to them.

Objectives

- The op-ed should be objective, persuasive, and evidence-based.
- It should contain at least one concept from the open textbook that can be defined and enriched through the use of relevant examples.
- The op-ed should also make space for the author’s perspective, belief’s, and lived experience(s) at the end of the piece.

Scaffolding

I would invite students to first read some of the op-eds in this open textbook so they can practice identifying the various components that make up our op-ed. I have also included a scaffolding exercise on the next page so students can practice analyzing op-eds before embarking on their own writing project.

Before the writing begins

1. Watch the documentary: take detailed notes of events, quotes, and peoples’ names for easy reference.
2. Brainstorm concepts: make a list of various concepts and how you believe they connect with the events in the film.
3. Select a concept: from your list, identify the concept(s) that are most interesting to you that you would like to explore more in your writing. Make sure you can identify examples (quotes, events) from the film that relate to your chosen concept(s)

When you are ready to draft the op-ed

1. Begin with a thesis! Your thesis is an argument in the form of a statement that suggests you are out to prove something. Your thesis should address why this concept is relevant or critical to the documentary, or the subject of the documentary itself. Try to not make it too obvious of a point; consider that your thesis is something you are setting out to prove and you need evidence on your

side to do that.

2. Define your concept(s): there are many ways to do this. You can draw from this open textbook or from another source of your choosing. Be sure to cite any ideas that aren't your own, even if paraphrasing the definition from a source.
3. Organize your evidence: to support your thesis, come up with more than one example from the documentary that will make your writing evidence-based and persuasive. Ensure you have your citations as well; are you citing quotes from someone in the film? Data that was presented? Or an event? Make sure you cite your sources.
4. Reflect and conclude: your own personal reflective statements can serve provide a gentle transition into a conclusion. This is where you can also speak more personally in your op-ed: use "I" or "me" statements here, whereas in the rest of the piece you want to ensure you are being evidence and fact-based in your writing (e.g. no personal opinions and neutral language).
5. Give your op-ed a title: brainstorm several different titles! And give your piece the title at the end because you will likely rework your writing several times before it's completed. Try to come up with a title that is relevant, memorable, provocative, and invites the reader to learn more.

Structure summary

- **Title/Headline:** give your write up a headline that captures the reader's attention. It should be connected and relevant to your thesis statement. I would recommend doing this at the end, after you've completed your writing and editing!
- **Introduction & thesis:** a statement in the opening paragraph that encompasses your argument (the thing you are trying to prove). Learn more about writing a thesis here (<https://writingcenter.unc.edu/tips-and-tools/thesis-statements/>) and here (https://owl.purdue.edu/owl/general_writing/the_writing_process/thesis_statement_tips.html). Include a cited definition of the (consumer behaviour) concept(s) you have selected.
- **Argument(s):** A persuasive (*convincing*) evidence-based (*factual*) argument that logically supports your thesis by connecting your chosen (consumer behaviour) concept(s) with examples from the documentary.
- **Reflection & Conclusion:** Your own reflective thoughts on the topic you have written about and a concluding statement for your piece.
- **References:** in the format required by your instructor.

(Self) Evaluation

There are many different ways to evaluate the op-ed: I encourage instructors to work closely with students and provide feedback more so than grades themselves. However, if a rubric is required, then the table below can be used as a starting point. It has been created in H5P so users can modify and adapt this so meet their own specific needs.

Table that lists the criteria against which the op-ed could be evaluated and given specific feedback. Criteria includes: relevance of title; definition of concept and clarity of thesis; evidence and examples to support argument; personal reflection and concluding statements. Criteria can be scored out of 2; feedback and suggestions should be given to the writer to encourage revisioning.

	0 not completed	1 somewhat completed	2 fully completed
Title: <i>relevant; engaging; invites curiosity.</i>			
Thesis & concept: <i>clearly defined concept; thesis sets out to prove something.</i>			
Evidence: <i>relevant examples; connection made between concept and film (or topic of op-ed).</i>			
Reflection & Conclusion: <i>personal and related to op-ed topic; connects to conclusion.</i>			

Media Attributions

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14.

The Op-Ed Writing Sample



Steps to Analyze an Op-Ed

One way to develop your writing skills is to analyze a piece of writing similar to what you are trying to create. This “sample” is meant for scaffolding purposes (as discussed on the previous page) and has been designed to help students identify the key components to an op-ed and to analyze their effectiveness.

These steps can all be used for any of the op-eds featured in this open textbook.

Step 1: Read the op-ed

- Read the article below. At this stage, focus on the overall structure of the article.

Step 2: Analyze the purpose of an op-ed

1. What is the purpose of op-ed articles?
2. What does the author want the audience to know, feel, or do after reading this op-ed?
3. How does the structure of the op-ed help the author achieve this aim?

Step 3: Analyze the thesis statement

1. Underline the thesis statement in this op-ed.
2. Why is this thesis statement effective?

Step 4: Analyze the op-ed argument

1. What is the purpose of the middle paragraphs of the op-ed?
2. How does the author persuasively integrate course concepts into the op-ed?
3. What supporting evidence is used?
4. How does the evidence strengthen the author's argument?

Step 5: Analyze the reflection

1. Why is the reflection paragraph included in the op-ed?
2. How does the author integrate a personal point of view, while maintaining a formal style of writing?

Step 6: Analyze the headline

1. How does the headline draw the reader into the article?
2. What are the characteristics of an effective headline?

Niosi

Observational Learning, a cognitive learning theory often identified as “modeling”, provides greater understanding behind the unrivaled success of soft drink giant Coca Cola. Modeling explains how young consumers learn to develop an attitude and preference for a brand at a young age (Solomon, White & Dahl, 2017). Just as the name suggests, young consumers “model” their behaviour after their peers – such as teenagers, adults, influencers, and celebrities.

In “The Cola Conquest”, a film by Irene Angelico (1998), the story of how Coca Cola developed into the global brand, important emphasis is given to how the company developed a strong and loyal following among American consumers of all ages. In the mid-1900’s, when activists argued that the soft drink’s lack of nutritious qualities and high caffeine content made it an inappropriate drink for children, Coca Cola agreed to stop directly advertising to children (Angelico, 1998).

In accordance with this agreement, Coca Cola removed images of children (*under the age of 12*) from its advertisements and imagery; however, the soft drink giant continued to — effectively and successfully — position the drink in a way that continued to have strong appeal to children.

Using youthful models in their early teens, playfully and gleefully engaging in the exact kinds of activities all children at the time might have enjoyed (fishing on ponds, swinging on swings, playing in fields), all with a bottle of Coke in their hands of course, Coca Cola modeled how their drink was most enjoyed when consumed. For any young consumer the message was clear: happiness and Coke go hand-in-hand.

When used as a marketing tool in advertising, observational learning can be very successful: online influencers and celebrities endorsing fashion, technology, jewellery, and skin care products, all have a strong impact on young consumers who haven’t yet formed attitudes, opinions, or preferences around some products and brands. This learning style not only exposes youth to products and brands, it also endears them to the ones being promoted or endorsed by these social models.

As a parent, I have experience with this all the time: I see how observational learning and modeling influence my children when they make specific requests for fashion and technology items! I would rather see my children critically evaluate a brand’s message and product on its own, than be seduced by its image and who is endorsing it. And even though Coke and other soft drink brands are not permitted to advertise to children by using children in their media, they continue to target youth by using models who carry a great deal of influence over the next generation of consumers.

By Andrea Niosi

Media Attribution

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15.

Persuasive Writing for Peer Review



If writing an op-ed isn't in the cards for you and your students, you want want to consider abbreviating that assignment to persuasive writing for peer review. When teaching this course online, I use this assignment as a way for students to think deeply about our course in the context of the (marketing) world around us. Just like the op-ed assignment, we watch documentaries to help us contextualize concepts and see them in action.

I assign 2-3 persuasive writing for peer review assignments in my Consumer Behaviour course over the term. Each student writes a paragraph (or so) and submits it to the Learning Management System ("LMS" – in our case, Moodle) for review, evaluation, and feedback by two classmates. So the assignment ends up looking like, "submit one; grade two."

The objectives and framework are similar to the op-ed assignment; instructors may still want to use the scaffolding (op-ed analysis) exercise to help students become more familiar with identifying the key

components to persuasive and evidence-based writing. This peer review exercise may also be used as a means of scaffolding before students embark on the larger op-ed assignment.

The rubric is very simple and scored out of 2 with more emphasis on feedback and suggestions so the author can learn from their reviewers. Reviewers are automatically given full completion marks for their reviewing work.

Persuasive Writing for Peer Review

Instructions

Write a paragraph (or so) that demonstrates how *at least* one concept from the course relates to the documentary.

- Select a concept from the course that you believe relates to the theme of, or events in, the documentary.
- Define the concept and explain how it works. (Be sure to cite your sources whether you are quoting or paraphrasing).
- Provide at least one example that demonstrates how your chosen concept(s) is evidenced through this documentary. It may relate to the theme of the documentary, events in the film, or quotes by people in the film. Be sure to include a citation where appropriate.
- Each student submits once and reviews twice.

Evaluation

If a rubric is desired for this assignment, then I suggest using a simple one that focuses less on the scoring and more on providing meaningful feedback. The table below has been created in H5P so users can modify and adapt it to meet their own specific needs. The examples that follow draw on this rubric.

Table that lists the criteria for grading the persuasive paragraph for peer review. Criteria includes grading the concept (has one been selected?); grading the definition (has one been provided and cited?); and grading the examples/evidence (has at least one relevant example been provided?). Criteria can be scored out of 2; feedback and suggestions should be given to the author to support future writing work.

	0 not completed	1 somewhat completed	2 fully completed
Grade the concept: <i>has the author select a concept from our course that is relevant for this assignment and related to the events in the film?</i>			
Grade the definition: <i>has the author included a well-crafted definition for this concept? Is the definition accurate and cited?</i>			
Grade the examples/evidence: <i>has the author used at least one example from the film to support the concept and demonstrate how it applies to the events in the film? Has the author selected a relevant and meaningful example to help us learn and understand the application of this concept?</i>			

Instructor Examples

I include a few examples of my own so students can familiarize themselves with this assignment more.

Example #1

In the Coca Cola Conquest we see observational learning and modeling used in advertising by both Coke and Pepsi. Observation learning is a type of learning that involves close examination of the behaviours and actions of others to inform our own understanding of situations, objects, and events. Modeling is, “related to observational learning” and involves imitating the behaviour of others (Niosi, 2021).

Pepsi often used young, hip, and influential people in their advertisements, including the most popular celebrities of the time, to depict the brand as “cutting edge” and “trendy.” Coke used youthful and “wholesome” models in their advertisements to portray the brand as one that is family-friendly and an icon of American values. Observational learning in advertising helped inform consumers (are you “hip” or are you “pure”) and modeling provided a way for young consumers to imitate the choices made by the people they admired most. Cognitive learning theories are often used in marketing and advertising to appeal to consumers of any age.

References

Niosi, A. (2021). Introduction to Consumer Behaviour (#chapter-key-terms-and-concepts-2). Licensed under CC-BY-NC-SA.

How would you assess the paragraph above? Here are my suggestions and how I would assess this submission.

1. Is there at least one concept from the course that is suitable and relevant to the topics and events in the film?

- Yes, the author has selected “Observation Learning and Modeling” which are concepts from

Chapter 2 (Learning). Score: 2/2

2. Has the the author included either a quoted or paraphrased definition of the concept(s) along with a citation? Or, has the author written their own explanation of the concept in their own words that doesn't require a citation, but still provides a clear and accurate definition of the concept(s)?

- *The author has used their own words to explain observational learning and then cited the definition of modeling from the textbook. A citation was provided at the bottom to show the source of the quoted definition. Score: 2/2*

3. Has the author accurately used events or topics from the film as evidence and examples of the concept(s) they have chosen? (Are these examples suitable and relevant to the concept(s) chosen?)

- *The author has provided examples of how these concepts relates to the film. Score: 2/2*

Overall feedback?

- *The submission fulfills all the criteria in this assignment and makes the concept of Observational Learning easier to understand!*

Example #2

Coke used perception in its marketing of the brand. They used the colour red on the bottle labels, in advertisements, and on store fronts.

How would you assess the paragraph above? Here are my suggestions and how I would assess this submission.

1. Is there at least one concept from the course that is suitable and relevant to the topics and events in the film?

- *Yes, the author has selected "Perception" for this submission which is a concept that comes from Chapter 2. Score: 2/2*

2. Has the the author included either a quoted or paraphrased definition of the concept(s) along with a citation? Or, has the author written their own explanation of the concept in their own words that doesn't require a citation, but still provides a clear and accurate definition of the concept(s)?

- *The author has not provided a definition or explanation of what the term "Perception" means. (Score 0/2)*

3. Has the author accurately used events or topics from the film as evidence and examples of the concept(s) they have chosen? (Are these examples suitable and relevant to the concept(s) chosen?)

- *The author has provided some examples, however these are vague and could be more specific and relevant to the concept, "perception." The author has discussed colour, but hasn't related this to*

perception in a meaningful and accurate way. (Score 1/2)

Overall feedback?

- *The connection between the concept “perception” and the colour red is missing so it’s not clear what argument the author is making. Either there is no connection between perception & the colour red (and if so, the author should select a new concept), or the author needs to take a deeper look at what point they are hoping to make. Since perception is such a broad topic, the author may want to explore concepts that are related to sensory marketing, or attention, for example, since those terms could be better used to discuss how Coke uses the colour red to make a statement about its brand and attract consumers.*

Example #3

In the Coca Cola Conquest we see a classical conditioning used as a marketing technique by Coke. Classical conditioning is, “a type of behavioural learning theory developed by Ivan Pavlov that explains how our responses to one situation can inform our response to a new situation” (Niosi, 2021). A constant repeated pairing of an “unknown stimulus” with the a “known stimulus” creates the conditions for consumers to become familiar and comfortable with a new brand. Coke was very successful at doing this in their marketing.

How would you assess the paragraph above? Here are my suggestions and how I would assess this submission.

1. Is there at least one concept from the course that is suitable and relevant to the topics and events in the film?

- *Yes, the author has chosen Class Conditioning in this piece and has even included the mention of Associative Learning. Score: 2/2*

2. Has the the author included either a quoted or paraphrased definition of the concept(s) along with a citation? Or, has the author written their own explanation of the concept in their own words that doesn't require a citation, but still provides a clear and accurate definition of the concept(s)?

- *The author has provided a cited definition but they have forgotten to include the source at the bottom of the page. The author should list the resource in the following way: Niosi, A. (2021). Introduction to Consumer Behaviour. Licensed under CC-BY-NC-SA. Score: 1/2*

3. Has the author accurately used events or topics from the film as evidence and examples of the concept(s) they have chosen? (Are these examples suitable and relevant to the concept(s) chosen?)

- *The author has not provided any examples of how classical conditioning was used by the brand. (Score 0/2)*

Overall feedback?

- The author has not provided examples and evidence as to how classical conditioning was used by Coke to become a worldwide brand. They need to go back and include some examples from the film to demonstrate that classical conditioning is relevant to the events in the film and the history of the cola wars. They also need to include the source of their quote at the bottom of the paragraph.

Media Attribution

- Image of vintage teal typewriter on a wooden surface by RetroSupply (https://unsplash.com/@retrosupply?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText) on Unsplash (https://unsplash.com/@retrosupply?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText).

16.

Annotating Learning in an OER



One of my favourite ways to engage students in their learning is to have them annotate readings and reflect on this experience. When I began writing this open textbook I had a few chapters drafted, but not nearly enough for students to use in replacement of their traditional textbook. I invited some of my students to read what I had written and annotate the content using Hypothesis. Their comments, suggestions, ideas, and criticism helped me shape the structure of the book and rewrite some of the content. In order to support their work, I created an Annotating Learning assignment that could be re-used for this OER or any OER of your choosing.

Annotating Learning in an OER

Prompt

Students can be directed to annotate a single chapter, group of chapters, or a particular reading in any OER of your choosing. (I'll use this open textbook as an example for different ways this can be done.)

Objectives

- Critically evaluate the content in an OER (this may be done against specific requirements set out by the instructor).
- Identify gaps in content: this may include missing information and/or examples.
- Update and breath new life into the content: this might mean using more recent and relevant examples that students can relate to; or, it might mean identifying where stereotypes and gendered language is used that should be addressed.
- Invite students to contribute to the creation or revising of open-licensed content that lives in the public domain.
- Engage students in meaningful open pedagogy that places them as content creators/editors and not merely consumers.

Setting up Hypothesis

Hypothesis (<https://web.hypothes.is/>) is an annotating tool that allows users to annotate (comment on) nearly any web page on the Internet. I use it with students and have used it with those who helped review this open textbook. You can set up a group in Hypothesis so everyone can see each others annotations and comment on them, or you can set up a private channel between two people. Whichever tool you decide to use, be sure to provide full instructions on how students can use Hypothesis if that is the annotating tool of your choice. I suggest setting aside a class to conduct a workshop so you can take care of any troubleshooting first.

Options for Annotating Learning

I've included two examples of how instructors can engage students in annotating learning: the first is focused on providing ideas on new/revised content that might span several chapters. The second option explains how students could select one chapter and provide annotations throughout. The best option may be to collaborate with your students and ask them what they would like to do!

Option #1: Draft the outline of a “Marketing Context” submission for the OER

For this option, students can annotate in the textbook where a Marketing Context submission should be inserted. The purpose of these examples is to better contextualize the concepts in the book so they are more relevant and applicable to marketing. Real-world examples are what we’re looking for here!

These examples can come from any marketing source: I encourage students to reach outside of the examples that dominate Canadian and American marketing and advertising.

Using Hypothesis, annotate where the Marketing Context write-up should be and what purpose it should serve. In your final written submission to the instructor you should provide an elaborated draft of how this piece can be developed.

Begin your annotation with: “Marketing Context Sample”

Option #2: Chapter Revisions

For this option, students can select a chapter with the OER and critically compare it against a traditional textbook used in the course (or another resource of your choosing). Students are encouraged to identify gaps and make suggestions that would benefit them and future students in the course.

Identify what you would like students to annotate specifically; later they can reflect on their annotations in a summary that the instructor might evaluate for grading. Set out clear expectations so students know how to focus their feedback. For example, you may want to provide guidelines such as these:

- Substantial Content

Any revised content should be rich material that draws directly upon the course materials (e.g. documentary films) and other relevant academic sources (e.g. articles, journals, papers, books). The language should be clear and make logistical sense while relying on a critical tone to push the reader’s thoughts into further depths of consideration for the subject matter. Additionally, the content should be properly punctuated and grammatically correct.

- Contextual Relevance

The content that the student creates should be relevant to the topic/concept(s) and the area to which they are proposing to inject it. It should flow smoothly with what is there whether the student is adding content or revising it.

- Citations

Each section should include APA-style in-text citations when paraphrasing or summarizing materials that the student has used in forming their content. Additionally, the student should include the full citation at the end of their writing too. Annotations without any citations cannot be included or graded in this assignment!

- Feedback & Revisioning

This is a collaborative process! The instructor (and your classmates) may reply to, and comment on, annotations you've created in order to provide meaningful feedback and/or help you to probe deeper. You are welcome to revise your annotations as this is part of the process. Use all of this feedback before writing your summary for grading; this will give students a chance to revise and improve their work before final grading (or feedback) is completed.

Begin your annotation with: "Chapter Revision"

Media Attribution

- Image of notebook and two pencils resting on wooden surface is by Kelly Sikkema (https://unsplash.com/@kellysikkema?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText) on Unsplash (https://unsplash.com/@kellysikkema?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText).

References

Eaton, L. (2019). *Annotating Learning Guides – Guidelines* [Google document] is licensed under a Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>). https://docs.google.com/document/d/1utzRjLv8TQM1tItmYFbqG_pz3GkfSaPwd7JTBflgTgA/edit?usp=sharing.

17.

Cultural Literacy Assignment



In 2020, I participated in the SDG Open Pedagogy Fellowship hosted by my university, Kwantlen Polytechnic University, as well as Montgomery College and Maricopa Community College. As a fellow, I collaborated with two other instructors (one who teaches Art and another who teaches Math) to come up with a “renewable assignment” that integrates the Sustainable Development Goals (“SDGs”). This was both a daunting and exhilarating experience! Below is a little more about our assignment.

Assignment Framing

This assignment is designed to address stereotypes, misrepresentation, hypocrisy, and inaccuracies of visual representation in marketing and culture. It has been developed in a way that encourages students

to explore the topics that are most interesting (or concerning) to them and where they wish to “right the wrongs” of marketing. The intent of this assignment can be captured in three points:

1. It provides students with multidisciplinary modes of analysis (e.g. visual and data analysis).
2. It gives students more agency so they may centre their lived experiences.
3. It encourages creative expression so students can present a persuasive argument contextualized with data and evidence.

In the end, we developed an assignment framework met each of our learning objectives:

1. *Visual analysis*: identify, interpret, and reflect on visual cues
2. *Quantitative analysis*: gather evidence through research to contextualize visual imagery
3. *Cultural analysis*: identify and respond to the connection between marketing and culture

In the fall of 2020, I gave my Consumer Behaviour students the Cultural Literacy Assignment, and like any instructor embarking on a new project, I was terrified and excited. I spent the first few weeks of the course prepping students by showing them various marketing images that ranged from controversial to sexist to down right racist. I gave them time and space to reflect on the visual cues in each image and write down their own private thoughts and reactions. Towards the end of the course students completed the assignment and submitted their work for peer review. I was pleased, proud, and in awe of the critical thinking skills and the creative reimagining they brought to their work. I hope other students will engage with this material and breath new life into old marketing.

The Cultural Literacy Assignment

Introduction

This assignment promotes the United Nations Sustainable Development Goals (“SDGs”) for Quality Education, Gender Equality, Reduced Inequalities, Responsible Consumption and Production, and Climate Action, by encouraging creative and critical thinking to identify the influences marketing and culture have on one another.

Marketing, as a representation of culture, is sometimes misleading and inaccurate, resulting in stereotyping: culture, which is influenced in part by marketing and media, is harmed by wrongful representation, sexism, racism, greenwashing, and hypocrisy.

This assignment invites students to examine marketing imagery with a critical eye, armed with data, and the opportunity to set the narrative straight where it would otherwise misinform and misrepresent consumers.

Getting Started

Select a marketing image that has a connecting theme to one of the 17 Sustainable Development Goals

(SDG's). This may have a local or global context for you – the decision is yours. You can find marketing images from any of the following locations:

- Product packaging
- Product design
- Website
- Social media
- Advertisement
- Logo
- Movie poster
- Stock images/photography
- Corporate and/or sports mascots

Part 1

1. **QUICK LOOK:** (1 second) Record your initial impression (e.g. “What caught your eye?”). This should be done loosely while looking at or browsing for images.
2. **CLOSE LOOK:** (5 seconds) After you select your Quick Look, spend a few more seconds looking at it and note your observations about the content(s) of the image.
3. **INITIAL RESPONSE:** (30-60 seconds) Write down what words, experiences, or associations come to mind as you reflect on the image. What is the subject and style of the image?
4. **DESCRIPTION:** (1-5 minutes) Now describe what you observe in the image and how its visual qualities evoke an emotional response (e.g. “How does it make you feel?”). Use specific visual evidence to write a short summary about why you chose this image. What themes in our course does it relate to? (e.g. Perception; Bias; Cultural appropriation; Self Esteem; Stereotypes; Greenwashing; etc.)

Part 2

1. **CREATIVE INTERPRETATION:** Write a very short story that can accompany your chosen image. Build your own marketing narrative inspired by this image.
2. **CONTEXTUALIZATION:** Collect data related to the concept that this image represents. For example, if stereotypes is a core concept related to image, what research, data, or statistics can you find from reliable sources that help us better understand stereotyping and its impact on consumers? Use at least one reliable source to collect research. Make sure you cite your data sources!
3. **DISCUSSION:** Pair the image with the data you have collected and provide a summary of your research for peer review.

Your research, data, statistics should identify why this image is problematic for Marketing and Culture. For example, it may identify how the image may under (or over) -represent the particular topic or messaging it is conveying; it may perpetuate stereotypes; it could be a form of greenwashing; or it may be factually or historically inaccurate.

Briefly, speak to how this has changed your perspective now.

Part 3

1. **CREATIVE RE-INTERPRETATION:** It's time to tell a new story. Create something new that uses your image, research, data, or statistics that is more accurate and representative. You can express this final creative re-interpretation in any format you desire:

- Video
- Graphic novel
- Protest sign/artwork
- TikTok
- Written Op-Ed
- Infographic
- H5P content
- Blog post
- Digital storytelling format
- Podcast
- ...or something else I haven't considered...

Online Activity: Students should post their Creative Re-Interpretation in the Peer Review Workshop.

Evaluation

If a rubric is desired for this assignment, then I suggest using a simple one that focuses less on the scoring and more on providing meaningful feedback. The table below has been created in H5P so users can modify and adapt it to meet their own specific needs.

Table that lists the criteria for grading the cultural literacy assignment for peer review. Criteria includes a breakdown of each separate part outlined in the assignment with each one scored out of 2. Feedback and suggestions should be given to the author in addition to numerical scoring.

	0 not completed	1 somewhat completed	2 fully completed
Grade the image. <i>has the author included the original image?</i>			
Grade Part 1. <i>has the author included their observations, experiences, associations, and description of the image?</i>			
Grade Part 2. <i>has the author provided their interpretation of the image and what it means or represents as a symbol of marketing?</i>			
Grade Part 2. <i>has the author included data and research (cited) that connects the theme or content of the image with external information – e.g., from the SDG's? Does this pair shine a light on the image's misrepresentation and (potential for) harm?</i>			
Grade Part 3. <i>has the author included a final creative re-imaging that is more authentic and representative or tells a new story that reimagines marketing without doing harm?</i>			

A summary of the assignment can also be viewed & reused in the H5P presentation below.



An interactive or media element has been excluded from this version of the text. You can view it online here: <https://opentextbc.ca/ancillaryconsumerbehaviour/?p=303> (<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=303#pb-interactive-content>)

Media Attribution

- Image of blue starry sky over a building made with archways is by mostafa meraji (https://unsplash.com/@mostafa_meraji?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText) on Unsplash (https://unsplash.com/s/photos/mostafa-meraji?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText).

18.

Teachable Content Project



Any consumer behaviour course will introduce students to concepts, terms, and vocabulary they haven't known before. I firmly believe that peer-to-peer learning is one of the most effective "teaching tools" available to us as educators. I have invited my students to create content for this open textbook that will help future students better learn and understand some of the concepts covered in this course. The Teachable Content project provides students with the opportunity to spend more time on what has interested them, provoked deeper thinking, and stirred their curiosity.

The Teachable Content Project

In this assignment, students are asked to create a piece of content that could teach future students about some aspect of this course: the deliverable can be in any format of their choosing; however, I show them how H5P is a great tool for creating content that embodies the spirit of “open” and give them the option to work towards something that can be included in this OER.

This assignment is also designed to widen our perspectives and make space for examples that are under-represented in marketing: this provides students an opportunity to draw from their own lived experiences and draw from marketing examples outside of the Canadian/American dominant cultural narratives.

Approach

- The project must include a working definition of the concept(s): a thorough explanation, definition, and the use of citations where appropriate.
- Students should discuss the topic in a way that will be relevant and relatable to other students.
- Using examples (evidence-based analysis and contextualization) students should discuss how the concept(s) relate to the examples they have selected.
- Example #1: at least one example from the marketing, consumerism, or advertising world that demonstrates how the concept(s) are contextualized. The example(s) may come from a dominant cultural perspective (e.g., Canadian, American).
- Example #2: at least one example from the marketing, consumerism, or advertising world that demonstrates how the concept(s) are contextualized. The example(s) must come from a an under- or poorly- represented subculture’s perspective.

Using (Open) Tools

Since some of my students are interested in publishing their work to an OER, this gives us an opportunity to cover important aspects of open, including licensing, the use of images, and H5P. For this reason, it is worth spending a class (or more) covering each of the following.

1. Learn about Creative Commons licenses (<https://creativecommons.org/share-your-work/>) and how to share your work.
2. Learn where to find images that can be used in an OER: Unsplash (<https://unsplash.com>), Pixabay (<https://pixabay.com>), and Wikimedia Commons (https://commons.wikimedia.org/wiki/Main_Page) (to name a few).
3. Add free and reusable icons to your designs from the Noun Project (<https://thenounproject.com>).
4. Learn more about using H5P (<https://h5p.org>) to build interactive html content.
5. Design anything using Canva (<https://www.canva.com>).

Evaluation

I have always said, “unconventional assignments require unconventional grading” which is why for a project like this I recommend students reflect and self-grade. This works very well if you also have students create portfolios and engaging in reflective learning.

To guide my students through their reflection and self-grading, I give them some prompts:

- Describe the teachable content project in your own words and discuss what you believe its purpose is.
- Summarize the topic (concepts) you selected and why it was something you wanted to explore more deeply.
- Explain how/why you selected the examples that you did and how you wanted to bring more attention to them – particularly the example you chose from the non-dominant culture perspective.
- How do you envision future students learning from your work? What objectives do you have and what impact would you like to see on their learning?
- [If part of a group or team] Itemize your specific contribution(s) to this project and discuss your contribution to the team and to the content itself. Be specific and provide details and examples in this discussion.
- What regrets do you have? What didn't this project achieve that you wish it had if you had more time or access to different resources? How can this project be changed to better serve students and their learning journey?

Consent

Students must be fully informed and willing to provide (written) consent if they choose to have their work published. Discuss this with your Teaching and Learning colleagues and institutional copyright & intellectual property rights experts first to ensure this is done properly.

Media Attribution

- Image of feet on the ground with the words “*passion lead us here*” is by Ian Schneider (https://unsplash.com/@goian?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText) on Unsplash (https://unsplash.com/@goian?utm_source=unsplash&utm_medium=referral&utm_content=creditCopyText).

References

O'Reilly, J. (2019). *SSC 1002: Thinking, Reasoning, Relating: Reflection Two*. [Assignment Outline]. Sudbury, Canada: Cambrian College.

19.

Teachable Content: Student Examples

While writing my open textbook on Consumer Behaviour, I invited students to create Teachable Content that could be re-used in our course. My intentions were to give students a range of options to engage with the content and begin to recognize in themselves the role of “expert learner.” Their projects were insightful, creative, and diverse: they reflected our course concepts through their own lived experiences which made the material more relevant and useful to future learners.

With their consent, I am featuring some of these Teachable Content projects which were created by students using H5P. Unfortunately, these were not created to be fully accessible: I would advise instructors in the future to teach students about accessibility when they are contributing to the public domain creating open-licensed materials. I regret that I did not have this top of mind when I engaged my students on these wonderful, yet limiting, initiatives.

Open Pedagogy in Practice

The Perception of Colour

How are colours experienced from cross-cultural perspectives? KPU students Julie Hartman, Leora Sachar, Sarah Whalley, and Nicole Gasbarri explored the meaning of colours from 3 global perspectives in this H5P content below. (Click on the plus sign to expand the text.)



An interactive or media element has been excluded from this version of the text. You can view it online here: <https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308> (<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308#pb-interactive-content>)

Three Types of Motivational Conflict

Using H5P’s “Image with Hotspots” content type, KPU students Simran Asere, Sandeep Grewal, Tanikka Abraham, and Aman Singh Atwal created this project to demonstrate the three main Motivational Conflicts through a consumer behaviour lens: Approach-Approach; Approach-Avoidance; Avoidance-Avoidance. (Click on the plus sign to expand the text.)



An interactive or media element has been excluded from this version of the text. You can view it online here:
<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308> (<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308#pb-interactive-content>)

Self Concepts

We can learn a lot about a consumer's self-concept through their consumption choices. Understanding *what we buy, why we buy it, and how we use products and services* provides marketers with valuable insight about our consumption preferences and usage patterns. In the interactive H5P content below, KPU students Raymon Rajan Singh Uppal, Shivani Ahuja, and Jagmeet Singh Randhawa demonstrate how a fictitious person – Damon James, a College basketball player – makes personal consumption choices based on concepts related to the Self and Lifestyle. (Click on the image of the basketball to expand the text.)



An interactive or media element has been excluded from this version of the text. You can view it online here:
<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308> (<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308#pb-interactive-content>)

Social Class & Lifestyle

This model explores consumer lifestyle and decision making relative to different social classes by using a basketball court to draw on different income brackets. This H5P content was created by KPU students Ishita Goyal, Joshdeep Dhami, Tian Yu (Terry) Shi, and Campbell Tang. (Click on the plus sign to expand the text.)



An interactive or media element has been excluded from this version of the text. You can view it online here:
<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308> (<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308#pb-interactive-content>)

Age Cohorts & Consumer Decision Making

How different might the process of buying a new car be when comparing Millennials and Boomers? KPU students *Karan Veer Singh Batth, Khushnel Gurmeet Johal, Carlin Stephenson, and Jacob Velestuk* examined the different factors that influence these two age cohorts in the H5P content below. (Click on the plus sign to expand the text.)



An interactive or media element has been excluded from this version of the text. You can view it online here:
<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308> (<https://opentextbc.ca/ancillaryconsumerbehaviour/?p=308#pb-interactive-content>)

20.

Chapter Summary Assignment



Summarizing content is an excellent way for students to interact more thoughtfully with work previously created. Using H5P, students can create chapter summaries in a more engaging way than if they were to simply write notes or create slides. This Chapter Summary assignment can be assigned in small teams or individually and would also work really well in a peer-review workshop so students can experience another students summary. The self-assessments featured in the “Course Presentation” content type in H5P integrates different features such as multiple choice questions and fill in the blank.

If students are creating portfolios or websites, these summaries provide an opportunity for them to showcase their content, creative, and technical knowledge from the course.

Here are some examples of Chapter Summaries that could be shown as inspiration.

Perception: Chapter Summary



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Learning Theories: Chapter Summary



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Motivation: Chapter Summary



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Personality & The Self: Chapter Summary



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Attitudes: Chapter Summary



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21.

Coronavirus Reflections



For many post-secondary faculty, the Coronavirus Pandemic caused a seismic shift in our teaching. As a marketer, educator, and consumer, I spent a lot of time thinking about how my shopping habits profoundly changed as a result of the pandemic. For example, our family went from grocery shopping every couple of days to once a week. We didn't visit a mall or store for many months and instead made any necessary purchases online. Our needs were prioritized over our wants. The balance of our purchases reflect basic needs and safety needs (masks, sanitizer, soap) and over time we invested in some "luxury" items such as items to exercise at home and a subscription to the very popular Peleton app (but not the bike!).

I invited my students to reflect more deeply on how their consumption habits have changed as a result of the pandemic and if they weren't comfortable sharing their own experiences, I asked them to interview someone instead. I encouraged them to even consider interviewing someone they know in another country who is experiencing life differently than they are. The results did not disappoint: this assignment provided students with a meaningful way to engage with the content in the book and contextualize concepts to fit their own lived experiences.

Students submit their work at the end of the course because they have now completed all lectures and readings and have a much larger range of concepts to draw from.

Coronavirus Reflection

Approach

This individual assignment provides students with the opportunity to "pull it all together" and build on the structure they are already now very familiar with: *persuasive, evidence-based writing*. For this reason, this Reflection assignment pairs very well with the other Peer Review assignments presented in this ancillary resource. I would recommend structuring those smaller Peer Review assignments earlier in the course so students can build familiarity and work with the feedback they have received. This is a great way to scaffold assignments in this course and increase complexity but maintain familiarity.

The choice is yours!

I invite my students to choose between two different options for completing this assignment. They are both very similar and weighed the same.

1. Personal Consumer Coronavirus Reflection
2. Consumer Coronavirus Interview

Option 1: Personal Consumer Coronavirus Reflection

For this assignment, students should reflect on their consumer habits, consumer decision making, and consumption preferences **before** the Coronavirus Pandemic and **during** the time of self-isolation and social

distancing. This is a profoundly different time in our lives: our behaviours have changed; our preferences have altered; our attitudes, motivations, and needs have had to adapt to new circumstances. All of the changes we have experienced as consumers have impacted what we buy, how we buy, how much we pay, and what our shopping experiences feel like.

This reflective piece of work should include as many concepts from our course as possible (at least 5!). This is an analysis as much as it is a reflection: that means, students need to connect our consumer behaviour concepts to their own consumption decisions and consumer experiences.

Similar to how students would have prepared their Peer Review assignments, apply the same structural approach:

1. Select a consumer behaviour concept
2. Define and/or explain it (in their own words or using a cite/quoted definition and explanation)
3. Provide detailed and specific examples to demonstrate its applicability to a consumer situation

For both assignments I let students know that they should not put themselves or others at risk by violating any self-isolation, social distancing, or quarantine protocols that govern where they live in order to complete this assignment.

Option 2: Consumer Coronavirus Interview

For this version of the assignment, students should interview a friend, family member, roommate, or co-worker on how their consumer habits, consumer decision making, and consumption preferences have changed from before the Coronavirus Pandemic to the present conditions of self-isolation and social distancing. I recommend drawing up a list of questions for discussion that will help identify how they have changed as consumers.

After the interview, students need to provide an analysis that contains a thorough explanation identifying several (at least 5!) consumer behaviour concepts relevant to this subject's consumption decisions and consumer experiences.

Once again, the same structure should be followed:

1. Select a consumer behaviour concept
2. Define and/or explain it (in their own words or using a cite/quoted definition and explanation)
3. Provide detailed and specific examples to demonstrate its applicability to a consumer situation

For both assignments I let students know that they should not put themselves or others at risk by violating any self-isolation, social distancing, or quarantine protocols that govern where they live in order to complete this assignment.

Submission Formats

For me, this is where the fun comes in! If your course isn't writing intensive then I would take advantage of the different options for submission formats. Work with students to explore what their preferences are and how they might like to develop their work. Some students may prefer to complete this in a traditional essay format, but others may welcome an opportunity to express their work more creatively: some of the best work I have seen has been in Infographs, Podcasts, Posters, and H5P content!

If students are not facing any severe technical limitations (wifi, computer access, etc.) and if they wish to expand on their technical and creative skills, I tell them they are welcome to explore the use of:

- Video
- Audio
- Podcasts – e.g., “Clips”
- Infographics – e.g., Canva.com
- Digital Posters – e.g., H5P.org
- Blogging – e.g., WordPress (<https://wordpress.kpu.ca/> (<https://wordpress.kpu.ca/>))
- *And anything else I haven't thought of!*

Evaluation

There are a number of ways this assignment can be graded, but above all else, I believe it should be formative and feedback should be given generously so students can achieve their own learning goals. I review students' work and provide an ample amount of feedback before ever grading their submission: this way, they can improve upon their work, learn from the feedback, and achieve their own grade-goals. Whether you are using a traditional grading rubric, a single-point rubric, some element of self-assessment, contract grading, or a simple completion grading approach, remember that students are sharing something very personal with us and our feedback and evaluation should be handled with care.

Students should also be given pointers and tips on how grading might happen: I like to provide a few friendly reminders on what they should remember throughout their work:

- Make sure you have a sufficient number and range of concepts in your assignment. I have suggested at least 5, but I encourage you to do more.
- Make sure you are citing your definitions and explanations of the concepts and terms you are using; don't just use the word, show me how you understand it's meaning!
- Make sure your examples are really detailed and that they fit the concept accurately. This is where you want to spend a lot of time developing a strong connection between concept & example(s).

Media Attribution

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Accessibility of This Textbook

The web version of this resource (<https://opentextbc.ca/ancillaryconsumerbehaviour/>) has been designed to meet Web Content Accessibility Guidelines 2.0 (<https://www.w3.org/TR/WCAG20/>), level AA. In addition, it follows all guidelines in Appendix A: Checklist for Accessibility (<https://opentextbc.ca/accessibilitytoolkit/back-matter/appendix-checklist-for-accessibility-toolkit/>) of the *Accessibility Toolkit – 2nd Edition* (<https://opentextbc.ca/accessibilitytoolkit/>). It includes:

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Element	Requirements	Pass?
Headings	Content is organized under headings and subheadings that are used sequentially.	Yes
Images	Images that convey information include alternative text descriptions. These descriptions are provided in the alt text field, in the surrounding text, or linked to as a long description.	Yes
Images	Images and text do not rely on colour to convey information.	Yes
Images	Images that are purely decorative or are already described in the surrounding text contain empty alternative text descriptions. (Descriptive text is unnecessary if the image doesn't convey contextual content information.)	Yes
Tables	Tables include row and/or column headers that have the correct scope assigned.	Yes
Tables	Tables include a title or caption.	No
Tables	Tables do not have merged or split cells.	Yes
Tables	Tables have adequate cell padding.	Yes
Links	The link text describes the destination of the link.	Yes
Links	Links do not open new windows or tabs. If they do, a textual reference is included in the link text.	Yes
Links	Links to files include the file type in the link text.	Yes
Audio	All audio content includes a transcript that includes all speech content and relevant descriptions of non-speech audio and speaker names/headings where necessary.	N/A
Video	All videos include high-quality (i.e., not machine generated) captions of all speech content and relevant non-speech content.	N/A
Video	All videos with contextual visuals (graphs, charts, etc.) are described audibly in the video.	N/A
H5P	All H5P activities have been tested for accessibility by the H5P team and have passed their testing.	Yes
H5P	All H5P activities that include images, videos, and/or audio content meet the accessibility requirements for those media types.	No
Formulas	Formulas have been created using LaTeX and are rendered with MathJax.	N/A
Formulas	If LaTeX is not an option, formulas are images with alternative text descriptions.	N/A
Font	Font size is 12 point or higher for body text.	Yes
Font	Font size is 9 point for footnotes or endnotes.	Yes
Font	Font size can be zoomed to 200% in the webbook or eBook formats.	Yes

Known Accessibility Issues and Areas for Improvement

This resource includes 11 H5P activities that may include content that is not accessible to everyone. These activities are provided as examples and are not a crucial part of the resource.

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Versioning History

This page provides a record of edits and changes made to this book since its initial publication. Whenever edits or updates are made in the text, we provide a record and description of those changes here. If the change is minor, the version number increases by 0.01. If the edits involve substantial updates, the version number increases to the next full number.

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Version	Date	Change	Details
1.00	June 25, 2021	Resource published.	