

ADVERTISING, HUMAN NEEDS,
AND RESOURCE CONSERVATION

LKC
HF
5822
.A3
1976

HF5822
A3
C.2

ADVERTISING, HUMAN NEEDS, AND RESOURCE CONSERVATION

by

W. Leiss, S. Kline, A. Hackman, and J. Wright

Faculty of Environmental Studies
York University

a study prepared for the

Industry Canada
Library - Queen
FEB - 4 2014
Industrie Canada
Bibliothèque - Queen

Consumer Research Branch
Department of Consumer and Corporate Affairs
Government of Canada

September, 1976

CONTENTS

	Page
I. Introduction	1
II. The Consumer Culture	2
III. Advertising: Imagery, Symbols, and Motivation ..	10
IV. A Study of Contemporary Advertising	21
V. Results	32
VI. Conclusions	52
VII. Recommendations	56
VIII. Appendix	58
IX. References	73

I. Introduction

The objective of this study is to develop and test a research design to determine how the use of imagery in advertising affects people's understanding of their needs and expectations. An important related objective is to assess the implications of lifestyle imagery in advertising for anticipating public response to resource conservation policies.

The construction of an adequate research design for these purposes is dependent on (1) specifying some general features of Canada's "Consumer Culture" and (2) applying relevant aspects of modern learning and communications theory. The consumer culture is the network of market-based expectations, lifestyle images, and socialization patterns in today's society. Modern learning theory has shown the significance of visual imagery for motivation and communications and offers some guidelines for the interpretation of advertising strategies.

Together the sociology of the consumer culture and communications theory provide a framework for the research design developed in this study. After outlining the framework, this report presents the methodology and results of an analysis of a sample comprising 229 magazine and 85 television advertisements.

The concluding sections of the report assess the implications of the research results for the objectives of the study.

II. The Consumer Culture

The purpose of this study is to explore some approaches to the understanding of the existing state of Canada's consumer culture. The phrase "consumer culture" is used as a designation for the network of expectations and aspirations that form the broader context of specific consumption activities. Until recently the development of the consumer culture had been regarded as a "private" matter, i.e., one which involved only the individual citizen's judgements and preferences. This is no longer the case in Canada.

The nature of the popular expectations associated with consumption activity is now seen as a major social problem, indeed as a problem which must be confronted by explicit social policies. In its crudest form this problem stems from the fact that market-based expectations -- demands for goods and services -- apparently had begun to rise much faster than the rate of growth in GNP. In the context of a remarkably stable configuration in income distribution in Canada, this increase in expectations would inevitably lead to social pressures requiring some form of government intervention. Inflation is now often said to be in large part a function of these accelerating expectations.

The real difficulty posed by this development is that this "take-off" of expectations occurred after an exceptionally long period of real growth in GNP and in personal incomes. In other words, increasing affluence seems to lead not to a higher level of contentment, but rather to its opposite - a sense of relative deprivation that is no less "painful" than the visible poverty of earlier epochs. Of all the problems addressed by public policy today, this may be the hardest to resolve.

If market-based expectations rise at a rate faster than real growth in GNP, then there will be increasing social tensions at any rate of economic growth that can be reasonably expected to occur. It will be necessary to devise policies for dealing with accelerating expectations no matter what are the long-run results of the efforts to mitigate the recent bout of inflation and recession in the Western industrialized world.

No general explanation of this "problem of expectations" in Canadian society has yet been offered. Certainly we cannot attempt an explanation here; but we would like to offer a hypothesis that may help to clarify the nature of the problem. We suggest that market-based expectations are a function of the symbolic properties of goods and that these symbolic properties are conveyed largely through the use of imagery in advertising.

In a modern industrial economy goods are much more than the sum of their physical characteristics. Few of them can be sold on the retail market merely by detailing their chemical and physical properties. Rather, they must be presented as capable of producing feelings of happiness and satisfaction in their users. The psychologically-grounded associations by which the products are presented -- associated with family happiness or career success, for example -- are instances of what we call the symbolic properties of goods.

These symbolic properties are conveyed through packaging, store displays, fashion trends, peer-group influences, and advertising. In this study we are concerned only with contemporary advertising, although it is worth noting that all of the agencies mentioned are significant. Much

contemporary advertising, especially on television, works almost exclusively through the use of imagery (as opposed to textual information); this development has emerged gradually in the history of advertising. In present-day advertisements products are associated with backgrounds or settings and with representations of the user.

In the backgrounds, settings, and user-representations are incorporated lifestyle models and values. We suggest, without being able to develop the point here, that the lifestyle models are an important part of the dominant socialization patterns in contemporary Canadian society; the declining influence of family and religion has opened the way for market-based lifestyle models to shape behaviour patterns. The specific values associated with them are difficult to identify -- and this is probably what is significant about them.

Ewen's work shows that in earlier periods, for example in the nineteen-twenties, statements of values were commonly incorporated into the textual material of advertisements, usually in undisguised fashion. Even a casual comparison reveals a steady decline in the amount of textual material in advertisements; today it is not uncommon to encounter advertisements with merely a short slogan or indeed with no text at all. Thus there are two parallel developments. One is the decline of textual material relative to imagery. The other is a shift from explicit statements of values (success, personal freedom) to the incorporation of implicit value statements in the design of imagery.

An approach to the study of advertising imagery is set forth in some detail below. The remaining part of this section offers a general

framework for understanding how advertising imagery and the symbolic properties of goods are related to the larger problem of rising expectations in the consumer culture and the social issues produced thereby (such as inflation and the increased pressure on resource and energy supplies).

It has become customary to explain consumer behaviour on the basis of a postulate or axiom known as "the insatiability of human wants". This has been formulated in various ways; perhaps the most common runs as follows: the satisfaction of a want simultaneously occasions the formation of other wants. This syndrome is supposedly rooted in the peculiarities of human psychology, and it is assumed that there is no natural limits to this process. Human wants, if left unchecked, will expand indefinitely.

If we simply accept the axiom of insatiability as a part of our understanding of the problem of expectations in the Canadian consumer culture, this has definite policy implications. Among them two are especially significant. We will tend to assume that there will be increasing pressure on resource and energy supplies as per capita consumer demands rise inexorably. And we will also tend to assume that individuals will always experience frustration and disappointment in the consumption process -- indeed, that their frustration will be greater at higher levels of consumption. If we do make such assumptions, we would be posing seemingly insuperable dilemmas for social and economic policy formulations.

At the very least we ought to investigate whether those dilemmas are accurately stated. This must involve more than deciding either to retain

or abandon the axiom of insatiability. In order to improve our understanding of the consumer culture, and of the apparent policy dilemma related to it, we must take a closer look at the experience labelled "the satisfaction of wants," which is the key element in the axiom of insatiability.

When we say that the satisfaction of a want triggers new wants, we are assuming that what we call "the satisfaction of a want" is an identifiable experience with known properties. Is this indeed the case? For all practical purposes in today's society we can regard the marketplace as the context for want-satisfactions; that is, the objectives of wants normally are purchasable goods and services. To comprehend the experience of want-satisfaction, therefore, we must appreciate the specific features of its contextual setting. In a recent book, The Limits to Satisfaction, William Leiss has adopted this procedure as a way of clarifying the implications of the insatiability axiom.

Today's consumption process takes place in what may be called a "high-intensity market setting." This is a social setting wherein large numbers of individuals have access to a very extensive array of goods, and where the characteristics of goods are complex and are subject to frequent changes. The individual's wants are themselves complex states of feeling, encompassing both physiological maintenance and psychological well-being (self-esteem, ego-enhancement, interpersonal comparisons, and so forth). The marketplace goods that he encounters combine what may be called "objective" characteristics -- such as physical dimensions and performance capabilities -- and "imputed" characteristics (symbolic associations with success, happiness, etc.).

In a market economy stocked with mass-produced goods there cannot be, for obvious reasons, a direct correlation for all individuals and all goods between the properties of an individual's wants and the properties of goods. Individuals continually shift their preference orderings in different ways, and producers are regularly shuffling the characteristics and the assortment of goods. In this fluid situation the common denominator is the individual's attempt to "match" the qualities of his wants with the characteristics of goods. When the matching is relatively "successful," we may take this as an instance of "the satisfaction of a want."

In a situation where both wants and goods are multifaceted phenomena, however, will there ordinarily be clear evidence of successful matching? This is a difficult question to answer. We think it is safe to assume at least that the outcome of attempts at want-satisfaction will be problematical. There is likely to be some feeling of satisfaction or success and simultaneously some feeling of dissatisfaction, the latter arising from the fact that so many other untried options for improving the degree of satisfaction still beckon.

Leiss has hypothesized that, given the fluidity of the contextual setting, individuals may become progressively more confused both about the nature of their own wants and about what are the best ways of attempting to satisfy them. The steadily increasing complexity in the makeup of wants and goods may result in, among other things, an increasing degree of ambiguity in the attempted "satisfaction" of wants. The outcome of the consumption act may be an ensemble of satisfactions and dissatisfactions,

whose components are not clearly identifiable, rather than a determinate experience of either satisfaction or dissatisfaction.

Another recent study, Scitovsky's The Joyless Economy, reports more detailed research on consumer psychology that provides support for these hypotheses. Scitovsky argues that the search for satisfaction can be broken down into two basic components, namely comfort and stimulation. These are in a sense contradictory drives; yet it is a peculiarity of human psychology that both are necessary and both are sought simultaneously in the consumption process. Satisfaction is achieved when we have an appropriate measure of both elements.

The problem of consumer dissatisfaction arises, according to Scitovsky, because North American culture has an innate bias in favour of comfort. Unfortunately, too much comfort gives no lasting satisfaction because it is addictive: as in the case of drug addiction, the initial feeling of pleasure is soon replaced by the habituated necessity of insuring that we are not deprived of that to which we have grown accustomed. The differences in consumption patterns, for example in the cases of automobiles and food, between European and North American cultures illustrates this point. As opposed to Europeans, we choose far more comfort and consequently far less "stimulus enjoyment" in these matters, and we experience (on the subconscious level) greater dissatisfaction as a result of depriving ourselves of an adequate degree of stimulation.

The conclusion that may be drawn from these recent studies is that we require a much clearer understanding of the individual's striving for the satisfaction of his or her wants. There are two reasons why improving

our understanding in this regard is essential. One is that the problem of rising market-based expectations may be at least in part a function of distortions in the present patterns of want-satisfaction. The other is that the degrees of both satisfaction and dissatisfaction, and not merely the former alone, may rise with the individual's access to higher levels of consumption. When these are taken into account we have a much better picture of the implications of the insatiability axiom. We also have a way of analyzing the problem of expectations.

With this overview of the consumer culture in mind we can now turn to the question of how to grasp the role of advertising in the articulation of wants and expectations.

III. Advertising: Imagery, Symbols, and Motivation

A. Advertising and Imagery

The relationship between advertising and the sense of satisfaction derived from the consumption of goods depends on the degree to which the symbolic and informational aspects of goods in fact influence the consumption process. If, as Levy states, "modern goods are recognized as psychological things symbolic of personal attributes and goals, as symbolic of social patterns and strivings," then in the act of their consumption satisfaction cannot be thought to be related only to the utility of the product. The imbibing of a "youthful" soft drink entails not only the quenching of thirst, but also a psychologically enhancing experience derived in relationship to the qualities or attributes with which the product is "fortified."

A good deal of consumer research has verified the importance of these symbolic qualities of goods and point out that they bear a relationship to both the personality and the position in the social structure of the consumer. Symbols, considered as information, must go through a decoding or interpretive process. The factors of interpretation are controlled by the advertiser in the process of market research, in which he attempts to refine the informational dimensions of his product to suit a particular facet of personality, or a particular segment of the audience, by studying the preferences of consumers for product attributes. In this way the informational quality of the product can be designed either for mass markets, by using more open codes of interpretation, or for

specific markets, by the use of more restricted codes.

The task for the advertiser is always, as Swartz points out, "to design our package of stimuli so that it resonates with information already stored within an individual and thereby induces the desired learning or behavioural effect." Deussenberry has argued that so many products "resonate" with stored information that consumption as symbolic behaviour is now more important than activities related to the functional and utilitarian aspects of products.

Moreover, as the product conveys information it becomes a message by which the consumer may communicate to others his relationship to a complex of attributes. By wearing a certain piece of clothing or driving a specific car one is transmitting information about a personal relationship to the set of qualities thought to reside in the product (casualness or fashion for clothes, speed and power or economy for cars). In this way the consumer becomes in effect a billboard for the products with which he surrounds himself. In this sense "lifestyle" advertising is more than the association of a product with a complex set of related behaviour modes. It entails the transmission of this association in the everyday use of these goods as well.

There are a number of levels of abstraction in which the informational qualities of products may be organized. The first level of information is that which most immediately surrounds the product -- the package. Package design is an important element in the process of product choice, because it is necessary to differentiate brands of products whose presentational qualities are almost identical. (Where packaging is

inappropriate, the visible aspects of the product itself become, through the element of styling, a major feature of product differentiation -- such as in the automobile industry.)

The second level of abstraction involves what may be called the product image. At this level the advertiser enhances his products with qualities and attributes that are intended to motivate purchase. The product images may be at varying degrees of concreteness or abstraction as well as at varying degrees of congruence with the utility of the product. One soft drink may use the equation "drink = coolness," whereas another may emphasize "drink = fun." The product image is developed graphically through some form of visual or descriptive conjunction of the product or package with a background image that conveys these qualities. The background imagery can be persons, settings, designed abstractions or objects, each of which is meant to convey the symbolic attributes inherent in the product.

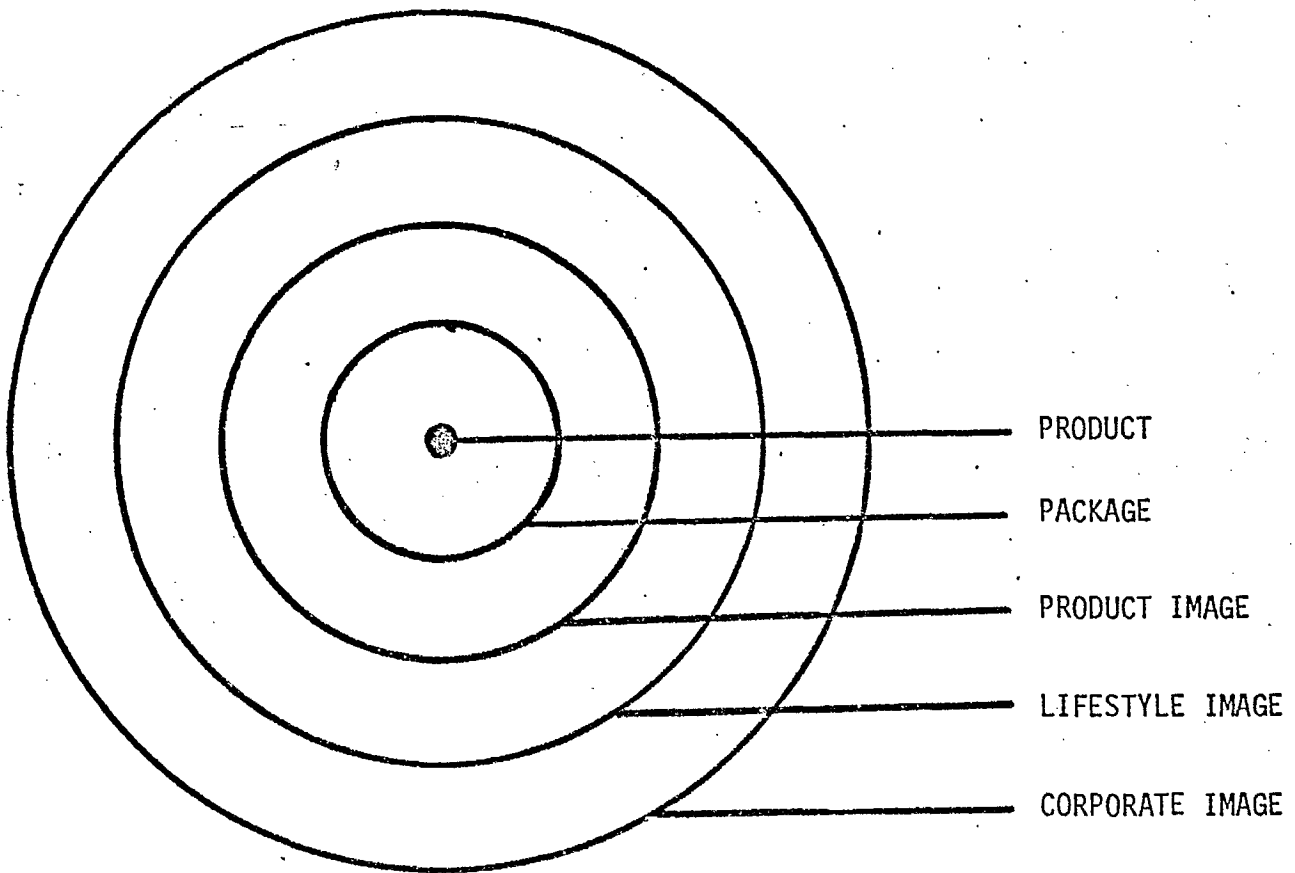
Lifestyle advertising, the third level of abstraction which can be discerned, has become a controversial issue in recent years and still has no clear definition. Lifestyle advertising entails at least the association of the product with images that represent complex configurations of behaviours -- a "way of being in the world." Through advertising the lifestyle image is associated with a cluster of objects and activities, including identifications of the product with persons who use it. As such a product is associated with a person who is depicted using other products as well, or is at least identified by the relationship of this person or user to a background. As such the lifestyle advertisement is composed of

three elements: the product, a user, and an identifiable setting with an implied lifestyle for the user.

The fourth level of abstraction is the corporate image. In a market situation where a single manufacturer produces a large number of products, efficiency in advertising can be achieved by associating qualities with the corporation -- and by implication with the product. The advertiser in this case may identify a range of products or services with some self-proclaimed qualities of the corporation; or -- as in the case of oil companies -- the advertisement may seek to influence the citizen's perception of "corporate responsibility."

The relationship between the product and the four levels of abstraction or imagery is summarized in Figure One.

FIGURE ONE



B. Communications and Visual Imagery

It is not surprising that growth in the importance of advertising has paralleled developments that have taken place within the communications system. Changes in the audiences for, and the technologies of, communication have been singled out as a major factor in the social change process. Certainly the general growth and penetration of television as a medium into the daily life patterns of our society has been a significant trend. However, in addition the development of high-resolution colour printing formats for magazines cannot be overlooked, for as Williams suggests it reflects an attempt of the print media to compete with television for advertising revenue.

In either case the basic thrust of these technological innovations is to increase the capacity of the media to present visual information. These innovations enhance the imagistic and iconic qualities of information transmitted in the media. A transition from "product knowledge" advertising to "product image" advertising is significantly related to the development of the appropriate communications media.

The relative costs of advertising time or space reflects not only the "reach" of the media into the marketplace (in terms of size and demographic features of the audience as consumers), but as well the potentiality and effectiveness of the media for changing consumption patterns. Amongst various media, magazines and television emerge as prestige advertising vehicles because they are suitable for the transmission of information in both lexical and imagistic forms.

There are good grounds, documented in psychological research, for

believing that the use of imagery is important in enhancing the effectiveness of advertising. In the first place, given the highly selective way in which persons are known to survey their environment, it is the task of the advertisement to break through the attention barriers, to insure being noticed by the audience, before any communication can be realized. In magazine advertising the use of design elements and layout are important in attracting the viewers' attention -- colour, contrast, striking images, and the unusual have all been demonstrated in varying contexts to increase the likelihood of, and time spent in, observation. In television these factors, as well as the conjunction of sound and image and editing styles, are utilized to secure the attention of the viewer. Since for advertising messages the typical viewer can be assumed to be selectively excluding such contents, the importance of the visual nature of the media merely for insuring attention cannot be underestimated.

However, the attention-getting factor is merely a prerequisite for advertisement effectiveness. From the advertiser's point of view, the essential element is to imbue the product with qualities that increase the likelihood of its being purchased. He attempts to achieve this by establishing a product image that differentiates his product from other, similar products by means of the particular qualities that are associated with it. The effectiveness of the ad, therefore, will depend on the audience's retention of the associations that the advertiser has promoted. Much research has shown that the use of visual information is crucial in this process of defining and retaining product images.

In a number of separate fields of study, the importance of visual information-processing to human psychology recently has been established. On the basis of work in the field of interpersonal communication, it is estimated that visual information is up to twelve times as important as is linguistic information in the process of formulating judgements about other persons. Research in the area of human physiology has also begun to detail the extensiveness of man's capability for processing visual as well as lexical information.

Possibly the most relevant field of research, however, has been the investigation of the role of imagistic processes in memory. Several researchers have performed experiments that demonstrate the greater capability for the storage of images as opposed to their lexical equivalents. It has been adequately demonstrated as well that, when both lexical and imagistic processes are used together, retention is increased, particularly when different sense modalities are used for the presentation of the stimuli. Paivio has suggested that dual encoding in both visual and linguistic memory increases the likelihood of a more potent memory trace.

Experiments in mnemonics have ratified these general principles. Findings show that when an image is used as a "memory peg," the retention of words or concepts that have been "hung" on that peg is improved. In radio advertising the "catchy tune" has been used as a memory hook for a number of years; however, these processes seem to be even more active when "visual memory" is evoked. Three specific points are worth mentioning here. The first is the fact that the conjunction or merging of separate

elements of an image increases the retention of that image. The second is that pictures, as opposed to noun phrase descriptions, elicit a greater number of free associations. The final point is that the conjoining of factors in images is additive in its effects, that is, a complex of attributes is more easily recognized and remembered than are single attributes.

The general implications of this research are important for our analysis of advertising. In the first place, it provides support for our notion that the use of imagery and the image-related aspects in advertising are likely (1) to increase the effectiveness of the advertisement, and (2) to enhance the role of advertising in forming the sense of satisfaction derived through the symbolic attributes of products. Secondly, in terms of their potential for associative links, images are capable of being linked to a greater number of qualities, and hence are more ambiguous in terms of their own content.

This ambiguity becomes significant as an aspect of the general state of "confusion" in the consumption process that was mentioned in the preceding section. When product and lifestyle imagery are combined in an advertisement, there can be a great deal of indeterminacy in the message resulting from the twin sources of ambiguity. The fact that visual imagery is so "open" to varying associations and interpretations means that both advertisers and consumers can experiment freely to determine which combinations are most successful at any time. But there are so many possible combinations that one wonders whether a complete and lasting sense of satisfaction from consumption can ever be achieved under these circumstances.

C. Toward a Methodology for the Analysis of Advertising

In the literature on communications two general methodologies have been used for such tasks. Content analysis, the more established methodology emerging from the social sciences, is an attempt to use a set of classifications in a systematic way to statistically assess the nature of the "sign vehicles" present in any content. However, as it has been applied to date it is not adequate for the study of contemporary advertising. Content analysis of the traditional type, as Holsti points out, has been successfully applied to linguistic information but not to any other type of content.

A methodology for the analysis of advertising content must not only be able to account for the symbolic qualities of visual information, but also for sign vehicles in which ambiguity and lack of specificity are important. In addition, since (as Berelson noted) the method of content analysis can deal with manifest but not with latent contents, the implied symbolic qualities of products and lifestyles must be accounted for in a way other than word or phrase counts on advertising copy.

The second general methodology is the semiological approach of Leymore. While it is indeed more suitable than content analysis for the imagistic and connotative nature of the advertising message system, it suffers from an overly researcher-specific interpretive structure and a high degree of self-selection, which tends to lessen the validity of the research.

The methodology utilized in this study attempts to steer a course between the two approaches, by retaining the systematic application of

a set of classifications inherent in content analysis, while applying it to both imagistic and lexical aspects of the content and the form of the message system. In this sense the content analysis of the message system is the first stage in testing the usefulness of a theory that identifies this system as a crucial link in the consumption process. Because the theory is ultimately about human reactions to the message system, however, it can only be validated by a study of the attitudes and responses of consumers; thus the present study should be regarded as a pilot project.

IV. A Study of Contemporary Advertising

Sections II and III of this Report present the analytical framework for the research design used in this study of advertising. On the basis of this framework a coding system for advertisements was designed. In this system the ad's components were broken down into categories and subcategories, so that the interrelationships among them could be analyzed.

The coding system format, together with a few examples of the completed coding sheets, are reproduced in the Appendix. Figure Two shows the sheet used for recording the coded information.

The sample and the coding system are explained in this section.* The presentation of the data is in Section V; interpretations and conclusions are outlined in Section VI.

Details of Sample

A. Magazines

The majority of magazine advertisements were collected from fifteen of the thirty top selling mass circulation periodicals (as of June 30, 1975) identified by the Magazine Association of Canada. French and English language magazines of both American and Canadian origin were utilized.

In addition, five more periodicals were selected in an attempt to reflect the diversity of magazine publication.

Excluded from this sample were trade journals, magazines available only through direct mail, and those included in weekend newspapers.

* The reader who is less interested in the details of the research design may wish to turn directly to Section V.

% OF PAGE=PRODUCT

USE TYPE

REPRESENT. MODE

% OF PAGE=PERSONS
ARE PERSONS USERS

AGE

RACIAL/ETHNIC

DRESS

STATUS

REPRESENT. MODE

RELATIONS

EMOTIONS

ACTIVITIES

LOCATION

BACKGROUND

SITE (EXT.)

SITE (INT.)

% OF PAGE=TEXT

% OF TEXT=SLOGAN

PRODUCT USE INFO.

PRODUCT CHARACTER. INFO.

USER CHARACTER. INFO.

USE SETTING INFO.

USE CONSEQUENCE INFO.

PRESENTATIONAL FORMAT

SLOGAN:

RESIDUAL ASSOCIATIONS (PRODUCT)

RESIDUAL ASSOCIATIONS (USER)

RESIDUAL ASSOCIATIONS (SETTING)

FIGURE TWO
(Magazines)

It was decided to analyze only full page product advertisements.

In total 458 such ads were collected, classified and divided according to use types derived from the sample. Within each use type, 50% of the sample was analyzed for a total of 229 advertisements. A minimum of five ads were necessary to define a category.

B. Television

Television commercials were taped in black and white from the two major English language stations in Toronto (CBC and CTV). The sample was collected during a seven hour period extending over three days:

Fri., Aug. 13, 1976	3:30 - 6:00 p.m.	19/40*
Sat., Aug. 14, 1976	9:00 - 9:30 p.m.	11/13
Sat., Aug. 14, 1976	9:00 - 10:00 a.m.	2/8
Sun., Aug. 15, 1976	7:00 - 10:00 p.m.	53/64

Once again only product advertisements were analyzed, 85 in all.

Explanation of Coding System

The magazine advertisements are made up of four basic and mutually exclusive elements: 1. Product 2. User 3. Setting 4. Text.

Our method of analysis reflects this interpretation. The format for data collection was devised to facilitate the reduction of the advertising copy to these general patterns.

Proportions

- the proportion of the total image in both magazine and television advertisements devoted to (a) product (b) user (c) setting and (d) text (written) was visually estimated on a scale of 0 (least) to 9 (most).

* Ratio of ads analysed to those collected.

- the total of the four elements of proportion added up to 100%.
- when these elements were overlapped (i.e., text superimposed on setting), the division into proportions was based on approximations.

Use Type

- division of advertisements into product use types (as opposed to user type, use settings, or position in user time budget, for example) facilitates an analysis of the data according to product area.
- several categories are more well-defined than others. For example, the boundaries between alcohol and tobacco are much more clearly defined than are those between home furnishings and recreation products.
- description: alcohol, tobacco, food (including pet food), and office equipment are unambiguous.

Vehicles are all motorized: cars, recreational vehicles, and motorcycles.

Home furnishings/fixtures includes a tremendous diversity of products, ranging from curtain rods to carpets to burglar alarms to garden tractors and swimming pools.

Home maintenance included mainly cleaning agents.

Electronic products includes by and large stereo equipment, C.B. radios and cameras.

Recreation products includes guns, magazines, books, films and sports equipment in general.

Personal grooming includes beauty products, sanitary products (deodorant, diapers), suntan lotion, etc.

Fashion includes clothing and jewellery.

Medicinal (television only) includes only pain relievers, e.g., aspirin.

Representational Mode

- an attempt to indicate the techniques of image presentation of the product and user.
- initially, representational categories were created to reflect an hypothesis concerning viewer involvement and the concreteness and abstractness of the user and product image; the more abstract the image, the more involving it is to the viewer (the more information the viewer has to supply). The representational mode is an indication of the degree to which the link between product and social cues (user characteristics) regarding its use is immediately recognizable by the viewer.
- typology illustrated as follows:
 - archetype of product = liquid shampoo pouring
 - archetype of package = chocolate bar wrapper
 - archetype of product and package = cigarette package with cigarettes extended
- "product not in use" is clear
- "product in use" requires presence of user, though no bodily contact between it and product is necessary.
- "implied use" does not require presence of user and is exemplified best by a partially-eaten sandwich or a half-empty beer glass.

Residual Associations (Magazines only)

- to reduce or extend the visual components of an ad to basic social

values, e.g., security, the format being equations such as frost = cold = thirst-quenching = satisfaction.

- data sheet contains three categories of such associations, which in many cases (but not all) is arbitrary, because the associations represented the integration of the visual components of the three basic elements (user, product and setting).

- despite the obvious limitations, this part of the analysis, more than any other, most closely reflects one of the basic purposes of this research (to elaborate the link between imagery and social values) and does so in a simple form. Its overall reliability could be enhanced in future research by the production of a key word glossary.

User Profile (Magazines and Television)

- profile devised to acquire maximum information regarding dominant user images composed of personal characteristics (age, dress, etc.) and the social position or relationships indicated.

- person is not considered a user if details of setting, dress and activity are contrary to obvious product use.

- distinction between use and implied use is the same as for product representational mode except in the case of television ads, where all persons present in image must be regarded either as actual or implied users.

- age: 1 = 0-15 years

5 = 51 and over

2 = 16-25 years

6 = mixed

3 = 26-35 years

4 = 36-50 years

- racial/ethnic: the distinction between (3) foreign and (4) ethnic, based upon clues in setting or dress differentiation, is an attempt to distinguish between an ad set in Canada with immigrants included, and an ad set in Paris full of Parisians.
- (3) work clothes are determined by the setting: e.g., in an office a suit and tie constitute work clothes.
- socio-economic status: almost all users were "middle-class," i.e., no specific clues were given to identify any other. Status was taken to be insignificant in the case of pets, mythical creatures, and when setting provided insufficient information to judge.

Representational Mode of User

- distinction between John or Jane Doe and ideal type: in practice the differentiation was derived from the details of the setting.
- picture of character (television only) occurred in cases of talking animals.
- drawing (magazines only) has a great degree of verisimilitude and believability, whereas stylized illustration has less concrete information concerning user.

Relations

- term 'group' indicates two or more individuals who are neither family or obviously a couple.
- presenter indicates that the primary relationship in an ad is between the user (presenter) and the viewer.
- collectivity refers to a group who do not have any obvious common relationship.

- Business/defined role indicates that the relationship between users in the ad is defined by status in the workplace.

Emotions

- determined primarily from facial expressions of users and secondly by setting and text.
- for the television sample category (17) was added to indicate a transition from anxiety to happiness within the ad, which was used when a single dominant emotion was insufficient to indicate the effect of product usage.

Activities

- typology was derived from an average person's assumed time-budget categories, rather than from any specific activities displayed in the sample. This procedure was dictated by the fact that in many cases the only "activity" is product presentation.
- the notion of activities perhaps fails to capture the view of the advertiser with respect to the characteristics of the user (and viewer), i.e., active-passive stereotypes.
- personal maintenance covered basically eating and grooming. Differentiation between eating as personal maintenance and social (06) was made on basis of setting (restaurant versus kitchen).
- recreation limited to organized games or activities where accoutrements (e.g., toys) indicated that such actions were intended.
- work was indicated by the setting, e.g., a recognizable occupation.
- social means two or more people not involved in recreation.

Setting

- in cases of more than one location and/or background per ad we chose the dominant ones, with a few exceptions in the case of television ads, where transitions were recorded as changing sites.
- location was differentiated from background if a site could be identified from the image. For instance, if the setting of a bottle of beer is a section of a table, the table was categorized as background; whereas if a refrigerator or some other kitchen appliance was pictured as well, then the setting was identified as the location, i.e., the kitchen.
- typology of sites was derived from ad sample. The difference between wilderness and rural/pastoral is some sign of human habitation.
- when interior and exterior sites are both entered on coding sheet for television ads a transition is implied (though no direction recorded). To encompass transitions from interior to interior, new categories were added, e.g., store to kitchen.

Text

- for magazine ads text included only the printed word, whereas for television it included spoken words.
- proportion of text devoted to slogan in both magazine and television ads was a combined measure of visual and word count proportions: if the slogan represented, for example, 1/10 of the total number of words and 1/2 of the visual and presence of the overall text it would receive a '3' or '4'.
- for all information questions, our standards were fairly strict. No

ad got full marks (5) for any question. We approached these questions not only from the standpoint of asking whether or not the given text in itself was informational, but also to what extent the text conveyed a reasonable sample of all that one might wish to know about the product, how the product actually works, etc.

- how: information concerning product use means instructions on how to use the product.
- what: information on product characteristics refers to ingredients, shape, capacities, maintenance requirements, etc.
- who: information on user characteristics means details of user profiles (what consumer population the product is aimed at).
- when, where: information on setting of use refers to when or where or with whom to use the product.
- consequences of use refers to effects on the user.

Presentational Format (Television only)

- in cases where several formats are present, dominant one was coded.
- testimonial of average presenter included person identified (Mary or John Smith) but not known generally for their accomplishments as opposed to the case of presenter as a known individual (Ricardo Montalban).
- presenter-mythical character included anthropomorphizing of animals.
- simple associative: when setting and/or user represent characteristics of product (orange juice and sunshine).
- problem-solution: product offers solution to specific problem.
- social design for persuasion: convincing viewer either by peer pressure

or through professional expertise of the social necessity to buy the product.

- product use ad stresses some specific use of the product (recipes).
- rational mode: appeals to rational side of viewer through, for example, test comparisons, use of statistics, and "expert opinion."

Representational Mode of Text (Television Only)

- an indication of the presence of various aural techniques in television ads.

Slogan

- represented an obvious jingle (meant to be catchy) or phrase repeated for emphasis.
- most often contained name of product.

V. Results and Discussion

Observations were made and recorded on the coding form individually by a team of coding assistants who applied the coding protocol (see Appendix) to each advertisement. Data was punched onto IBM cards and processed by SPSS programmes Condescript, Crosstab, and Breakdown subprogrammes.

Figure 3 displays both the frequency of occurrence (for each information category) expressed as a percentage of all advertisements, as well as a score that represents the estimated prominence of that information classification as a percentage of the total information field. It can be noted from this data that the product, usually in its package, occurs visually in almost all advertisements (96%) and that some textual information is present in just over 80% of ads. Persons or users occur in approximately 66% of ads, and locations in just over one-half. In terms of averaged prominence over the field as a whole, however, each information category is equally present and composes roughly 20% of the display.

The one-fifth that is communicated in lexical form (the spoken or written word) was further broken down in terms of content and displayed in Figure 4. The products' qualities or characteristics are discussed in 90% of all ads. A slogan, which is used in about 88% of ads, is the single most prominent item of information, consisting of about 30% of the text. Mention of consequences and/or effectiveness of the product, or how it might be used, occurs in just over 40% of all ads, but is less complete than product information. The third column in Figure 4 shows

the mean rating when the data is corrected for the varying degrees of occurrence of different content categories. This data tends to show that it is less in terms of the prominence within the text, and more so in terms of the frequency of mention, that content categories differ. Textual information about the user and the setting of use is both less frequent and less emphasized in the typical presentation. In general, it can be said that information about the utility of the product composes approximately 12% of the advertising information field, and it is most likely to be transmitted as text.

Visual information was clearly important in the advertisements studied, and the image divided approximately equally into four elements: persons, product, setting and background. In terms of the relationships between these elements, three general formats for relating the elements of the image can be discerned. The "product image" format tends to set up a relationship between the product (usually identified with the package) and a background whose symbolic qualities are to be associated with the product. The background itself may vary in its degree of concreteness or abstractness, or in the number of items or qualities that are to be associated with the product.

The second general format for advertisements may be termed "lifestyle" format, which entails the combination of product, person and setting, usually involving the use of the product by a person in a recognizable setting. The symbolic qualities to be associated with the product are

dependent on the product-user-setting relationship.

A third type of combination of elements in advertising which we will refer to as a "presenter format," entails the primacy of the person-product relationship in defining the product's qualities. This includes the direct association of a type of person with the product in a way which has them directly face the camera. Although a setting or background may occur in this format, it is the characteristics of the person that "stands behind" the product that matter. Setting and background in these cases are generally used to identify and enhance the character of the presenter, and they have little direct relationship to the product or its use. The following diagram may help to identify the three advertising formats:

Product Image

Product Qualities = Background Qualities

Presenter

Product Qualities = Presenter Qualities
 " Background or Location

Lifestyle

Product Qualities = User Qualities
 " Location Qualities

It is not uncommon to find more than one format present in any particular advertisement.

Figure 3 presents data which compares information categories across media and provides some support for the notion that different formats for

advertising are specific to either the magazine or television media. TV was estimated to have about one-half of the amount of lexical information as magazines, and this is significant at the .001 level (Figure 5). On the other hand, the visual prominence of the product does not vary across media. Since in the magazine ads background is more prominent, whereas for television persons and settings both play a greater part, it may be concluded that the emphasis for television is lifestyle-format advertising, whereas for magazines it is product image. It must be remembered, however, that we are using relative, rather than absolute, scores across media and that these data must be seen as only indicative. Differences exist in the content of text as well across media, with magazines emphasizing the slogan and the product's use to a greater degree than does TV.

Additional information about the formats used in advertising are revealed in Figure 6, in which the television commercials are more thoroughly analyzed for the presentational form. The differences between the static magazine layout, in which the relationship between the component elements are created by superimposition or juxtaposition of the elements, and the moving sequence of images that are typical of television are considerable. In television advertising the images are more likely to be sequenced together in terms of a theme or "psychologic," and hence the basic three formats for combining the elements undergo some modification.

It is apparent from Figure 6 that the pre-eminence of persons in television advertising is in part due to the presenter ads, which compose

36% of all our television sample. The presenter, who is seen to be testifying as to the qualities of the product, is most typically the "John Doe" type (composing about 25% of the ads). Occasionally, well-known personalities (6%) and animals or animated creatures (5%) are seen to be presenters. On television the "product image" format tends to compose about 14%, problem-solution oriented 13%, and rational argument format about 6%. The lifestyle format, which composes 30% of television ads, entails an equal emphasis on persons and settings in differentiating the qualities to be associated with the product. In our magazine sample 40% could be said to contain a presenter format, 59% product image, and 18% lifestyle.* When persons appear in magazine ads, it is likely to be as a presenter whereas in TV they are evenly distributed between lifestyle and presenter formats.

In Figure 5 the results of a comparison across product use types for differences in the information categories is displayed, in an attempt to assess whether different product types advertise in different ways. Our results indicate, for example, that some use types typically employ significantly more textual information than others. High in the use of textual information were office equipment/supplies, electronics, and recreation products; medicinal, fashion, and food product categories were lowest. Use types also differed significantly in the prominence of persons in the advertisement. Home furnishings, vehicles, and electronic products de-emphasize persons, whereas medicinal, fashion, personal grooming, and food tend to have persons highly visible in the ad. In terms of format, then, there is some indication that for different products, particularly highly-technical products, presentation occurs in a way which

* For magazines these categories are not mutually exclusive.

emphasizes technical information, whereas more everyday use items such medicinal, food, and fashion products seem to personalize the product to a greater degree.

Differences in the use of textual content categories is also noted between use types in terms of the amount of product information, consequences, and slogan. Alcohol and tobacco tend to rank highest in the use of slogans, whereas home furnishings and medicinal products rank lowest. Alcohol, fashion, and home maintenance products are also lowest in information provided about the qualities of the product, whereas vehicles, home furnishings, and electronic products ranked high along this dimension. Furthermore, it is not surprising that alcohol products provide the least information about the consequences or implications of use in the text, whereas home maintenance products are seen to emphasize this aspect.

Product Imagery

Having outlined the format of the overall advertisement, we can now examine the specific kind of imagery used by each information category. In terms of the product imagery, it can be seen from Figure 7 that the product is depicted clearly and realistically in a picture most of the time. Over 66% of the product presentations either are of the package, or include the package, which reinforces the notion that the package itself is an important information level for building associations with the product. Those products that entail off-shelf choice (alcohol, tobacco, food, personal grooming, and medicinal) are depicted in this way to a greater degree, and the chi square comparison was highly significant

($x^2 = 300.3$, $p > .0001$). In comparisons across media it was found that the product plus package display was more typical of TV ads ($x^2 = 46.4$, $p > .0001$). It is further noted that in television advertising the product is shown in use to a greater degree than in magazines ($x^2 = 8.2$, $p > .04$), and this generally supports the notion that lifestyle advertising is more typical of television. Personal grooming and food products are the most likely to be shown in use or to have use implied, whereas alcohol, tobacco and electronic products are least likely to depict the use of the product ($x^2 = 69.7$, $p > .0002$).

User Profile

In Figure 8 the user profile is displayed and broken down separately for media when the chi square test for differences is significant. In 88% of television commercials and 57% of magazine ads the visual depiction of persons is noted. In the great majority of cases the person is a user, although television tends to imply use of the product to a greater degree than do magazine advertisements. The users that appear in ads are either young or of mixed age groupings, with a noticeable tendency of magazine ads towards the emphasis of youth, and television toward the mixed group or "everybody" audience. The predominant racial groupings, with no differences between TV and magazines, is WASP, and if other races appear it is likely to be in a mixed grouping. The dress of the inhabitants of the "world of television advertising" tends to be either casual or fashionable. Television, however, tends toward more casual attire, and magazines toward fashion. Status distinctions are rarely indicated in advertising through persons, other than a broad-spectrum middle class

category; for 30% of ads, classification of the SES seemed irrelevant. The Representational Mode, particularly for TV, tends to be toward the concrete picture, although "John Doe" type characters are more frequently found on TV, with Ideal Type persons more typical of magazines.

The world of advertising is mainly a feminine one, with very few male-only ads on TV, and a larger proportion of the women-only ads in magazines. If males do occur in television advertising, they tend to occur in mixed groups. In magazines the single person, usually a woman, composes 65% of the ads. Television, on the other hand, shows the family or some other less well-defined collectivity (40%) more often. In terms of human relationships, then, the family and friendship are more important features of interpersonal contact for television.

In magazines, the shown user acts merely as the presenter or background for the product 70% of the time when a person appears. Otherwise the couple relationship (at 9%) is the most typical, and proportionately more frequent than on TV. The most frequent emotion expressed in advertising is happiness: about 42% of the persons in all of advertising experience this emotion. Familial love is more typical of television ads, as is relief from discomfort (typical in the problem/solution format). The fact that no emotion is displayed in about one quarter of magazine ads is again indicative of this group of presenter-format advertisements. Recreation and personal maintenance are the activities that are predominant in advertising, although again it must be noted that in 30% of magazine ads with the presenter format, no activity is indicated, because the major association is between the person and the product. Personal mainten-

ance and socializing are the major activities of persons in television advertising, whereas recreation, composing 32% of ads, is the predominant activity in magazines.

Setting

Backgrounds and/or Locations occur in about 92% of all advertising. Backgrounds occur in 64% of TV commercials and 86% of magazine ads. Locations are more typical of television, occurring in 84% of our television sample and only 34% of the magazine advertisements. From Figure 9 it can be seen that, of those Backgrounds and Locations which do occur, the Product-User-Location combination is more typical of TV, whereas a Product-Location or User-Location combination is more typical of magazines. Of the television Backgrounds, most are for the product itself (usually a close-up or zoom-in on the product or package), whereas in magazine ads the Product-Users combination is presented over a background about 30% of the time. This data is in keeping with the earlier distinctions that we have drawn between Product Image, Presenter, and Lifestyle Image components in advertising.

On television 28% of the ads included exterior locations and 70% included interiors. For magazines 25% of the ads had exterior locations, whereas only 10% had interiors. Of all these Exterior locations Figure 9C displays the particular types that are favoured in advertising. 58% of the exteriors are devoted to the visual presentation of the natural environment, and this nostalgia for nature is relatively more typical of magazine than of television advertising. Certainly the exigencies of

filming in outdoor locations must play a part in this distribution.

The types of outdoor imagery are roughly the same for both media, with rural/pastoral and waterside scenes being predominant. Even in the urban scenes over half allude to natural settings, dividing equally between the Backyard and the Urban Park. In this sense only about 14% of advertising images can be said to be depicting a strictly urban lifestyle. For indoor locations the predominance of home-bound situations, particularly the kitchen and the living room, are noted especially on television. Public facilities (museum, airport) are the next most visible interior location, with stores and restaurants secondary.

Figure 3

Occurrence and Prominence of Information Types
in Advertising Broken Down for Media

Information Element	Occurrence % of Total Ads	Prominence % of Display	Prominence TV	Prominence Magazines	
V I S U A L	Product	96	19	21	18
	Person	66	20	30	16
	Location	56	18	31	13
	Background	80	24	11	29
Text	84	21	9	26	
% of text = slogan 88		30	20	33	

Figure 4
Breakdown of Textual Information

Content Type	Occurrence % All Ads	Prominence Rating	Prominence (when displayed)	Prominence TV	Prominence Magazine	
UTILITY	Use	41	.6	1.4	.3	.7
	Product	90	1.4	1.6	1.3	1.4
	Consequence	42	.4	1.0	.5	.4
LIFESTYLE	User	17	.2	1.0	.2	.2
	Setting	15	.2	1.1	.1	.2

Figure 5

A) Table of F Values for Comparisons of Prominence of Information Categories by Media and Use Type

<u>Information Type</u>	By Media		By Use Type	
	<u>F</u>	<u>P</u>	<u>F</u>	<u>P</u>
Product	3.8	NS	2.9	NS
Person	42.0	.001	7.9	.001
Location	49.8	.001	2.5	NS
Background	59.5	.001	3.1	NS
Text	99.3	.001	7.1	.001
Slogan	19.3	.001	5.3	.01

B) Table of F Values for Comparisons of Ratings of Textual Content Types by Media and Use Type

<u>Content</u>	By Media		By Use Type	
	<u>F</u>	<u>P</u>	<u>F</u>	<u>P</u>
Use	16.9	.01	3.5	NS
Product	.9	NS	5.3	.01
Consequence	.55	NS	13.8	.001
User	.31	NS	2.6	NS
Setting	.37	NS	2.3	NS

Figure 6
Presentation Formats on TV

	Occurrence
Presenter: Testimonial	25
Known Person	6
Character	5
Product Image	14
Problem/Solution	13
Rational	6
Lifestyle	30

Figure 7

PRODUCT IMAGERY

A) <u>Representational Mode</u>	<u>Total</u>	<u>TV</u>	<u>Magazine</u>
	<u>%</u>	<u>%</u>	<u>%</u>
Picture of Product	27	12	33
Product + Package	49	75	38
Picture of Package	18	8	22
Schematic	7	5	7

χ^2 media = 46.4 p > .0001

B) <u>Product Use</u>	<u>Total</u>	<u>TV</u>	<u>Magazine</u>
	<u>%</u>	<u>%</u>	<u>%</u>
In Use	48	61	46
Not In Use	22	13	26
Use Implied	26	26	28

χ^2 media = 8.2 p > .04

Figure 8

USER PROFILE

A) <u>Users</u>	<u>Total</u>	<u>TV</u>	<u>Magazines</u>
Persons not user	3.9	2.7	4.6
Persons shown using	61.7	44.0	71.8
Implied Use	33.5	52.0	22.9

χ^2 media = 18.6 p > .0003

B) <u>Age</u>	<u>Total</u>	<u>TV</u>	<u>Magazines</u>
0-15	6.0	1.4	8.6
16-25	42.5	18.1	56.3
26-35	16.5	13.9	18.0
36-50	8.5	11.1	7.0
51+	2.0	0	3.1
Mixed	24.5	55.6	7.0

χ^2 media = 67.7 p > .0001

C) <u>Race</u>	<u>Total</u>	D) <u>SES</u>	<u>Total</u>
WASP	90.9	Lower	1.0
Black	1.0	Middle	67.0
Foreign	1.0	Upper	1.5
Ethnic	2.0	Insignif.	30.5
Mixed	5.1		

Figure 8 (Cont'd)

E) <u>Dress</u>	<u>Total</u>	<u>TV</u>	<u>Magazines</u>
Casual	72	82	66
Formal	2	3	2
Work	8	7	9
Fashionable	13	3	19
Period	3	3	3
Mixed	2	3	2

$$x^2 \text{ media} = 11.7 \text{ } p > .03$$

F) <u>Representational Mode</u>	<u>Total</u>	<u>TV</u>	<u>Magazines</u>
Picture: John Doe	63	77	56
Ideal Type	26	15	32
Character	5	8	3
Schematic: John Doe	1	0	2
Ideal Type	3	0	4
Character	2	0	3

$$x^2 = 17.5 \text{ media } p > .008$$

G) <u>Sex</u>	<u>Total</u>	<u>TV</u>	<u>Magazines</u>
Male	16	10	20
Female	47	32	55
Mixed	37	58	25

$$x^2 \text{ media} = 22.4 \text{ } p > .0001$$

Figure 8 (Cont'd)

H) <u>Group</u>	<u>Total</u>	<u>TV</u>	<u>Magazines</u>
Single	52	28	66
Family	11	21	6
Couple	13	11	15
Collectivity	23	40	13

χ^2 media = 36.8 p > .0001

I) <u>Relationships</u>	<u>Total</u>	<u>TV</u>	<u>Magazines</u>
Parent/child	5.5	9.7	3.1
Family	6.0	13.9	1.6
Couple	7.5	4.2	9.4
Friends	11.1	23.6	3.9
Collectivity	6.0	11.1	3.1
Presenter	85.3	27.8	70.9

χ^2 media = 66.8 p > .0001

J) <u>Emotion</u>	<u>Total</u>	<u>TV</u>	<u>Magazines</u>
Loving/familial	7.5	16.7	2.4
Relief from discomfort	5.0	11.1	1.6
Happiness	42.2	43.1	41.2
Tranquility	4.0	0	6.3
None	23.1	15.3	27.6
Determination/ Confidence	8.0	5.6	9.4

χ^2 media = 47.7 p > .0001

Figure 8 (Cont'd)

K) <u>Activities</u>	<u>Total</u>	<u>TV</u>	<u>Magazines</u>
Personal maintenance	19.3	35.7	10.2
Recreation	25.9	15.7	31.7
Work	11.7	10.0	12.6
Maintain possessions (fix-up)	4.6	10.0	1.6
Social	11.7	15.7	9.4
None	21.8	7.1	29.9

χ^2 media = 46.7 $p > .0001$

Figure 9
SETTING IMAGERY

A) % Location Elements	% Background Elements		
	Total	TV	Mag.
Product	12	7	17
User	21	10	31
Both	67	83	51

B) Representative Mode	% Locations	% Background
Contemporary	83	3
Historical	2	0
Mythical	3	1
Surreal	5	0
Abstract	4	94
Mixed	2	0

C) Locations	
<u>% Exterior Sites</u>	<u>% Interior Sites</u>
Urban Outdoors	41
Rural/Pastoral	26
Wilderness	7
Waterside	20
Other	6
Home	57
Kitchen/Dining	29
Bathroom	5
Bedroom	7
Livingroom	16
Vehicle	7
Public Facility	19

VI. Conclusions

Since the data tends to speak for itself, we will opt for a more interpretive framework in this conclusion. A working premise of this study has been that it is through an examination of the advertising system as a whole -- the "field" of advertising's information system -- that we can improve our understanding of the role of advertising as a determinant of the "sense of satisfaction" that individuals derive in the consumption process. We are in strong agreement with Leymore on this point, who at the conclusion of her study of advertising states: "It is the message of the system in toto which is different from the private messages of each isolated representation" that is of importance to such issues. We concur as well that the message of the system as a whole is not decodable from any single instance, but rather is dependent upon the interplay of these individual messages in the field.

Our study suggests that the growing emphasis on "lifestyle" advertising is dictated by the reliance upon the communication of symbolic attributes associated with products. It is the nature of advertising to focus on the primacy of the world of commodities, and to transform this world into symbols of both personal qualities and contextual attributes; ultimately commodities seem to become integral, if not defining, features of modes of human interaction and lifestyles. At this point we can only speculate about human reactions to the field of advertising imagery as we have begun to describe it; however our study indicates a tendency for "sets" or configurations of imagery to be used as defining

features of product qualities. We have tentatively differentiated between the format of these associational sets as follows: Product Image, Presenter Image, and Lifestyle Image. We have further noted that there is a tendency, particularly on television, to include more than one set of information, thus building upon the levels of a product's image. It may also be concluded from the study that there is a limited range in the contents of these images -- who appears, what they are doing and where they do it. The efficiency in the application of our classification system is dependent in part on the bounded nature and stereotyping of the "image pegs" upon which the product's image is being hung.

This observation may lead to the interpretation that there may be two opposing forces at work in the marketing process. The first is the commonly assumed need of the advertiser to identify his product with a clearly recognizable and easily remembered image which differentiates his brand from other products of the same use type. The expected result of this process would be the refining and differentiating of brand images as new products attempt to establish themselves. Shampoos will be differentiated from conditioners, and Shampoo X_1 will be identified with "beauty", Shampoo X_2 with "youth", Shampoo X_3 with "cleanliness", and so forth, with the result that the range of qualities associated with the product type "Shampoo" may be highly divergent.

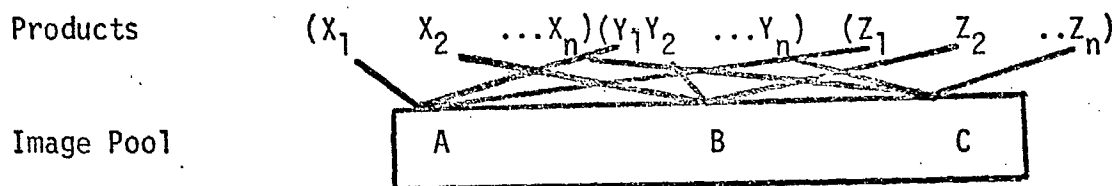
Uncertainty, as defined by information theorists, depends on the distribution of probabilities in a range of alternatives that may be

perceived in any event. As the number of different symbolic qualities that are associated with any product type increases, the uncertainty of the product can be said to increase. Presumably the consumption process will reflect this ambiguity which is inherent in the advertising system as a whole, where similar products are associated with a wide range of divergent attributes.

The other force at work is the necessity for the advertiser to enhance his product with qualities or images that are in fact present, valued, and easily recognizable within the existing cultural system as a whole. Thus only a limited set of images will prove useful. Leymore refers to this as the use "of the dialogue of signs to effect the exchange of values" in the consumption process; and she reduces the value elements inherent in advertising to their lowest common denominators (consisting of six binary oppositions) which she sees as fundamental to our cultural system. Although it is probably correct to say that advertising reinforces values that are present in our society, not all of the lifestyle attributes associated with them necessarily will appear in advertising. Our study suggests that there is a more limited "pool" of lifestyle images found in the advertising message system.

These are the twin tendencies that characterize advertising strategy: information is used to differentiate brand images through references to a limited "image pool" that conveys valued lifestyles. Products can be characterized as brands X_1 belonging to a use type X , in a range of products (X, Y, Z), which are associated with a set of images (A, B, C) in messages which attempt to differentiate among brand images. The overall effect of

such a system is as follows:



This diagram illustrates the way in which "complexes" of products become mutually associated with those desired images of lifestyle. In addition, we can infer from this system that not only are brand images in competition, but the lifestyle images, that we postulate as the referents will be set up as well in a system of opposition. This particular kind of conflict in the image system is witnessed in advertising images that seem to be attempts to resolve the confusion over which lifestyles themselves are the most desirable: the successful urban businessman appears in settings that are natural and pastoral, and the new improved product is linked to an image of a traditional society.

There are some issues in our research design that could not be resolved at this stage. For example, the concept of "lifestyle" has not yet been defined in a sufficiently rigorous manner. Our conclusions however are that as symbolic qualities of products are stressed, then ambiguity in the sense of satisfaction derived in consumption will be amplified.

VII. Recommendations

It is something of a standing joke that reports inevitably conclude with calls for additional studies. In this case we need offer no apology for doing so: the amount of useful knowledge in this field is quite obviously inadequate for the policy-formation requirements that are likely to arise in the near future. In this section we have outlined a research program oriented around the objectives posed for this study.

1. We found no research design in the existing literature that was suitable for our objectives, and thus we had to create one. The design which we used is in our opinion basically sound and can be refined as a result of its application in this study. Having received a preliminary testing it could now be applied to a larger sample, especially in the case of television advertisements.

2. A related research design is required in order to test the impact of imagery in shaping individual perceptions of advertising messages. What, for example, is the significance of the high proportion of "outdoor" imagery in contemporary advertising? The importance of age differences and other variables could be investigated. An empirical test of the associative modes which have been postulated in the research design is essential. Finally, a special study of the impact of imagery in a community of recent immigrants might provide some interesting comparative results.

3. The analytical framework used in this study has definite implications for "counter-advertising" strategies. It seems likely, for example, that advertisements with a high proportion of textual material will be relatively ineffective in comparison with those which rely heavily on visual imagery. Obviously this requires further investigation.

4. We are unable to draw any firm conclusions, on the basis of this limited study, about the implications of lifestyle imagery for anticipating public response to resource conservation policies. There is widespread use of imagery which portrays older social settings (rural, craft-oriented) as well as "unspoiled" wilderness. Both of these would seem to carry overtones of opposition to the high-consumption lifestyle in their favourable portrayal of "simpler" lifestyles. We can assume that their widespread use reflects the existence of some evidence of positive public response to them. But does this mean that there is a potential basis for a favourable public response to lifestyle changes that may be occasioned by resource and energy conservation policies? The only safe conclusion that can be drawn at this time is that the implications of this imagery are ambiguous and that further research is required.

VIII. Appendix

Coding Protocol

Coded Advertisements: Illustrations

CODING PROTOCOL

I. Product

A. Proportion of total page devoted to representation of product.
(least) 0 1 2 3 4 5 6 7 8 9 (most) (0 = not present)

B. Use Type

- 01 Alcohol
- 02 Tobacco
- 03 Food
- 04 Vehicles
- 05 Home Furnishings/fixtures
- 06 Home Maintenance
- 07 Electronic Products
- 08 Recreation Products
- 09 Personal Grooming
- 10 Office Equipment/Supplies
- 11 Fashion
- 12 Medicinal

C. Representational Mode

- 1 Picture of Product
- 2 Picture of Product and Package
- 3 Picture of Package
- 4 Drawing of Product
- 5 Drawing of Product and Package
- 6 Drawing of Package
- 7 Stylized Illustration of Product
- 8 Stylized Illustration of Product and Package
- 9 Stylized Illustration of Package

I. Product (Cont'd)

Product Use

- 0 product not in use
- 1 product in use
- 2 product use implied

D. Brand Name: _____ (code up to 8 letters
and add full name)

E. Residual Associations _____ (P=X=Y)

II. User

A. Proportion of total page devoted to representation of person(s)
(least) 0 1 2 3 4 5 6 7 8 9 (most) (0 = not present)

- B. Are persons users?
- 1 Person(s) shown is not user
 - 2 Person(s) shown is using product
 - 3 Person(s) shown imply use of product

C. Age

1	2	3	4	5	6
(young)			(old)		(mixed)

D. Racial/Ethnic

- 1 Wasp
- 2 Black
- 3 Foreign
- 4 Ethnic
- 5 Mixed

II. User (Cont'd)

E. Dress

- 1 Casual
- 2 Formal
- 3 Work Clothes
- 4 Fashionable
- 5 Period Costume
- 6 Mixed

F. Socio-Economic Status

- 1 Lower
- 2 Middle
- 3 Upper
- 4 Insignificant

G. Representational Mode of User

- 01 Picture of John Doe
- 02 Picture of Ideal Type
- 03 Picture of Character
- 04 Animation of John Doe
- 05 Animation of Ideal Type
- 06 Animation of Character e.g. mythical figure

H. Relations

Sex

- 1 Male
- 2 Female
- 3 Mixed

Group

- 1 Single
- 2 Family
- 3 Couple
- 4 Group

Relationship

- 01 Official
- 02 Client
- 03 Identified Person (testimonial)
- 04 Sibling
- 05 Parent/child
- 06 Family
- 07 Couple
- 08 Couples
- 09 Friends
- 10 Enemies
- 11 Collectivity
- 12 Business/defined role
- 13 Presenter of product

II. User (Cont'd)

I. Emotions Displayed

- 01 Loving (familial)
- 02 Loving (sexual)
- 03 Anger
- 04 Fear
- 05 Frustration
- 06 Boredom
- 07 Discomfort
- 08 Relief from Discomfort
- 09 Happiness
- 10 Agitation
- 11 Tranquility
- 12 Reverence/Awe
- 13 Embarrassment
- 14 None
- 15 Confusion
- 16 Determination/Confidence
- 17 Anxiety to Happiness

J. Activities

- 01 Resting
- 02 Personal Maintenance
- 03 Recreation
- 04 Work
- 05 Maintenance of Possessions
- 06 Social
- 07 Sexual
- 08 Purchasing
- 09 Educational
- 10 Religious
- 11 None
- 12 Audience

III. Setting

A. Location:

Percentage of Page Devoted to Representation of Location
(least) 0 1 2 3 4 5 6 7 8 9 (most)

Elements involved: 1 Product
2 User
3 Both

Type of Location: 1 Contemporary
2 Historical
3 Mythical
4 Surreal
5 Abstract/detail
6 Mixed

B. Background:

Percentage of page devoted to representation of background.
(least) 0 1 2 3 4 5 6 7 8 9 (most)

Elements involved: 1 Product
2 User
3 Both

Type of Background: 1 Contemporary
2 Historical
3 Mythical
4 Surreal
5 Abstract/detail
6 Mixed

III. Setting (Cont'd)

C. Site: Exterior

- 00 None
- 01 Backyard/Porch
- 02 Rural/Pastoral
- 03 Wilderness
- 04 Urban
- 05 Beach
- 06 Harbour
- 07 Sea/Lake
- 08 Developed Recreation Area
- 09 Foreign
- 10 Public Facility
- 11 Outdoor Cafe
- 12 Urban Park
- 13 Mixed
- 14 Marketplace

D. Site: Interior

- 00 None
- 01 Vehicle
- 02 Cottage
- 03 Garage/Workshop
- 04 Basement
- 05 Kitchen/Dining
- 06 Bathroom
- 07 Bedroom
- 08 Living/recreation room
- 09 Office
- 10 Factory
- 11 Restaurant
- 12 Theatre
- 13 Public facility

III. Setting (Cont'd)

- 14 Store
- 15 Detail -- non-specific
- 16 Institution
- 17 Mixed
- 18 Food store to kitchen/dining room
- 19 Bathroom to office to restaurant.

IV. Text

- A. Proportion of total image devoted to representation of text.
(least) 0 1 2 3 4 5 6 7 8 9 (most)
- B. Proportion of text (including soundtrack) devoted to slogan.
0 1 2 3 4 5 6 7 8 9
- C. Degree of information contained in text concerning use of product.
(none) 0 1 2 3 4 5 (high)
- D. Degree of information contained in text covering product characteristics.
0 1 2 3 4 5
- E. Degree of information contained in text concerning user characteristics.
(none) 0 1 2 3 4 5 (high)
- F. Degree of information contained in text concerning setting of/for use.
0 1 2 3 4 5
- G. Degree of information contained in text concerning consequence of use.
0 1 2 3 4 5
- I. Presentational Format
 - 11 Presenter - testimonial ordinary person
 - 12 Presenter - interview
 - 13 Presenter - known person
 - 14 Presenter - mythical creature
 - 20 simple associative

IV. Text

- 30 Problem-solution
- 40 Social Design for Persuasion
- 50 Product use (Recipe)
- 60 Rational

J. Slogan _____

K. Soundtrack

- | | | | | |
|-------------------------------|---|-----|---|----|
| Music | 1 | yes | 2 | no |
| Voice over | 1 | yes | 2 | no |
| Presenter Monologue | 1 | yes | 2 | no |
| User Dialogue | 1 | yes | 2 | no |
| User Dialogue with Voice Over | 1 | yes | 2 | no |
| Natural Background Noises | 1 | yes | 2 | no |

L. Media

- 0 Television
- 1 Magazine

Coded Advertisements: Illustrations

Illustration One: Gordon's gin

The setting is a rustic farmhouse room with hand-crafted furniture and utensils. The product is superimposed on the lower right-hand corner of the setting. The users (couple) are dressed in a "stylish" version of what are apparently the appropriate period clothes (early nineteenth century). The text, with the slogan prominently featured, occupies a small portion of the upper and lower sections of the page

Illustration Two: Shulton "Blue Jeans" Cologne

A female user is prominently displayed against an urban background (mostly sidewalk) which is exceptionally clean and uncluttered. The user is stylishly dressed and well-groomed, but carried a full backpack and sleeping bag. The slogan is prominently displayed on the bottom of the page, underneath which there is a small amount of text. To the right of the text is a relatively small picture of the product (actually the product package).

Illustration Three: Kool cigarettes

The product is superimposed prominently near the center on a full-page picture of forest, waterfalls, and river. No persons are visible. The text consists of three sentences, prominently displayed, one of which is the slogan.

Illustration Four: Olmeca tequila

A large-scale representation of the product is displayed centrally against a background composed of a little foliage and a full-page representation of a Mayan stone carving (facial mask similar to the picture on the bottle). The only text is the slogan.

9	1	0	1	2	1	2	2	3	1	5	1	0	2	2	3	0	7	0	2	0	6	6	3	2	0	0	0	0	0	0	0	0	0	0	0	0	0
%		OF PAGE=PRODUCT		USE TYPE	REPRESENT. MODE	% OF PAGE=PERSONS ARE PERSONS	USERS	AGE	RACIAL/ETHNIC	DRESS	STATUS	REPRESENT. MODE	RELATIONS	EMOTIONS	ACTIVITIES	LOCATION	BACKGROUND	SITE (EXT.)	SITE (INT.)	% OF PAGE=TEXT	% OF TEXT=SLOGAN	PRODUCT USE INFO.	PRODUCT CHARACTER. INFO.	USER CHARACTER. INFO.	USE SETTING INFO.	USE CONSEQUENCE INFO.	PRESENTATIONAL FORMAT										

BRAND NAME: L I Q U O R 1 Gordon's Distilled London Dry Gin

SLOGAN: Stay on the dry side with Gordon's

RESIDUAL ASSOCIATIONS (PRÒDUCT)

tradition = quality
product = simple life = old value
dry gin = dry interior = warmth/comfort/security
 -while-
rain (wet) = gin (wet)

RESIDUAL ASSOCIATIONS (USER)

RESIDUAL ASSOCIATIONS (SETTING)

natural foods = nature

Illustration One

ADMINISTRATIVE	
% OF PAGE=PRODUCT	
USE TYPE	
REPRESENT. MODE	
% OF PAGE=PERSONS ARE PERSONS USERS	
AGE	
RACIAL/ETHNIC	
DRESS	
STATUS	
REPRESENT. MODE	
RELATIONS	
EMOTIONS	
ACTIVITIES	
LOCATION	
BACKGROUND	
SITE (EXT.)	
SITE (INT.)	
% OF PAGE=TEXT	
% OF TEXT=SLOGAN	
PRODUCT USE INFO.	
PRODUCT CHARACTER. INFO.	
USER CHARACTER. INFO.	
USE SETTING INFO.	
USE CONSEQUENCE INFO.	
PRESENTATIONAL FORMAT	

12

BRAND NAME: S K I N B E A U 2 Blue Jeans (perfume)

SLOGAN: Blue Jeans: It's me alright!

RESIDUAL ASSOCIATIONS (PRODUCT)
Cologne = Blue Jeans = youth = Independence

RESIDUAL ASSOCIATIONS (USER)
apparel = sensible = natural
cologne = fragrance = chore = individuality
backpack = adventurous = freedom

RESIDUAL ASSOCIATIONS (SETTING)

Illustration Two

9	1	0	2	2	0																								
% OF PAGE=PRODUCT	USE TYPE	REPRESENT. MODE	% OF PAGE=PERSONS ARE PERSONS USERS	AGE	RACIAL/ETHNIC	DRESS	STATUS	REPRESENT. MODE	RELATIONS	EMOTIONS	ACTIVITIES	LOCATION	BACKGROUND	SITE (EXT.)	SITE (INT.)	% OF PAGE=TEXT	% OF TEXT=SLOGAN	PRODUCT USE INFO.	PRODUCT CHARACTER. INFO.	USER CHARACTER. INFO.	USE SETTING INFO.	USE CONSEQUENCE INFO.	PRESENTATIONAL FORMAT						
4																													

BRAND NAME: T o b a c c o 1 Kool

SLOGAN: Come up to Kool

RESIDUAL ASSOCIATIONS (PRODUCT)

Sequence of falls in stream = visual pun on slogan

RESIDUAL ASSOCIATIONS (USER)

RESIDUAL ASSOCIATIONS (SETTING)

stream + forest = cool = Kool
 (colour)

stream + forest = refreshing = healthy

. . Kool = healthy

Illustration Three

ADVERTISER	
USE TYPE	
REPRESENT. MODE	
% OF PAGE=PERSONS ARE PERSONS USERS	
AGE	
RACIAL/ETHNIC	
DRESS	
STATUS	
REPRESENT. MODE	
RELATIONS	
EMOTIONS	
ACTIVITIES	
LOCATION	
BACKGROUND	
SITE (EXT.)	
SITE (INT.)	
% OF PAGE=TEXT	
% OF TEXT=SLOGAN	
PRODUCT USE INFO.	
PRODUCT CHARACTER. INFO.	
USER CHARACTER. INFO.	
USE SETTING INFO.	
USE CONSEQUENCE INFO.	
PRESENTATIONAL FORMAT	

BRAND NAME: L i q u o r 1 Olmea Tequila

SLOGAN: Elespiritu de Mexico Olmea Tequila

RESIDUAL ASSOCIATIONS (PRODUCT)

foreign = exotic

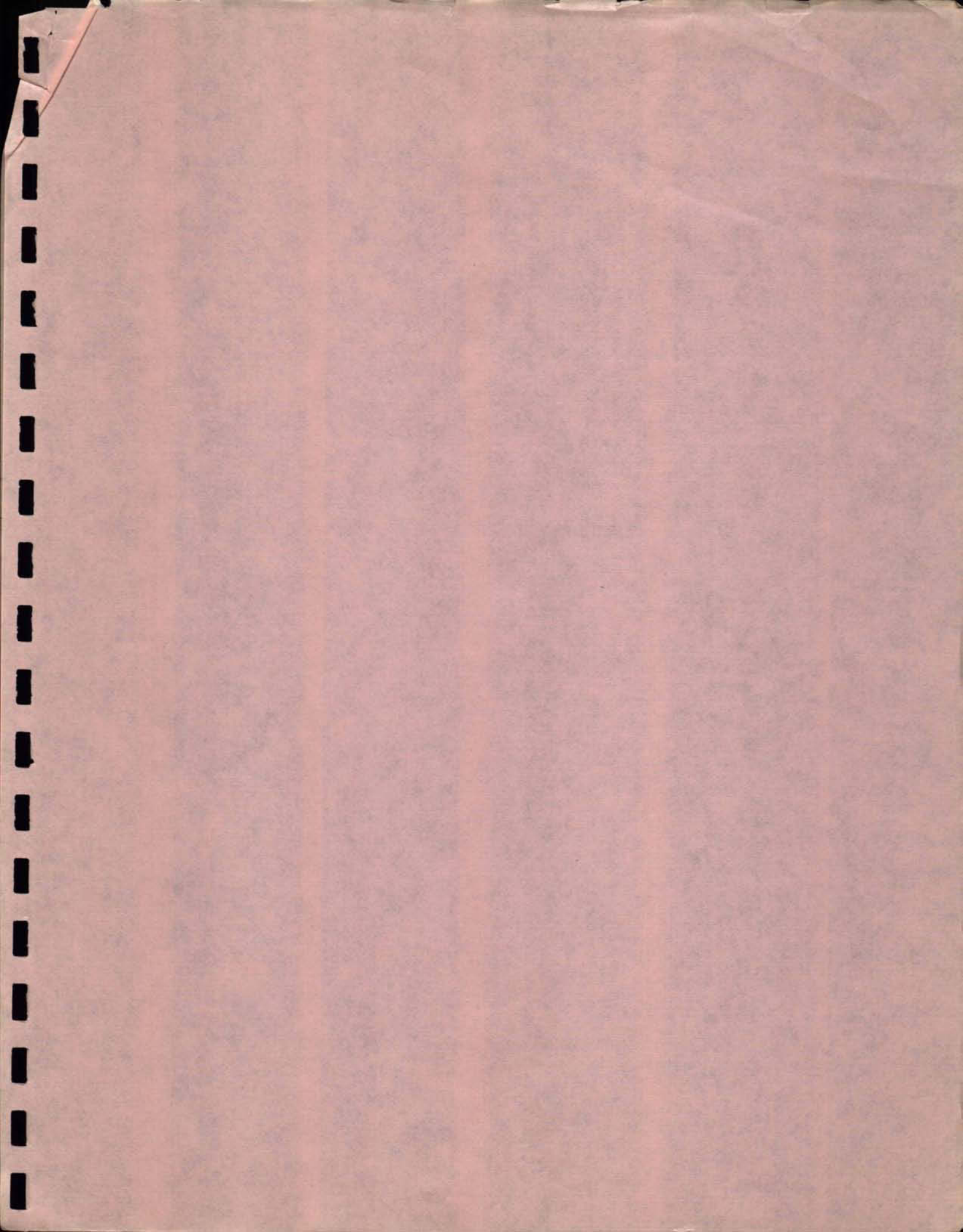
RESIDUAL ASSOCIATIONS (USER)

RESIDUAL ASSOCIATIONS (SETTING)

Illustration Four

IX References

- Berelson, B. Content Analysis in Communications Research. Free Press, Glencoe, 1952.
- Deusenberry, J. "A Theory of Consumption" in Marketing: The Firm's Point of View Otteson, S. Panshar, W. & Patterson, J. MacMillan Co. N.Y. 1964. pp. 125-132.
- Ewen, Stuart. Captains of Consciousness. McGraw-Hill, N.Y., 1976.
- Grubb, G. and Grathwohl, H. "Consumer Self-Concept, Symbolism and Market Behaviour." Journal of Marketing, Vol. 31, Oct. 1967.
- Holsti, O. Content Analysis for the Social Sciences and Humanities. Addison-Wesley, Reading, 1969.
- Lazar, W. "Life Style Concepts and Marketing" in S. Greyser (ed.) Toward Scientific Marketing, Amer. Market Assoc., Chicago, 1964, pp. 130-139.
- Leiss, William. The Limits to Satisfaction. University of Toronto Press, Toronto, 1976.
- Levy, Sidney. "Symbols by Which We Buy" in Lynn H. Stockman (ed.) Advancing Marketing Efficiency. American Market Assoc., Chicago, 1959, pp. 409-416.
- Leymore, V. Hidden Myth: Structure of Symbolism in Advertising. Heinemann, London, 1975.
- Martineau, Pierre. Motivation in Advertising. McGraw-Hill, N.Y. 1957.
- Segall, Sydney. Imagery: Current Cognitive Approaches. Academic Press, New York, 1971.
- Sheehan, Peter. The Function & Nature of Imagery. Academic Press, New York, 1972. (Paivio's work)
- Scitovsky, T. The Joyless Economy. Oxford U. Press, N.Y., 1976.
- Swartz, Tony. The Responsive Chord. Anchor Books, N.Y. 1974.
- Williams, R. Television: Technology and Cultural Form. Fontana Books, London, 1974.
- Woods, Walter. Psychological Dimensions of Consumer Decisions. Journal of Marketing. Vol. 24, (Jan. 1960), pp. 15-19.



CACC / CCAC



17809

DATE DUE
DATE DE RETOUR

CARR MCLEAN

38-296

HF5822 A3 c.2
LKC
HF5822 .A3 1976
Advertising, human needs, and
and resource conservation

