# COLOUR

A THESIS

by

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COLOUR. CHAPTER 1

a. The need for the study.

b. My own particular purpose.

c. Methods of Research.

d. Source Materials

e. Review of Related Literature.

f. General procedure for Chapters 11. and 111.

# INTRODUCTION

Graphic design has been referred to as "the perfect marriage between art and industry" yet designers and art historians continue to argue over where to draw its boundaries. A hotch - potch of influences and disciplines, it incorporates the areas of typographic, editorial and book design, information, advertising and promotion graphics, corporate identity and packaging, retail and exhibition design, T.V., film and computer graphics, Graphic design plays a vital role in society today, the fact is almost every man-made thing around us is designed therefore graphic design is needed to promote, advertise and sell these products. It's a never ending market of opportunities.

But one asks ones self where did it all stem from, how did it begin? Who was the innovator? Was it an organisation a group perhaps... or a progression, a moving spirit through time. The plethora of artistic styles and movements which make this era unique is immense, to plot the ebb and flow adequately is a daunting task. In an attempt to clarify I have divided my work into five chapters, which cover roughly thirty years of innovation from the late nineteenth century to the early ninteen thirties, (the foundation years of graphic design). Within these five chapters, I have tried to cover the influences, the inspirations, the personalities, and the cross-current of cultural, artistic and social change that have defined graphic design since the turn of the century. I selected three influential countries of this period and explored their styles and movements through-out the thirty year span. However, such classification of necessity is a gross oversimplification. I can only hope that historical truth has not been unduly distorted.

form, during World War 1 the modern poster was exploited by governments for use on the public and played a significant role in sustaining one of the blodiest wars in human history, finally two late ninteenth century art movements helped to prepare the ground for the new age of Modernism: Art Nouveau and the Arts and Craft Movement.

MOVEMENT 1: ART NOUVEAU

Art Nouveau was the name attributed to a decorative style that thrived during the two decades (1890-1910) that girded the turn of the century. It encompassed all the design arts: architecture, furniture and product design, fashion and graphics. This design revolution touched all aspects of the man-made environment: posters, packages, and advertisements; Teapots, dishes, and spoons; chairs, doorframes, and staircases; factories, subways entrances, and houses.

Art Nouveau's identifying visual quality is an organic plant like line. Freed form roots or gravity, it can either undulate with whiplash energy or flow with elegant grace as it defines, modulates, and decorates a given space. Vine tendrils, flowers suchas the rose and lily, birds (particularly peacocks), and the female form were frequent motifs form which this fluid line was adapted.

To dismiss Art Nouveau as a surface decoration is to ignore it pivotal role in the evolution of all aspects of design. Art Nouveau is the "transitional style" that turned from the historicism which dominated design for most of the ninteenth century. Historicism is the almost servile use of forms and styles from the past instead of the invention of new forms to express and present. By replacing historicism with innovation, Art Nouveau

Red - Square, Blue - Circle, Yellow - Triangle

Moholy - Nagy was one of the most influential teachers of the Bauhaus, he was appointed by Gropius in 1921 after Itten resigned. On his arrival in Berlin in 1921, Moholy - Nagy had come into contact with Russian designer El Lissitzky, who was then in Germany for the preparation of the Russian Exhibition in 1922. This encounter encouraged him to pursue his own constructivist learnings, and from this date forward his paintings featured Supermatist elements, those modular crosses and rectangles soon became the substance of his famous "Telephone" pictures, executed in enamelled steel. Moholy - Nagy explored painting, photography, film, sculpture and graphic design. His passion for typography and photography inspired a Bauhaus interest in visual communciations and led to important experiments in the unification of typography and photography. Moholy - Nagy saw graphic design particulary the poster, as evolving towards the typophoto. He called this objective integration of word and image to communiate a message with immediacy "the new visual literature". Moholy - Nagy is quoted as saying"... typography is a tool of communication in its most intense form. The emphasis must be on absolute clarity ... Legibility - communication must never be impaired by an a priori esthetics. Letters must never be forced into preconceived framework, for instance a square". In graphic design, he advocated "an uninhibited use of all linear direction (therefore not only horizontal articlation), we use all typefaces, type sizes, geometric forms, colour etc. We want to create a new language of typography whose elasticity, variability, and freshness of typographical composition are exclusively dictated by the inner law of expression and the optical effect" Moholy - Nagy used the camera as a tool for

design. Conventional compositional ideas yielded to unexpected organization, primarily through the use of light and shadow to design the space. He antagonized the Bauhaus painters by proclaiming the ultimate victory of photography over painting, in Moholy - Nagy's "Chairs and Margate" he experiments with texture, Light and Dark interplay and repetition, such qualities can be seen in some of his other works also. Moholy - Nagy most definiately played a leading roll and contributed to the Bauhaus and the modern movement.

In 1925 the school moved to the small town of Dessau and the staff grew to include Herbert Bayer, Josef Albers, Marcel Breuer and Joost Schmidt. Graphic design was now added to the curriculum, and Herbert Bayer was made head of the newly - named Department of Typography and Advertising Design. Bayer taught typography along strict Constructivist lines, was a heavy advocate of san serif types and strongly favored use of single alphabet. In 1925 the Bauhaus abandoned the use of capital letters and designs were produced by Joost Schmidt and Herbert Bayer for single alphabets constructed from united geometric shapes. These were possible candidates for a universal "ideal" alphabet, and the ultimate in De Stijl minimalism. (The geometric alphabets produced by Schmidt and Bayer remained essentially drawing board exercises. However, Futura, a geometric sans serif typeface designed by Paul Renner in Munich was issued in 1927 and became one of the most successful typefaces developed for the "new typography").

It was during this Dessau period that the Bauhaus reached maturity and produced its best work, until Gropius retired in 1928. The school moved to Berlin in 1930 and was closed by the Nazis in 1933 Bringing Modernism in Germany to an abrupt

is right. Laggards have generally not been studied within the field of marketing, so our information about them is sketchy. In other fields, however, a fairly clear picture emerges: laggards are relatively isolated from their community social groups (preferring to communicate within their families) and are not very influenced by others' views (in this sense they are similar to innovators). They tend also to be older, to have lower incomes, and to be traditionalists in their outlook on life.[27]

## SUMMARY

### *What Is Culture?*

This chapter begins Part Three's study of external influences on consumer behavior. We began with the broadest of all of these influences—The impact of culture. *Culture* refers to the way of life of a society. It is a very powerful force in shaping people's lives. Two major components of culture are *external, material culture* and *internal, mental culture*. *Cultural norms* range from fads and fashions (that may come and go very quickly), to folkways (everyday practices), to mores (moral or religious values), to laws (strict codes of behavior). *Cultural universals* refer to the patterns of similarities that cultures share.

### *The Changing Consumer Culture*

One key attribute shared by developed countries in the modern world is a rapid rate of *change in the consumer marketplace*. The second section of the chapter examined a number of markets that have seen great changes in recent years. These included shopping centers, cosmetics and styles, health and fitness, and technological advances and falling prices. We noted how dramatically each of these changes has affected millions of consumers and marketers' We then examined how marketers and policymakers attempt to anticipate cultural change and its implications, and briefly reviewed eight current trends as diagnosed by leading market researchers.

### *Introducing Change to a Culture*

In the third section of the chapter, we moved to the topic of *diffusion of innovations*, or the spread of new ideas or products through a culture. A number of fields have an interest in this topic, since it bears so directly on making the world a better place in which to live. Marketers play a key role in advocating and introducing innovations, which at times makes them unpopular and at other times quite popular.

Innovations are of three main forms. Those that cause major shifts in accompanying consumer behaviors are labeled *discontinuous innovations*. *Dynamically continuous innovations* are more moderate in the changes that they bring, and *continuous innovations* bring little changes in the way that consumers use them.

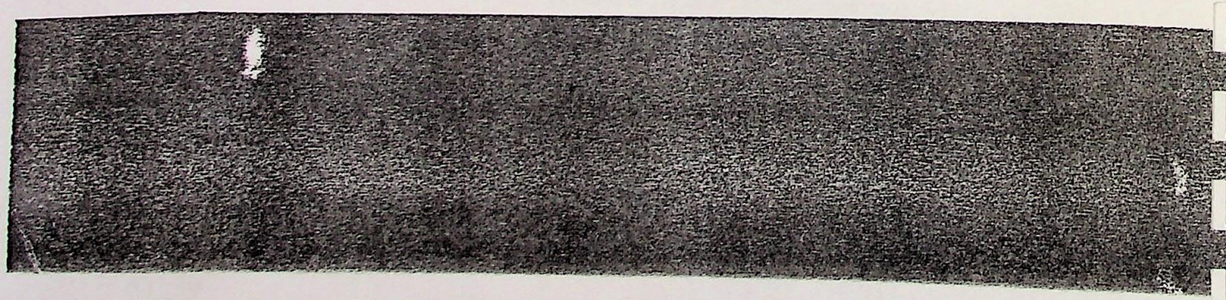
The adoption of innovations tends to follow specific patterns. Consumers can be divided into five categories—*innovators*, *early adopters*, *early majority*, *late majority*, and *laggards*—based on the time they take to adopt an innovation. Mathematical models, used to forecast the pattern of new product sales, usually rely on the general S-shaped nature of the cumulative adoption curve. This pattern of adoption is very important to marketing strategists. In this regard, *relative advantage*, *complexity*, *communicability*, *compatibility*, *divisibility*, and *perceived risk* are all important determinants of the speed with which a particular innovation will diffuse through a consumer market.

### *Improving Prospects for Diffusion Success*

Our coverage concluded with a discussion of how marketers can influence the speed and success of diffusion, and how each type of adopter category can be identified and understood.

## KEY TERMS

culture
external, material culture
internal, mental culture
norms
sanctions
fads and fashions
folkways
mores
laws
enculturation
acculturation
cultural universals
content analysis
"nobody's old anymore"
"money is for pleasure"
"a focus on the home"
"time is as precious as money"
"a growing concern for health"
"rise of the two-earner family"
"a return to elitism"
"a return to tradition"
innovation
diffusion
the "black hole of marketing"
social marketing
discontinuous innovation
dynamically continuous innovation
continuous innovation
adoption-process model
innovators
early adopters
early majority
late majority
laggards
S-shaped diffusion curve
relative advantage
complexity
communicability
compatibility
divisibility
perceived risk
opinion leader



## INTRODUCING CHANGE TO A CULTURE: THE "DIFFUSION OF INNOVATIONS"

Thus far in the chapter we have seen that both the external and internal components of culture will change over time, and that some of these changes will have *massive* effects on consumer behavior and on marketers. In this section we'll shift our attention to examine exactly *how* such changes occur, and how this analysis is relevant to marketing managers. The key concept in this area is called **Diffusion of Innovations**.

### What is Diffusion?

An **innovation** is something that is new. It can include new ideas, new inventions, new ways of doing things, and so on. The term **diffusion**, meanwhile, comes from the Latin word meaning "to spread out." Diffusion is exemplified by the way that gases or vapors slowly expand and spread out through available space. Thus the general topic of diffusion of innovation refers to *the manner in which new ideas, products, or practices spread through a culture*. It represents the fundamental manner in which entire societies change and grow.

(many nations have followed on the Nazi example of World War II, in stressing centralized communications agencies to work on achieving agreement among citizens on key social questions).

## Social Marketing's Special Interest in Diffusion

Marketing is a key discipline for the diffusion of innovation, even for the other fields just mentioned. For example, marketers sell the new seeds, farm equipment, pharmaceuticals, and so on that are purchased in developing countries. Marketers also possess the expertise to research and reach the consumers targeted for the innovations. In our modern world, therefore, private marketers are a major force for change and progress. In addition, the subfield of **social marketing** employs advanced techniques to market new ideas and innovative social practices. Sometimes this work is done on behalf of governmental agencies, sometimes for charitable organizations (for example, encouraging people to have their blood pressure checked) and sometimes for educational, religious, or civic organizations.

### *The Role of Persuasion*

Social marketing often stresses *persuasion*, attempting to have people change their present beliefs and behaviors. In this sense social marketing tends to be *pro innovation:* it assumes that the change involved is good and that people *should* adopt it. In many cases, of course, almost everyone would agree that this is true—blood pressure checks are good things to do, and so is improving the nutritional level of poor children, be they in the United States or in some other country.

In other cases, however, there is a clash between the innovation's meaning and one or more cultural values within a society. Recently, for example, young mothers in Indonesia were targeted for nutritional education: it was believed that many babies in Indonesia were not receiving enough nourishment because of a custom of mothers breastfeeding only with the left breast. This was based on Islamic religious beliefs relating to use of the hands: "the right hand is for food and the left hand is for toilet." A busy mother whose right hand was involved with cooking, therefore, would be unable to feed the infant according to the baby's needs. According to the marketing consultant involved in this project, "[t]hese resistance points were obstacles to effective education, and the messages had to concentrate on effectively challenging them."[1]

### *Marketers as Advocates of Change*

Thus both private marketers and social marketers find themselves in the position of generally advocating changes in peoples' behaviors and views of the world. Sometimes there are strong forces *against* such change, and marketers are viewed with suspicion and even disfavor. Those Indonesians who believe deeply in the customs would not like to think of them as "obstacles to effective education," for

- A **discontinuous innovation** is the most significant type. This is a new product or service that represents a *major change* in the benefits offered to consumers and in the behaviors necessary for them to use the product (i.e., consumers must in some way "discontinue" their past patterns to fit the new product into their lives). Examples include the automobile, airplane, radio, telephone, television, and personal computer. Major technological changes create these types of innovations.
- A **dynamically continuous innovation** is a moderate-level category, in that consumers have to alter their behaviors somewhat for this type of product, but not too greatly. Examples of this type of innovation include electric toothbrushes, electric blankets, and self-correcting typewriters.
- A **continuous innovation** represents the least degree of change from current consumer practices (that is, consumers can "continue" their present behaviors, with only minor changes in product benefits). Examples here include new models of automobiles, new flavors of soft drinks, most of those new product failures in foods, and so on. This category contains by far the most new products brought to the consumer market.[15]

## The Adoption Process

Across a society, the diffusion of an innovation develops from a series of adoption decisions made by individuals, families, or company managers. In attempting to understand these adoption decisions, marketers have relied on a hierarchy of effects type of decision model. Figure 12-3 depicts our modification of the hierarchy of effects model to reflect adoption decisions in the **adoption-process model**. Notice that the flow of the model is from left to right, across time. **Awareness** of the innovation is the first step toward eventual adoption. Once awareness is achieved, if there is no strong external influence at work, the route goes to **knowledge**. Here the consumer is beginning to learn about the new idea or product and gradually comes to understand its characteristics, and strong and weak points. As knowledge increases, **liking** (or **disliking**) begins to develop as well. The nature of the like dislike attitude will in part depend on how well our consumer feels the innovation will meet his or her needs.

Up to this point, the model is identical to the basic hierarchy of effects we discussed in Chapter 5. However, in the special case of an innovation, a consumer is likely to perceive uncertainty and risk. Our model thus suggests that some form of a **trial** will occur next. Here our consumer will attempt to "try out" the product, but without making a long-term commitment in case it doesn't work out too well. Since the purpose of the trial is to provide the consumer with more information, the **use evaluation** stage is crucial. If this result is positive, **adoption** of the innovation is likely. If not, the liking level will be revised downward, and future adoption is not likely, at least until some aspects of the situation have changed.

The figure also makes it clear that *time* is a variable factor in the process. For

example. On the other hand, marketers are also responsible for successfully bringing many positive and generally noncontroversial innovations to the consumers of the world. In entering our analysis of the diffusion literature, then, we should be aware that the theory tends to assume that the innovations are valuable and should be adopted. It does not ask the hard questions posed by the attempts to break down and replace long-standing cultural values, beliefs, and customs.[18]

## THE ADOPTION OF INNOVATIONS

### Types of Innovations

When marketers begin to dig into this area, one of the first questions to arise is, "What exactly do we mean by 'an innovation'?" This is important, since the speed and pattern of diffusion will depend on the type of innovation itself. There are three major types of innovations.

A discontinuous innovation changed communication patterns.



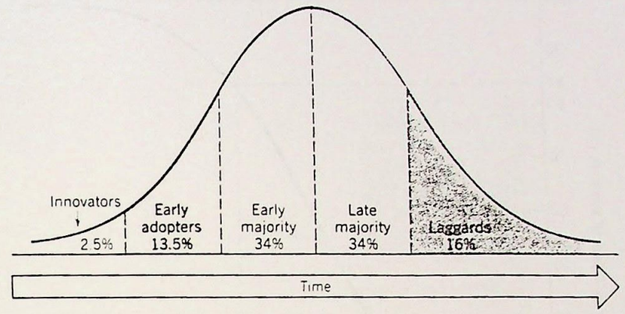



FIGURE 12-4 Adopter Categories

leading figure in diffusion theory. After reviewing over 500 research studies, Rogers proposed a simple but powerful scheme that divides the market into five "types" of consumers, ranked from those who first adopt the innovation to those who come last to the adoption phase.[20]

His fundamental assumption is that the numbers of people falling into each category will approximate a *normal distribution*. This means that, starting from the time that the innovation is first introduced, most people will adopt at some "average" length of time (the mean of this distribution). A few people will adopt very early—these are the **innovators**. Rogers assigned the first 2.5 percent of adopters to this category, representing those who are more than two standard deviations away from the mean time taken for all adopters. Notice that this is a very small portion of the market and that it consists only of those persons who are very early purchasers of the new product. The innovators are soon followed by a somewhat larger group of **early adopters**, who comprise 13.5 percent of the adopting population. This group is followed by the **early majority**, a sizable group comprising just over one-third of all those who will end up adopting the innovation. At this point we have reached the average time for all consumers who will eventually adopt this innovation. Another large group—the **late majority**—now enters the market. Finally, about one-sixth of the target population is seen as trailing in at later points in time (beyond one standard deviation past the mean time for adoption). These are the **laggards**.

### The S-Shaped Diffusion Curve

Roger's specification of adopter categories relates directly to the pattern we are likely to see in the process of diffusion of an innovation across a marketplace. This relationship is shown in Figure 12-5, which graphs the *cumulative* number of adopters over the same time period as that shown for our adopters figure. That is, the **S-shaped diffusion curve** reflects what proportion of people at any given

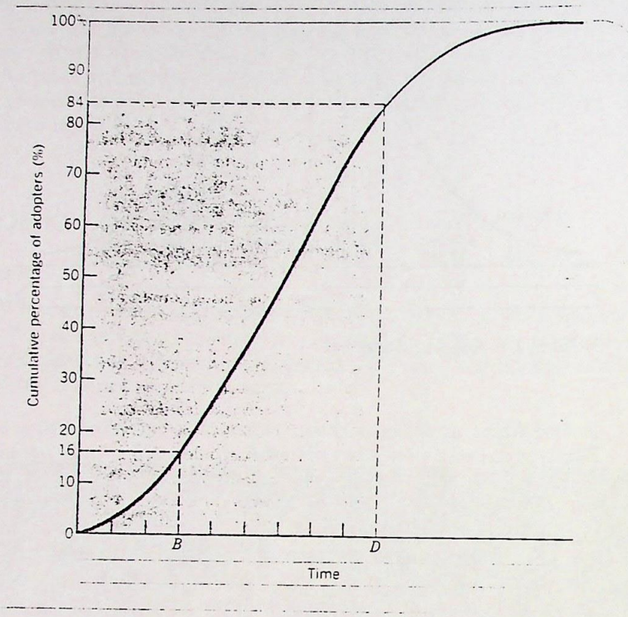



FIGURE 12-5 The S-Shaped Diffusion Curve

time have *already* adopted the innovation in question. Notice, for example, that if we choose an early time when only the innovators and early adopters have yet entered (time B in the figure), only about 16 percent of the potential adopters will have entered the market. At time D, however, 84 percent will have entered, with only the laggards still to come in.

The resulting curve is in the shape of an "S," which carries important implications for a marketing strategist. The essential message is that we can expect a successful innovation to start out rather slowly in terms of its market acceptance, then begin to grow at a more rapid pace as the early adopters and then early majority enter the market in increasing numbers. After this point, we can still expect the market to continue its growth, but the *rate* of the growth will begin to slow as we work through the late majority and then the laggards.

The S-shaped diffusion curve is important for *market forecasting and corporate planning purposes*. When we are talking about a discontinuous innovation, marketers face a situation in which entirely new plants need to be built, new employees hired, and many other business investments made, all before a single item of the new product is even produced. These decisions can involve spending

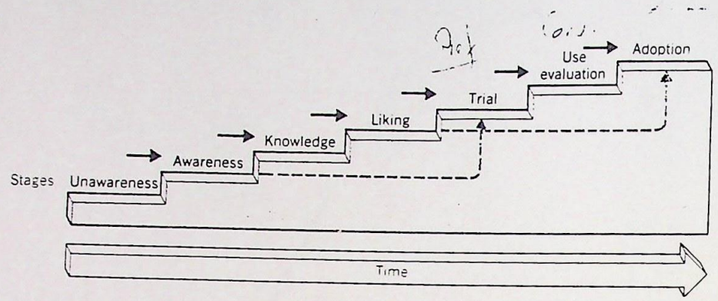



FIGURE 12-3 A Modified Hierarchy for the Adoption Process

example, some people might move through the entire process very rapidly, within a day or two. Other persons may take months to complete the same process. Others, of course, will stop at various points and may never adopt the particular innovation.

Finally, the dashed arrows in Figure 12-3 address the question of whether a consumer would have to experience the series of steps in exactly the order shown in the figure. Under some conditions we might find slightly different processes. If friends apply social pressures to try a new food product, for example, we might be willing to go right from awareness to trial without knowing very much about the new product (on the other hand, notice that our chances of trial do go up if our friends tell us about it and reassure us that "You'll like it!"). Marketers also attempt to stimulate this awareness-to-trial linkage by providing free trials (e.g., test drives of cars), free samples, and valuable coupons. Sometimes a true trial might be unreasonable, such as with a new surgical procedure or a custom-built home. In these instances the link must go from liking to adoption, as indicated by the second dashed arrow. As we'll discuss later, this situation is likely to slow down the adoption process, extending it over a longer time period.

## The Five Categories of Adopters

Different people proceed through the adoption process at very different rates. This means that some consumers are—psychologically speaking—"in the market" for a new product at a given time, while other consumers are not, though they may be later. Managers therefore are interested in finding "who" each of these types of people is, so that the group can be targeted with the appropriate marketing mixes at the appropriate times.

If we take an individual-level perspective on the adoption process, it is useful to classify consumers in terms of how soon they are likely to adopt a particular innovation. Figure 12-4 shows the classification, developed by Everett Rogers, a



millions of dollars. Since we are talking about a discontinuous innovation, however, there is bound to be considerable uncertainty about how consumers are going to respond to it. This makes the role of consumer research and marketing models especially important.[21]

### *Dial "D" for Diffusion*

During the 1980s, the Federal Communications Commission began to issue a restricted number of licenses for firms to offer cellular radio telephone service in many urban areas of the United States. Advances in technology made it possible to offer a completely mobile telephone service having as high a quality as the best service found in homes and businesses. The user could travel anywhere (within the service area, typically an entire urban area) and could call or receive calls from anywhere in the world. All that they needed was a small unit either mounted in a car or carried around in a pocket like a package of cigarettes. Many prominent business analysts expected this to be the major consumer innovation of the 1980s and 1990s.

To decide which few firms would be granted a license, the FCC decided to require very detailed plans for engineering, financing, operations, and marketing strategy. *Before any of these detailed plans could be set, however, a detailed consumer research project had to be constructed,* assessing the potential market's size, locational needs, product preferences, and likely response to different pricing schedules. Competition was intense among the applicants. A key input to all the engineering and financial plans was, of course, a detailed forecast of expected sales, both in the beginning and over the course of the next 5 to 10 years. The diffusion curve provided the framework that the applicant companies used, as they developed highly mathematical models based on the S-shaped diffusion curve to arrive at their forecasts and then to design and finance their technical systems.

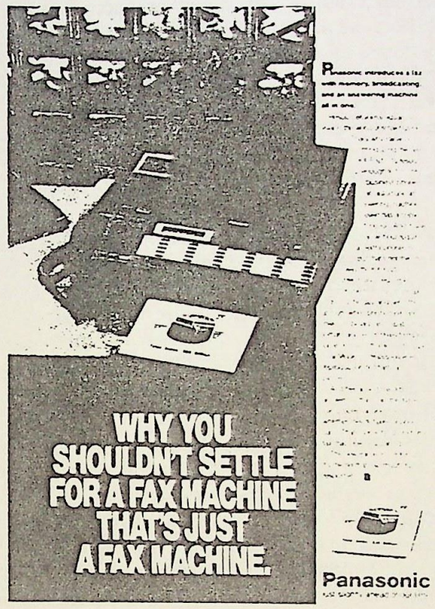
## Estimating the Diffusion Rate

The potential success and speed of diffusion will depend on the innovation itself, and on the culture or market into which it is being introduced. Three characteristics of cultures that are more receptive to innovations are (1) a positive view of change as a good aspect of life, (2) members who interact frequently with other social systems, and (3) a positive view of science and education.[22] With respect to innovations themselves, six characteristics have been found to affect speed and success rates:

- **Relative advantage:** the degree of improvement that the new innovation represents over existing alternatives. In general, the greater the relative advantage possessed by an innovation, the faster it will be accepted. Classic marketing examples include the first fluoridated toothpaste (Crest shot to the market leadership position when it was endorsed by the American Dental Association for its decay preventive benefits for children), the first "thirst quencher" designed to scientifically replace important fluids in athletes while exercising (Gatorade), and the first disposable diapers (the incredible success of Pampers). More recent examples include fax machines and 35mm self-focusing cameras.


Will cellular become the major innovation of the 1990s?






High relative advantage helped fax machines to diffuse more quickly


How do cordless telephones answering machines rate on the six diffusion characteristics?

- **Complexity:** the inherent difficulty associated with the new idea or product. High levels of complexity can make it more "expensive" for a consumer to try to learn about the innovation, and increases the chances that misunderstandings will occur. The converse of complexity is simplicity; simple innovations will, all other things being equal, be diffused faster through a population. Many potential consumers, for example, had a hard time imagining how a personal computer works. If computers were inherently simpler machines, they would have diffused more rapidly through the consumer market.
- **Communicability:** the ease with which the essence of the innovation can be conveyed to potential adopters. New products that lend themselves to usage demonstrations, as automobiles, telephones, and television did, are highly communicable, even though complex. In these cases many consumers were willing to adopt the innovation because they could easily perceive its benefits for them. Innovations, particularly those with long-term benefits that are difficult for consumers to detect (nutritional practices, health maintenance practices, and energy-saving appliances, for example), are apt to diffuse more slowly.

- **Compatibility:** how well the innovation fits with the existing beliefs and practices of potential adopters. Sometimes compatibility refers to beliefs or values. In Moslem or Hindu nations, for example, many new products from the West will diffuse slowly (if at all) because their implicit message is incompatible with the cultural beliefs or customs. At other times compatibility refers to consumers' existing ways of using the products themselves. Crest, Gatorade, and Pampers were all compatible with prior consumer use patterns, as are cellular telephones. Automobiles and home computer systems, on the other hand, are examples of successful innovations that had to overcome problems of incompatibility, as consumers needed to invest considerable time and effort to learn how to use these products.
- **Divisibility:** an innovation's capability of being "tried out" in smaller doses by potential adopters. Within the product realm, some innovations lend themselves easily to consumer trial (again, the famous examples of Crest, Gatorade, and Pampers are relevant), while others offer some problems on this (in general, durable goods such as solar energy systems, microwaves, and sonar pest machines can be demonstrated, but their full use cannot easily be experienced by a consumer prior to purchase). The result is that an initial purchase can be a major event, and the diffusion process overall is slowed.
- **Perceived risk:** consumers' judgments about the adoption of the innovation, especially in terms of possible negative social, economic, or physical consequences. In social settings, for example, ownership of certain innovations (birth control pills or minidresses in conservative cultures, for example) may carry considerable social risks to the potential adopter. Economic and physical perceived risks tend to increase as the cost of an innovation rises, if breakdowns can be a problem, or if repair service may be hard to obtain. Similarly, the pace of innovation itself can be a problem: many consumers perceived that immediate purchases of personal computers were risky in that more options would soon appear and prices would fall as well. Thus there are many reasons that perceived risks can arise to slow the diffusion of an innovation.[25]

## IMPROVING PROSPECTS FOR DIFFUSION SUCCESS

Once marketers are able to discern which of the six key characteristics may hinder the diffusion of a particular innovation, a host of strategies are available to enhance the prospects of success. Some of these are summarized in Figure 12-6. If we examine each problem in turn, we can see how particular weaknesses can be addressed. If we look across the categories, moreover, several interesting issues arise. First, notice that product redesign pops up several times: many innovations have been *technology driven*, and careful attention to *consumer-driven* design issues can pay large dividends. Second, product trials or demonstrations are also frequently mentioned: because innovations are by definition



| If Innovation Has this Problem Characteristic | Key Marketing Strategy to Improve Diffusion Prospects | Possible Marketing Mix Options to Implement Strategy |
|---|---|---|
| 1. High complexity | Reduce perceived complexity/ increase consumer competence | Redesign product (to be "user-friendly").<br>Target sophisticated consumers first.<br>Distribute through high sales support/high-service outlets.<br>Institute "800" number for consumer questions/answers.<br>Offer product trials, demonstrations. |
| 2. Low communicability | Increase consumer understanding, confidence in trying | Provide special educational materials.<br>Redesign product to provide "feedback" to users.<br>Provide endorsements from experts.<br>Provide testimonials from early adopters.<br>Offer lower prices.<br>Organize product trials, demonstrations. |
| 3. Low compatibility | Increase perceived product fit | Redesign product to minimize problems.<br>Target compatible consumer segments first.<br>Stress benefits from innovation.<br>Obtain endorsements from credible leaders.<br>Establish public relations efforts.<br>Organize product trials, demonstrations. |
| 4. Low divisibility | Increase consumer willingness to try | Develop extensive consumer education materials/videos.<br>Redesign product to offer examples of benefits.<br>Develop reliance on personal selling.<br>Collect testimonials from satisfied adopters.<br>Establish support for rental/lease markets.<br>Organize product trials, demonstrations (if possible). |
| 5. High perceived risk | Increase consumer confidence | Provide money-back guarantees/ "easy-return" policy.<br>Establish lease with option-to-buy program.<br>Stress benefits.<br>Lower prices.<br>Redesign product for durability/social appeal.<br>Collect testimonials from early adopters. |
| 6. Low relative advantage | Increase value offered to consumers | Lower prices.<br>Redesign for additional features.<br>Tie-in product offers.<br>Stress heavy advertising (pull) or personal selling (push).<br>Recognize product may not merit diffusion in its present form |

FIGURE 12-6 Marketing Strategies to Improve Diffusion

new to consumers, these marketing tools help to familiarize potential adopters. Third, notice that the options use all "4 P's" of the marketing mix: marketers control many means of attracting consumer adoption behaviors. Fourth, the final entry under "low relative advantage" recognizes that many new products—while new for the firms offering them—really do not offer significant new benefits to customers. As the Nabisco executive pointed out, most of these "me-too" products are not really "innovations" and have no real basis for market success. Fifth, two of the entries mention targeting consumer segments. For our closing section to this chapter, we'll examine such segmentation possibilities, paying special attention to those consumers who come early to the market.

## Locating the Consumer Innovators

A substantial number of studies have been done on identifying the kinds of consumers who are the *very first* people to try and buy new products and services.[24] What, in general, has been learned?

### *We're All Innovators at Heart . . .*

We should begin by reminding ourselves that almost everyone is interested in novelty—in new ideas, new stores, and new products. Indeed, the word "new" has long been recognized by experts as one of the most *arresting* terms that can be placed in a headline! (The fact that it may be often misused by marketers searching for something to say about a slight modification to a brand, thus making consumers dubious when they see this claim, does not detract from its inherent attraction to us.) What would our lives be like if nothing new ever entered?

Each of us, therefore, is a potential innovator in the sense that we are likely to be interested in trying something that is new to us.[25] To qualify for this title within the consumer marketplace, however, we have to be among the *first* consumers to adopt a particular innovation. Thus the issue is not simply the adoption of something that's new *to us*, but something that's new to the entire market. Also, early consideration of an innovation is not enough to be considered an innovator either: In the research literature those people who were interested and looked into it, but then decided not to adopt, are termed **rejectors**. Rejectors have been little studied at all.[26] Should rejectors be viewed as innovators also? Whichever direction we might advocate, we need to keep this issue in mind as we review the findings from past research.

### *Continuous Innovations Bring Out Product-Specific Innovators*

With this brief background, we can easily appreciate why, for *continuous* types of innovations, there does *not* seem to be a general pattern to describe who is likely to be the innovative consumer. Recall that continuous innovations are those that follow along existing product lines, usually representing new features, styles, and so forth. Purchases of these types of innovations are thus driven by a person's specific interest in a product category. For example, all of us know some people



who are very interested in cars, and these are precisely the people we would expect to be first in trying new automotive tools or new accessories. At the same time, we may know others who are caught up with personal computers (though we may not see them often!), others who love music, or fashionable clothes. As long as the new products for these categories represent relatively minor modifications, our friends who specialize in each category will likely be the first to learn of the innovations, as well as having the most interest in trying them.

More generally, this product-specific nature of innovativeness can be traced to constraints we all face in our lives as consumers. Since none of us has unlimited time or unlimited funds, we simply *cannot* innovate across very many categories. In fact, we often are not even aware of the continuous-type innovations until after they have already been adopted by the very first set of consumers! Across all products and services, therefore, *different people tend to act as innovators in different product classes*, very much in keeping with their personal interests and daily life-styles.

### *Innovators Exist for Discontinuous Innovations, Though*

In contrast, when a major new innovation arrives, anyone adopting will have to change drastically some elements of his or her consumer life-style. Are there some people who seem to do this systematically more than others? What are their characteristics?

Within consumer behavior, some of the most prominent findings relate to the *ability to afford* the high prices associated with the initial appearance of prototypes in the market. Innovators have been found to be persons with higher income levels, higher occupational status, and higher levels of education (whether education plays an independent role in creating an innovator, or whether its presence is due to its role in providing the higher income level, is not clear).

Another set of characteristics relates to interests in learning about new products and their opportunities to do so at an early stage. Innovators have been found to be more cosmopolitan and to travel and read magazines extensively. Thus they are more *socially mobile*, come into contact with many groups, and are exposed to a high level of communications about the world around them. A third set of characteristics reflects *psychological traits*. As we might expect, innovators are less rigid than the average person in dealing with change, and they are *risk takers* in their approach to living. In general, these persons are more *venturesome* than most of the rest of us.

Interestingly, though, the true innovator tends *not* to be very well integrated into his or her social groups. Instead, these are *inner-directed individuals* who do not wish to rely on others' judgments of which products are good ones to own and use. Somewhat surprising, therefore, is the conclusion that marketers and public policymakers are not wise to rely *too* heavily on innovators as targets for their marketing efforts. This segment is by definition small—only the very first adopters of the innovation—which can make it somewhat inefficient to reach through mass promotional techniques (since the true innovator actually *wants*

to buy new ideas and products. however. he or she doesn't require much promotion to create a purchase). The more significant characteristic is the lack of close relationships with social groups. Since innovators tend not to be guided by the norms of their groups. the other members of the groups tend not to be very influenced by the innovators either! Although it is important to have the innovators buy so as to get the process started. they should not be counted on to be the influential "opinion leaders" who will *really* create the burst of adoption interest across the broad consumer market.

### The Remaining Adopter Categories, in Brief

*Early adopters* represent the next 13.5 percent of consumers and. together with the early majority, constitute the key targets for marketing and public policy strategists. Early adopters bear some similarities to innovators. in that they are interested in change and willing to take risks. These people have been found to be very different from innovators in some other significant respects. however. Early adopters tend to be much more integrated with their social groups—they believe in the group norms and are guided by them in their lives. As such. they are less cosmopolitan than innovators. preferring to center their attention within the local community in which they reside. Because they are so well tied to their groups. other consumers are well aware of their purchases. and become more likely to view purchase as an acceptable step to take. Thus the early adopter serves as an **opinion leader** an example for the other consumers in their social systems

Members of the *early majority* enter the market next. often after having been influenced by an early adopter that they know and respect. These people. who constitute a large and important market segment. tend to be less willing to take risks. although they are interested in acquiring new products. Their shopping may take longer. therefore. as they search for the best alternative available at the time.

As time goes on. and more and more consumers adopt the innovation. its "newness" declines. as do the risks associated with owning it. The *late majority*. therefore. is not really buying a new product on the market. In part. this may be due to their financial circumstances: these consumers have somewhat lower incomes than average and tend to be older. They may also be less directly influenced by others in their social group and tend to be more influenced by advertising and other mass media information about the product and its benefits.

Finally. the *laggards* enter the market after the innovation has been well accepted in general and when few risks are present. At times. in fact, these people are buying the original innovation while early adopters are moving on to a new innovation that offers further improvements. but at higher prices and with greater risks. When it appears that a product's future prospects are not bright. an alert marketer may choose to target this market segment for special promotional efforts. since the laggards may still be good candidates for an initial purchase if the price

15

# The Influence of Modern Art

THE FIRST TWO DECADES OF THE twentieth century were a time of credible ferment and change that radically altered all aspects of the human condition. The social, political, cultural, and economic character of life was caught in fluid upheaval. In Europe, monarchy was displaced by democracy, socialism, and Russian communism. Technology and scientific advances transformed commerce and industry. Transportation was radically altered by the coming of the motorcar (1885) and the airplane (1903). The motion picture (1896) and wireless radio transmission (1895) foretold a new era of human communications. Beginning with the Turkish bloodless revolution and Bulgarian declaration of independence in 1908, the undeveloped areas of the world began to awaken and demand independence. Fought with the destructive weapons of technology, the slaughter during the first of two global wars shook the traditions and institutions of western civilization to their foundations.

Against this turbulence, it is not surprising that the visual arts experienced a series of creative revolutions that questioned their values, systems of organizations, and social role. The traditional objective view of the world was shattered. Representation of external appearances did not fulfill the needs and vision of the European avant-garde that emerged. Elemental ideas of color and form, social protest, and the expression of Freudian and deeply personal emotional states occupied many artists. While some of these modern movements—Fauvism and German Expressionism, for example—had little effect upon graphic design, others—Cubism and Futurism; Dada and Surrealism; de Stijl, Suprematism, and Constructivism—directly impacted upon the graphic language of form and visual communications in this century.

The evolution of twentieth-century typographic design closely relates to

military service among working class French citizens, and his intensified vision perception that developed during the war, turned him toward a style that was more recognizable, accessible, and populist. He moved closer to his visual experience in paintings like *The City*. Perceptions of the colors, shapes, posters, and architecture of the urban environment—glimpses and fragments of information—are assembled into a composition of brightly colored planes. The letterforms in this painting and in Léger's graphic work for Blaise Cendrar's book *La Fin du Monde* . . . pointed the way toward geometric letterforms. His almost pictographic stylizations of the human figure and objects were a major inspiration for the pictorial modernism that became the major thrust of the revived poster art of the 1920s. Léger's flat planes of color, urban motifs, and the hard-edge precision of his machine forms helped define the modern design sensibility after World War I.

## *Futurism*

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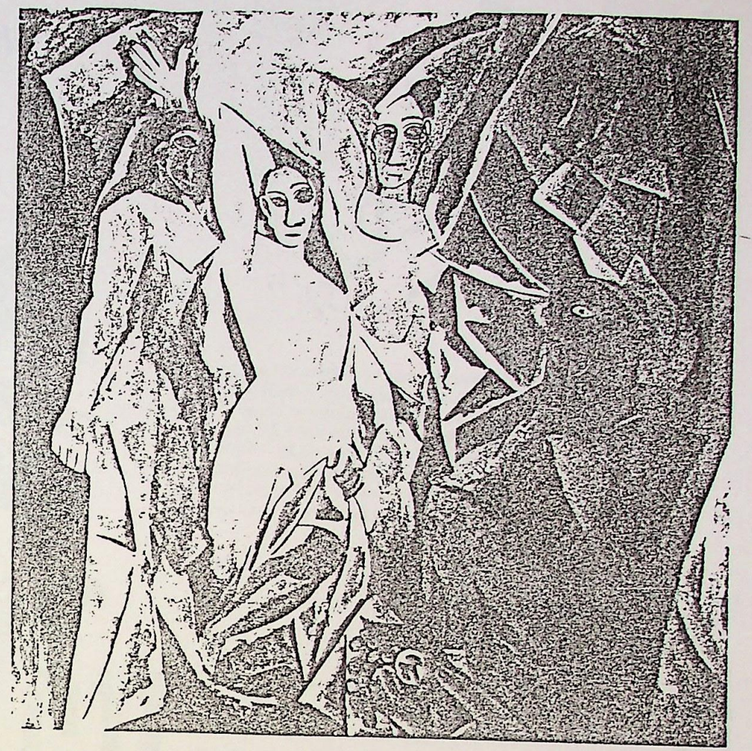

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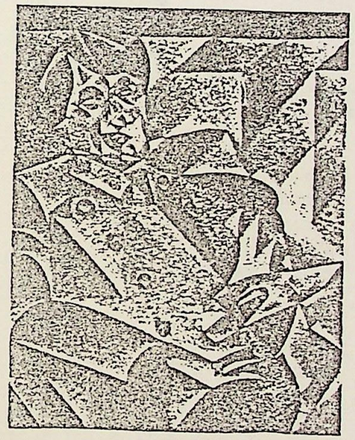
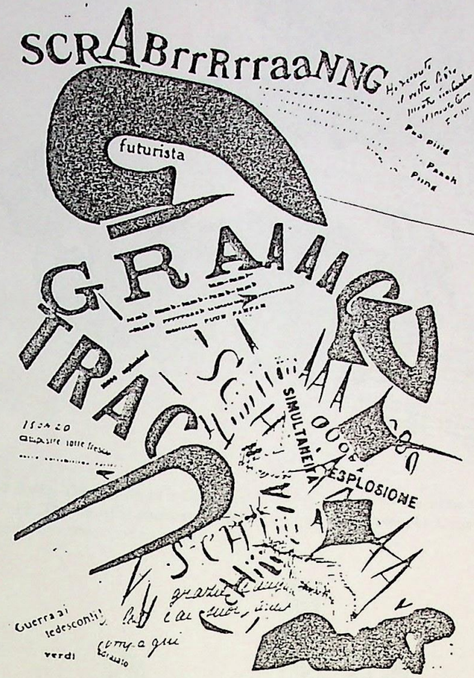


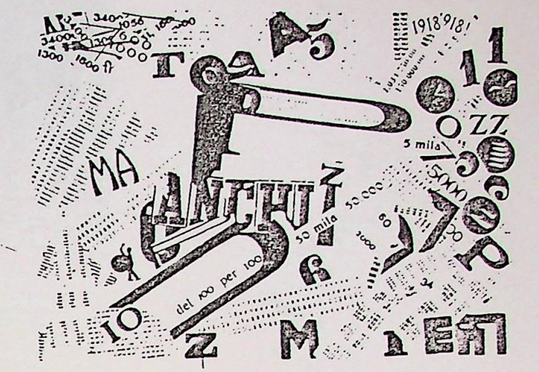
Juan Gris, *Portrait of Picasso*, 1912. The shimmering planes of Cubism that move forward and backward in shallow space by tonal modulation begin to line up with the orderly arithmetic of a grid in Gris' portrait of his friend. *The Art Institute of Chicago.*

Picasso and Braque introduced paper collage elements into their work in 1912. Collage allowed free composition independent of subject matter and declared the reality of the painting as two-dimensional object. Texture of collage elements could signify objects. For example, Picasso glued oilcloth printed with a chair cane pattern into a painting to represent a chair. Often, letterforms and words from newspapers were incorporated as visual form and for associated meaning.

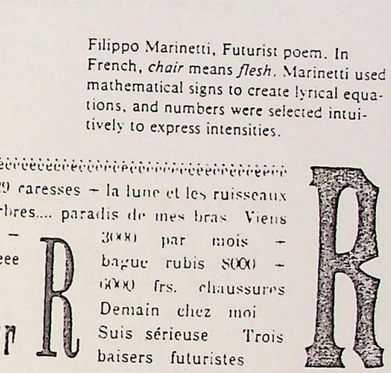
In 1913, Cubism evolved into what has been called Synthetic Cubism. Drawing upon past observations, the Cubists invented forms that were signs




Filippo Marinetti, poem from *Les mots en liberté* ("The words to freedom"), 1919. The confusion and violent noise and chaos of battle explode above the girl reading her lover's letter from the front. Marinetti's experience in the trenches of war inspired this poem. Noise and speed, two dominant conditions of twentieth-century life, were expressed in Futurist poetry.




Filippo Marinetti, A tumultuous meeting, 1919. Marinetti wrote that a man who has witnessed an explosion does not stop to connect his sentences grammatically. He hurls shrieks and words at his listeners. Marinetti urged that poets also liberate themselves from servitude to grammar to open new worlds of expression.




Guillaume Apollinaire, poem from *Calligrammes*, 1917. Entitled "It's Raining," this poem is composed of letterforms that sprinkle figuratively down the page to relate visual form to poetic content. *Editions Gallimard, Paris.*

Filippo Marinetti, Futurist poem. In French, *chair* means *flesh*. Marinetti used mathematical signs to create lyrical equations, and numbers were selected intuitively to express intensities.

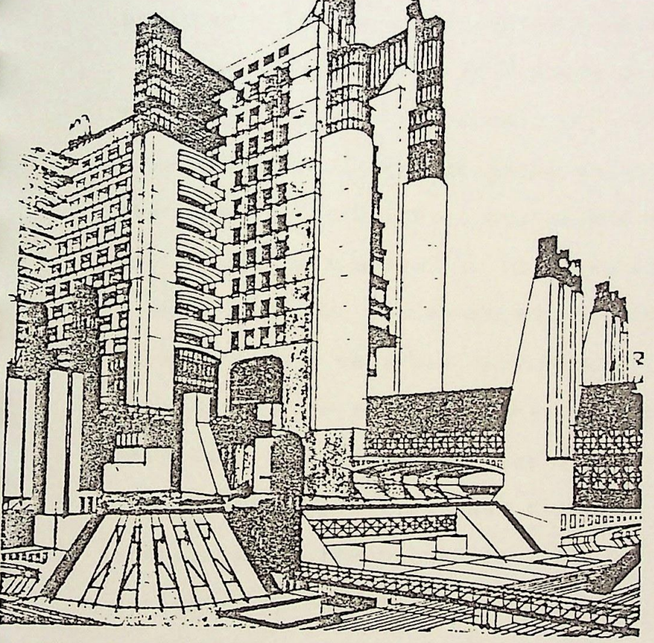
The French Symbolist poet Stéphane Mallarmé (1842–1898) published the poem "Un Coup de Dés" composed of seven hundred words on twenty pages in a typographic range: capital, lowercase, roman, and italic. Rather than surround a poem with white, empty margins, this "silence" was dispersed through the work as part of the meaning. Instead of stringing words in linear sequence like beads, they are placed unexpectedly on the page to express sensations and evoke ideas. Mallarmé was successful in relating typography to the musical score; the placement and weight of words relate to intonation, importance in oral reading, and rhythm.

Another French poet, Guillaume Apollinaire (1880–1918), was closely associated with the Cubists, particularly Picasso, and was involved in a rivalry with Marinetti. Apollinaire had championed African sculpture, defined the principles of Cubist painting and literature, and once observed that "catalogs, posters, advertisements of all types, believe me, they contain the poetry of our epoch." His unique contribution to graphic design was the 1918 publication of a book entitled *Calligrammes,* poems in which the letterforms are arranged to form a visual design, figure, or pictograph. In these poems he explored the potential fusion of poetry and painting, and he attempted to introduce the concept of simultaneity to the time and sequence-bound typography of the printed page.

Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912. The Futurist painters sought to introduce dynamic motion, speed and energy to the static two-dimensional surface. *Albright-Knox Art Gallery, Buffalo, New York.*

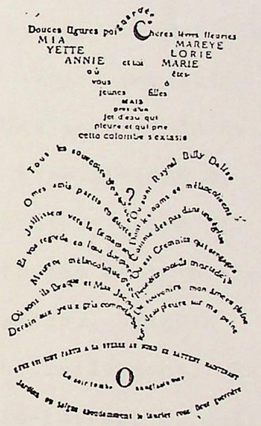
so that her idea of the tale was something like this:——"Fury said to
a mouse, That
he met
in the
house,
'Let us
both go
to law:
I will
prosecute
you.—
Come, I'll
take no
denial;
We must
have a
trial:
For
really
this
morning
I've
nothing
to do.'
Said the
mouse to
the cur,
'Such a
trial,
dear sir,

Lewis Carroll, typographic image, 1866. Unexpected and totally different from the rest of *Alice's Advertures in Wonderland*, this graphic experiment in figurative typography has received acclaim from both design and literary viewpoints.



…io Sant'Elia, drawing for the new …ty of the future, 1914. Sant'Elia did not …rvive the war, but his ideas did. These …gs were reproduced with his mani… *Lacerba* Volume II, No. 15, on 1 August 1914. After the war many of his ideas about form developed in architecture, product and graphic design. *Comune di Como, Como, Italy.*

*La colombe poignardée et le jet d'eau*



Guillaume Apollinaire, poem from *Calligrammes*, 1917. The typography becomes a bird, a water fountain, and an eye in this expressive design. *Editions Gallimard, Paris.*

# INTRODUCTION

Graphic design has been referred to as "the perfect marriage between art and industry" yet designers and art historians continue to argue over where to draw its boundaries. A hotch - potch of influences and disciplines, it incorporates the areas of typographic, editorial and book design, information, advertising and promotion graphics, corporate identity and packaging, retail and exhibition design, T.V., film and computer graphics, Graphic design plays a vital role in society today, the fact is almost every man-made thing around us is designed therefore graphic design is needed to promote, advertise and sell these products. It's a never ending market of opportunities.

But one asks ones self where did it all stem from, how did it begin? Who was the innovator? Was it an organisation a group perhaps... or a progression, a moving spirit through time. The plethora of artistic styles and movements which make this era unique is immense, to plot the ebb and flow adequately is a daunting task. In an attempt to clarify I have divided my work into five chapters, which cover roughly thirty years of innovation from the late nineteenth century to the early nineteen thirties, (the foundation years of graphic design). Within these five chapters, I have tried to cover the influences, the inspirations, the personalities, and the cross-current of cultural, artistic and social change that have defined graphic design since the turn of the century. I selected three influential countries of this period and explored their styles and movements through-out the thirty year span. However, such classification of necessity is a gross oversimplification. I can only hope that historical truth has not been unduly distorted.

form, during World War 1 the modern poster was exploited by governments for use on the public and played a significant role in sustaining one of the blodiest wars in human history, finally two late ninteenth century art movements helped to prepare the ground for the new age of Modernism: Art Nouveau and the Arts and Craft Movement.

MOVEMENT 1: ART NOUVEAU

Art Nouveau was the name attributed to a decorative style that thrived during the two decades (1890-1910) that girded the turn of the century. It encompassed all the design arts: architecture, furniture and product design, fashion and graphics. This design revolution touched all aspects of the man-made environment: posters, packages, and advertisements; Teapots, dishes, and spoons; chairs, doorframes, and staircases; factories, subways entrances, and houses.

Art Nouveau's identifying visual quality is an organic plant like line. Freed form roots or gravity, it can either undulate with whiplash energy or flow with elegant grace as it defines, modulates, and decorates a given space. Vine tendrils, flowers suchas the rose and lily, birds (particularly peacocks), and the female form were frequent motifs form which this fluid line was adapted.

To dismiss Art Nouveau as a surface decoration is to ignore it pivotal role in the evolution of all aspects of design. Art Nouveau is the "transitional style" that turned from the historicism which dominated design for most of the ninteenth century. Historicism is the almost servile use of forms and styles from the past instead of the invention of new forms to express and present. By replacing historicism with innovation, Art Nouveau

THE BEGINING

In the early decades of this century, out of the spirit of innovation and change, Graphic design in the modern sense was born. The turn of the century brought new attitudes and for the Modernists graphic design and printing represented the futuristic marriage of art and industry.

The innovators responsible for its early development were often "universal" artists who crossed disciplines freely designing not only graphic material but also industrial products, exhibitions, buildings or theatre sets, and often involved in the fine arts or writings. It is not surprising that graphic design continued to develop over the years as a hybrid field, borrowing principles and methods from mathematics, engineering and psychology for its problem solving activities, while still retaining a spiritual and emotional connection with fine art.

At the turn of the century in Europe, Britain and America the connection or union between art and industry was very strong, due to the development of industry and technology, although it played a very different role in each of these socities. In Europe, revolutionary art movements found an important mode of expression in graphic design and typography, and in so doing created a new exciting visual vocabulary that is still greatly influential today. In America, advertising was already firmly linked with commerce and industry, and advertising agencies flourished while developing the art or persuasion. Britain, in the aftermath of the Arts and Crafts Movements backlash against industrialized society, put graphic art and design to work in the service of the public. Posters were used as a successful persuasive tool for commercial advertising and a popular art

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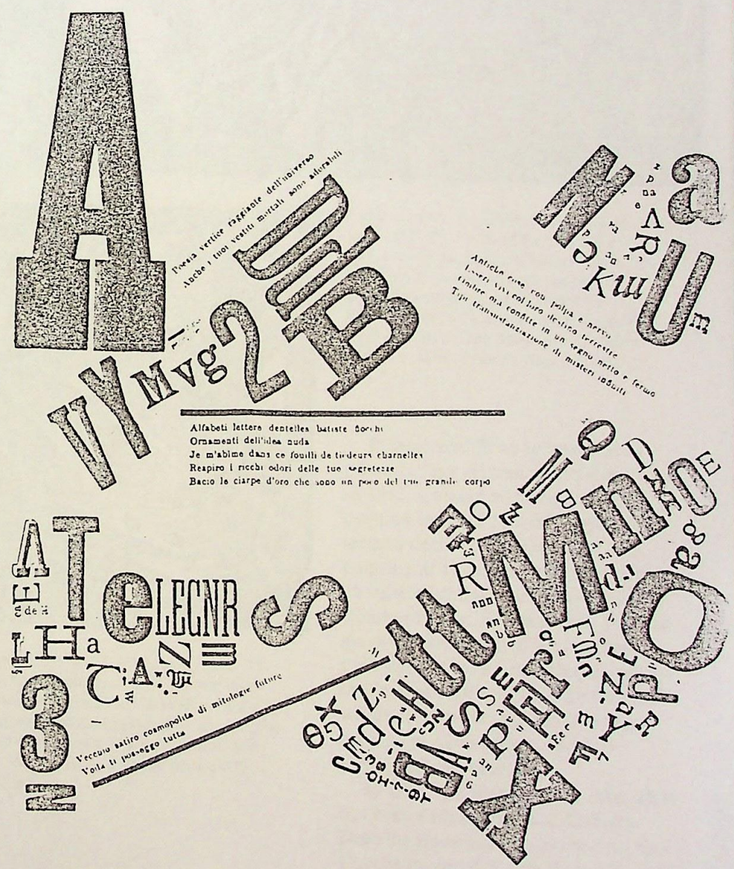

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The genesis of this movement is the 1907 *Les Demoiselles d'Avignon* by the Spanish painter, Pablo Picasso (1881–1973). Taking clues from the geometric stylizations of African sculpture and Post Impressionist Paul Cézanne (1839–1906), who observed that the painter should "treat nature in terms of the cylinder and the sphere and the cone," this painting was a new approach to handling space and expressing human emotions. The figures are abstracted into geometric planes, and classical norms of the human figure are broken. The spatial illusions of perspective give way to an ambiguous shifting of two-dimensional planes. The seated figure is simultaneously seen from a multiplicity of viewpoints.

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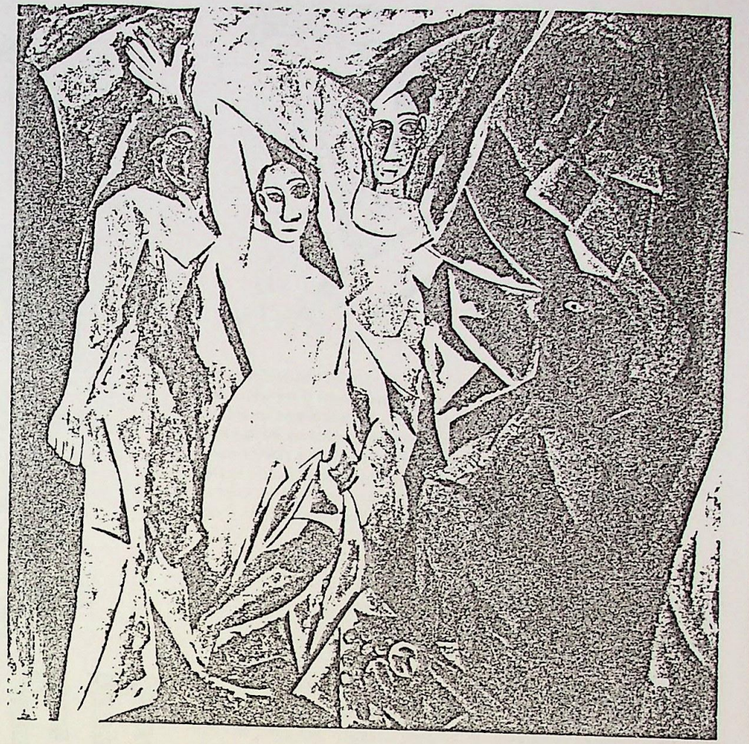

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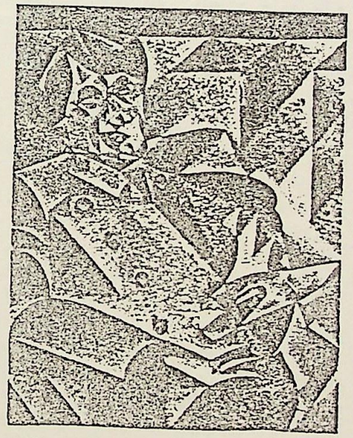
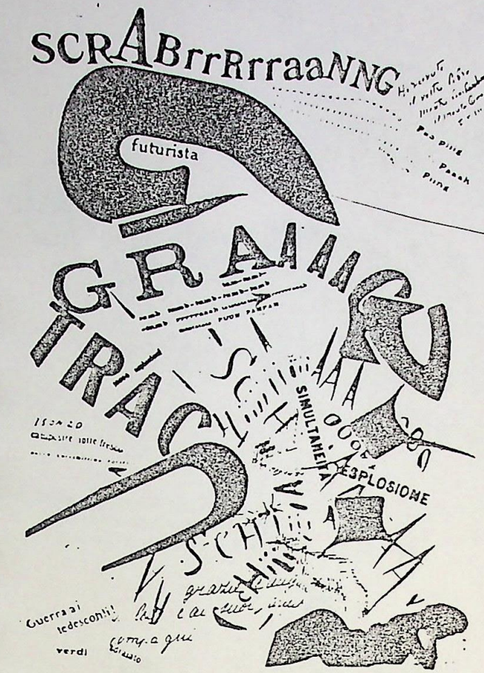


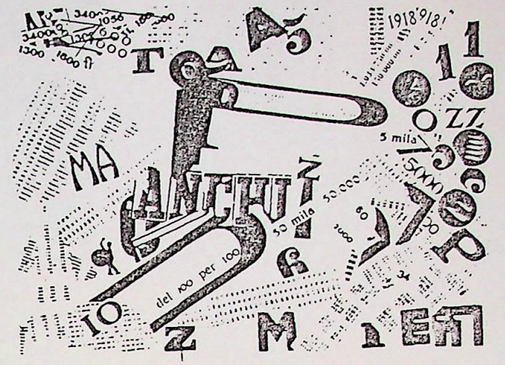
Juan Gris, *Portrait of Picasso*, 1912. The shimmering planes of Cubism that move forward and backward in shallow space by tonal modulation begin to line up with the orderly arithmetic of a grid in Gris' portrait of his friend. *The Art Institute of Chicago.*

Picasso and Braque introduced paper collage elements into their work in 1912. Collage allowed free composition independent of subject matter and declared the reality of the painting as two-dimensional object. Texture of collage elements could signify objects. For example, Picasso glued oilcloth printed with a chair cane pattern into a painting to represent a chair. Often, letterforms and words from newspapers were incorporated as visual form and for associated meaning.

In 1913, Cubism evolved into what has been called Synthetic Cubism. Drawing upon past observations, the Cubists invented forms that were signs

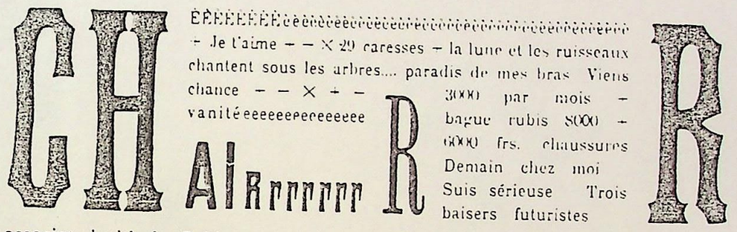



Filippo Marinetti, poem from *Les mots en liberté* ("The words to freedom"), 1919. The confusion and violent noise and chaos of battle explode above the girl reading her lover's letter from the front. Marinetti's experience in the trenches of war inspired this poem. Noise and speed, two dominant conditions of twentieth-century life, were expressed in Futurist poetry.

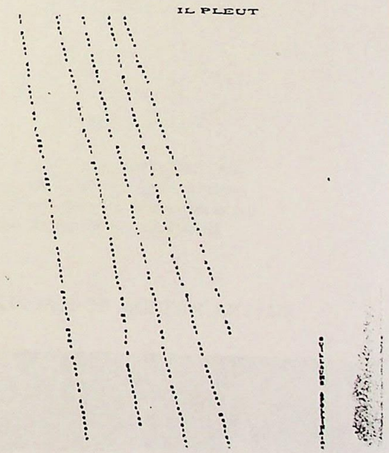



Filippo Marinetti, A tumultuous meeting, 1919. Marinetti wrote that a man who has witnessed an explosion does not stop to connect his sentences grammatically. He hurls shrieks and words at his listeners. Marinetti urged that poets also liberate themselves from servitude to grammar to open new worlds of expression.

Filippo Marinetti, Futurist poem. In French, *chair* means *flesh*. Marinetti used mathematical signs to create lyrical equations, and numbers were selected intuitively to express intensities.

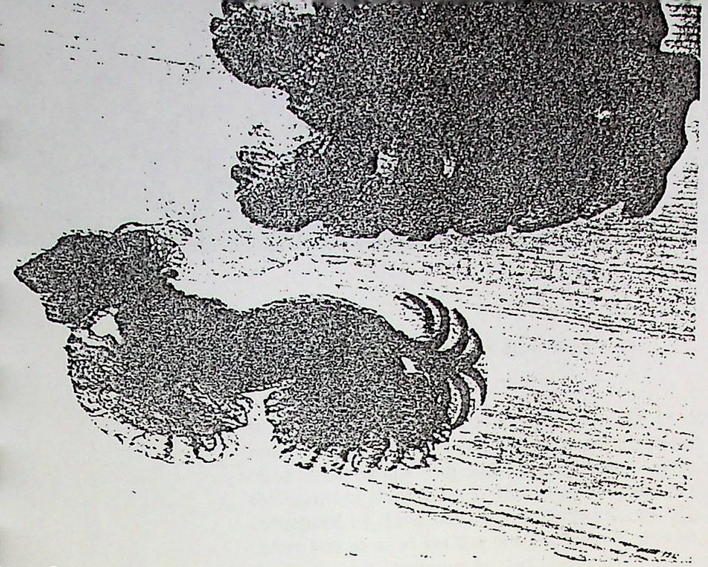



Guillaume Apollinaire, poem from *Calligrammes*, 1917. Entitled "It's Raining," this poem is composed of letterforms that sprinkle figuratively down the page to relate visual form to poetic content. *Editions Gallimard, Paris.*




The French Symbolist poet Stéphane Mallarmé (1842–1898) published the poem "Un Coup de Dés" composed of seven hundred words on twenty pages in a typographic range: capital, lowercase, roman, and italic. Rather than surround a poem with white, empty margins, this "silence" was dispersed through the work as part of the meaning. Instead of stringing words in linear sequence like beads, they are placed unexpectedly on the page to express sensations and evoke ideas. Mallarmé was successful in relating typography to the musical score; the placement and weight of words relate to intonation, importance in oral reading, and rhythm.

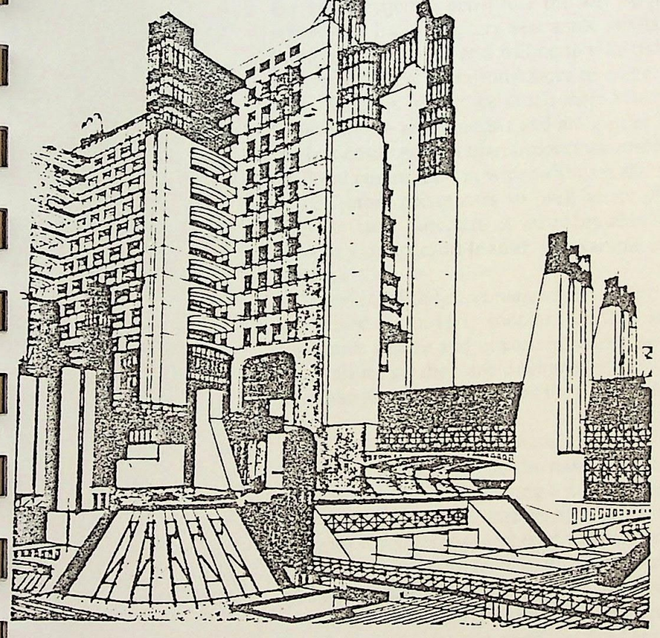
Another French poet, Guillaume Apollinaire (1880–1918), was closely associated with the Cubists, particularly Picasso, and was involved in a rivalry with Marinetti. Apollinaire had championed African sculpture, defined the principles of Cubist painting and literature, and once observed that "catalogs, posters, advertisements of all types, believe me, they contain the poetry of our epoch." His unique contribution to graphic design was the 1918 publication of a book entitled *Calligrammes,* poems in which the letterforms are arranged to form a visual design, figure, or pictograph. In these poems he explored the potential fusion of poetry and painting, and he attempted to introduce the concept of simultaneity to the time and sequence-bound typography of the printed page.



Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912. The Futurist painters sought to introduce dynamic motion, speed and energy to the static two-dimensional surface. *Albright-Knox Art Gallery, Buffalo, New York.*

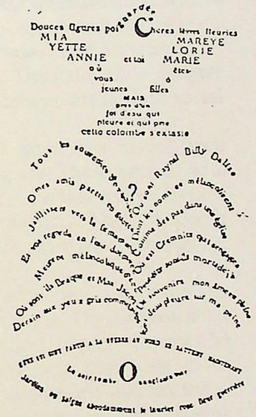
so that her idea of the tale was something like this:——"Fury said to
a mouse, That
he met
in the
house,
'Let us
both go
to law:
*I* will
prosecute
*you*—
Come, I'll
take no
denial;
We must
have a
trial:
For
really
this
morning
I've
nothing
to do.'
Said the
mouse to
the cur,
'Such a
trial,
dear sir,
With no
jury
or
judge,
would be
wasting
our breath.'
'I'll be
judge,
I'll be
jury,'
said cunning
old Fury:
'I'll try
the whole
cause
and
condemn
you
to
death.'

Lewis Carroll, typographic image, 1866. Unexpected and totally different from the rest of *Alice's Adventures in Wonderland*, this graphic experiment in figurative typography has received acclaim from both design and literary viewpoints.



io Sant'Elia, drawing for the new ty of the future, 1914. Sant'Elia did not rvive the war, but his ideas did. These gs were reproduced with his mani- *Lacerba* Volume II, No. 15, on 1 August 1914. After the war many of his ideas about form developed in architecture, product and graphic design. *Comune di Como, Como, Italy.*

*La colombe poignardée et le jet d'eau*




Guillaume Apollinaire, poem from *Calligrammes*, 1917. The typography becomes a bird, a water fountain, and an eye in this expressive design. *Editions Gallimard, Paris.*

to buy new ideas and products, however, he or she doesn't require much promotion to create a purchase). The more significant characteristic is the lack of close relationships with social groups. Since innovators tend not to be guided by the norms of their groups, the other members of the groups tend not to be very influenced by the innovators either! Although it is important to have the innovators buy so as to get the process started, they should not be counted on to be the influential "opinion leaders" who will *really* create the burst of adoption interest across the broad consumer market.

## The Remaining Adopter Categories, in Brief

*Early adopters* represent the next 13.5 percent of consumers and, together with the early majority, constitute the key targets for marketing and public policy strategists. Early adopters bear some similarities to innovators, in that they are interested in change and willing to take risks. These people have been found to be very different from innovators in some other significant respects, however. Early adopters tend to be much more integrated with their social groups—they believe in the group norms and are guided by them in their lives. As such, they are less cosmopolitan than innovators, preferring to center their attention within the local community in which they reside. Because they are so well tied to their groups, other consumers are well aware of their purchases, and become more likely to view purchase as an acceptable step to take. Thus the early adopter serves as an **opinion leader**, an example for the other consumers in their social systems.

Members of the *early majority* enter the market next, often after having been influenced by an early adopter that they know and respect. These people, who constitute a large and important market segment, tend to be less willing to take risks, although they are interested in acquiring new products. Their shopping may take longer, therefore, as they search for the best alternative available at the time.

As time goes on, and more and more consumers adopt the innovation, its "newness" declines, as do the risks associated with owning it. The *late majority*, therefore, is not really buying a new product on the market. In part, this may be due to their financial circumstances: these consumers have somewhat lower incomes than average and tend to be older. They may also be less directly influenced by others in their social group and tend to be more influenced by advertising and other mass media information about the product and its benefits.

Finally, the *laggards* enter the market after the innovation has been well accepted in general and when few risks are present. At times, in fact, these people are buying the original innovation while early adopters are moving on to a new innovation that offers further improvements, but at higher prices and with greater risks. When it appears that a product's future prospects are not bright, an alert marketer may choose to target this market segment for special promotional efforts, since the laggards may still be good candidates for an initial purchase if the price

new to consumers, these marketing tools help to familiarize potential adopters. Third, notice that the options use all "4 P's" of the marketing mix: marketers control many means of attracting consumer adoption behaviors. Fourth, the final entry under "low relative advantage" recognizes that many new products—while new for the firms offering them—really do not offer significant new benefits to customers. As the Nabisco executive pointed out, most of these "me-too" products are not really "innovations" and have no real basis for market success. Fifth, two of the entries mention targeting consumer segments. For our closing section to this chapter, we'll examine such segmentation possibilities, paying special attention to those consumers who come early to the market.

## Locating the Consumer Innovators

A substantial number of studies have been done on identifying the kinds of consumers who are the *very first* people to try and buy new products and services.[24] What, in general, has been learned?

### *We're All Innovators at Heart . . .*

We should begin by reminding ourselves that almost everyone is interested in novelty—in new ideas, new stores, and new products. Indeed, the word "new" has long been recognized by experts as one of the most *arresting* terms that can be placed in a headline! (The fact that it may be often misused by marketers searching for something to say about a slight modification to a brand, thus making consumers dubious when they see this claim, does not detract from its inherent attraction to us.) What would our lives be like if nothing new ever entered?

Each of us, therefore, is a potential innovator in the sense that we are likely to be interested in trying something that is new to us.[25] To qualify for this title within the consumer marketplace, however, we have to be among the *first* consumers to adopt a particular innovation. Thus the issue is not simply the adoption of something that's new *to us*, but something that's new to the entire market. Also, early consideration of an innovation is not enough to be considered an innovator either: In the research literature those people who were interested and looked into it, but then decided not to adopt, are termed **rejectors**. Rejectors have been little studied at all.[26] Should rejectors be viewed as innovators also? Whichever direction we might advocate, we need to keep this issue in mind as we review the findings from past research.

### *Continuous Innovations Bring Out Product-Specific Innovators*

With this brief background, we can easily appreciate why, for *continuous* types of innovations, there does *not* seem to be a general pattern to describe who is likely to be the innovative consumer. Recall that continuous innovations are those that follow along existing product lines, usually representing new features, styles, and so forth. Purchases of these types of innovations are thus driven by a person's specific interest in a product category. For example, all of us know some people

- **Compatibility:** how well the innovation fits with the existing beliefs and practices of potential adopters. Sometimes compatibility refers to beliefs or values. In Moslem or Hindu nations, for example, many new products from the West will diffuse slowly (if at all) because their implicit message is incompatible with the cultural beliefs or customs. At other times compatibility refers to consumers' existing ways of using the products themselves. Crest, Gatorade, and Pampers were all compatible with prior consumer use patterns, as are cellular telephones. Automobiles and home computer systems, on the other hand, are examples of successful innovations that had to overcome problems of incompatibility, as consumers needed to invest considerable time and effort to learn how to use these products.
- **Divisibility:** an innovation's capability of being "tried out" in smaller doses by potential adopters. Within the product realm, some innovations lend themselves easily to consumer trial (again, the famous examples of Crest, Gatorade, and Pampers are relevant), while others offer some problems on this (in general, durable goods such as solar energy systems, microwaves, and sonar pest machines can be demonstrated, but their full use cannot easily be experienced by a consumer prior to purchase). The result is that an initial purchase can be a major event, and the diffusion process overall is slowed.
- **Perceived risk:** consumers' judgments about the adoption of the innovation, especially in terms of possible negative social, economic, or physical consequences. In social settings, for example, ownership of certain innovations (birth control pills or minidresses in conservative cultures, for example) may carry considerable social risks to the potential adopter. Economic and physical perceived risks tend to increase as the cost of an innovation rises, if breakdowns can be a problem, or if repair service may be hard to obtain. Similarly, the pace of innovation itself can be a problem: many consumers perceived that immediate purchases of personal computers were risky in that more options would soon appear and prices would fall as well. Thus there are many reasons that perceived risks can arise to slow the diffusion of an innovation.[25]

## IMPROVING PROSPECTS FOR DIFFUSION SUCCESS

Once marketers are able to discern which of the six key characteristics may hinder the diffusion of a particular innovation, a host of strategies are available to enhance the prospects of success. Some of these are summarized in Figure 12-6. If we examine each problem in turn, we can see how particular weaknesses can be addressed. If we look across the categories, moreover, several interesting issues arise. First, notice that product redesign pops up several times: many innovations have been *technology driven*, and careful attention to *consumer-driven* design issues can pay large dividends. Second, product trials or demonstrations are also frequently mentioned: because innovations are by definition

Will cellular become the major innovation of the 1990s?

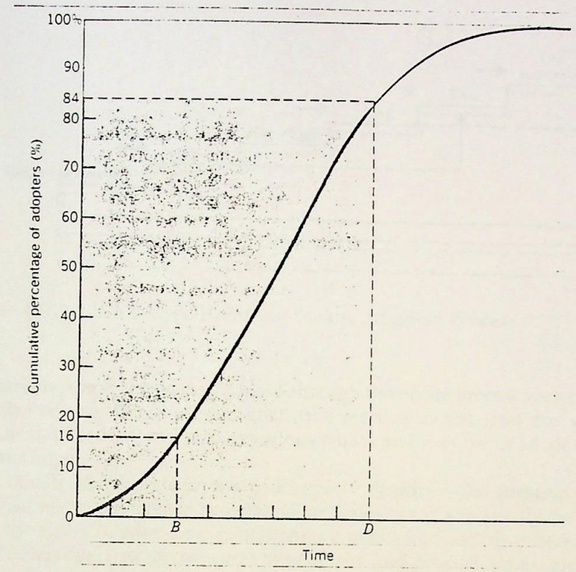



FIGURE 12-5 The S-Shaped Diffusion Curve

time have *already* adopted the innovation in question. Notice, for example, that if we choose an early time when only the innovators and early adopters have yet entered (time B in the figure), only about 16 percent of the potential adopters will have entered the market. At time D, however, 84 percent will have entered, with only the laggards still to come in.

The resulting curve is in the shape of an "S," which carries important implications for a marketing strategist. The essential message is that we can expect a successful innovation to start out rather slowly in terms of its market acceptance, then begin to grow at a more rapid pace as the early adopters and then early majority enter the market in increasing numbers. After this point, we can still expect the market to continue its growth, but the *rate* of the growth will begin to slow as we work through the late majority and then the laggards.

The S-shaped diffusion curve is important for *market forecasting and corporate planning purposes*. When we are talking about a discontinuous innovation, marketers face a situation in which entirely new plants need to be built, new employees hired, and many other business investments made, all before a single item of the new product is even produced. These decisions can involve spending

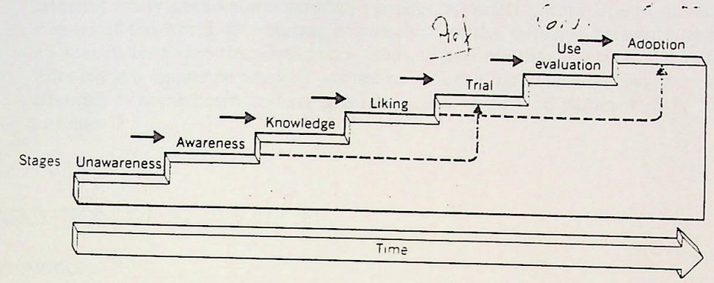



FIGURE 12-3 A Modified Hierarchy for the Adoption Process

example, some people might move through the entire process very rapidly, within a day or two. Other persons may take months to complete the same process. Others, of course, will stop at various points and may never adopt the particular innovation.

Finally, the dashed arrows in Figure 12-3 address the question of whether a consumer would have to experience the series of steps in exactly the order shown in the figure. Under some conditions we might find slightly different processes. If friends apply social pressures to try a new food product, for example, we might be willing to go right from awareness to trial without knowing very much about the new product (on the other hand, notice that our chances of trial do go up if our friends tell us about it and reassure us that "You'll like it!"). Marketers also attempt to stimulate this awareness-to-trial linkage by providing free trials (e.g., test drives of cars), free samples, and valuable coupons. Sometimes a true trial might be unreasonable, such as with a new surgical procedure or a custom-built home. In these instances the link must go from liking to adoption, as indicated by the second dashed arrow. As we'll discuss later, this situation is likely to slow down the adoption process, extending it over a longer time period.

## The Five Categories of Adopters

Different people proceed through the adoption process at very different rates. This means that some consumers are—psychologically speaking—"in the market" for a new product at a given time, while other consumers are not, though they may be later. Managers therefore are interested in finding "who" each of these types of people is, so that the group can be targeted with the appropriate marketing mixes at the appropriate times.

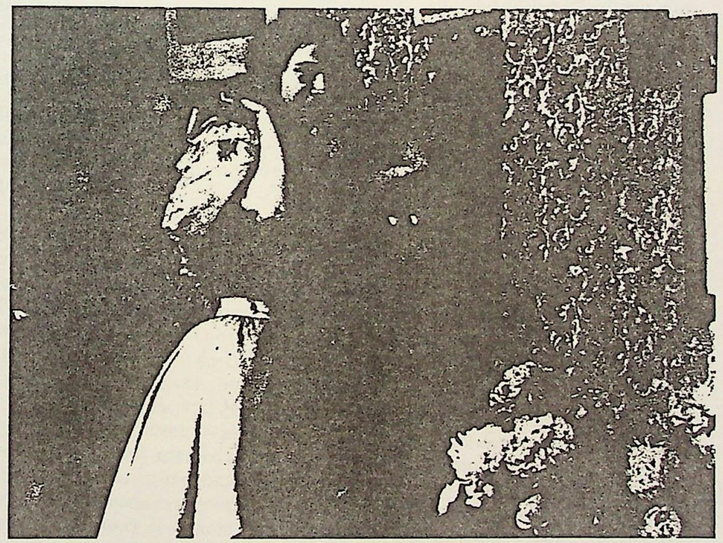
If we take an individual-level perspective on the adoption process, it is useful to classify consumers in terms of how soon they are likely to adopt a particular innovation. Figure 12-4 shows the classification, developed by Everett Rogers, a

example. On the other hand, marketers are also responsible for successfully bringing many positive and generally noncontroversial innovations to the consumers of the world. In entering our analysis of the diffusion literature, then, we should be aware that the theory tends to assume that the innovations are valuable and should be adopted. It does not ask the hard questions posed by the attempts to break down and replace long-standing cultural values, beliefs, and customs.[18]

## THE ADOPTION OF INNOVATIONS

### Types of Innovations

When marketers begin to dig into this area, one of the first questions to arise is, "What exactly do we mean by 'an innovation'?" This is important, since the speed and pattern of diffusion will depend on the type of innovation itself. There are three major types of innovations:



A discontinuous innovation changed communication patterns.

### *Diffusion Is Not Automatic*

This topic is challenging because experience has shown that the diffusion process is not an automatic one—most new ideas (and new products) do *not* diffuse through the population. Instead they are rejected and disappear from view. This often happens even when a new idea or product is clearly an improvement over current practices (recall the many times you've heard a "build a better mousetrap" analogy). Thus, in addition to humans' willingness to change, the *reluctance* of human beings to change their views and behaviors is also an important facet of diffusion theory.

### *The "Black Holes of Marketing"*

Recalling the black holes in outer space, into which matter disappears, marketers sometimes call new product development "The Black Hole" into which their dollars disappear. While exact numbers vary, most marketers accept that 80 to 90 percent of new products fail, at enormous costs to the firms that launched them. In the food industry, for example, it is estimated that the costs of launching a new product run $15–20 million, and that over $300 *billion* has been lost in new product failures over the past seven years. The launching of thousands of new food products each year "is sheer lunacy!" exclaimed the executive vice president of Nabisco Brands, Inc. "[Food marketers] would have done much better had we just taken our new product dollars . . . and put them in an ordinary passbook savings account." His basic message: Marketers *must* introduce new products, but must manage this process better than in the past.[6]

## Diffusion Is of Interest in Many Fields of Study

Marketers have an obvious and keen interest in diffusion research because it deals so closely with the topic of new products and their success or failure in the marketplace. Marketing was not the first discipline to study diffusion of innovation, however.

*Rural sociology*, for example, is a field that has long dealt with this area. Such serious problems as how to persuade farmers to adopt new strains of crops or new methods of cultivation have been studied here. (When we recall that in many areas of the world the failure of a year's crop means literal starvation for a farm family, we can appreciate better why they are reluctant to switch from time-proven methods.) Other fields also have strong interests in diffusion, including medicine (how do doctors come to adopt or reject new medicines and treatment methods, given the demands on their time?), education (how do teachers learn themselves, and how do they adopt new teaching methods?), and a large number of subject areas associated with modernization in developing countries (why are new methods of family planning or sanitation practices, for example, so hard to infuse into these societies?). Finally, in the realm of ideas, the field of communication research has long been interested in how people come to change their views of what is correct, what is popular, what is "out," and so forth

is right. Laggards have generally not been studied within the field of marketing, so our information about them is sketchy. In other fields, however, a fairly clear picture emerges: laggards are relatively isolated from their community social groups (preferring to communicate within their families) and are not very influenced by others' views (in this sense they are similar to innovators). They tend also to be older, to have lower incomes, and to be traditionalists in their outlook on life.[27]

## SUMMARY

### *What Is Culture?*

This chapter begins Part Three's study of external influences on consumer behavior. We began with the broadest of all of these influences—The impact of culture. *Culture* refers to the way of life of a society. It is a very powerful force in shaping people's lives. Two major components of culture are *external, material culture* and *internal, mental culture*. *Cultural norms* range from fads and fashions (that may come and go very quickly), to folkways (everyday practices), to mores (moral or religious values), to laws (strict codes of behavior). *Cultural universals* refer to the patterns of similarities that cultures share.

### *The Changing Consumer Culture*

One key attribute shared by developed countries in the modern world is a rapid rate of *change in the consumer marketplace*. The second section of the chapter examined a number of markets that have seen great changes in recent years. These included shopping centers, cosmetics and styles, health and fitness, and technological advances and falling prices. We noted how dramatically each of these changes has affected millions of consumers and marketers! We then examined how marketers and policymakers attempt to anticipate cultural change and its implications, and briefly reviewed eight current trends as diagnosed by leading market researchers.

### *Introducing Change to a Culture*

In the third section of the chapter, we moved to the topic of *diffusion of innovations*, or the spread of new ideas or products through a culture. A number of fields have an interest in this topic, since it bears so directly on making the world a better place in which to live. Marketers play a key role in advocating and introducing innovations, which at times makes them unpopular and at other times quite popular.

Innovations are of three main forms. Those that cause major shifts in accompanying consumer behaviors are labeled *discontinuous innovations*. *Dynamically continuous innovations* are more moderate in the changes that they bring, and *continuous innovations* bring little changes in the way that consumers use them.

THE BAUHAUS

The Bauhaus was the most crucial educational exercise of the Modern Movement. In 1919 Walter Gropius established the Bauhaus School. It was formed by the amalagmation of two institutions in Weimar, the Academy of Fine Arts and the School of Arts and Crafts. The Bauhaus was the outcome of a continuous effort to reform applied art education, it was seeking to break down the barriers between artists, architect, craftsman and industry - another promotion of the marriage of art and industry. In Gropius Bauhaus Proclamation 1919 he called on all fine artists to "reject salon art and return to the crafts in service of a metaphorical cathedral of the future" he wrote.... "Let us create a new guild to craftsmen, without class distinction which raise an arrogant barrier between Craftsmen and Artist. Together let us conceive and create the new building of the future, which will embrace architecture, sculpture and painting in one unity and which will raise one day towards heaven from the hands of a million workers like the crystal symbol of a new Faith...". Students were educated in the basic principles of design and also in craft skills, and the idea of designers and craftsmen working side by side was fundamental to the Bauhaus. An important feature of the educational structure was the six month Preliminary Course of basic design studies, which was considered to be the foundation of the Bauhaus study program. Another important aspect was that students received craft training in workshops as an integral part of their study, in order to develop an understanding of industry, materials, and moders production problems.

The school's early development was shaky, larglely due to difficulties surrounding the Preliminary Course run by Johannes Itten. Johannes Itten style was extreemly Abstract. He belonged

to a sun worshiping group which influenced him deeply. He brought a new method of thinking to the course, he enriched the method of teaching with the form and colour theory of his own master Adolf Holzel, the study of form, materials and construction through expermental methods. The aims of Itten's foundation course were to release individual creativity and to enable each student to assess his own particular ability. There was a growing division between Gropius and Itten, Gropius began to consider Itten's mysticism to be an "otherworldliness" inconsistent with anemerging concern for objective design language capable of overcoming the dangers of past styles and personal taste. Around 1921 Van Doesbury moved to Weimar and through peripheral talks and sessions held in his own home, heavily influenced Bauhaus students and staff with the theories of De Stijl. Furniture design and typography areas were especially influenced by De Stijl. The influence amoung faculty and Students probaly supported Gropius efforts to Lessen Itten's influence. In 1922 a stronger direction resulted from the arrival of new staff to the school - Lazzlo Moholy - Nagy, Paul Klee and Wassily Kandisky. Klee assimilated modern visual art with the work of primative cultures and children, to create drawings and paintings that are charged visual communication... Kadinsky's belief in the autonomy and spiritual values of colour and form had led to the courageous emancipation of his painting from the motif and representional elements, no distinction was made between fine art and applied art. Kadinsky derieved and exercise for people entering into the college to see what kind of an eye they had for colour sensitivity using a square, circle and triangle, and the colours Red, Blue and Yellow, the students had to decide which colour should be used for each shape.

THE BEGINING

In the early decades of this century, out of the spirit of innovation and change, Graphic design in the modern sense was born. The turn of the century brought new attitudes and for the Modernists graphic design and printing represented the futuristic marriage of art and industry.

The innovators responsible for its early development were often "universal" artists who crossed disciplines freely designing not only graphic material but also industrial products, exhibitions, buildings or theatre sets, and often involved in the fine arts or writings. It is not surprising that graphic design continued to develop over the years as a hybrid field, borrowing principles and methods from mathematics, engineering and psychology for its problem solving activities, while still retaining a spiritual and emotional connection with fine art.

At the turn of the century in Europe, Britain and America the connection or union between art and industry was very strong, due to the development of industry and technology, although it played a very different role in each of these socities. In Europe, revolutionary art movements found an important mode of expression in graphic design and typography, and in so doing created a new exciting visual vocabulary that is still greatly influential today. In America, advertising was already firmly linked with commerce and industry, and advertising agencies flourished while developing the art or persuasion. Britain, in the aftermath of the Arts and Crafts Movements backlash against industrialized society, put graphic art and design to work in the service of the public. Posters were used as a successful persuasive tool for commercial advertising and a popular art

to a sun worshiping group which influenced him deeply. He brought a new method of thinking to the course, he enriched the method of teaching with the form and colour theory of his own master Adolf Holzel, the study of form, materials and construction through expermental methods. The aims of Itten's foundation course were to release individual creativity and to enable each student to assess his own particular ability. There was a growing division between Gropius and Itten, Gropius began to consider Itten's mysticism to be an "otherworldliness" inconsistent with anemerging concern for objective design language capable of overcoming the dangers of past styles and personal taste. Around 1921 Van Doesbury moved to Weimar and through peripheral talks and sessions held in his own home, heavily influenced Bauhaus students and staff with the theories of De Stijl. Furniture design and typography areas were especially influenced by De Stijl. The influence amoung faculty and Students probaly supported Gropius efforts to Lessen Itten's influence. In 1922 a stronger direction resulted from the arrival of new staff to the school - Lazzlo Moholy - Nagy, Paul Klee and Wassily Kandisky. Klee assimilated modern visual art with the work of primative cultures and children, to create drawings and paintings that are charged visual communication... Kadinsky's belief in the autonomy and spiritual values of colour and form had led to the courageous emancipation of his painting from the motif and representional elements, no distinction was made between fine art and applied art. Kadinsky derieved and exercise for people entering into the college to see what kind of an eye they had for colour sensitivity using a square, circle and triangle, and the colours Red, Blue and Yellow, the students had to decide which colour should be used for each shape.

Red - Square, Blue - Circle, Yellow - Triangle

Moholy - Nagy was one of the most influential teachers of the Bauhaus, he was appointed by Gropius in 1921 after Itten resigned. On his arrival in Berlin in 1921, Moholy - Nagy had come into contact with Russian designer El Lissitzky, who was then in Germany for the preparation of the Russian Exhibition in 1922. This encounter encouraged him to pursue his own constructivist learnings, and from this date forward his paintings featured Supermatist elements, those modular crosses and rectangles soon became the substance of his famous "Telephone" pictures, executed in enamelled steel. Moholy - Nagy explored painting, photography, film, sculpture and graphic design. His passion for typography and photography inspired a Bauhaus interest in visual communciations and led to important experiments in the unification of typography and photography. Moholy - Nagy saw graphic design particulary the poster, as evolving towards the typophoto. He called this objective integration of word and image to communiate a message with immediacy "the new visual literature". Moholy - Nagy is quoted as saying"... typography is a tool of communication in its most intense form. The emphasis must be on absolute clarity ... Legibility - communication must never be impaired by an a priori esthetics. Letters must never be forced into preconceived framework, for instance a square". In graphic design, he advocated "an uninhibited use of all linear direction (therefore not only horizontal articlation), we use all typefaces, type sizes, geometric forms, colour etc. We want to create a new language of typography whose elasticity, variability, and freshness of typographical composition are exclusively dictated by the inner law of expression and the optical effect" Moholy - Nagy used the camera as a tool for

design. Conventional compositional ideas yielded to unexpected organization, primarily through the use of light and shadow to design the space. He antagonized the Bauhaus painters by proclaiming the ultimate victory of photography over painting, in Moholy - Nagy's "Chairs and Margate" he experiments with texture, Light and Dark interplay and repetition, such qualities can be seen in some of his other works also. Moholy - Nagy most definiately played a leading roll and contributed to the Bauhaus and the modern movement.

In 1925 the school moved to the small town of Dessau and the staff grew to include Herbert Bayer, Josef Albers, Marcel Breuer and Joost Schmidt. Graphic design was now added to the curriculum, and Herbert Bayer was made head of the newly - named Department of Typography and Advertising Design. Bayer taught typography along strict Constructivist lines, was a heavy advocate of san serif types and strongly favored use of single alphabet. In 1925 the Bauhaus abandoned the use of capital letters and designs were produced by Joost Schmidt and Herbert Bayer for single alphabets constructed from united geometric shapes. These were possible candidates for a universal "ideal" alphabet, and the ultimate in De Stijl minimalism. (The geometric alphabets produced by Schmidt and Bayer remained essentially drawing board exercises. However, Futura, a geometric sans serif typeface designed by Paul Renner in Munich was issued in 1927 and became one of the most successful typefaces developed for the "new typography").

It was during this Dessau period that the Bauhaus reached maturity and produced its best work, until Gropius retired in 1928. The school moved to Berlin in 1930 and was closed by the Nazis in 1933 Bringing Modernism in Germany to an abrupt