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Advertising:

Its role in managing both consumer demand and consciousness.

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Introduction

Advertising is an enormous puzzlement and people who work in the industry have difficulty proving that it works, especially in the long term. However, there seems to be a consensus in the business world that it is necessary and that advertising campaigns are worth the huge amount of money they often cost. Until recently, few business people outside the big consumer-goods companies got excited about brands.....No longer. The world is increasingly becoming more homogeneous in cultural terms and the bigger brands are the first to benefit. Branding is no longer restricted to fast-moving consumer goods(FMCG) markets as all around us we see that service, industrial and pharmaceutical companies are turning to branding for their competitive thrust. In the first chapter I will look at marketing and how it begins with trying to establish an understanding of consumer needs both functional and psychological. I will also explore the process of how marketing encapsulates those needs in brands and communicates them in the marketplace through the medium of advertising.

Advertisements provide us with a structure which is capable of transforming the language of objects to that of people and vice versa. In the second chapter I will attempt to analyse the way that structure functions. Advertising reconstructs sets of events from physical, socio-historic and technical planes, avoiding real issues within society and reinforces our own social bonds, ideologies, values and beliefs. I will look at the ideological role of advertising in our society in the way that it lines up an attributed consumer-ego(the 'you' to which the ad speaks) with a symbolised commodity.

Chapter three concerns a case study of the Esat Digifone network launch on the Irish mobile telecommunications market in

March 1997. I will look at how Digifone went about successfully applying their marketing objectives and how they established their brand as a distinct personality with Irish consumers by means of a very creative advertising campaign.

In my conclusion I will summarise, evaluate and conclude on what I wrote in the thesis. I will question the morality of symbolic advertising and give my own ideological stance on it. I will also offer some suggestions as to how advertising could be applied to improve the quality of life in our society. Advertising is too often taken for granted when it should be taken to pieces. I hope that in reading my thesis you will gain a new insight into how advertising shapes our society and culture in which we live.

Chapter I

--- The process of building consumer perception

Technology, mass communication and travel are the powerful forces embracing globalisation and driving the world towards a single converging capitalist consumer culture. The economic relationships, mode of production, are the base or determinant elements that characterise the social, cultural and political arrangements of our society. Effective 'demand management' maintains our capitalist economic system by supporting high levels of credit buying, affirming market confidence and sustaining the pace of increasing consumption. Marxist writing is concerned with the 'dominant material relationships' valued by capitalist society, where such ephemeral needs as information, entertainment and status are far more motivating than the basic human needs of food, drink and shelter. Simultaneous expansion of our system and technological developments in assembly line production of consumer durables means that we must consume more and more to meet the needs of the productive process for the good of our economy. "Our society is under no pressure of immediate necessity to buy a very large share—perhaps as much as 40% of what is produced." (Packard, 1958, p. 20) This has led to much more emphasis being placed on the role of marketing in relation to the management of any business today.

As large multinationals continue to extinguish smaller businesses in our new commercial reality, companies are compelled to compete in a global market for standardised consumer products in order to benefit from economies of scale in production, distribution, marketing and management. Commonalties of consumer preference, the 'homogenisation' of wants, in our emerging new world culture is resulting in a growing sameness of products and increased standardisation overall. In response to the converging consumption patterns, especially concerning areas

where goods and services are basically the same, companies look to marketing and brand management for their competitive thrust to win customer purchase decisions.

Marketing can be described as the process through which an organisation achieves its corporate goals by adopting its product and/or services to the needs and wishes of its consumers. The basis of marketing is information gathering; to bring the customers point of view into the organisation. It is about understanding two levels of demand: needs, which define the boundaries and the critical success factors of a market; and wants, the 'extras' which are valued by consumers and are used by them to differentiate between alternative products. It is more of a 'concept' or 'philosophy' rather than a subject, concerned with decisions in four areas known widely as the 'marketing mix' or the 'Four P's', product, price, promotion and place(or distribution). Marketing is the management process used by companies to identify their target market. It enables companies to become more customer responsive by giving a clear idea of what benefits are sought by their customers and those that the company offer.

Because of society's ever-changing wants and media fragmentation, marketers no longer rely on traditional 'nose-counting' statistics(demographics) but increasingly apply a depth approach, using psychiatric and psychological techniques, to gain an understanding of the unthinking habits and purchasing decisions of individual consumers. By adopting psychographic segmentation schemes instead of demographics, marketers are able to develop detailed profiles of each population segments attitudes and beliefs. These schemes allow marketers to aim their offers directly at consumer motivations rather than external characteristics and they can be looked at as enhancements of the old general demographic schemes. VALS(Values and Lifestyles) is the most widely used psychographic approach and it is based upon whether a person is outer-directed(ie, takes their standards and tastes from those prevalent in society) or inner-directed(ie, develops their own individual standards).¹

Designed by SRI International(Stanford Research Institute), VALS divides society into five basic segments: Belongers, Emulators, Emulator-Achievers, Societally Conscious Achievers and the Need-Directed. Belongers are the conforming conservatives who staunchly defend the status quo and who believe in God, country and family. Marketers target Belongers through advertisements that offer a world of idealised images and reinforce the warm glow of familial living. Emulators are that small but impressionable group of young people in search of an identity and who will do almost anything to fit in. Marketers prey on their insecurity through advertisements which offer solutions to postadolescent dilemmas and give reassurance of group acceptance. Emulator-Achievers are those materialists that have reached middle-class success and still seek even greater financial rewards from the system. Advertisements that transform everyday items into trappings of success are used to convince these compulsive consumers that by purchasing certain products they will be seen as the modern aristocrats they seek to be. Societally Conscious Achievers share a practical world view, caring more about inner peace and environmental safety than about financial success and elegant surroundings. To win the confidence of this market segment advertisers tell them softly, in their own iconoclastic language, that their low-key values make sense. The Need-Directed are the dirt-poor; the people struggling to sustain themselves on subsistence incomes. As far as marketers are concerned, the Need-Directed don't exist as they are the people who are least affected by advertising.²

Drawing from the insights of co-operative scientists, economists and business consultants, today's advertising executive has become more of a scientist than an artist, relying on reams of research data rather than individual imagination to induce people to buy their products, services, ideas, candidates or goals. In situations where there is little difference between products, purchase decisions don't occur entirely on a rational and conscious level, meaning that the way a customer feels about the product becomes very important. Marketers find that feelings

for products are hard to define and not easily articulated because they are complex, emotional and based upon long-term relationships.³ To gain an understanding of what motivates people to make choices, marketers continually use strategies inspired by the science of motivational research(M.R.) to probe the unconscious and subconscious mind. Depth-probing M.R. methods of merchandising were pioneered during the fifties by Dr. Ernest Ditcher(Institute for Motivational Research, Inc.) in America, who searched for insights into the development of conditional reflexes and motivational 'triggers of action'. Marketers began turning to branding to establish distinct images and appealing personalities for products because they felt that if "people couldn't discriminate reasonably, they should be assisted in discriminating unreasonably, in some easy, warm, emotional way".(Packard, 1958, p. 47)

A brand signifies the goods/services of one seller or group of sellers and differentiates them from those of competitors. Brand differentiation is driven by positioning to meet the intangible or emotional wants of consumers and by creating this differentiation in consumer minds, marketers build brand loyalty; creating the situation where brand personality triumphs over brand performance.⁴ Most people already possess perfectly usable products so branding is used to create psychological obsolescence and to 'stimulate' consumer buying. A Brand acts as a gestalt, a form of mental shorthand, concerned with how customers perceive and buy things. Market leading brands are very difficult for competitors to copy, they are resilient under pressure and tend to have higher profit margins. A successful brand must offer the consumer superior perceived quality. It must be managed consistently over a long period to develop a position or personality. "A brand must be a blend of physical, rational and emotional appeal with a strong personality, presenting a clear proposition to the market and offering benefits of value to the consumer."(Arnold, 1992, p. 27) The summary personality must be instantly recognisable through consistent use of a symbol or 'property', such as Tony the Tiger, Nike Swoosh or the green

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Perrier bottle and logo. Choosing a brand is time-saving and gives the consumer a risk-free choice. Brands deliver customer preference and loyalty, the key to success.

Branding is virtually synonymous with marketing and brand management is only possible when organisations are market-focused. In determining a brand's market success, marketing managers should have a strong understanding of the overall brand proposition and the key elements of the essence, benefits and attributes that the brand offers. The responsibility is usually left to one manager (usually called the Brand Manager or Production Manager) to look after the brand by protecting it from any immediate concerns of the company. Brand management integrates the different decision dynamics of a company and the customer. It is mostly concerned with making a sequence of marketing decisions to balance a variety of inputs, including R&D, production, accounting, sales and marketing. Brand management is an incremental process and must start with the background context of a brand in order to reach valid conclusions. Customer purchase decisions should not be looked at in isolation. Any decision concerning an advertising spend needs to be supported by information regarding the target market and existing brand perceptions. Any decisions after that must be informed by what needs and wants are met by the brand and what is the precise nature of its competitive advantage.⁵

Business strategy and the strategies of brand positioning are closely linked. The key to a successful strategy begins with market analysis. Creating an updated detailed map enables brand management to understand its market and the dynamics of competition. Market research information can be applied to a brand situation analysis giving a breakdown of a brand's anatomy and how its attributes are contributing to its overall market position in relation to competitors. Once the current positioning is clearly understood, brand management can then target future brand positions. The most common failure of strategy is in the area of implementation so it's invaluable for companies to test individual elements of the marketing mix or to test the whole

offer in a limited area before putting it on the market. Brand management has developed practices for testing the marketing mix. Continual planning and evaluation of marketing activity is the basis for on-going market analysis and enables companies to become more market orientated by giving a clear plan of trends and timing of customer behaviour.

Brand management is a continuing loop of activity because the information gathered in tracking the brands performance is exactly what is needed for market analysis. Market research is not a science and it functions to reduce risk by aiding management decisions. Good management of the research effort is vital as market research often stifles innovation. We see that with effective brand management companies can set market objectives and target future brand positions. Advertising, accounting for most of a brands budget, is the powerful medium that provides the means for companies to achieve marketing objectives and to build brand personalities.

Advertising is basically the commercial communication between buyers and sellers. Its immediate economic role is to sell commodities and without it no market can function.⁶ Advertising maintains effective demand and enhances potential buyers responses by means of continuously creating consumer anxiety. The bulk of advertising covers exactly the areas where goods and services are the same; cigarettes, breakfast cereals, perfume and washing powder. In chapter two I will be exploring how advertising appeals to our reason and emotions by enhancing product offerings, such as better availability, quicker delivery, larger range of types, size or colour, better customer service, etc. Everywhere we turn we see how society has become one vast promotional vehicle with efforts being made through newspapers, television, radio, theatre, billboards, magazines and the internet, etc. to persuade us to consume.(Wernick, 1991, p. 100) Various research projects concerning promotional expenditure in relation to brand market share(A:S ratio) show that companies investing more in advertising enjoy superior quality image, higher market share and better profitability.

When companies decide to embark on an advertising campaign they usually look to the advice of advertising agencies for their marketing expertise and creative skill. Ad agencies formulate campaign strategies, frequently employing the range of skills that design studios, production and post-production houses can offer to make ads and commercials. Ad agencies traditionally work by a commission system and as agencies they receive percentage discounts on whatever media time or space they buy. Some of the world's most successful ad agencies grew from New York's Madison Avenue, including J Walter Thompson, Young and Rubicam, Ogilvy and Mather, to name but a few. The running of an ad agency involves the skills of directors, accountants, marketers, count holders, media planners, copywriters and designers. However, the industry workforce is actually quite small when compared to the huge budgets continuously spent on advertising.

An advertisement is an exercise in communication and any communication is made up of several elements. The planning, budgeting and execution of an ad campaign is a very skilled business. The process usually begins with the agency gathering the necessary information concerning the product or service on offer, the target market, the communication objectives, the budget allocated and any marketing strategies or promotional activities currently in place. Advertising campaigns are developed in stages beginning with the generation of ideas and messages, then to the stage where the proposals are evaluated and then on to the final stages of production. The media planning challenge is to decide on, with a given budget, what the most cost-effective combination of reach, frequency and impact to buy. Good planning and control of advertising depend on measures of effectiveness because it is through customer feedback that any assumptions made about media impact may be examined from time to time. Coming from a design background, I see the role of creativity in advertising as becoming increasingly more important in engaging consumer attention amid all the 'noise'. Marketing is unable to divide 'creativity' into different levels in

relation to the grabbing of consumer attention and so promotions are worth only what they achieve against their market objectives.

The management of promotion is becoming much more complex and important. With increased advertising literacy of consumers and saturation of advertising in the fragmenting media, it has become impossible to reach consumers with one exposure and advertising is now shifting in the direction of knowledge based marketing.⁷ Huge customer databases enable companies to develop more subtle methods of promotion, including sales promotions, telemarketing, face-to-face selling and direct mail. Such 'below-the-line' activities as product design, packaging, supporting literature and brochures are becoming increasingly important in building consumer perceptions. The sheer volume of advertising, along with developments in the area of marketing and M.R. has led to a fiercer battle for 'share of mind'. However, even with increased improvements constantly being made in the gathering of marketing information it would be false to assume that there is any single reason why people buy-or don't buy-a product. Advertising and Marketing are mechanisms for delivering to consumers-for better or worse-the goods and services they want and anybody involved in the profession has a responsibility to the public.

"All of us who use the mass media are shapers of society. We can vulgarise that society. We can brutalise it. Or we can elevate it."(Meyers, 1985, p. 39)

Endnotes:

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Chapter 2

Selling us ourselves

Promotion is a communicative act, crossing the line between advertising, packaging and design. It is also applicable to activities beyond the domain of competitive commercial exchange. In a restricted sense it means any kind of propagation(including that of ideas, causes and programmes) and it reflects a historical tendency to acquire an advertising character. Advertising is a vast phenomenon, diffused throughout every part of our capitalist culture and by its immediate economic role as a subsector of the culture industry it functions as part of a wider process of cultural commodification. The whole media product is an advertisement; it is a functional and financial system of mutual dependency in which advertising revenue underwrites a proportion of media production and distribution costs in return for the latter's providing a ready-made audience before whom to present the ads. It has become virtually co-extensive with our produced symbolic capitalist world that the range of cultural phenomena serve to communicate a promotional message. The space between the paid ads, the 'real'(non-advertising) content, must draw consumer attention to the ads by providing good selling medium which entails the same sheen of consumerism and the same conventional values which characterise the ads.¹

At the same time, promotion(as a noun) is a type of sign and the promoted entity is its referent. This refers us to a whole communicative function which is associated with a much broader range of signifying materials. Advertisements involve a meaning process because they must take into account not only the inherent qualities and attributes of the products they are trying to sell but also the way in which they can make those properties mean something to us as consumers. They provide us with a structure that is capable of transforming the language of

objects to that of people and vice versa, a structure in which we, and those objects, are interchangeable; they sell us ourselves.²

The fundamental differences between people in our society are class differences and these differences are created by the role that a person plays in the process of production. Advertisements replace class with the distinctions made by the consumption of particular products and avoid the real issues of society, those relating to work: to jobs, wages and who works for whom. They create systems of social differentiation which are a veneer on the class structure of our society. The basic issues in society which do concern money and how it is earned, are sublimated into 'meanings', 'images', 'lifestyles', which can be gained by products, not with money. In our society we identify not with what we produce but with what we consume. "Overall, then, the commercial requirements of cultural adaptation and the political requirements of social control combined to make advertising strategic not only in the management of consumer demand, but in the management of consciousness." (Wernick, 1991, p. 25) To grasp the full significance of advertising for contemporary culture and its relation to the processes of social reproduction and control we need to analyse the way in which the structure functions in terms of getting messages and meanings across to consumers. I will begin by drawing from semiotics (the science of signs and meanings), the area of study concerned with the production and exchange of meanings in our culture.

Communication is diverse and multi-faceted and can be defined as social interaction through messages. It is central to the life of social and cultural phenomena, involving objects or events with meaning, and hence signs. When people communicate they create messages out of signs. The sender's message (text) stimulates the receiver (reader) to create meaning relating in some way to the meaning generated in the sender's message. The reader helps to create the meaning of the text by bringing to it their experience, attitudes and emotions. Signs are artifacts, words or acts that refer to something other than themselves,

that is they are signifying constructs and it depends upon a recognition by its users that it is a sign. "Signs are only signs in their actual process of replacing something and they depend for their signifying process on the existence of a receiver to create meaning." (Williamson, 1978, p. 41) Signs are defined by a network of relations called codes. Codes are the systems into which signs are organised and they determine how signs may be related to each other.³ Some examples of codes include systems of language, writing, deaf sign language, symbolic rites, polite formulas, military signals, etc.

Modern semiological analysis can be said to have begun with American philosopher C. S. Peirce and Swiss linguist F. de Saussure (1857–1913). Peirce focused on three aspects of signs—their iconic, indexical and symbolic dimensions, each of which shows a different relationship between the sign and its object, or that to which it refers. Saussure, on the other hand, sees the sign consisting of its physical form plus an associated mental concept, meaning that the sign relates to reality only through the concepts of the people who use it.⁴ Concepts have meaning because of relations and they are defined not by their positive content but negatively by their relations with the other terms of the system. "Nothing has meaning in itself." (Berger, 1982, p. 18) Saussure was also concerned with the way signs related to other signs and he saw a sign consisting of a signifier and a signified. The signifier being the sign's image as we perceive it,—the signified being the mental concept to which the sign refers. I will now look at a Digifone advertisement (Fig. 1) for Esat Telecom, the company whose advertising campaign is the basis of my case study in chapter three, in terms of its signifiers and what is signified.

The ostensible meaning of this ad is that Digifone mobile phones are part of our lives even though we are given no product information or narrative to link cyclists, business people or a family gathering to mobile phones. The advertisement does not create meaning initially but requires us to make the



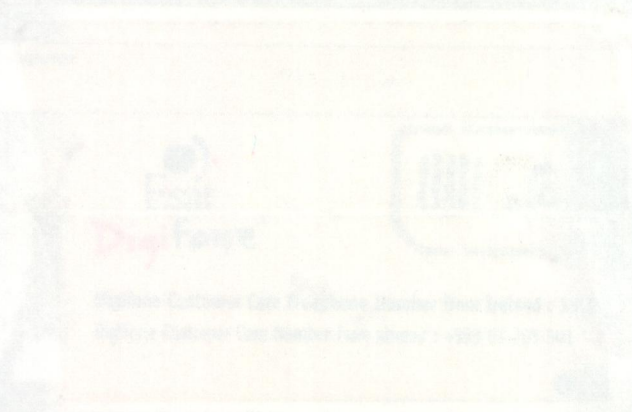
Fig. 1 Esat Digifone advertisement.

The ostensible meaning of this ad is that Digifone mobile phones are part of our lives even though we are given no product information or narrative to link cyclists, business people or a family gathering to mobile phones.

Fig. 2 Esat Digicard.

The gold chip on the card is placed inside the mobile phone.





connection; and it isn't until we complete the transference ourselves does meaning exist. The images are arranged together in term of an assumption that they have the same meaning, but in fact it is only in the advertisement that this transference takes place. By using another already existing sign system, the ad appropriates a relationship that exists in that system between signifiers(family, cyclists, business person) and signifieds(enjoyment, leisure, affluence) to speak of its product in terms of the same relationship. Images, ideas or feelings then become attached to certain products by being transferred from signs out of other systems to the products, rather than originating in them. "The technique of advertising is to correlate feelings, moods or attributes to tangible objects, linking possible unattainable things with those that are attainable, thus reassuring us that the former are within reach."(Williamson, 1978, p. 31)

The Digicard advertisement provides a 'meta-structure' where meaning is not 'decoded' within one structure, but transferred to create another. There is two systems of meaning involved: the 'referent system' and the product's system; in Digicard, the world of success and the world of mobile phones respectively. The actual point of exchange is itself devoid of content; a relationship(one of difference and contrast) is translated, but not an inherent 'quality'. Advertisements constitute a vast meta-system, constantly translating between different systems of meaning which we learn and carry with us in our unconscious and subconscious mind. These 'Referent Systems' are ideological and draw their significance from areas outside advertising and the very fact that we make the exchanges to get meaning, we regenerate the ideology. The work of the signifier in the process of meaning is as much a part of the ideology and social convention as the more obvious signifieds.⁵

Ideology is an ambiguous and contested word which can be defined as the system of beliefs characteristic of a particular class or group or as the general process of the production of meanings and ideas in society. It based on false assumptions and refers simply to that level of reality, at once individual and

collective, subjective and objective, at which people orient meaningfully to their world. "Ideology is the meaning made necessary by the conditions of society while helping to maintain those conditions." (Williamson, 1978, p. 13) Any system of values constitutes an ideology and the only way that their commonality can be established and maintained in a culture is by their frequent use in communication. Ideology is precisely that of which we are not aware, we are active in it and we constantly recreate it.⁶

In using the signs, we maintain and give life to the ideology, but we are also formed by that ideology, and by our response to ideological signs. The meanings we find in a sign derive from the ideology within which we and the sign exist: by finding these meanings we define ourselves in relation to the ideology and in relation to our society. "Advertising is a major institution for the circulation and distribution of ideological values but unlike previous dominant institutions, like churches, schools and the ceremonials of Law and State, its *raison d'être* is not as a socialising or propagandising agency at all." (Wernick, 1991, p. 25) Advertising's main aim is to sell commodities and those that shape and transmit its symbolic material have no interest in what, ideologically, that material might mean. It makes no difference whether an advertisement employs rational or irrational arguments once it is successful in persuading potential customers to purchase the commodities being promoted. In this respect, all advertising, even the most informational and rationalistic, is ideological because it places the reader in the role of buyer/consumer.

Advertisements call upon us as receivers to create meaning as they speak to us, we simultaneously create that speech, and are created by them as their creators. They create an 'alreadyness' of 'facts' about ourselves as individuals: that we have certain values as consumers, inviting us to 'freely' create ourselves in accordance with the way in which they have already created us.⁷ The Digicard advertisement is, like all other acts of communication, taking part in the normal ideological process of

signification and in this case, the preferred meaning will come easily to most. The bias in contemporary advertising is difficult to spot as we see how this particular ad sets out to construct a personal and social identity for its potential users. The reader is invited to assume a successful middle-class identity to be on the same social level as the individuals that comprise the ad in order to arrive at the meanings that the advertisement itself prefers. This is ideology at work although for the affluent market segment targeted by the ad, its feel-good nature may not seem ideological at all.

The Digicard ad could be aimed at everybody or nobody because there is materially so little to differentiate the symbolic individuals that have substitute hard product information. With reference to imagistic advertising Judith Williamson writes:

Symbolic advertisements impinge on their addressee's sense of identity, orientation and purpose by infusing commodities with cultural and psychological appeal in order to increase the symbolic gratification to be gained from consuming/having those commodities. The commodity that symbolic advertisements project as the object of desire is simultaneously presented as a cultural symbol charged with social significance: the ego they seek to engage as the subject of desire is induced to adopt the socio-cultural identity attributed to those who already use the product.(Williamson, 1978, p. 31)

To examine just how we are created by symbolic advertisements and how we create ourselves in them, I will look more towards the area of psychology than the area of signs although they are both inextricably connected: and it is ideology that connects them.

The 'Digifone' is both a mobile phone we can buy and use and a sign with mythological and psychological value. The product for sale is represented in such a way that it doubles as a signifier for the special significance it is given in the advertisement. There are always two referents, and two signifying

operations: one for the product and a second for what it is meant to mean. Symbolic advertising fuses and confuses these two meanings to link consumer goods with cultural symbols. There are also two axes along which the product 'means'; there is the process of its gaining meaning in the transaction we make between signifiers (affluent lifestyle and mobile phones); and it signifies us; the individuals in the ad represent and replace us. This appellation itself involves an exchange; between you as an individual, and the imaginary subject addressed by the ad. I have shown how we give meaning to advertisements by using Digicard as an example where we are given signifiers and are required to make a signified by exchanging them. We recognise certain signifiers from the referent myth systems and by making the exchange we create not only meaning, but also ourselves. The meaning exists in us when we make the exchange which puts us in the space of the signified. By making the exchange we take part in the ideological process and we are active in creating the ideology when we create meaning. The emergence of ideological values in the transaction of significance in an ad necessarily implies the existence of a subject and necessarily assumes a particular spectator.⁸

Ads project to an imaginary subject composed in terms of the relationship between the elements within the ad. The relationship between 'ideology' and 'subject' is one of simultaneous interdependence. To grasp the place of ideology in symbolic advertising we must look at how, and with what orientational implications, its message lines up an attributed consumer-ego (the 'you' to which the ad speaks) with a symbolised commodity.⁹ This 'you' is described as the essence of appellation (whatever you are called, you must already be), and it is the process of ideological apparatuses calling individuals 'subjects'. The advertisement addresses us as already subjects and assumes that we hold existing values. We can only act as subjects but we can choose, but only between given alternatives. We cannot choose not to buy. 'You' are created by the advertisement and become its currency in the process of using it:

you are signified by the very fact that you give it significance, in the process of giving it significance. Since we ourselves are part of the meaning, we can only make the exchange at the price of being appellated. Ideology functions in advertisements to give us assurance that we are separate individuals, with taste, choosing to do what we do, so that we will act in accordance with these implied beliefs and purchase the product.

Things, products, can mean for us, substituting reality and real emotions. They are lifted out of our physical reality and absorbed into a closed system of symbols; thus alienating us from them. Feelings become bound up with products and we buy in response to the advertisement, by recognising ourselves as the kind of person who belongs to a particular group that uses a particular brand. We must have already chosen when we buy, otherwise the advertisement hasn't worked. Ads appeal simultaneously to us as different from other people and as similar to them. They endeavour to connect a mass of people with a product, to identify them with it as a group, which can only be achieved by connecting them with the product as individuals, one by one. We are appellated as unique, as already part of a group, a group which doesn't actually exist. The 'you' in advertisements is always transmitted plural, but we receive it as singular.¹⁰ By purchasing an Esat mobile phone you take place in an exchange, not only of money but also of yourself for an Esat Person. You become special, yet one of a group; however, you do not meet these others, except in the advertisement. This is exactly what all ads do because of their imaginary receivers: they address different people as one unified subject, transforming heterogeneous people into homogeneous consumers. Appellation prevents us from recognising other people contiguous to us; it only allows us to see forwards, into the ad. We are created not only as subjects, but as particular kinds of subjects, by products in ads.

When people are signified as different, the products then become signifiers of difference (a Digifone person is not an Eircell person). We have thus been made to create the differences

between products which then differentiate us. We differentiate ourselves from other people by what we buy and in doing so we become identified with the product that differentiates us. The process of advertising which offers us an image of ourselves that we may aspire to but never achieve can be looked at in terms of what Lacan calls the 'Mirror Phase', a shorthand for all social and external reflection of the self. For Lacan says that the ego is constituted, in its forms and energy, when the subject fastens to an image which alienates them from themselves so that the ego is forever irreducible to their lived identity. "Advertisements alienate our identity in constituting us as one of the objects in an exchange that we ourselves must make, thereby appropriating from us an image which gives us back our own value." (Williamson, 1978, p. 64) They set up, in our active relationship towards them, the functional creation of an impossibly unified self: an Ego-Ideal. They suggest that you can become the 'objectified' image of yourself which is portrayed in the ad.¹¹

An advertisement dangles before us an image of an Other, but invites us to become the Same: capitalising on our regressive tendency towards the Imaginary unity of the Ego-Ideal. In offering us symbols as the objects of unity they ensnare us in a quest for the impossible. Ads make up a fundamental imbalance: between one sign and another, between the signified other and the self. It is our desire which stops us from recognising the boundary between the Imaginary and Symbolic; that the advertisement is not what it represents. In order to get back the parts of us that advertisements claim as separate, we must buy them and 'recreate' ourselves from the 'spare parts'. We are both product and consumer; we buy the product, yet we are the product. Advertising enables us to become artists, creating different images of ourselves by what products we buy.¹²

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7. WERNICK, Andrew, *Promotional Culture*, London, Sage, 1991, p. 31.
8. WILLIAMSON, Judith, *Decoding Advertisements*, London, Marion Boyars, 1978, p. 44.
9. WERNICK, Andrew, *Promotional Culture*, London, Sage, 1991, p. 31.
10. WILLIAMSON, Judith, *Decoding Advertisements*, London, Marion Boyars, 1978, p. 45-54.
11. WILLIAMSON, Judith, *Decoding Advertisements*, London, Marion Boyars, 1978, p. 63-65.
12. WILLIAMSON, Judith, *Decoding Advertisements*, London, Marion Boyars, 1978, p. 70.

Chapter 3

Case study: Esat Digifone

The entry of Esat Digifone to the Irish mobile phone market is a classic example of a company placing emphasis on marketing and advertising for their competitive advantage to position their brand against an already established brand. The Digifone brand is a blend of physical, rational and emotional appeal, presenting a clear proposition to the Irish market and offering benefits of value to potential customers. Digifone clearly understood their market and their successful advertising campaigns enabled them to achieve their set marketing objectives within a very short time. What Digifone offered was not at all different to what was on the market already but by establishing a distinct brand personality they successfully stimulated many Irish consumers into using their service. Digifone demonstrates that a brand which offers certain values or images over and above the physical product, is more likely to elicit customer loyalty.

The State decided in April 1995 to issue another Irish mobile telecommunications license. It was left in open competition for six months to whatever group to decide to pitch for the license within that time. A judging panel was put in place to represent the State in looking at the final project reports, presentations and solutions of each group that put forward a proposal. Judging decisions regarding each entry were based on proposals concerning feasibility, network coverage, project time scale, service quality, costing budget, long-term outlook, marketing and advertising strategies, etc. Major companies such as Motorola provided stiff competition for Esat who proved themselves strong adversaries by winning the license. On the 21st of March 1997, with a countrywide launch, Esat Digifone became Ireland's new mobile phone network. The first to compete with Eircell, the state owned monopoly which had been

in business for over ten years previously. Esat Digifone is an independent company, owned 45% by Esat Telecom Holdings, 45% by Telenor, and 10% by IIU. Telenor, Norway's state telephone company, is a world leader in GSM communications and mobile network technology.

For almost a year before they launched, Digifone set about building the network infrastructure by setting up base stations throughout the country. Using existing masts and sophisticated radio-planning equipment, Digifone were able to build an independent state-of-the-art high performance network, offering superior call quality, advanced features, call security and international roaming. They made history by launching with over 80% population coverage—the highest ever for a new GSM operator.(Fig. 3) Digifone strategically planned its network to provide coverage where it would be needed most—including all the major cities, towns and the roads that link them. Within six months, Digifone gained a strong foothold in the Irish mobile phone market and has now grown to become one of the largest private projects ever undertaken in Ireland, employing almost 400 people with over 250 Digifone Dealers nationwide¹ Although Digifone's launch prices were set at a parity to Eircell's and the product and services that they offered were similar to those which Eircell offered, Digifone were strategically sound in ensuring the successful launch of their brand on the Irish market. I will explore how they went about differentiating their products and services from those of Eircell by applying marketing objectives which they initially set during their bid phase.

Prior to Digifone's launch the mobile phone market was dominated by Eircell. In September 1995 Eircell decided to change their identity to enable them to be promoted as a brand. So by the time Digifone launched, Eircell was becoming a recognised name for the growing numbers that were beginning to use GSM mobile phones. The task for Esat was to launch Digifone as a major brand in this firmly contested marketplace. Drawing from human resources at both Esat Telecom and Telenor, Digifone established their own marketing team from the outset of



Coverage indicated in Northern Ireland is not Esat Digifone coverage. When using your DigiCard in this area, roaming charges will apply.
Coverage indicated on the map applies to handheld phones only. If you are using a car phone, there will be extended coverage outside these areas.

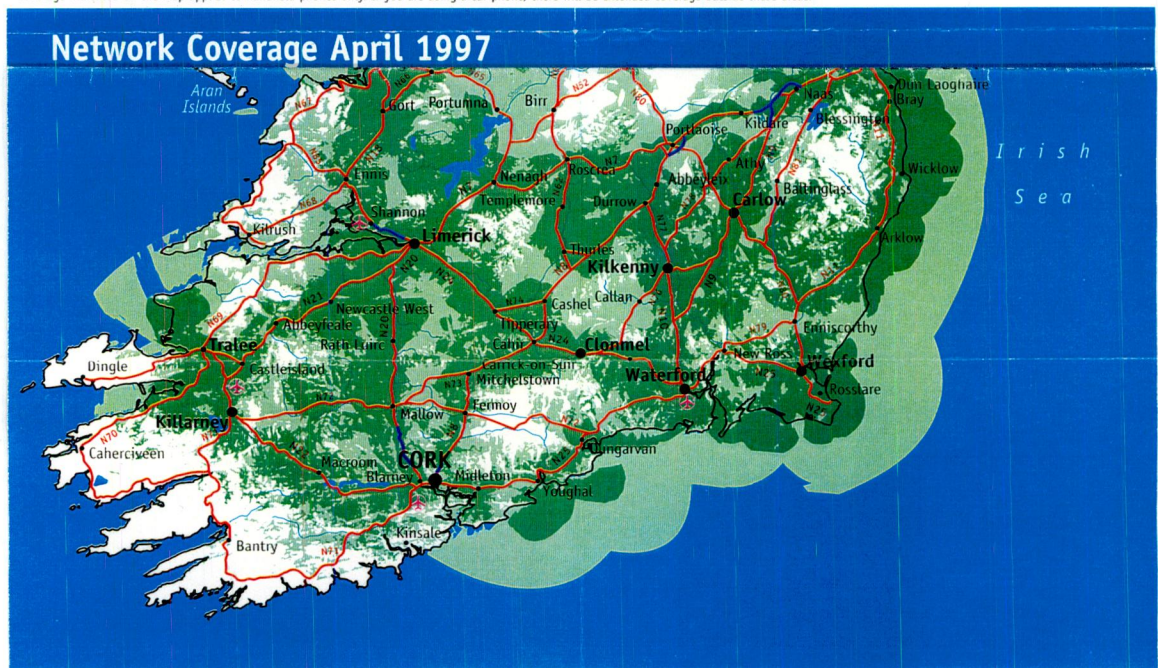


Fig. 3 Esat Digifone network coverage map.

Esat Digifone made history by launching with over 80% population coverage—the highest ever for a new GSM operator.

the bid phase. Derek Hanely was the marketing manager representing Esat Telecom and Heléna Sandberg was the marketing manager representing Telenor at Digifone. The Ideas Company were also called upon to give insight into Digifone's proposed marketing approach in relation to their launch campaign during the bid phase. Digifone used a sophisticated market research system to gain an understanding of how they would be perceived by Irish consumers and what motivates their purchase decisions. During their bid phase they created a model of buyer



behaviour that progressed from awareness of the brand, through considerations for purchase to actual usage. Digifone also had a measurement of 'wants'(purchase criteria) in relation to a mobile network which they used to get a picture of the type of retail outlet they wanted for their brand image.² Digifone's first six month objective for penetration was set at 20% and to 40% after one year. Two strategic issues loomed large:

1. How was Digifone to attract customers to use their mobile phone services as opposed to those offered by Eircell?
2. How could Digifone attract existing Eircell customers to switch to using Digifone services?

The strategy developed to overcome these issues was to position Digifone as a superior alternative to the Eircell brand. This strategy entailed four distinct but interrelated components. First, from packaging to advertising support, Digifone was promoted in a very different style from the Eircell brand.(Fig. 4) In contrast to the darker colours, the photo realistic images and the rigid forms that Eircell advertising employed(Fig. 5, 6), advertising for Digifone employed colourful abstract graphics and lots of white space to denote honesty, modernity, innovation and excitement.(Fig. 7) Similarly, the packaging was designed in bright colours on white instead of the traditional mobile phone bias towards the darker colours of the spectrum.(Fig. 8)

Second, Digifone promoted user friendliness in their products and services to enable them to show consumers that the latest communications technology was available to everyone. The childlike gestural graphics used in their advertising campaign were in line with their philosophy of keeping their products simple to use, every feature could be clearly selected and easily understood.(Fig. 9) The same simplicity and fairness were at the heart of Digifone's two straightforward charging packages. DigiMax was tailored for people who made most of their calls during peak hours(8am to 6pm, Monday to Friday), DigiLite was

2000
3-11
1-11



Fig. 4 Esat Digifone identity.

Power of Seven was the design company that prepared the innovative Digifone identity for the license bid.

tailored for the people that made most of their calls outside business hours. Both packages were risk free and offered good value for money.(Fig. 11)

Third, Digifone were committed to providing a superior service from the very beginning. They included many useful services free of charge to their customers: nearest second billing, itemised bills, call barring, call waiting and a listing with Digifone Directory Assistance. Also available free of charge though attracting usage charges Message Minder(a-state-of-the-art voice mail system), DigiText(to send/receive text messages), DigiFax(to send/receive fax messages), Call Divert, and International Roaming. They also provided a Dropped Call Compensation scheme.³

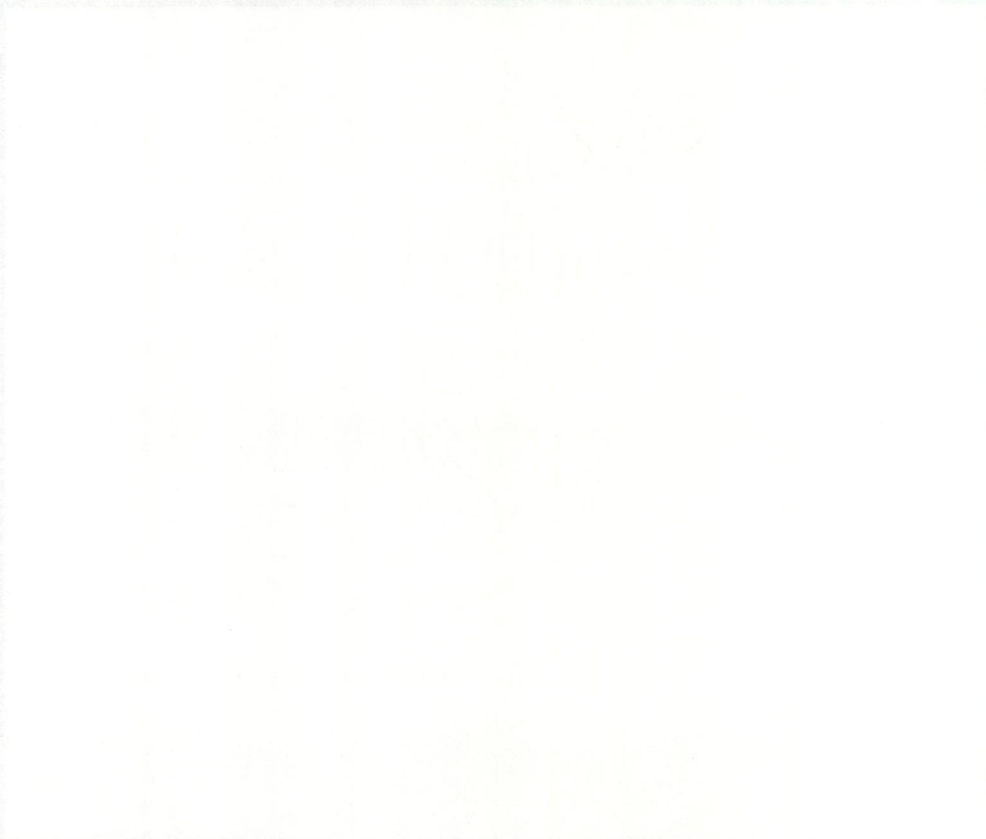




Fig. 5 Eircell identity.

Aidin Kenny at the Identity Business designed the Eircell identity.

Fig. 6 Eircell advertisement.

All of Eircell's advertising was based on this type of shape.





Welcome!



Fig. 7 Cover of Esat Digifone Welcome Pack.
Esat Digifone employed colourful abstract graphics and lots of white space to denote honesty, modernity, innovation and excitement.



Why Digifone?



Fig. 8 Cover of Esat Digifone Promotional Pack.

Esat Digifone's packaging was designed in bright colours on white instead of the traditional mobile phone bias towards the darker colours of the spectrum.



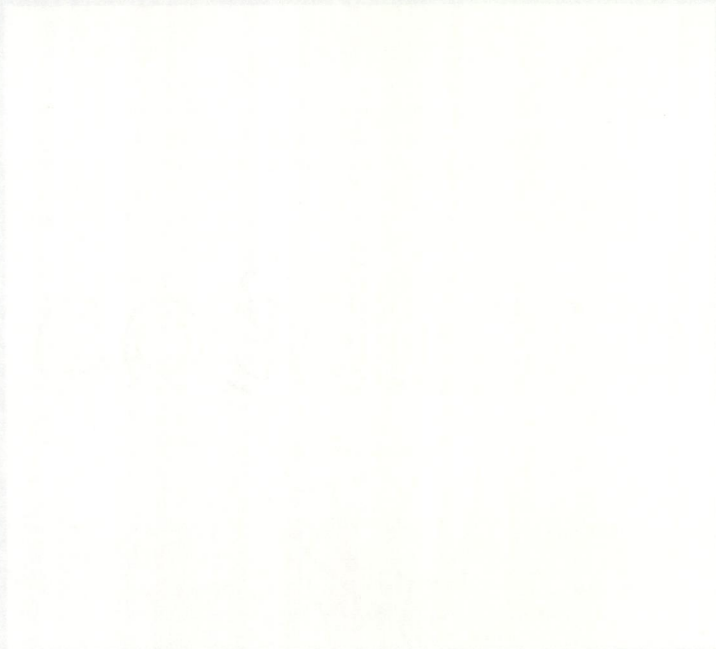


Fig. 9 Digifone Smile.

The childlike graphics were in line with their philosophy of keeping Digifone products simple to use.

Fig. 10 Digifone Umbrella.





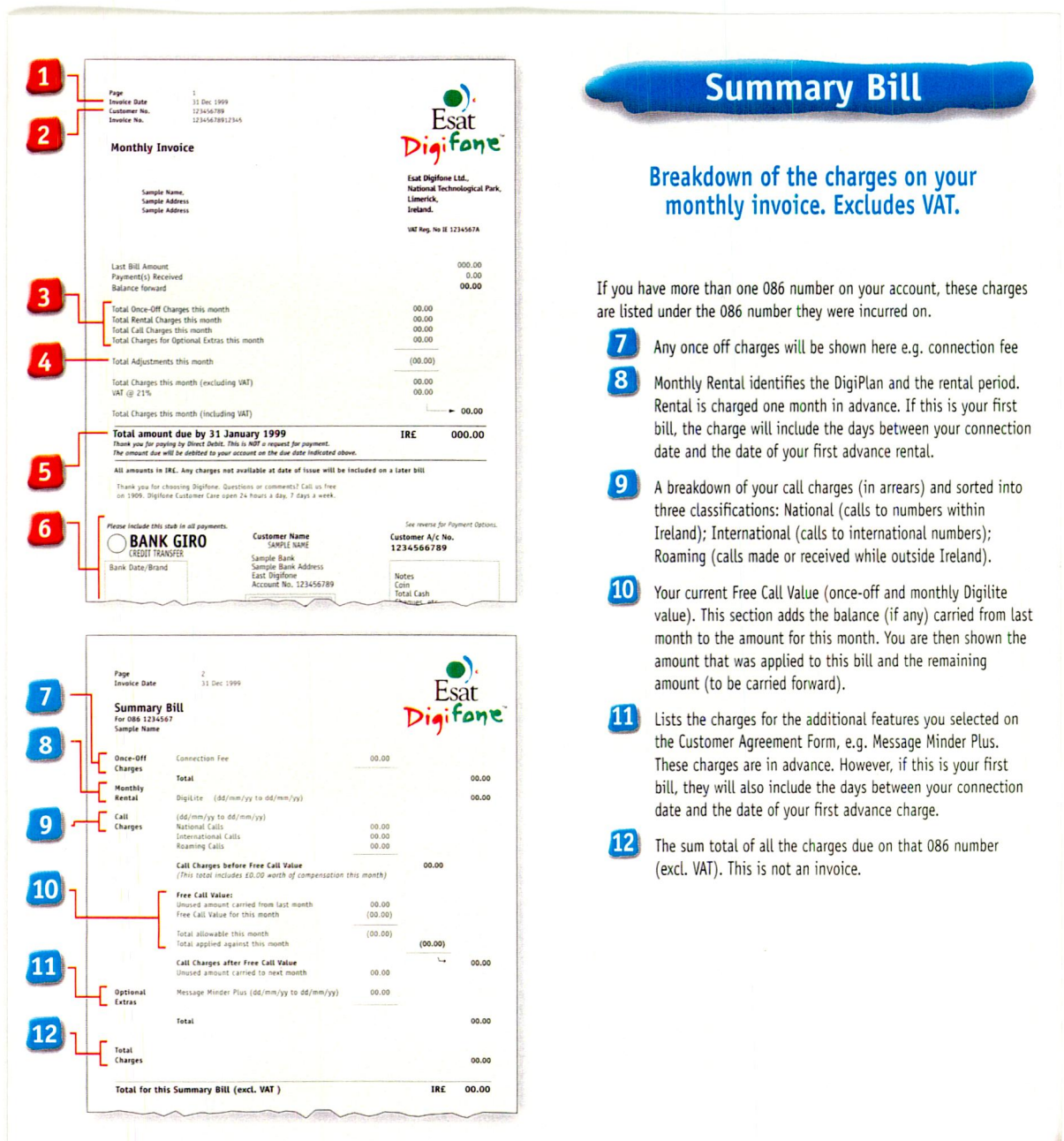


Fig. 11 Esat Digifone summary bill and breakdown of charges.
Simplicity and fairness were at the heart of Digifone's straightforward charging packages.



Customers also enjoy special low charges when calling other Digifone numbers. Digifone's campaign affirmed their commitment to lead telecommunications in Ireland; providing customers with the highest quality service, the broadest coverage and continuous network improvement.

Fourth, Esat were to set a new standard in Ireland for customer care services. International evidence showed that customer care was an important 'want' for those using a mobile network service. From the network to products and services, Digifone needed to define that customer care was at the heart of their philosophy. They aimed to make customer satisfaction the reason for choosing Digifone. Located in the National Technological Park in Limerick, Digifone set up a Customer Care Help-Line(1800 222 086) where all customer queries could be dealt with on the spot, at anytime. They also provided exclusively for their customers, an independent Digifone Directory Assistance service, providing information for national, UK and international directory inquiries. Digifone also made it possible that those connected to Eircell could switch to Digifone and still keep their existing GSM phone and number. The bulk of this fell to advertising, and outdoor, print, television and radio were chosen to bring all this communication across to potential customers.⁴

Advertising had a critical role to play in defining Digifone's positioning and credentials. Three objectives for advertising were laid down:

1. to create awareness of the launch of Digifone.
2. to communicate the brand's USP(unique selling point):
reliable coverage, user friendly network, real customer care
and value for money.
3. to help prompt customer trial.



Fig. 12 Digifone promotional images.

Using colourful abstract images to represent peoples lives, Digifone aimed to show that their service was also going to be part of peoples lives.



The primary target audience was defined as basically anybody that would need use of a mobile phone, particularly the 18–35 age group. Digifone's market analysis enabled them to identify their target group of customers and they were able to judge correctly how to address the emerging segment with their new offer. Digifone was designed to appeal to customers that wanted an honest, easy-to-use, risk-free, reliable network that offered 'value for money', thereby neatly encapsulating all the values that Eircell were failing to address.

Five months prior to the actual launch, Digifone began their very direct creative advertising campaign using outdoor and print. Several executions were developed to build up suspense and to inform potential customers that Digifone was approaching its launch date. Using colourful abstract images such as a Georgian door, a light bulb, an umbrella, footprints etc. to represent peoples lives, they aimed to show that Digifone too was going to be part of peoples lives.(Fig. 12) Their launch date was reinforced by an outdoor poster campaign asking potential customers whether they had 'heard the latest?' or were they 'ready for 086?' etc. The posters supporting the launch were colourful and eye-catching and an important branding tool for Digifone. The actual launch itself was again supported by a large advertising spend using outdoor, print, television and radio. The spend included customer connection promotions, packaging, point of sale promotional displays, below-the-line promotional material, etc. Power of Seven was the company that prepared the innovative Digifone identity for the license bid and they were responsible for most of Digifone's above-the-line promotion during the launch. Digifone also used an in-house designer and a company called Design Edge to work on most of the corporate promotional literature and below-the-line material. The same colour style and simple images that were used in their outdoor and television campaigns were also applied to all below-the-line promotions, including point of sale, customer information packs and stationery.

Customers connected to either Digifone or Eircell are provided with basically the same products and services. However, before Digifone launched the only service that had been on offer to Irish consumers was Eircell's analogue service(088). Market research carried out by Digifone showed that many customers were dissatisfied with the analogue service because it was continuously dropping voice calls and it was left to those customers to bear the cost when they re-dialled. The fact that Digifone provided a Dropped Call Compensation Scheme when they launched was one of the main reason why many people switched from Eircell to Digifone showing that market research can give insight into what customers might be looking for. When Eircell launched their allegedly improved GSM(087) service a large number of people decided to wait for Digifone to arrive on the market. Many consumers were deterred by the fact that connection to Eircell's GSM service would be more expensive than connection to the analogue service and in making the switch it would have been necessary for them to purchase a new type of phone, incurring extra cost.

When Digifone finally launched their GSM service(086) customers had the choice to shop around and inquire about they were offering in relation to reliable network coverage and service charges. According to customer feedback, many people seemed to find Digifone dealers far easier to approach than Eircell dealers who seemed to come across as very 'pushy' in promoting their service. What was also appealing for many people was the fact that as customers joining the Digifone network they would not be locked into a lengthy contract, in fact if they wanted to leave, they would simply have to give one months notice. If they joined Eircell they would be tied to a twelve month contract. Also, Digifone customer agreements were more straightforward and easier to understand than Eircell's which were complicated and involved a lot of paperwork. I am currently using the Digifone network and I am pleased to say that I am very happy as there has been no problems as of yet. Digifone's advertising campaign reinforced customer care as top of their agenda, but it

is quite obvious from their marketing approach that this wasn't just lip service because everything they have done has been customer driven. As Heléna Sandberg, marketing manager representing Telenor at Digifone said during our interview: "A company may have the nicest logo and the best advertising in the world, but if the service isn't up to it, the advertising won't hold."⁵

Having spent 16 million on advertising during the lead up to their launch and another 13 million on the actual launch itself, Digifone invested another 9 million into another campaign targeting the corporate market, behind the theme 'stand still and you're history'. The concept was managed by the Ideas Company and was released just weeks before the network launch. Over 200 billboards nationwide displayed a 'then and now' scenario, featuring an image of an old style telephone exchange contrasted with a fibre-optic cable.⁶ The television commercials also continued the same theme, highlighting the importance for businesses to use the latest telecommunications technology. By June 1997, Digifone's market share grew to 6% and by November penetration had reached 34% of the market, on target for its first-year objective. The success of Digifone was achieved despite significant adverse factors. During the year prior to Digifone entering the market, Eircell launched a huge advertising campaign throughout Ireland, attempting to connect as much of the market as they could to their network before Digifone launched.

Digifone's advertising was certainly noticed. The combination of high spend and brand memorability led to Digifone obtaining 86% awareness within two months of launching. Although it could be argued that Digifone's advertising success was entirely a function of media weight. However their soft sell approach, reflecting the friendly side of people, enjoyed popular support. Qualitative research carried out by Esat's marketing division, has revealed that this communication worked by offering customers an honest, reliable, value for money network and inviting them to join Digifone. The caring tone makes Digifone

more credible to customers who seek satisfaction and makes it more approachable for those that may be suspicious of the new technology. The colourful, youthful advertising tended to attract those who wanted a modern, innovative and dynamic network that would continuously improve on its service. Digifone's psychographic approach enabled them to aim their offer directly at customer motivations. The simple style of their advertising campaign and the generic images which they used to promote their offer appealed to both the Outer-Directed and Inner-Directed groups in our society.

Digifone prides itself on its approach to the Irish market as a dynamic, innovative and young company which has positioned itself strongly to lead the Irish mobile telecommunications industry. Esat Digifone's advertising worked very successfully and can be seen as an accurate translation of the core marketing strategy into a creative execution.

Endnotes:

1. ESAT company document, The Digifone Story, received from Esat, Dublin, 1997.
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Conclusion

We are the ideological subject of all advertisements as they rely on ideological assumptions made about us as consumers. In line with an identical marketing logic, the values that advertisements express are updated and continuous with our own. Ads naturalise and reinforce those values by representing them as just part of visual furniture. This assumption that those values are so basic, so widely shared, so natural that they don't need referring to enables ads to link products symbolically to our whole world of social values. However, this relation is two-way; by accepting the selling messages of ads, we accept the values that they presuppose. Ads give themselves the status of the natural for which there is no alternative; their ideological frame of reference is not assumed to be questionable.¹ In my view, exposing the arbitrariness and bias of advertising must necessarily be a political act. In other words, the determinants of advertising lie in society and the world around us, not in the process itself.

I began by looking at how the mode of production in our capitalist society determines the general character of our social, political and spiritual processes. Our consciousness, the ideas that we produce are in fact directly interwoven with our material activity. Marx points out that the dominant ideas in our society are nothing more than the ideal expression of our dominant material relationships. According to this theory, our ideas are not entirely our own, meaning that knowledge is social. Consequently, the ideas of our age are those promulgated and popularised by the ruling class in its own interest. "The ruling class, to justify its status in our society, propagates an ideology which dominates every phase of our culture making it difficult for ordinary people to recognise the fact that they are being exploited." (Berger, 1982, p. 50) This domination is perpetuated both through overt

propaganda in political rhetoric, news reporting, advertising and public relations, and through the often unconscious absorption of capitalistic values in the culture of everyday life. The mass media and popular culture constitute a crucial link between the institutions of society and individual consciousness. This leads me to the point that advertising masks class differences in an effort to avert class conflict and changes in political order.² I agree with Marxist theory concerning the institution of advertising and how as a manipulation tool it performs the job of distracting peoples attention from the realities of society(poverty, racism, sexism and so on).

Advertising is an industry that uses radical methods for conservative reasons. In order to sell goods it must change attitudes, lifestyles, habits and preferences while at the same time maintaining both the economic system and existing class structures. Advertising may build on the values, desires and symbologies that are out there, but by no means does it reflect them. It typifies what is diverse, filters out what is antagonistic or depressing and naturalises the role of consumption in our society. We see all around us how the soft sell which prevails in the market would enfold everyone in its happy embrace. "Advertising, then, has a functionally determined affinity for the middle of the road—a middle, where necessary, that it will not hesitate to invent."(Wernick, 1991, p. 42) The larger and more diverse the market aimed at the greater the difficulty, for the harder it becomes to pick a message that will not alienate some part of the market. The solution used to appeal to our lowest common ideological denominator is to associate products with such vague social universals as Mother Nature, science, the family, the globe, motherhood, etc. However, systematically associating cultural symbols with the world of commerce cheapens these symbols as a medium of communicative exchange.³

Marx argued that work in capitalist society alienates people; what people produce become "commodities", objects separated from their labour. Advertising occupies a central role in

our society because by providing momentary gratifications which distract from our situation, they stimulate desire and lead us to work harder. However the harder that we work, the more alienated we become. This alienation generated by our capitalist system is functional because it tends to be assuaged by impulsive consumption, thus maintaining economic growth. Advertising feeds upon the alienation present in our society by constantly generating anxieties and creating dissatisfaction to maintain the consumer culture.⁴ We don't recognise that we are in fact alienated because the alienation is so all-pervasive. Our illusion of autonomy, the false consciousness which we suffer from, takes the form of the ideology which dominates our thinking. In chapter two we saw how advertising works as a major institution for the circulation of our ideological values; an ideology which obviously needs to be questioned.

The mobile telecommunications industry, with its intangible products and service orientation, is heavily dependent on consumer perception. Digifone relied on marketing and advertising for their competitive thrust to position their brand on the Irish market against the established Eircell brand and to build their brand as a distinct personality with Irish consumers. Advertising played a really crucial role in successfully positioning the Digifone brand on the market against the already established Eircell brand. Digifone converted the results of their market analysis which they carried out during their bid phase into a simple description of the market structure. They were able to establish an in-depth picture of the dynamics of demand which they used to aid their successful marketing decisions. By using a psychographic scheme Digifone were able to build a customer profile for their brand concerning basic motivations. Their style of advertising appealed to a wide net of both the Outer-directed and Inner-directed groupings in Irish society. Digifone offered Irish customers an honest, risk-free, reliable, easy-to-use, 'value for money' network and all their promotional material reinforced those values. Digifone have established themselves as a company ready to lead telecommunications in Ireland well into the next century. I feel

that the launch of the Digifone brand on the Irish market was down to the successful application of modern research techniques, strong brand management and a very creative advertising campaign.

We are constantly bombarded with slogans, jingles and announcements that use whatever subliminal or other pervasive techniques are available to make us feel anxious about ourselves. This redundancy and continual repetition of advertisements must have a powerful impact on people—especially upon impressionable young people. The ethics of modern advertising needs to be questioned on the grounds that its pervasiveness in our culture and the persuasion techniques that have been developed in its name have led to the creation of a deep sense of uneasiness in our minds. Advertising increasingly represents our whole attitude to life. [W]e are being looked after, told what to buy, told how to live better, how to dress fashionably, how to decorate our houses, in short how to exist, we are totally programmed.⁵ What is there to stop these powerful people that take a manipulative attitude towards our society in attaining sufficient backing to utilise the mass media in order to create new values and to adopt them as personal and collective goals highly desirable of achievement?⁶ Advertising has even commodified our spiritual necessity of recreation so much so that our younger generation is hesitant to take part in sporting activities if they are not endorsing the most up to date brand.

Planned product obsolescence has created the situation where there are constantly new needs being created and new products—new styles of clothing, new lifestyles—to be consumed. The more we watch television the more advertisements we see promising this product and that service—all of which are, it is suggested, necessary for the good life. Our consumer culture has reduced everything to what we can afford. It is our need for purchasing power which generates our feelings of anxiety and consequently, the less we can afford, the more insecure we become. Ironically, to escape our alienation and to rid ourselves of these anxieties about ourselves and our situation, we turn to

the media-cinema, soap operas, music or even the news- which reinforce the very problems we hope they will help us to solve.

What are the implications of all this persuasion in terms of our existing morality? What is the morality of an institution that will apply any tactics to achieve its goal of maintaining increased consumption levels: seduce children, debase sexuality, merchandise cancer(via cigarettes), terrorise the masses, and so on. What is the morality of an institution that uses the tools of social science to study irrational patterns of human behaviour to gather data that may be used to manipulate us as consumers. "The leaders of our industry and our government who are resolutely committed to a confidence inspiring view-point can make an impressive case that advertising is necessary as it preserves public confidence, thus maintaining peace and prosperity."⁷ One of the basic problems of this prosperity, then, is to give us the sanction and justification to enjoy it and to show that the hedonistic approach to life is a moral, not an immoral one. The central theme of every advertisement must demonstrate that it is right to surround ourselves with products that enrich our lives and give us pleasure. The prevailing pattern of our society, which keeps itself going economically by saying to us, 'You really owe it to yourself to buy this or that' stands in vivid contrast to those teachings of the church concerning material possession and patterns of self-denial. Evidence seems to show that material goods don't make us happier.(Packard, 1958, p. 263-264) In this age where everything is more accessible, where tasks are achieved quicker, we actually have less free time for ourselves than ever before. Advertising creates the situation where self-gratification becomes an obsession, leading us to turn inward and with this, our alienation is strengthened and our sense of community is weakened.

Advertising is speeding up a process that is threatening to overwhelm us; a process which is an end in itself. It is reducing the quality of life in our society as our culture is increasingly becoming enslaved to the productive process. The world around us is steadily heading on a course for destruction. Economists

have yet to come up with a more favourable system than capitalism. As a graphic designer I can offer two suggestions how advertising could be used to improve the quality of life in society. First, if we could utilise and build upon what we already know about cause related advertising. If corporate sponsors were to directly propagandise on behalf of their sectional or general class interests, if controlled in the right way, it would not only be an excellent marketing strategy but would also put something back into society. Second, if there was a certain code of practice introduced that banned the association of cultural symbols such as nature and the family with certain products like cosmetics and cars or financial institutions. Some might argue this might lead to an Orwellian society(1984), but I think that we are at this point already but our constant stream of up-beat advertising disguises the fact.

I am influenced by advertising and I probably won't cut away all the brand labels on my clothes in defiance when I am finished writing. However, by writing this thesis, I feel that I have been able to build up a form of defence mechanism where I will not be so easily manipulated again by the devices of the persuaders that manipulate society. Maybe the next time when I am shopping I might just make a logical purchase decision based on what I see before me and not what I think I will get from a brand. I do hope what I have written will add to the general awareness in helping people build up a recognition reflex to protect them against the powerful manipulating devices being used against them.

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