

Advertising

few ideas and perspectives

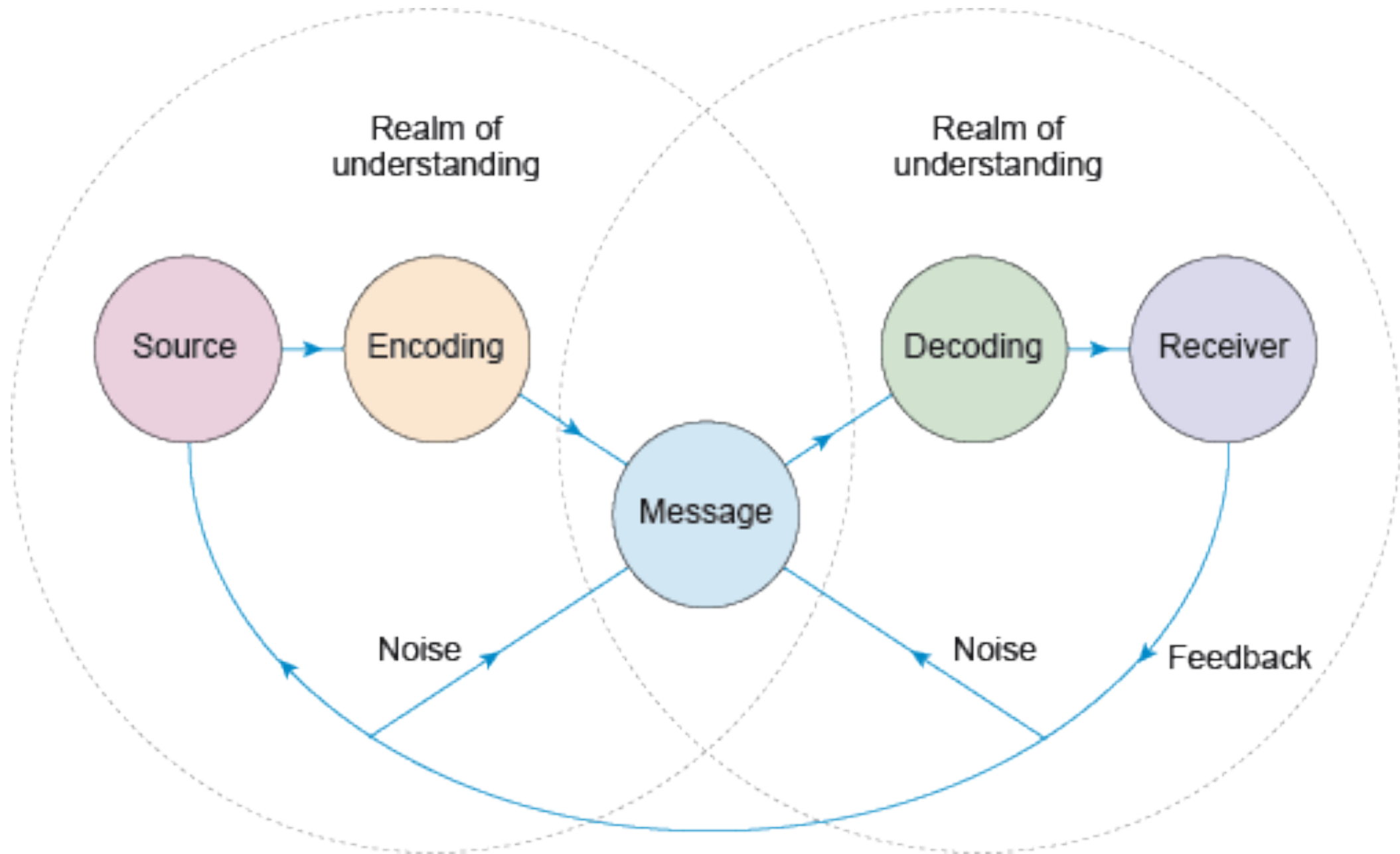


FIGURE 1
A Framework for Advertising Polysemy

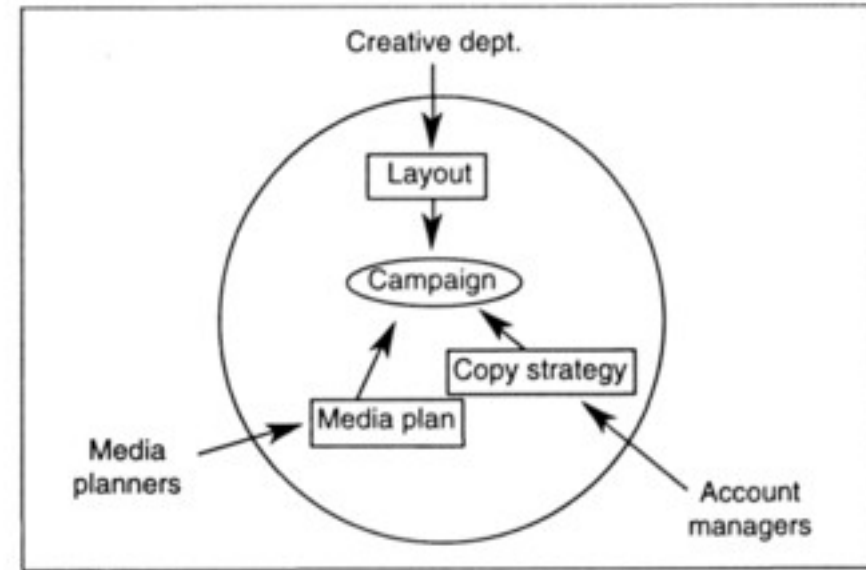
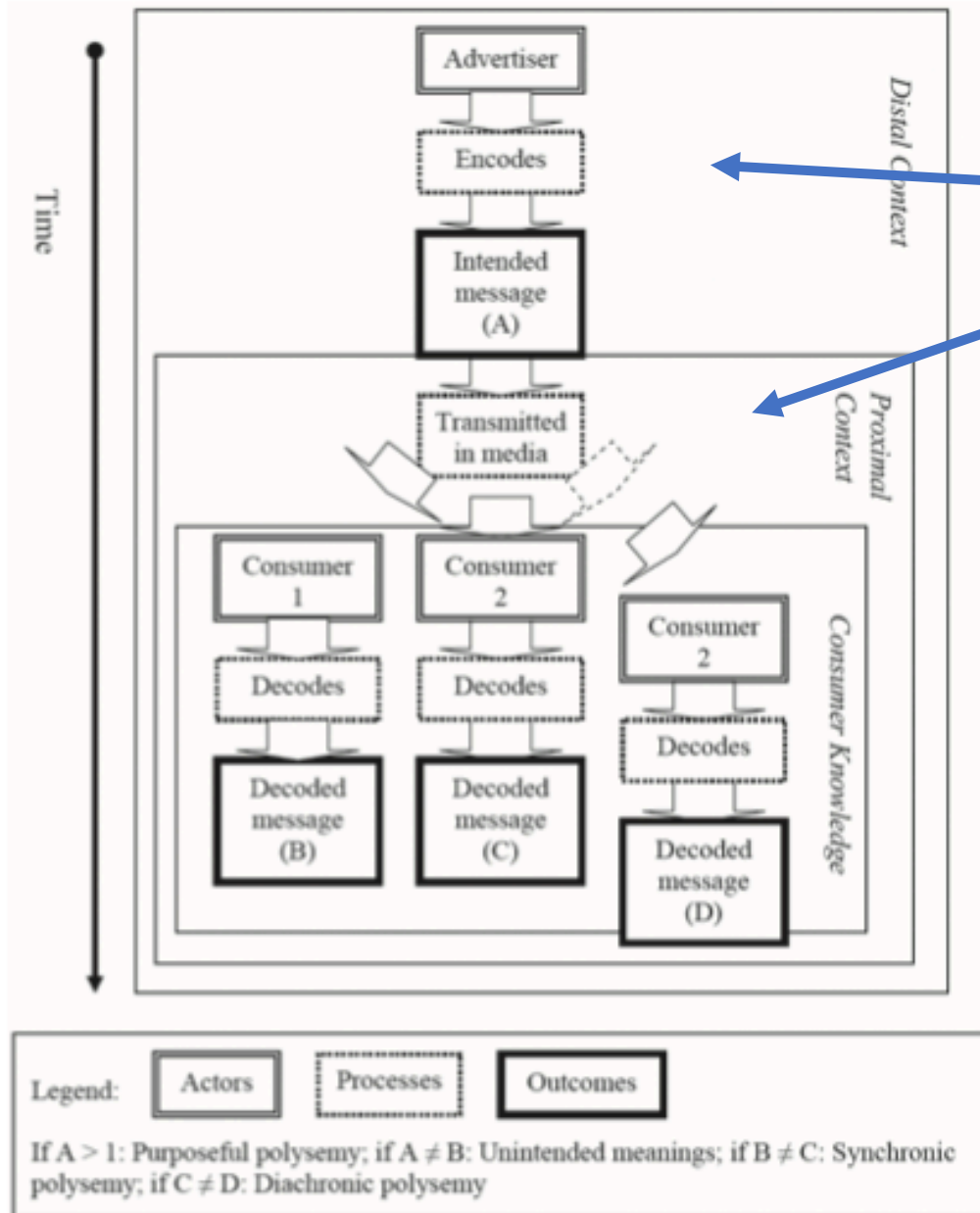


Fig. 2. The three main activities in advertising.

Henion and Meadel, 1993

Puntoni et al. 2010

Perspectives on Advertising

What is advertising?

- Advertising = communicating with specific audiences
- Differentiate or (re)position brands, reinforce brand messages, inform and persuade...
- **Bottom line:** there's a disconnect with the customers' perception and the company's preferred perception!

Strong vs. Weak theories of adv.

- Strong theories = advertising can persuade someone to buy a product they never have (passive consumer)
 - "Advertising tricks people into believing things!"
 - Sometimes (maybe with new products), but (especially now) this is more and more difficult to achieve
- Weak theories = advertising just increases familiarity, awareness and identification (active problem solving consumer)

Advertising is more about
shifting people's
perspectives, making certain
views more salient or
compelling

Berger (1972) for one noted that advertising works because it feeds upon the real, yet is never simply about the product or service it promotes. Rather, it is about the future buyer, and how the product or service can transform his or her life.

- Advertising is an 'ongoing conversation within a culture about the meaning of objects' (Twitchell, 1996)

See: O'Donohoe (2001)

Perspectives

Information processing perspective (cognitive/psych perspective)

- Individual autonomous (solitary islands)
- Individual and the society separate → dualism
- The social world, the info to be processed
- Consumers, isolated information processors
- Information about the world handled via cognitive processes
- Aggregation

- classical conditioning
- attitude toward the ad or affect-transfer model
- the elaboration-likelihood model (Petty, Cacioppo, and Schumann 1983);
- information processing (MacInnis and Price 1987).

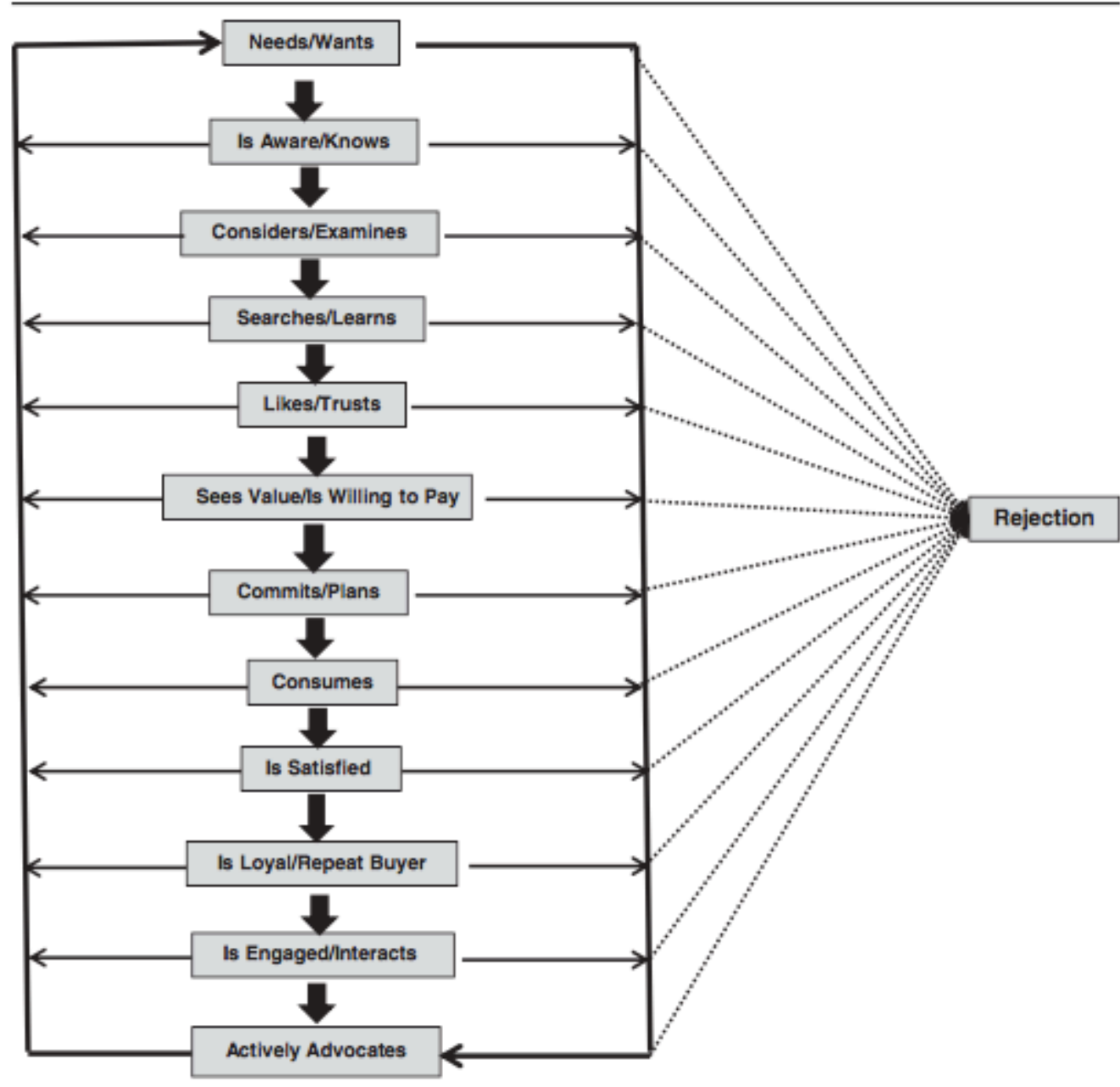
• (SCOTT 1994)

- Linear model of communication
- AIDA model
- Consumer journey model (Batra and Keller 2016)

- → Criticism: reductionist, oversimplification

- In advertising → a combination of rational and cultural/emotional appeals

FIGURE 1
A Dynamic, Expanded Consumer Decision Journey



Batra and Keller, 2016



Up to 2430 litres of space



emotions

DIRTY WEEKENDS SHOULD BE MORE THAN WATCHING THE KIDS PLAY FOOTBALL.

For the young at heart, the SEAT Altea XL is a family car with room for spontaneity. With its 532 litre boot capacity, split folding and sliding rear seats, you can pack everything you need for the weekend (dirty or otherwise). Its sports tuned suspension*, cruise control and the latest common rail diesel engine technology or light weight turbo charged petrol engine will guarantee you enjoy some good clean fun on the way. A maximum NCAP adult occupant safety rating ensures that the SEAT Altea XL is always prepared for any unexpected change of plan. With the SEAT Altea XL, growing up doesn't mean you have to grow old. For more information call 0500 22 22 22.

SEAT Altea XL range from £14,240 RRP.

THE NEW SEAT ALTEA XL, BECAUSE LIFE SHOULDN'T STOP WITH A FAMILY CAR.

Model shown is an Altea XL 2.0 TDI CR 170PS Sport £19,090RRP. *Sports Suspension only available on the Altea XL Sport. Official fuel consumption for the SEAT Altea XL range in mpg (litres per 100km); urban 26.6 (10.6) - 40.9 (6.9); extra-urban 45.6 (6.2) - 62.8 (4.5); combined 36.2 (7.8) - 52.3 (5.4). CO₂ emissions 142 - 178 g/km.

seat.co.uk

Consumer psych. exercise

- Take Coca-Cola as an example
- Shout out words that you think of when you think of Coca-Cola
- Anything: emotions, colors, word associations, positive/negative etc.



Consumer psych/cog. exercise

- From a consumer psych perspective, advertising strives to strengthen/weaken certain associations (or create new ones!), and increase salience in a product category
- You can also think of it as "in which order do certain ideas come to mind"



Consumer psych. example

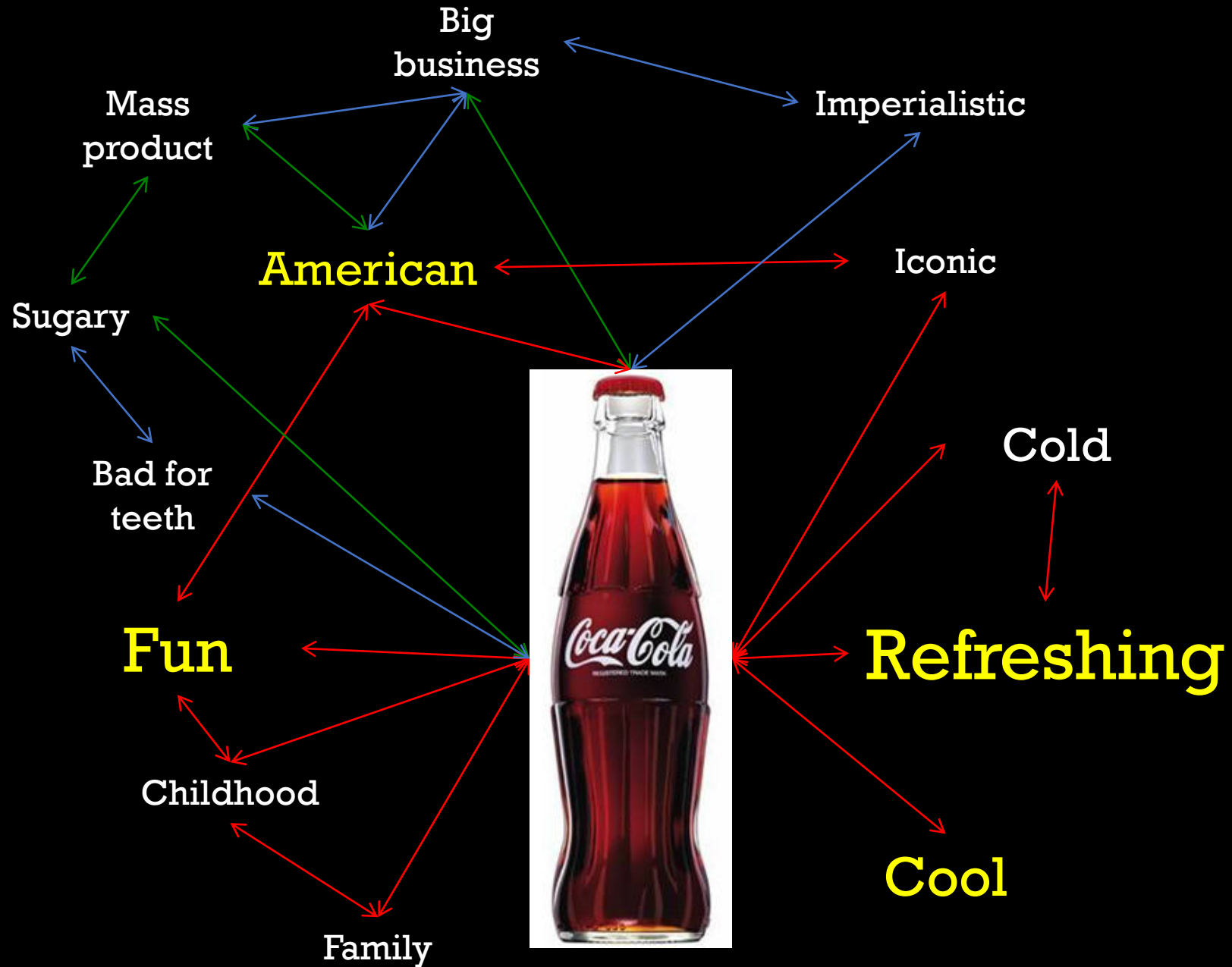
Current associations

1. Red
2. Enjoy
3. Glass
4. Sugary
5. Santa Claus
6. Family



Desired associations

1. Enjoy
2. Red
3. Family
4. Santa Claus
5. Glass
6. Sugary



Cultural perspective

- Contemporary advertising is conceived of not as an occasional conduit of product information but rather as an omnipresent communication arena in which human reality is mediated
- Information processing model ignores the cultural context of consumption

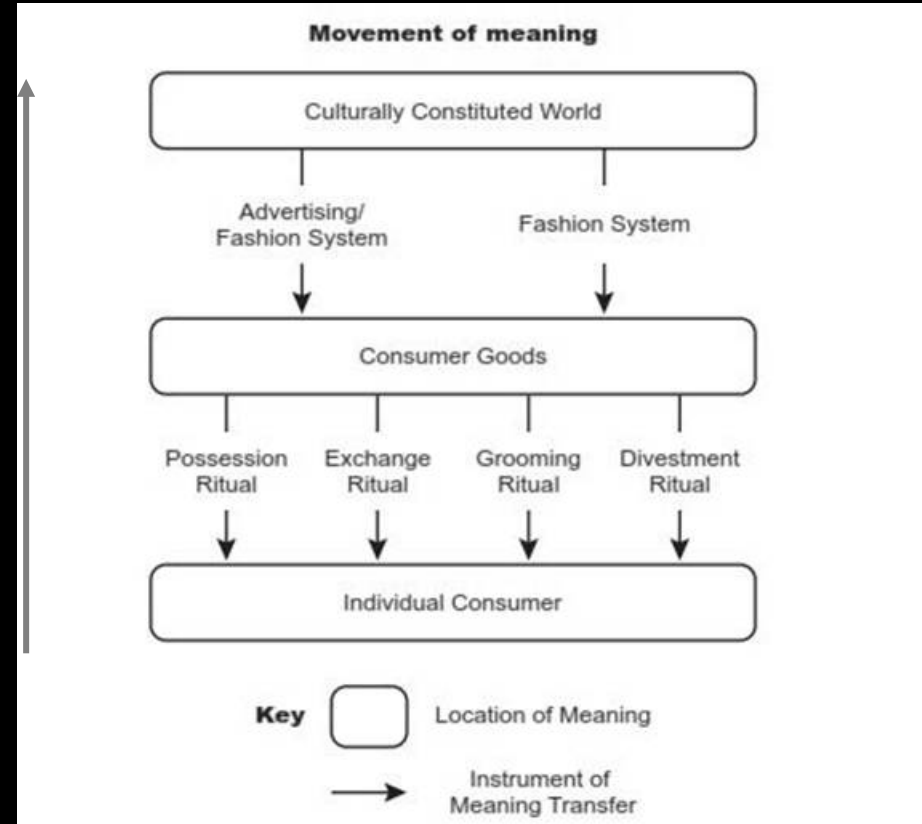
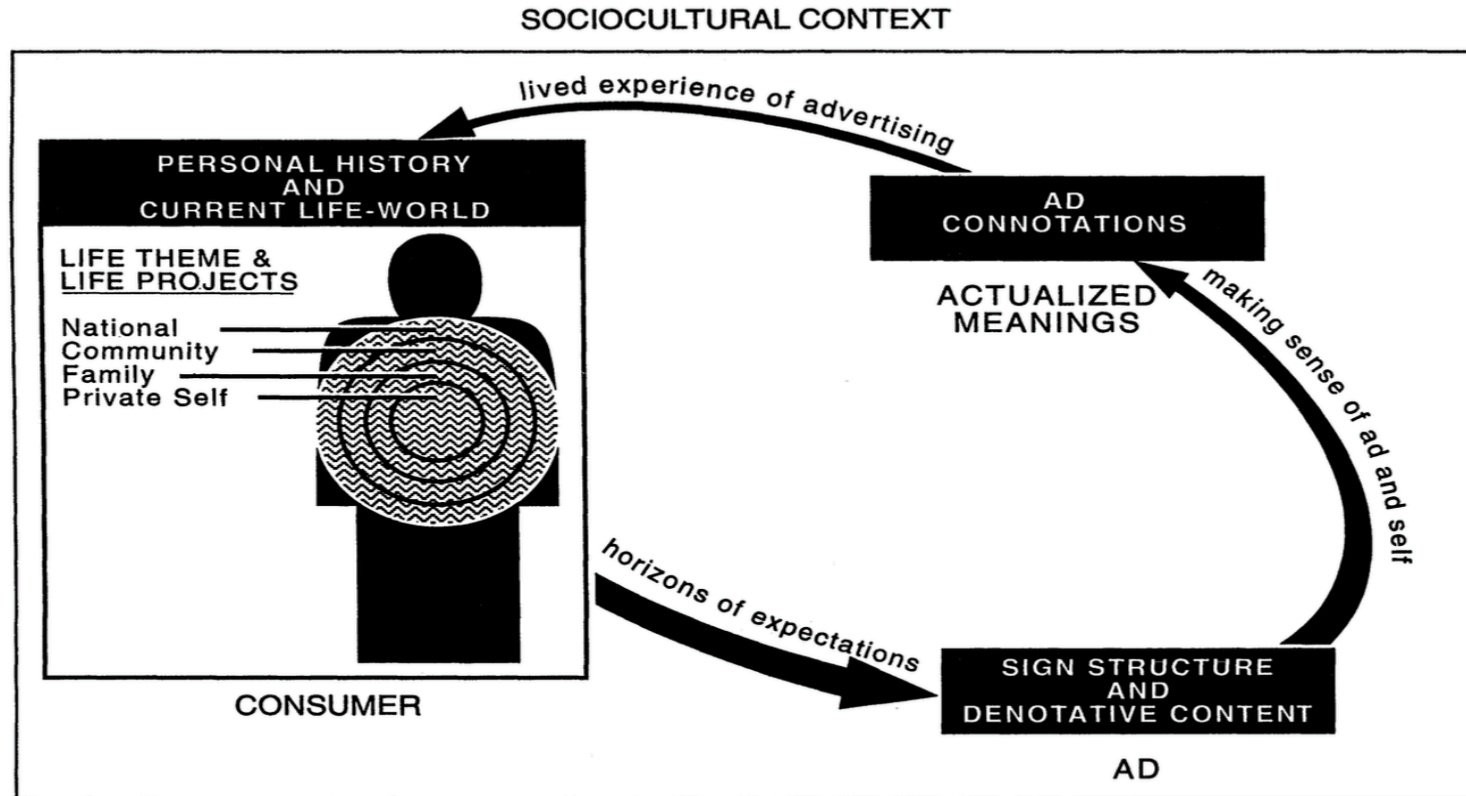


FIGURE 1

A MEANING-BASED MODEL OF ADVERTISING EXPERIENCES



National Life Projects involve meanings associated with nationalities and internationality.

Community Life Projects involve meanings associated with residential areas, peer groups and careers.

Family Life Projects involve meanings associated with family members, including parents, siblings, spouse, and children.

The Private Self Life Project involves meanings associated with being an individuated human being, including personal activities and interests.

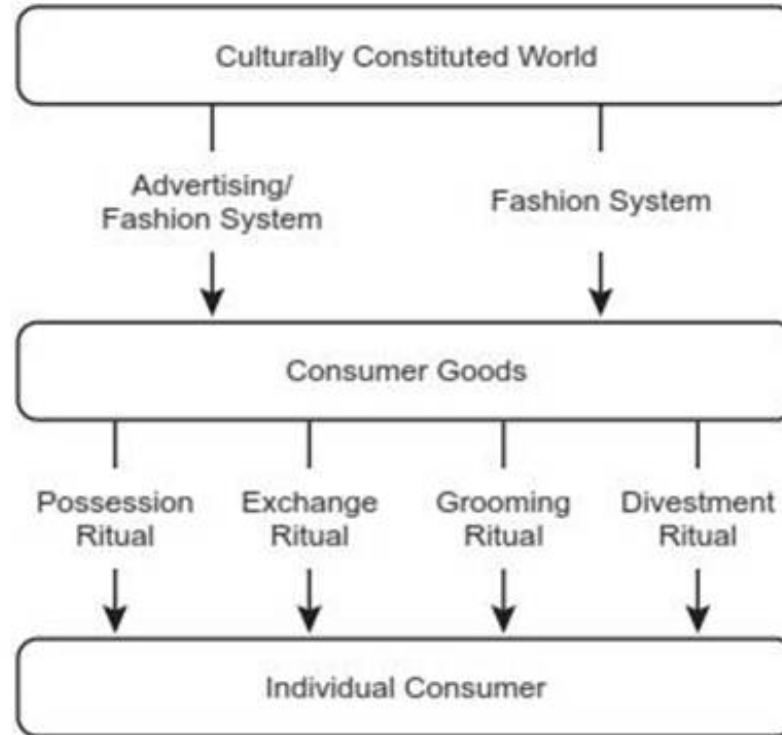


A pervasive *Life Theme* such as being active versus being passive.

Critique of the conventional perspective

- The individual → “locus of meaning and significance” (McCracken 1987, p.123)
- Managerial relevance ... **why** individuals buy ... the effect of the add on consumers **DMP**, leave out the **how**
- Focus of message research, assessment of the message, i.e. if consumer “gets” it or not
- Ontological and epistemological assumptions → *positivism*
- Methodological preponderance of experimental studies of advertising effect.
 - Exclusion of social interaction

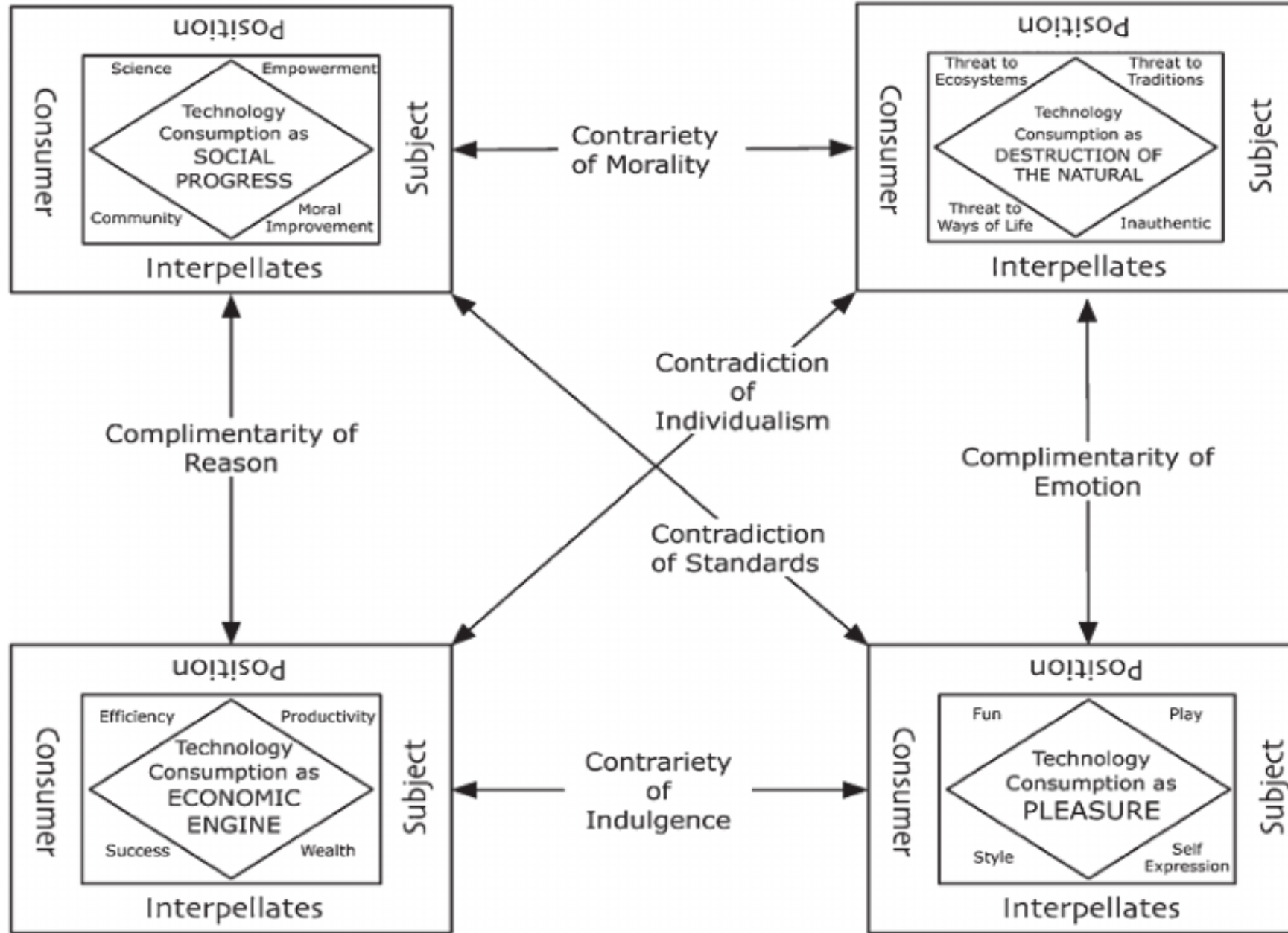
Movement of meaning



McCracken, 1986

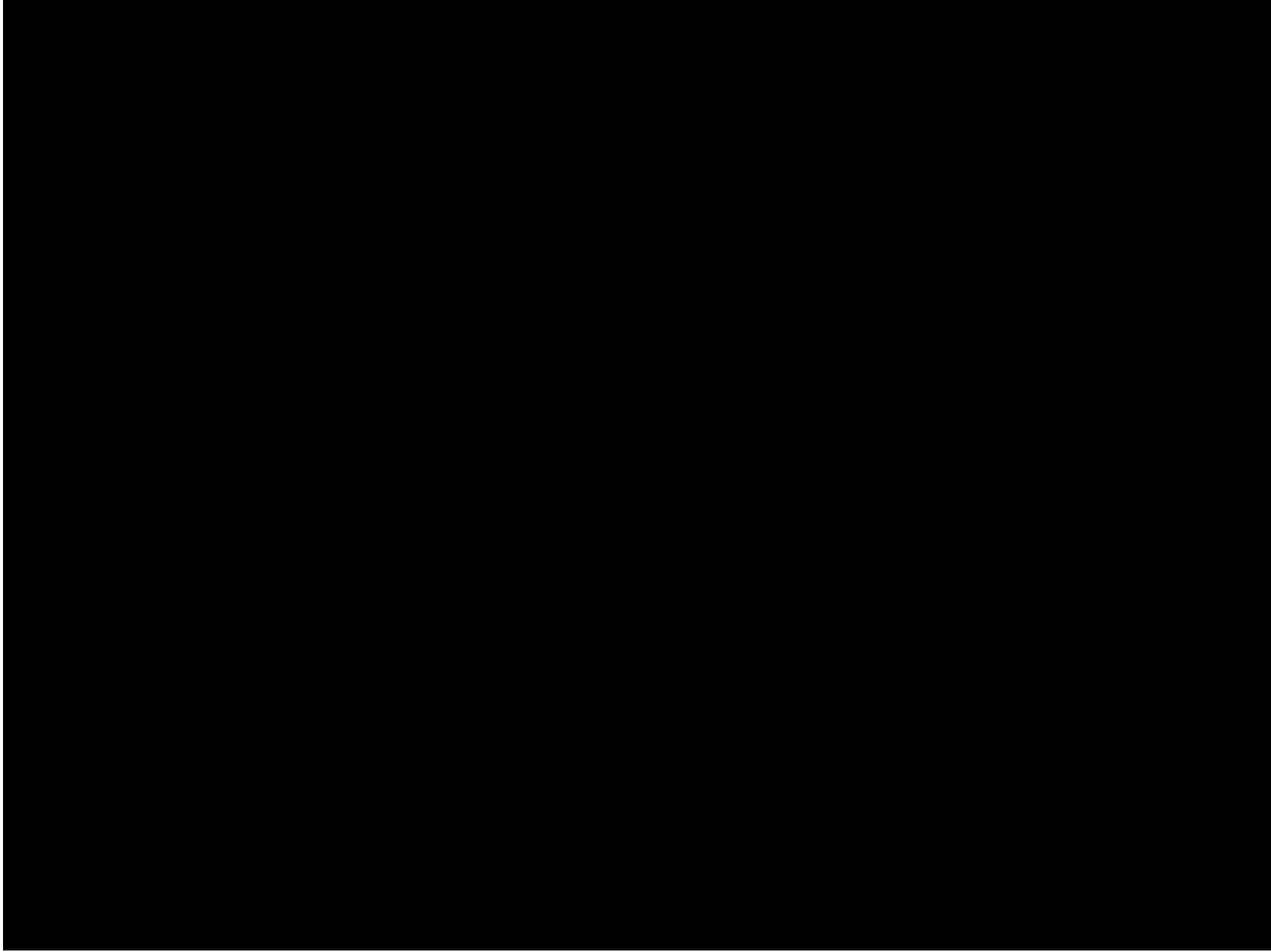
TECHTOPIAN

GREEN LUDDITE



WORK MACHINE

TECHSPRESSIVE



Semiotics

A (super) brief introduction

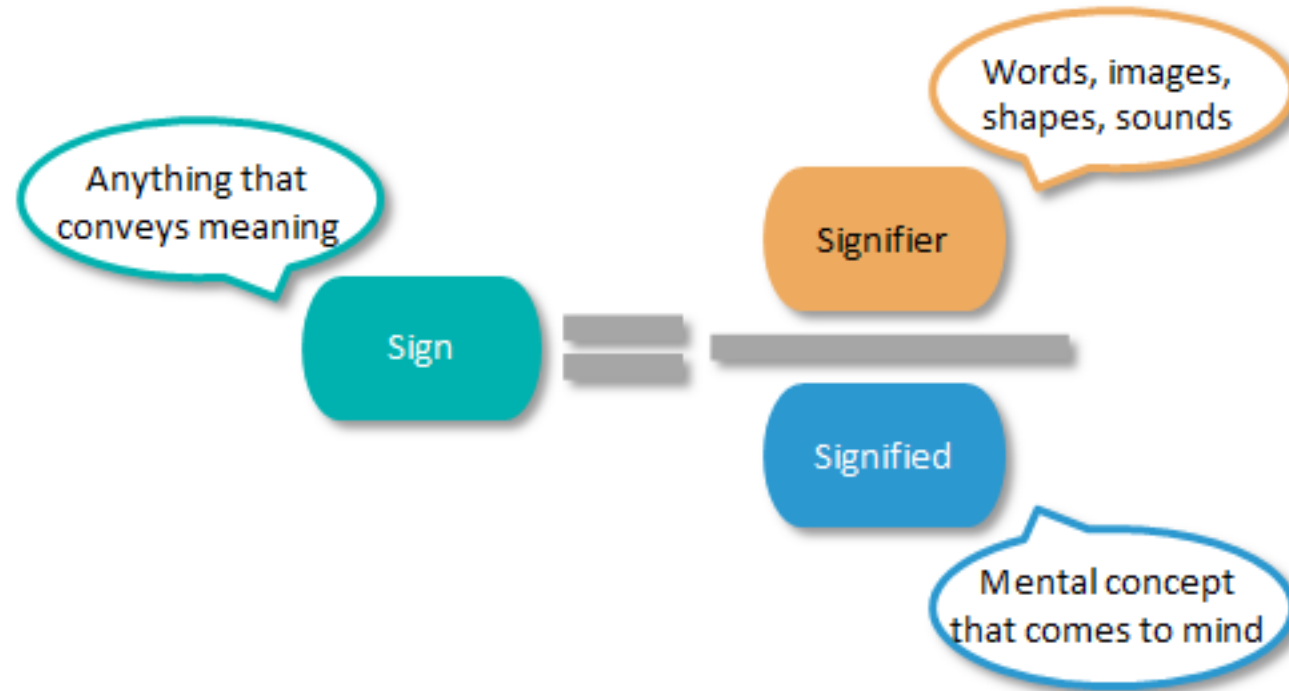
- Semiotics a broad field
- No consensus
- Here: focus on humanities
- On semiotics as a method of analysis

- ‘semiotics is concerned with everything that can be taken as a sign’ (Eco 1976, 7)
- A sign = anything that stand for something else
- In a semiotic sense, signs take the form of words, images, sounds, gestures and objects (Chandler 1994/2004/2017)
- “semio[tics] confronts the question of how images make meanings head on ... produce detailed accounts of the exact ways the meanings of an image are produced through that image (Rose 2016)

The “sing” is the most fundamental unit of mainstream semiology.

From linguistics

- Sign = two parts only distinguishable at the analytical level
 - the first part → **signified** ... concept or and object,
 - second part **signifier** ... a sound or an image that is attached to a signified



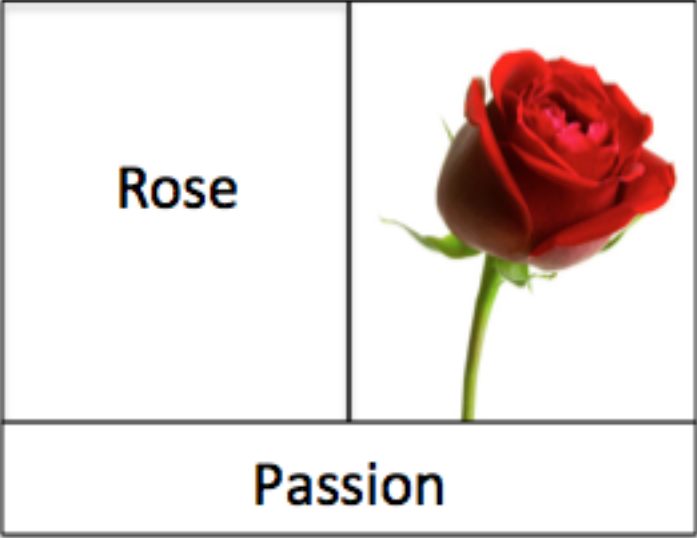


Signified

Signifier



Sign



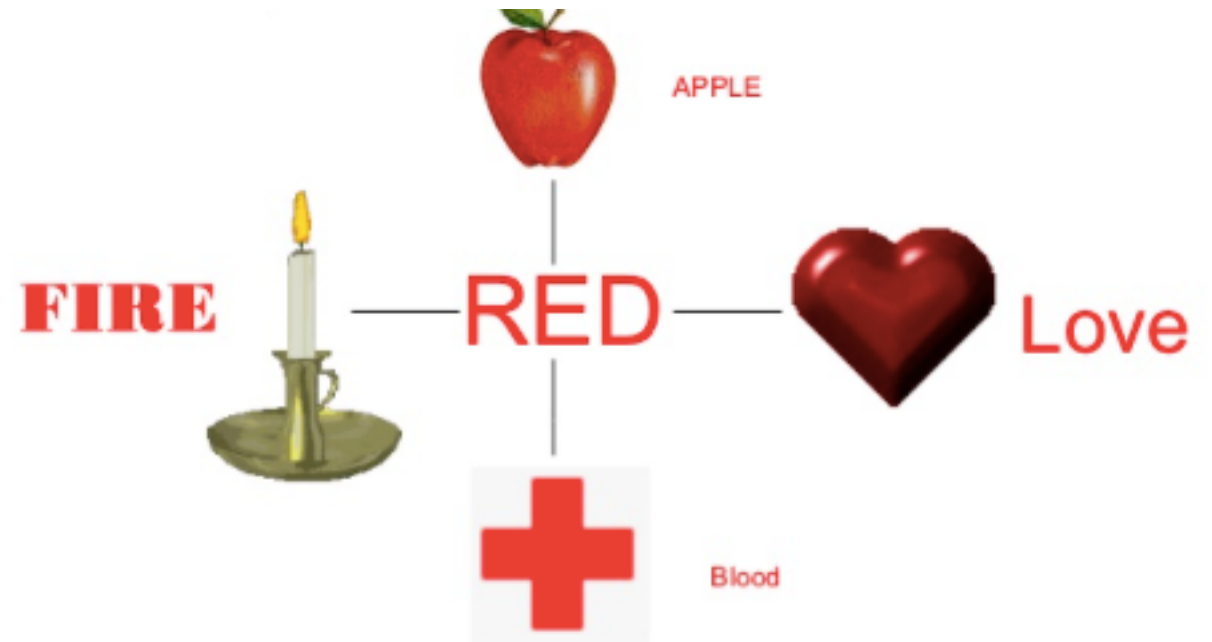
Romance

Signifiers can have multiple signifieds:

Think of signifier red

A number of signifieds are possible:

- Blood
- Apple
- Meat



Ferdinand de Saussure (1857-1913)

- Swiss linguist
- Lecture series or seminars in "general linguistics" (1907-11)
- The founding father of semiotics
- Synchronic



Roland Gérard Barthes (1915 – 1980)

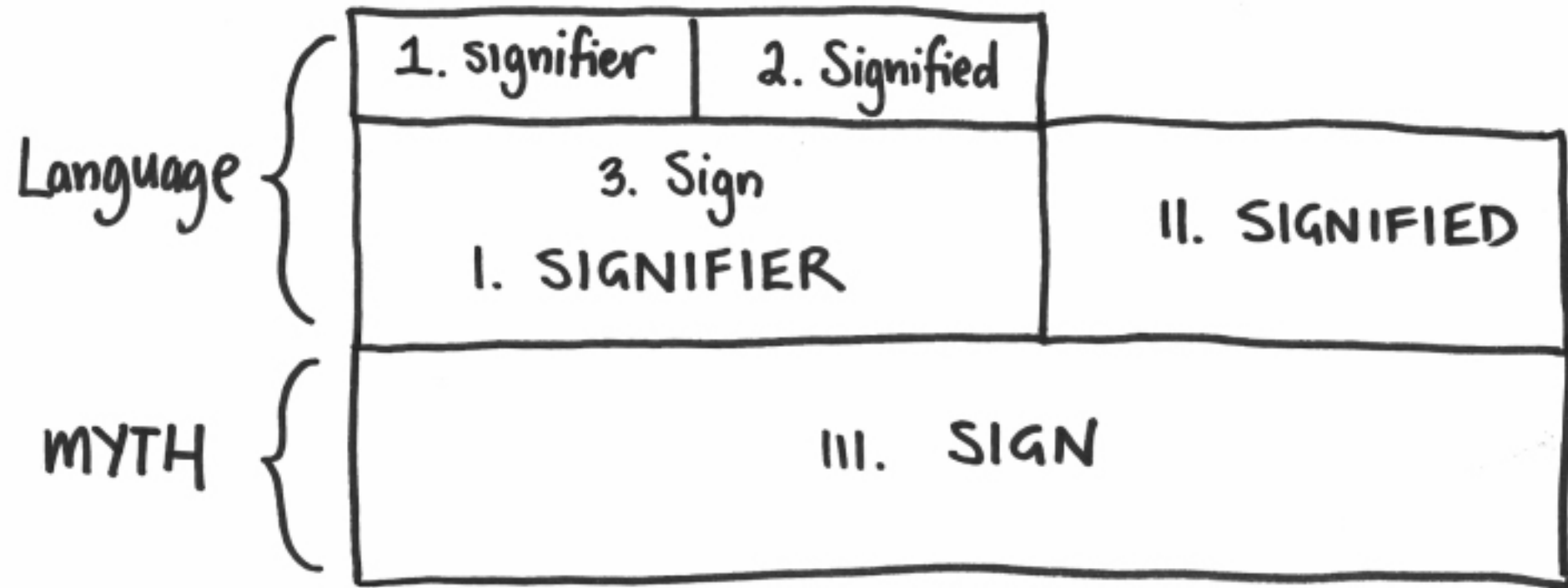
- French literary theorist, philosopher, linguist, critic and semiotician



Roland Barthes

Mythologies



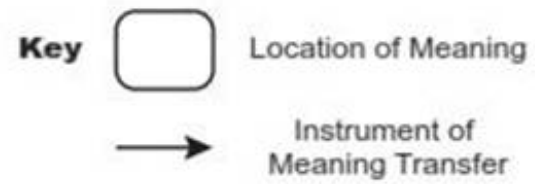
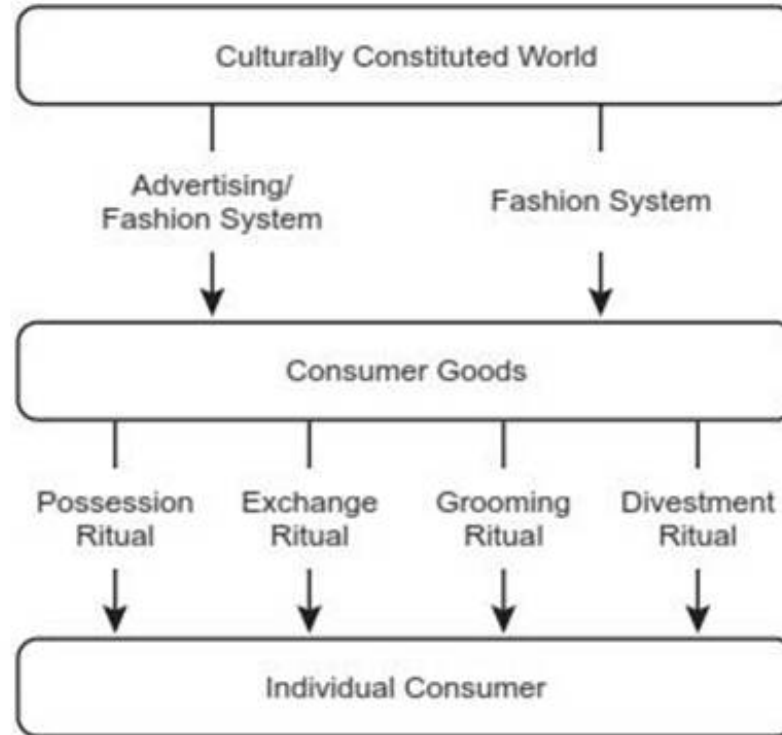


Red Rose	Romance
Red Rose of Romance Signifier	Love/Devotion Signified
Giving the rose proves my love MYTH	



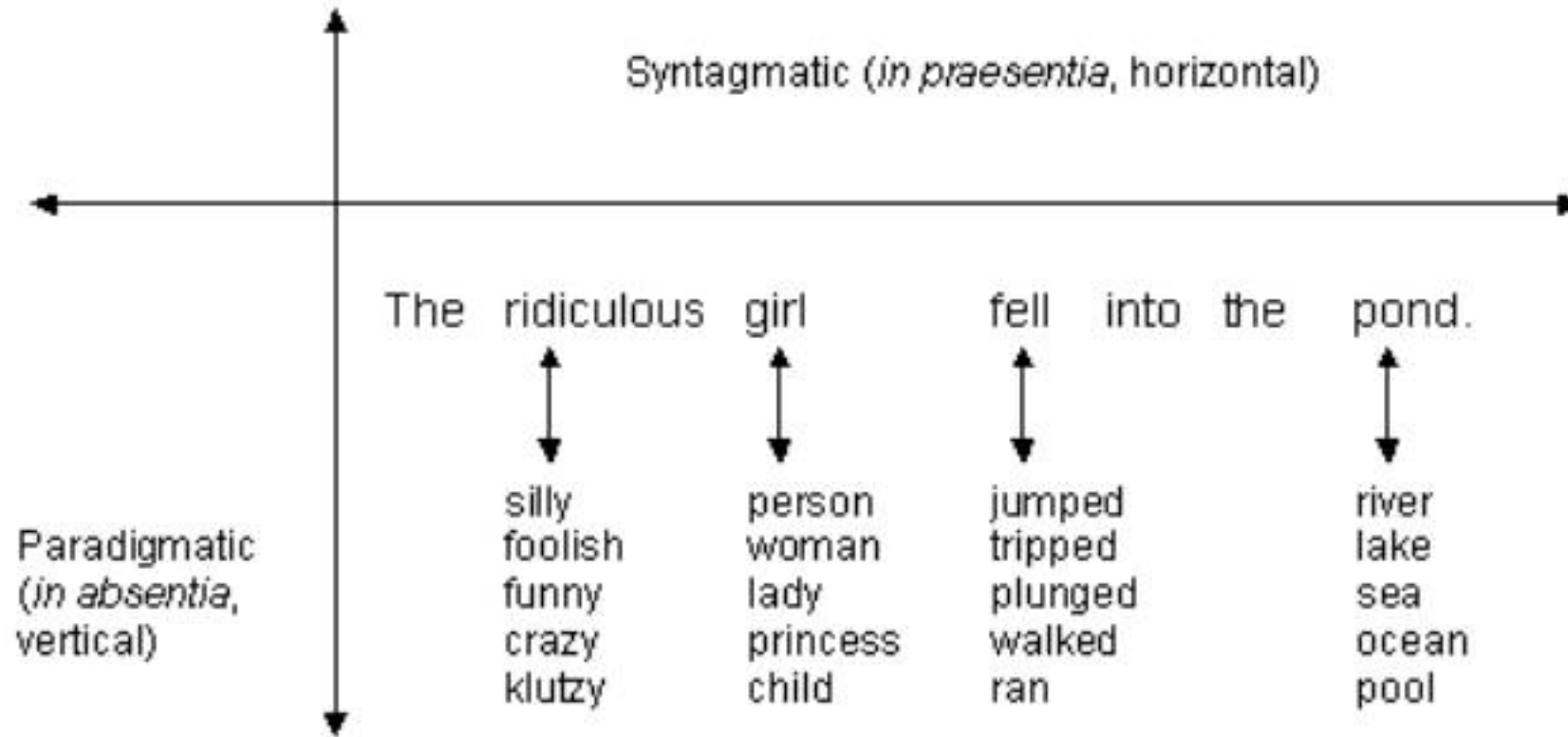
*" ...France is a great Empire, that all her sons, without any colour discrimination, faithfully serve under her flag, and that there is no better answer to the detractors of an alleged colonialism than the zeal shown by this Negro in serving his so-called oppressors." -Barthes p54

Movement of meaning



McCracken, 1986

Paradigmatic and syntagmatic relations





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